

University of Melbourne Symphonic Ensembles

2026 Auditions: Tuba

Please prepare all excerpts as instructed. Note that you may not be asked to perform all excerpts.

All excerpts are from principal parts.

Need help preparing for your audition? Here are some suggestions:

- *Listening to the pieces in their entirety, with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
 - <http://imslp.org/>
 - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

**Any rests longer than 2 bars can be observed as a short pause before continuing.*

1. **STRAVINSKY** *Petrushka* (1947)
Peasant Bear solo (Fig. 189 - 191)

2. **STRAUSS** *Don Juan*
Fig. P for 8 measures

3. **TCHAIKOVSKY** *Symphony No. 4*
Mvt IV, bar 38 – Fig. B

4. **MAHLER** *Symphony No. 5*
Excerpt 1 Mvt I, 8th bar after Fig. 11 – Fig. 12
Excerpt 2 Mvt III, 16 bars after Fig. 15 – Fig. 17

5. **BERNSTEIN** *Symphonic Dances from West Side Story* (orchestral version)
Fig. 666 – Fig. 685

6. **BORDOGNI** *43 Legato Studies for Tuba*
No. 3 (all)

1. STRAVINSKY Petrushka (1947)
Peasant Bear solo (Fig. 189 - Fig. 191)

PEASANT WITH BEAR

188 Poco accelerando Tempo giusto, $\text{♩} = 69$ 189 Solo *ff*

f pesante *p* 190

191 3 $\text{♩} = \text{♩}$ 4 193 3 194 3 195 3

-en - do *p* di - mi - nu -

2. STRAUSS Don Juan
Fig. P for 8 measures

mf *P espr.* *f* *string.* *ffp* *ff* *a tempo, 14* *14*

3. TCHAIKOVSKY Symphony No. 4
Mvt IV, bar 38 – Fig. B

The musical score is written for four staves in bass clef. The first staff begins with a fermata over a half note, followed by a bracketed section starting with a forte (*ff*) dynamic. The second and third staves continue the melodic and harmonic development with various rhythmic patterns and dynamics. The fourth staff features a fermata over a half note, a measure with a '5' above it, and a section marked 'B' with a fermata and a '16' above it, ending with a mezzo-forte (*mf*) dynamic and a half note.

4. MAHLER Symphony No. 5

Excerpt 1 Mvt I, 8th bar after Fig. 11 – Fig. 12

11 *Unmerklich zu Tempo I zurückkehren.*

mf sf cresc. sf ff sf

Trompa 1 in B.

Tempo I.

Solo

Schwer: 12

pp dim. pp

Detailed description: This musical score is for the first movement of Mahler's Symphony No. 5. It shows three staves of music. The top staff is for Trompa 1 in B, starting at measure 11 with a triplet of eighth notes. The middle staff is for a solo instrument, starting at measure 11 with a half note. The bottom staff is for a piano part, starting at measure 11 with a half note. The score includes various dynamics such as *mf sf cresc.*, *sf*, *ff*, *sf*, *pp*, and *dim.*, and tempo markings like *Tempo I.* and *Schwer:*. Measure numbers 11 and 12 are clearly marked.

Excerpt 2 Mvt III, 16 bars after Fig. 15 – Fig. 17

Nicht schleppen.

sp cresc.

4 16 3 4

Hefig drängend.

cresc.

17 2 *poco rit.*

1

Detailed description: This musical score is for the third movement of Mahler's Symphony No. 5. It shows three staves of music. The top staff starts at measure 16 with a half note. The middle staff starts at measure 16 with a half note. The bottom staff starts at measure 16 with a half note. The score includes dynamics such as *sp*, *cresc.*, and *poco rit.*, and tempo markings like *Nicht schleppen.* and *Hefig drängend.*. Measure numbers 16 and 17 are clearly marked.

5. **BERNSTEIN** Symphonic Dances from *West Side Story* (orchestral version)
Fig. 666 – Fig. 685

This musical score is for the Trombone part of Bernstein's *West Side Story*, covering measures 661 to 685. The score is written on a single bass clef staff. It includes several measures with rests, indicated by a '2' above the staff at measure 661 and a '3' above the staff at measure 676. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Handwritten annotations in blue ink provide performance directions: 'troms' is written below the staff at measure 666; 'RHYTHM' is written above the staff at measure 666; 'Accuracy' is written above the staff at measure 670; 'short' is written above the staff at measure 681; and a large '2' is written above the staff at measure 685. Dynamic markings include *ff* (fortissimo) at measures 666 and 685, and *fz* (forzando) at measure 684. The score concludes with a double bar line at measure 685.

6. **BORDOGNI** 43 Legato Studies for Tuba
No. 3 (all)

3

CON MOTO [♩ = 88]

mf

10

mf

20

30

p

40

mf

50

p