Ensemble Auditions Repertoire for Tuba, Butler University, Jan. 2019
Feel free to contact me with questions. Tony Kniffen akniffen@aol.com 317 490 8633

Etudes for all Ensemble Auditionees

1. Pares Scales, Chromatic Scales #197, 198 and 202

   For slurring version, keep very smooth, keep your center of pitch down – don't go high, thin and dull. Also practice accented and long with same focus on keeping your "sound on the ground." Practice both slurred and accented versions at FF and PP. Make the accented notes sound like long rocks. While thinking of style, sound, breathing and dynamic, have in your back pocket my thoughts on embouchure. Don't force your corners to come 'in and down' or 'down and in', but do allow them to do that rather than having an undisciplined embouchure or smiling or puffing, etc. But again, think loudly in your head about sound, pitch, style and dynamic – only "allow" your embouchure to go in that direction while focusing on your imagined sound. If the chosen excerpts sound good, play the others for fun.

   Why put this on an audition? Break is not long, but I would like to see growth in core sound, articulation, playing long and with dynamic contrast. Additionally, having the discipline of "minimal motion" in the embouchure while focusing on style, sound and breathing instead of thinking about your chops is very helpful for your consistency. Don't think of it as a chromatic scale or an audition excerpt, think of it as a sound exercise. It also makes a nice short warm up to break the ice at the beginning of your audition. I may ask for any combination of dynamic and articulation on any of the chosen scales I've outlined above.

2. Pares Scales, Key of G Minor, exc. #117

   Play with long notes, full sound, well-placed breaths, and not too fast. Have a clean, clear articulation – almost accented, but not short. Practice FF and PP, and accented (still long) as well as slurred. Perform at the dynamic of your choice, but with noticeable dynamic contrast for expression. For fun, try flutter-tongueing throughout without going sharp.

3. Legato Etudes for Tuba, Concone, #1, beginning only, stop at 'fine' the first time.

   Full sound, clean articulation, very expressive dynamics.

4. Paudert/Hal Leonard/Arnold Jacobs, Etude for Technique and Articulation

   Full sound, very clean fanfare articulations with "H" endings, not pecky, 'tonguey', or above the center of tone on your instrument. It's a struggle to keep your "sound on the ground" in a fanfare – be risky enough in your practice to achieve this, don't just play it safe. For fun, try practicing it marcato tenuto and mezzo forte. While keeping your sound on the ground.

5. Alan Baer, "Ride Etude" in C and B major

   Relatively short, full-sounding, clearly articulated eighth notes and long quarters. Remember that the long note in the middle of a syncopation gets a lot of articulation, weight and length.
Additional Audition Repertoire For Wind Ensemble Auditionees

1. Prokofiev 5 Opening to 3 after rehearsal 6
2. Fingal's Cave, G to the downbeat of the 5th bar after H (please match the style of the orchestral recordings – not too short on unmarked eighths, staccatos are almost accented with plenty of body yet spaced)
3. Grantham J'ai ete au bal

Additional Audition Repertoire for Orchestra Auditionees

Please note, excerpts are exactly as described here – ignore the more messy brackets in the orchestral music.

Berlioz Hungarian March Reh 20 to 4 after 21
Hindemith Symphonic Metamorphosis movement 2, excerpts included, sorry they're messy
Tchaikovsky Sleeping Beauty, selected excerpts
Wagner Meistersinger measures Beginning – C; J – L
Wagner Ride of the Valkyries – B Major section (no 32nds, please)
Key of G Minor
(= Relative to the Key of B♭ Major)

Long Tones to Strengthen Lips

Also practice holding each tone for EIGHT counts.
When playing long tones, practice (1) ——— and (2) ———.

Embouchure Studies
Slur as many tones as possible. Also practice tonguing each tone.
This is a very difficult Etude as it is not only rather fast, but must be highly articulate and yet very audible. It presents problems to the Tuba player as to where to breathe. When I play this Etude I take the liberty of dropping notes in order to breathe. Tuba players use their breath up about 3 times as fast as the French Horns and Trumpets do, and as a result should be permitted to breathe more frequently. (This comment on air flow is based on playing at the same proportionate volume levels as the higher pitched instruments.) In studying this Etude, I recommend that it be taken and practiced by the phrase and not from beginning to end immediately. The ability to remember the phrases from one practice period to another is important. After the player has mastered the phrases he should use his own musical ideas of interpretation to the fullest.

Allegro

E. Paudert
"Ride" Exercise
Very lively & spirited
in a light swing rhythm

J'ai été au bal (Grantham)
SCENE III.


Allegro marcato. (d = 88)

Cornetti.
Sleeping Beauty

Act I  No. 4 Finale

 Allegro Vivo

Act II  No. 6 Valse "Allegro"
Vorspiel
zur Oper
Die Meistersinger von Nürnberg

TUBA

Sehr gehalten
(Molto tenuto)

Ein wenig rall.
(un poco rallentando) a tempo

B
sehr gehalten
(molto tenuto)

immer
(sempre)

C
immer, ff
(sempre ff)

D
Im mässigen Hauptzeitmass
(Nel movimento ma moderato)

G

allmählich immer stärker
(poco a poco più di forza)

K

sehr gebunden
(molto legato)

ff

Mehr gewichtig
(Molto pesante)

immer
(sempre ff)
DER RITT DER WALKÜREN
aus dem Musik-Drama
DIE WALKÜRE
von
RICHARD WAGNER.

CONTRABASS TUBA.

Lebhaft.

\[ \text{Musical notation and staff lines} \]

Fine.