

Spring 2024 Euphonium Large Ensemble Audition Repertoire

Audition Details: All auditions will be recorded audio only. Record the following excerpts in **one continuous take** and email to Hunter Kane, hunter.kane@uga.edu. He will then label each audio file anonymously and upload them to a google drive folder. Do not speak, cough, or identify yourself in any other way in these recordings.

Due Date: All recordings must be submitted by **5:00 PM, Saturday January 6, 2024**

Helpful Hints: Use as high a quality microphone as you can, but even your phone can do a decent job. Make sure to place the mic far enough away from your horn, and don't aim the bell directly at it. Take time between each excerpt to prepare for the next one! That includes breaks within the same piece. Listen to professional recordings of each ensemble piece as you are learning the music. Without that context, nothing you play will make any sense! The goal here is to see how you fit into the imaginary ensemble as you play alone. Make beautiful sounds, perform accurately, play with a great sense of time and rhythm, and above all else, be musical!

Repertoire:

1. Three octave C major scale, mezzo-piano dynamic, legato style. Play each note as a half note at half note = 60 BPM.
2. Etude #38 from Sixty Studies for trombone by Kopprasch
3. Second Suite in F by Gustav Holst, selections from movement 1
4. Raider's March, John Williams/Lavender
5. Vientos y Tangos, Gandolfi

Please contact me at mtshipes@uga.edu if you have any questions.

- Dr. Shipes

6 Sixty Selected Studies, Kopprasch

No 38. Presto.

mf sempre legato.

p *f*

mf *p* *cresc.*

f *dolce.*

f

Second Suite in F, Gustav Holst,
Play beginning to 19, and entire solo

soli
f

7 11 14 19

Detailed description: This system contains the first three staves of the solo section. The first staff starts at measure 7 with a forte (*f*) dynamic and a *soli* marking. It features a melodic line with eighth and sixteenth notes. The second staff continues the melody, with a boxed measure number '11' above it. The third staff concludes the section at measure 19, with a boxed measure number '19' above it. The music includes various articulations like accents and slurs.

47 *Swansea Town*

solo
mf < *

52 60 63 68 76

cresc.

Detailed description: This system covers the 'Swansea Town' solo section, measures 47 to 76. It begins with a *solo* marking and a mezzo-forte (*mf*) dynamic. The music is characterized by long, sweeping melodic lines with many slurs and ties. Measure numbers 52, 60, 63, 68, and 76 are indicated. A boxed measure number '63' is present. The section concludes with a *cresc.* (crescendo) marking. The notation includes various fingerings and articulations.

Raiders March (Williams/Lavender)

♩=112

69 **Meno Mosso**

67 *mf* *poco rall.*

73

79 *Solo*

85

(Solo)

(Section)

92 *mp*

Musical score for Raiders March (Williams/Lavender) in bass clef, 3/4 time. The score is divided into measures 67-72, 73-78, 79-84, 85-91, and 92. It features a tempo of 112 and a dynamic of *mf* with a *poco rall.* instruction. The key signature has one sharp (F#). The score includes several triplet markings and a section labeled 'Solo' starting at measure 79. Measure 92 is marked 'mp' and has a section of the music crossed out with a large 'X'.

Vientos y Tangos (Gandolfi)

♩=100

22

27

32

mp *ff* *f* *p* *mf* *f* *f* *p* *mf*

f *f* *p* *f* *fp* *f* *p*

mf *f* *f* *p* *mf* *f* *f* *p* *f*

mf

Musical score for Vientos y Tangos (Gandolfi) in bass clef, 3/4 time. The score is divided into measures 22-26, 27-31, and 32. It features a tempo of 100. The key signature has one sharp (F#). The score includes various dynamic markings such as *mp*, *ff*, *f*, *p*, *mf*, *fp*, and *f*. There are also accents and slurs throughout the piece.