

SUNY Fredonia School of Music

Tuba Seating Auditions, Fall 2025

Thoughts on Preparation from Dr. Hotaling:

As you prepare this audition packet, I encourage (nay, urge!) you to listen to high-quality recordings of each of these works. Where possible, I have provided hyperlinks to some favorite recordings of mine (accessible by clicking on titles underlined and listed in blue), but feel free to do some perusing of your own on YouTube to find different performances that might offer new sounds or perspectives! Some of these excerpts are technically challenging. Do not try to start playing them at the tempos listed; start slow, get things to a point where they sound clean and feel comfortable, then increase the tempo as the sound becomes more fluent.

Vasiliev étude- This etude should have good flow; work to keep it light and moving forward. Carefully note the use of various articulation markings and make sure you delineate between them in your performance. Observe the key at the B section *moderato*; make sure you take the time to identify the correct key center and learn all the right accidentals. Keep the longer strings of eighth notes connected and conceptualize the tongue as an interruption of the air; air should be the primary focus, not the onset of articulation.

Hindemith; *Symphonic Metamorphosis*- This excerpt is from the second movement, *Turandot*. Think about how the tempo designation of *scherzo* (“joke”) might inform the style of your performance. This excerpt works down into a less-agile register toward the beginning; keep the articulation light, and articulated notes on the shorter side. Your stylistic approach should be informed by listening. The rhythmic pattern at Rehearsal N can tend to push forward. Diligently subdivide your quarter notes to ensure full length and consistency of tempo.

Mussorgsky, *Night on Bald Mountain*- This is a classic moment for the orchestral tubist. Though not the most often-featured excerpt, this short theme showcases what the orchestral tuba is capable of in terms of sound concept and raw output. Save something for the 7th measure *fortissimo*. Start to feel a triplet subdivision in this same spot (if you are not already doing so) to ensure accuracy and clarity in the triplets that begin to appear in the following measure.

Creston, *Celebration Overture*- Creston’s *Celebration Overture* features some fantastic writing for the tuba, including the two selected excerpts provided. The first, an *andante* excerpt in 6/8, should be broad/connected while still featuring clarity and definition in the articulation. Observe your moments of hemiola, and subdivide through them for accuracy. The second excerpt should be more light- especially in the repeated sixteenth notes- but still present.

Bruckner, *Symphony No. 7*- From the fourth movement of Bruckner’s 7th Symphony, this excerpt is one of the most recognizable in the tuba repertoire. The style should be broad and dark. Gene Pokorny’s *Orchestral Excerpts for Tuba* is a great resource to hear the right style and sound model. Check the translation of the German “Breit und wuchtig” and “Immer breiter” to inform articulation and tempi changes.

Excerpt #1: S. Vasiliev- 24 Melodic Studies for Tuba, No. 5

Recommended Metronome: ♩. = 60

Allegro risoluto [Скоро, решительно]

The first section, 'Allegro risoluto', is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with the dynamic marking *f marcato*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff has a *f marcato* marking. The third staff has a *ff* marking. The fourth staff has a *mp cresc.* marking. The fifth staff has a *ff* marking. The sixth staff has a *f* marking. The seventh staff has a *rit.* marking. The section concludes with a key signature change to two sharps (F# and C#).

Moderato [Умеренно]

The second section, 'Moderato', is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with the dynamic marking *mf con spirito*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff has a *f* marking. The third staff has a *mf* marking. The section concludes with a key signature change to one sharp (F#).



Tempo I [Темп I]



Excerpt #2: [Paul Hindemith- Symphonic Metamorphosis](#)

Recommended Metronome: ♩ = 88-96

II L +4 Lebhaft

Musical score for Excerpt #2: Paul Hindemith- Symphonic Metamorphosis. The score consists of six staves of music in bass clef, 2/2 time. The first staff begins with a forte (f) dynamic. The second staff has a measure rest marked with a '5' and a box 'M'. The third staff begins with a fortissimo (ff) dynamic and has a box 'N'. The fourth staff has a box 'O'. The fifth and sixth staves continue the melodic and harmonic development.

Excerpt #3: [Modest Mussorgsky- Night on Bald Mountain](#)

Recommended Metronome: ♩ = 96-100

Allegro feroce.

Musical score for Excerpt #3: Modest Mussorgsky- Night on Bald Mountain. The score consists of two staves. The first staff is in bass clef, 2/2 time, and begins with a forte (f) dynamic. It includes a measure rest marked with a '13'. The second staff is in bass clef, 2/2 time, and begins with a forte (f) dynamic. It includes a measure rest marked with an '8', a section marked 'A 11', and a section marked 'Tuba.'

Excerpt #4: [Paul Creston- Celebration Overture](#) (bracketed sections only)

Recommended Metronomes: ♩ = 60-66 (bracket 1, *Andante*); ♩ = 120-128 (*Allegro giusto*)

130

ff

140

3

2

pp *poco cresc.* *mp* *pp*

150

2

Allegro giusto

sff *mp*

160

p

170

mf

180

7

sf

Excerpt #5: [Anton Bruckner- Symphony No. 7](#), mvmt. IV (excerpt 1)

Recommended (Starting) Metronome: ♩ = 104

The musical score is written for a single staff in bass clef, key of D major (two sharps), and 4/4 time. The music is marked with various dynamics and articulations.

Staff 1: *P* (Piano), *ff marc.* (fortissimo marcato). The music features a series of eighth and sixteenth notes, with a crescendo leading to a final note marked with an accent (^).

Staff 2: *marc.* (marcato), *schwer* (heavy). The music continues with eighth and sixteenth notes, featuring a crescendo and a final note marked with an accent (^).

Staff 3: *Q* (Quasi), *Breit und wuchtig* (Broad and powerful), *ff marc.* (fortissimo marcato). The music features a series of eighth and sixteenth notes, with a crescendo leading to a final note marked with an accent (^).

Staff 4: The music continues with eighth and sixteenth notes, featuring a crescendo and a final note marked with an accent (^).

Staff 5: *R* (Ritardando), *Immer breiter* (Increasingly broader), *fff* (fortississimo). The music features a series of eighth and sixteenth notes, with a crescendo leading to a final note marked with an accent (^).

Staff 6: The music continues with eighth and sixteenth notes, featuring a crescendo and a final note marked with an accent (^).