

UNIVERSITY OF CENTRAL FLORIDA MUSIC DEPARTMENT
TUBA AUDITION REQUIREMENTS

B.A. (Tuba)

SCALES AND ARPEGGIOS:

Major (two octaves when possible)
Chromatic, beginning on any note full range

SOLO: Perform a solo of your choice that displays your ability at the highest professional level. An accompanist is not required. You may also visit current competition repertoire for ITEC (International Tuba Euphonium Association) and the Leonard Falcone International Tuba/Euphonium Competition.

SUGGESTED SOLOS:

Bach, Air and Bouree
Bach, Air and Bouree
Barat, Introduction and Dance for Tuba
Haddad, Suite for Tuba (any movement)
Telemann, Adagio and Allegro
Marcello, Sonata in f minor (any movement)

ETUDE: (OPTIONAL) Perform one technical etude or one lyrical etude. Suggested sources:

Arban/Young, Arban Complete Method for Tuba (Characteristic Studies)
Bordogni, 43 Bel Canto Studies
Grigoriev, 78 Studies
Kopprasch, 60 Studies
Rubank, Advanced Method Vol. 1 or Vol. 2
Tyrell, 40 Advanced Studies
Vasiliev, 24 Melodius Etudes

SIGHT-READING: Sight-reading of various styles will be required.

EAR-TRAINING: A brief ear-training test will consist of matching pitches on your instrument after they are played on the piano.

B.M. Education (Tuba)

SCALES AND ARPEGGIOS:

Major (two octaves when possible)
Chromatic, beginning on any note full range

SOLO: Perform a solo of your choice that displays your ability at the highest professional level. An accompanist is not required. You may also visit current competition repertoire for ITEC (International Tuba Euphonium Association) and the Leonard Falcone International Tuba/Euphonium Competition.

SUGGESTED SOLOS:

Bach, Air and Bouree
Bach, Air and Bouree
Barat, Introduction and Dance for Tuba
Corwell, Aboriginal Voices (with CD)
Gregson, Tuba Concerto (any movement)
Haddad, Suite for Tuba (any movement)
Hindemith, Sonata for Tuba (1st movement)
Lebedev, Concerto in One Movement
Marcello, Sonata in f minor
Telemann, Adagio and Allegro
Marcello, Sonata in f minor (any movement)

ETUDE: Perform one technical etude or one lyrical etude. Suggested sources:

Arban/Young, Arban Complete Method for Tuba (Characteristic Studies)
Blazhevich 70 Studies (Volume I)
Bordogni, 43 Bel Canto Studies
Grigoriev, 78 Studies
Kopprasch, 60 Studies
Knaub, Progressive Technique for Tuba (with Blazhevich 70 Etudes)
Tyrell, 40 Advanced Studies
Vasiliev, 24 Melodius Etudes

SIGHT-READING: Sight-reading of various styles will be required.

EAR-TRAINING: A brief ear-training test will consist of matching pitches on your instrument after they are played on the piano.

B.M. Performance (Tuba)

SCALES AND ARPEGGIOS:

Major (two octaves, preferred, if possible)
Chromatic, beginning on any note full range

SOLO: Perform a solo of your choice that displays your ability at the highest professional level. An accompanist is not required. You may also visit current competition repertoire for ITEC (International Tuba Euphonium Association) and the Leonard Falcone International Tuba/Euphonium Competition.

SUGGESTED SOLOS:

Arnold, Fantasy for Unaccompanied Tuba
Beverdorsf, Sonata (any movement)
Broughton, Tuba Concerto (any movement)
CastÈrÈde, Sonatine
Gregson, Tuba Concerto (any movement)
Kellaway, Morning Song
Hindemith, Sonata for Tuba (any movement)
Lebedev, Concerto in One Movement
Penderecki, Capriccio
Vaughn-Williams, Concerto for Bass Tuba (1st movement)
Wilder, ìEffieî Suite (any movement)

ETUDE: Perform one technical etude and one lyrical etude. Suggested sources:

Arban/Young, Arban Complete Method for Tuba (Characteristic Studies)
Blazhevich 70 Studies (Volume 1 or Volume 2)
Bordogni, 43 Bel Canto Studies
Grigoriev, 78 Studies
Knaub, Progressive Technique for Tuba (with Blazhevich 70 Etudes)
Tyrell, 40 Advanced Studies
Kopprasch, 60 Studies

ORCHESTRAL EXCERPTS:

Suggested excerpts:

Berlioz - Symphonie Fantastique - last movement, 84 - end
Berlioz - Hungarian March from the Damnation of Faust
Wagner - Overture to Die Meistersinger - opening - A

SIGHT-READING: Sight-reading of various styles will be required.

EAR-TRAINING: A brief ear-training test will consist of matching pitches on your instrument after they are played on the piano.

M.M. (Tuba)

SCALES AND ARPEGGIOS:

Major (two or three octaves when possible)
Minor (natural, harmonic, and melodic forms)
Chromatic, beginning on any note full range

SOLO: Perform a solo of your choice that displays your ability at the highest professional level. An accompanist is not required. You may also visit current competition repertoire for ITEC (International Tuba Euphonium Association) and the Leonard Falcone International Tuba/Euphonium Competition.

SUGGESTED SOLOS:

Beverdorsf, Sonata (any movement)
Broughton, Tuba Concerto (any movement)

CastÈrÈde, Sonatine
Gregson, Tuba Concerto (any movement)
Kellaway, Morning Song
Kraft, Encounters II
Hindemith, Sonata for Tuba (any movement)
Penderecki, Capriccio
Plog, Three Miniatures
Vaughn-Williams, Concerto for Bass Tuba (1st movement)
Wilder, ìEffieî Suite (any movement)
Wilder, Sonata

ETUDE: Perform one technical etude and one lyrical etude. Suggested sources:
Arban/Young, Arban Complete Method for Tuba (Characteristic Studies)
Blazhevich 70 Studies (Volume 1 or Volume 2)
Bordogni, 43 Bel Canto Studies
Grigoriev, 78 Studies
Tyrell, 40 Advanced Studies
Kopprasch, 60 Studies

ORCHESTRAL EXCERPTS:

Suggested excerpts:

Berlioz - Symphonie Fantastique - last movement, 84 - end

Berlioz - Hungarian March from the Damnation of Faust

Wagner - Overture to Die Meistersinger - opening - A

SIGHT-READING: Sight-reading of various styles will be required.

EAR-TRAINING: A brief ear-training test will consist of matching pitches on your instrument after they are played on the piano.

UNIVERSITY OF CENTRAL FLORIDA MUSIC DEPARTMENT
TUBA/EUPHONIUM AUDITION BY CD/TAPE GUIDELINES

A live (in person) audition is preferred.

See above for suggested requirements for your instrument.

Solos are preferred with piano accompaniment when possible

CD/Tape should be approximately 10 minutes in duration. Please include selections that thoroughly demonstrate your tone, flexibility, range, intonation and rhythmic accuracy.