

# Region 3 Tuba All-Region Audition Music

## Set 1 Selection 1

**Allegretto** ♩ = 106 - 126

1 **Section 1.1** 2 3 4

5 **Section 1.2** 6 7 8

9 **Section 1.3** 10 11 12 **Section 1.4** 13

14 15 16 **Section 1.5** 17 18

19 20 21 22 23

24 25 26 27 28 29

*mf*

*mp*

*f*

# Region 3 Tuba All-Region Audition Music

## Set 1 Selection 2

$\text{♩} = 60 - 75$  **Section 2.1**

1 *p* 3 3 2 3 3 3 4

**Section 2.2**

5 3 3 6 7 3 3 3 8

**Section 2.3**

9 3 3 10 3 11 3 3 3 12 3 3

**Section 2.4**

13 3 3 14 3 15 3 3 3 16 *rall.*

# Region 3 MS Tuba All-Region Scales

Scales must be performed by memory at the auditions

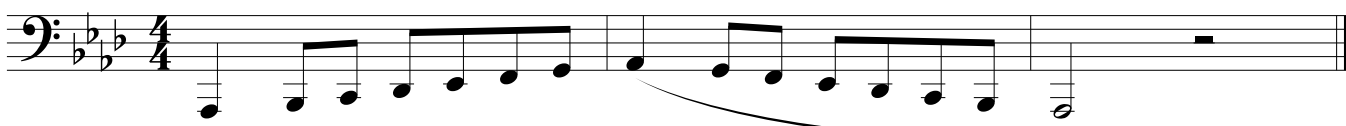
## Concert B $\flat$



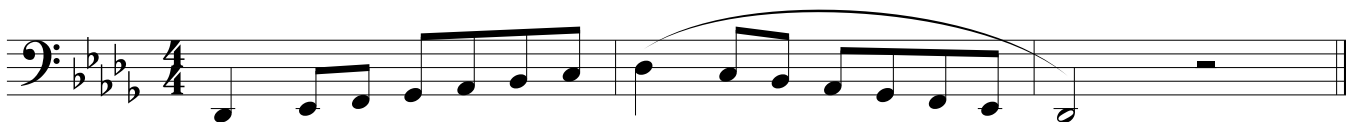
## Concert E $\flat$



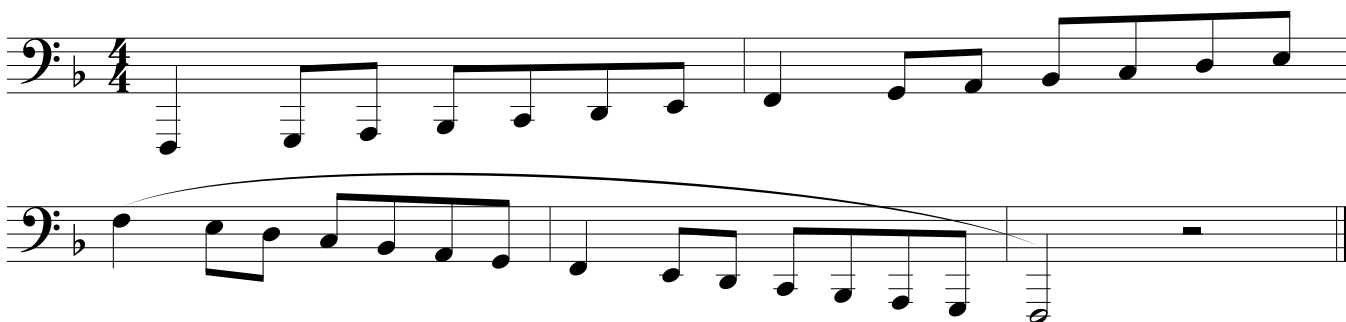
## Concert A $\flat$



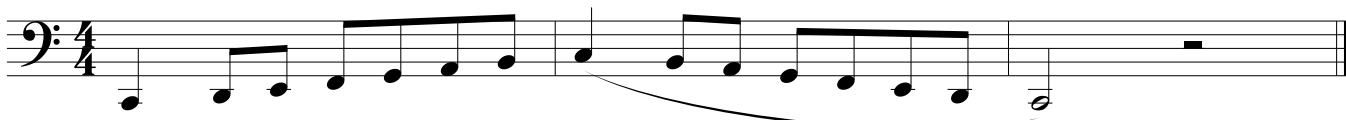
## Concert D $\flat$



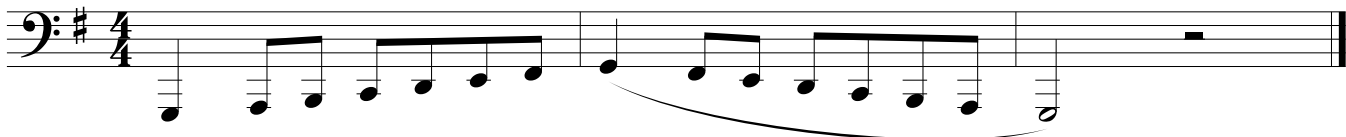
## Concert F



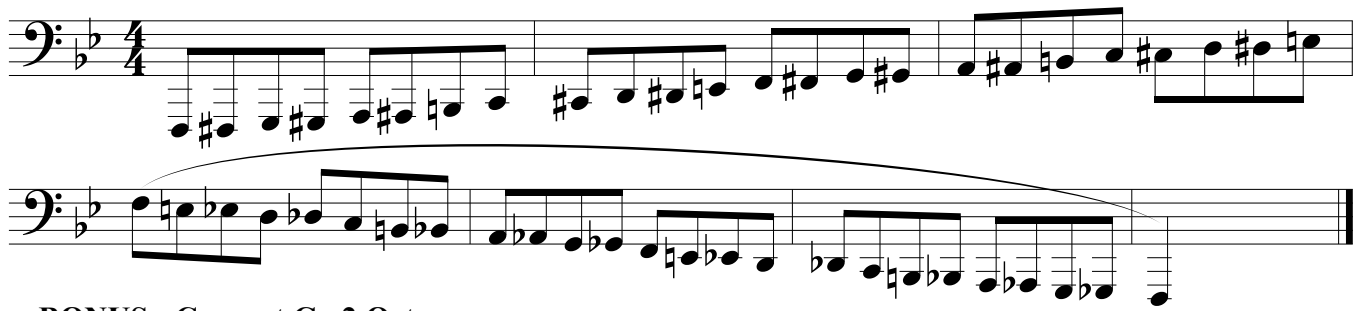
## Concert C



## Concert G

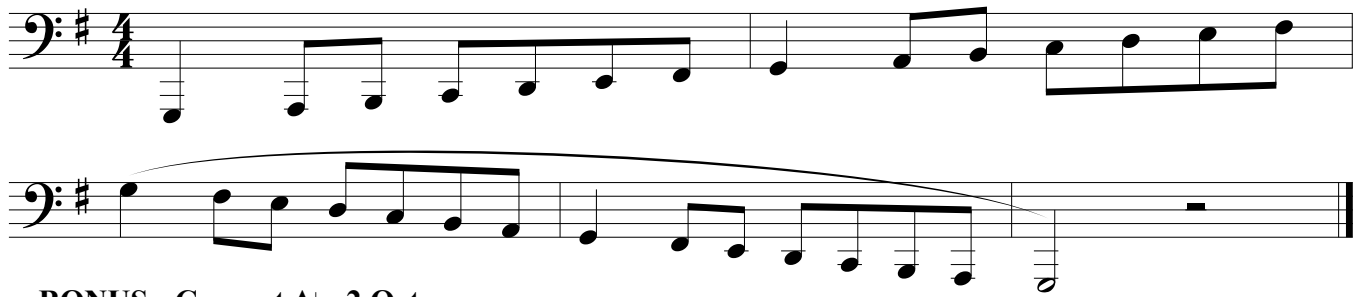


**Chromatic**



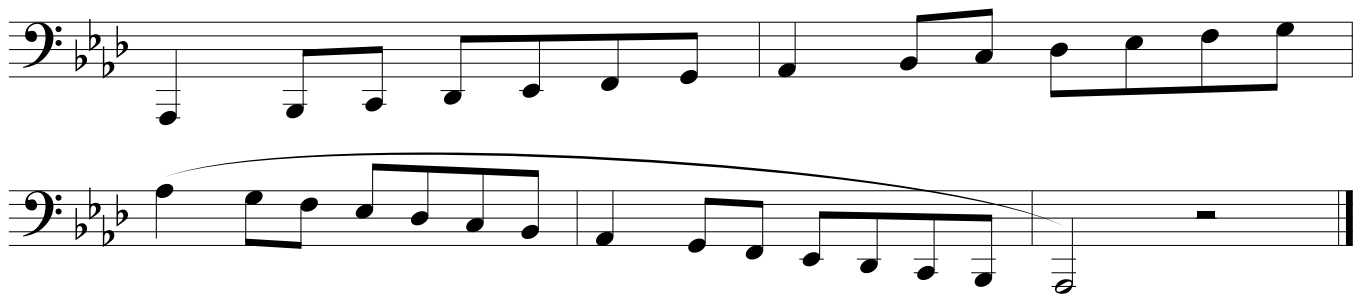
Chromatic scale in G major, 2 octaves. The first staff shows the ascending scale: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The second staff shows the descending scale: G6, F#6, E6, D6, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4. The key signature has one sharp (F#) and the time signature is 4/4.

**BONUS - Concert G, 2 Octaves**



Concert G scale in G major, 2 octaves. The first staff shows the ascending scale: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The second staff shows the descending scale: G6, F#6, E6, D6, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4. The key signature has one sharp (F#) and the time signature is 4/4.

**BONUS - Concert A $\flat$ , 2 Octaves**



Concert A-flat scale in A-flat major, 2 octaves. The first staff shows the ascending scale: A $\flat$ 4, B $\flat$ 4, C5, D5, E5, F5, G5, A $\flat$ 5, B $\flat$ 5, C6, D6, E6, F6, G6, A $\flat$ 6. The second staff shows the descending scale: A $\flat$ 6, G6, F6, E6, D6, C6, B $\flat$ 5, A $\flat$ 5, G5, F5, E5, D5, C5, B $\flat$ 4, A $\flat$ 4. The key signature has two flats (B $\flat$ , E $\flat$ ) and the time signature is 4/4.

# All-Region Assignment Calendar

All etude & scale pass offs should be performed at a Level 3 performance standard (refer to Performance Standard rubric). Scales must be performed by memory. You do not have to do your pass offs in a specific order.  
DO NOT wait until the last minute to do your pass offs. All events & assignments listed below are required.

**August 17th** - Saturday of Sectionals!

**August 19th-22nd** - First week of after school sectionals

**August 30th** - 1 scale/1 etude pass off due

**September 6th** - 1 scale/1 etude pass off due

**September 13th** - 1 scale/1 etude pass off due

**September 20th** - 1 scale/1 etude pass off due

**September 27th** - 1 scale/1 etude pass off due

**September 28th** - RISD Master Class @ LHJH (morning time TBD)

**October 4th** - 1 scale/1 etude pass off due

**October 11th** - 1 scale/1 etude pass off due

**October 18th** - 1 scale/1 etude pass off due

**October 24th** - Mock Auditions, 4-6 PM @ RWJH

**October 25th** - 1 scale/1 etude pass off due

**November 1st** - 1 scale/1 etude pass off due & All-Region BINGO Due

**November 8th** - 1 scale/1 etude pass off due & All-Region Audience Assignment Due

**November 9th-15th** - perform for as many people as you can this week

**November 16th - AUDITION DAY!!**

**All Day @ North Mesquite HS**

# **MUSIC PERFORMANCE STANDARDS**

Use this rubric to help you in your All-Region preparations. Class pass-offs should be performed at a Level 3. Your goal is to reach Level 4 or 5 by audition day.

## **LEVEL 1**

There is a **SUPERFICIAL** level of preparation. Wrong notes & rhythms are a constant distraction. Little or no attention to articulation & dynamics is evident.

## **LEVEL 2**

An awareness of the key is present, though **FREQUENT ERRORS** may occur in notes & rhythms. Inconsistencies in tone quality may exist outside the comfortable register of the instrument. Tempos are constant, but may be a lot slower than required. There is some dynamic contrast. Frequent or occasional stops prevent any meaningful musical communication.

## **LEVEL 3**

Comprehension is demonstrated, as note & rhythmic errors are **ALMOST NONEXISTENT**. Stops (if any) are minor & recovered-from quickly. Rhythms are performed correctly but may be uneven or sometimes change tempo. Dynamics are present & **CONVINCING**. Correct articulation is present but may be inconsistent. Tone quality is good but may suffer in technical passages. Phrasing has been addressed. Occasional displays of musical expression which elevate the piece beyond mere notes.

## **LEVEL 4**

Notes, rhythms, articulations, dynamics & phrasing are correct and **PERFORMED CONFIDENTLY**. Slight errors are handled without stopping. Tempos are appropriate for the the etude & the skill & musicianship of the performer. The performance would always receive a Division 1 rating by UIL standards & may qualify the performer for membership in the All-Region Band!

## **LEVEL 5**

The performer executes **ALL** of the technical demands of the piece fluently. Minor inconsistencies in performance. Moments of true artistic expression are frequent as all elements of well-prepared performance are in place. The performance would be worthy of Outstanding Soloist recognition at a solo competition & would **GUARANTEE** the performer membership in the All-Region Band!