

WTAMU Band Auditions for 2022-2023

The WTAMU Fall Band auditions will be for placement in one of the three concert bands. This audition will also determine the roster for the 2023 National CBDNA Symphonic Band in Athens, Georgia. Auditions will be held by creating a YouTube video recording of yourself performing the audition music in its entirety—without pauses or stops. The deadline for your submission is **midnight, Sunday, September 25, 2022**. Your video will be judged by the WTAMU instrumental faculty, myself and Dr. Teweleit. The audition music is comprised of excerpts from the following pieces:

1. ***Lift Up Thine Ears*** by Michael Daugherty

Here is the link to download an MP3 MIDI version of the *Lift Up Thine Ears* for Symphonic Band:

<https://www.dropbox.com/s/68naerfsmq9g89d/Lift%20Up%20Thine%20Ears%20for%20Band%20FS%2007-20-2022.mp3?dl=0>

2. ***Strange Loops*** by BJ Brooks

Pertinent Details:

- 1) Auditions will be held by creating a YouTube video recording of yourself performing the audition music in its entirety—without edits, pauses or stops. Place your recording device in a place that will allow the judges to view and listen to your performance in the most favorable possible manner.
- 2) State your **NAME** at the beginning of the video, and each **EXCERPT NUMBER** as you perform the audition materials.
- 3) Please make your YouTube video “**unlisted**”, not “**private**” or “**public**”.
- 4) Send the link to your video to dlefevre@wtamu.edu, rteweleit@wtamu.edu and to your respective studio faculty member.
- 5) The deadline for your submission is **midnight, Sunday, September 25, 2022**.
- 6) If you are a music major, you are expected to perform the entire packet.
- 7) **Listen to and study the suggested recordings of each piece listed above.**
- 8) Practicing slowly with a metronome is the key to mastering difficult passages. During the audition, use a metronome on every excerpt—unless not feasible due to tempo changes.
- 9) Accuracy is important, but so is tempo.
- 10) Discover the intonation tendencies of your instrument. There are many wonderful electronic tuning devices available to you at a very affordable price. **BUY ONE**, and begin this process! **TUNERS AND HOOKUPS ARE REQUIRED!**
- 11) **Don't procrastinate!** The music is too challenging to learn in only a few days prior to the audition.
- 12) You will be auditioning for the following:
Flute, Oboe, English Horn, Bassoon, Contrabassoon, B-flat Clarinet, Bass Clarinet, Alto Saxophone (if you prefer, you may perform the audition music tenor or bari), Trumpet, Horn, Tenor Trombone, Bass Trombone, Euphonium, Tuba, String Bass and Percussion.
- 12) **Symphonic Band members** will rehearse prior to the start of the spring semester. Those dates are January 14th through the 16th. Please clear those dates on your calendar. In addition, the Symphonic Band will rehearse on Wednesday, February 8th. Please do not plan to leave earlier than 1:00pm for TMEA. CBDNA is scheduled the week following TMEA. We will have a Pre-CBDNA Concert on Sunday, February 12, 2023. At this time, my plan is to tour in the Dallas area during the week of February 13th, and then fly to Athens, Georgia out of Dallas for our CBDNA Convention performance on Friday, February 17, 2023.

Additional things that you will need to know:

- 1) The Symphonic Band will begin sectionals shortly after the band auditions.
- 2) Inside rehearsals for the concert bands will begin on Monday, October 23rd.
- 3) The first scheduled performance is on Wednesday, November 30th.

Good luck,
Don Lefevre

Euphonium 1,2

LIFT UP THINE EARS

for Symphonic Band

MICHAEL DAUGHERTY
(2022)

Total of
10 Excerpts

1. Lend me your ears William Shakespeare (1599)

Always Play Top Part!

$\text{♩} = 120$; Tempo Primo $\text{♩} = \text{♩}$ throughout

Sax.

to.....

A

Bn. 1,2

07-20-2022

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V.S.

Euphonium 1,2

2

a2

32 *fp* *fp* *fp*

B #1 120

36 *fp* *f* *fp* *f* *fp* *f*

43 *f* *fp* *f* *fp* *f* *fp*

C ♩ = 160 (♩. = ♩)

49-50 51-58

Hn. 1,3 3 Tbps.

Picc.

64

D a2 fall

70 *ff* 72-73

2

75-76 *p* *ff* *p*

Euphonium 1,2

80 *ff*

85

E

86-87

Hn. 2,4

91

96 *ff*

F_{a2}

fall

4

97-100

ff

fall

4

102-105

106

G

Hn. 2,4

2

109-110

rit.

3 Tbns.

115

H ♩ = 60

accel.

121

I ♩ = 72

Hn. 1,3

2

125-126 TIME

Euphonium 1,2

#2

rit. $\text{♩} = 40$ **J** $\text{♩} = 120$

127 *ff* *ffp* *pp*

133 *ff* *ffp* *pp* *ff* *ffp* *pp*

K a_2

141 *ff*

145 **2** 147-148

a_2 fingered gliss.

152 *ff*

L $\text{♩} = 160$ ($\text{♩} = \text{♩}$)

157 **3** **5** 158-160 161-165

Picc.

166

Euphonium 1,2

2. It rings in the ear

Martin Luther King Jr. (1963)

$\text{♩} = 48$ **5** $\text{♩} = \text{♩}$ throughout rit.

A $\text{♩} = 56$
Ob. 1,2

11

17

Hn. 1

23

#3 $\text{♩} = 56$
solo
f espr. *f* \rightarrow *p*

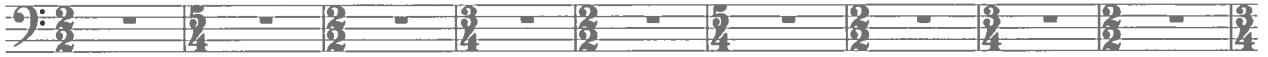
a2 **B**
f \rightarrow *f espr.*

31

39

46

C



52

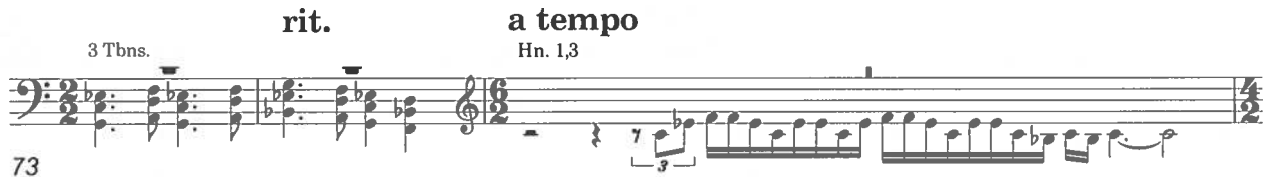


61

D Horn Cadenza
a tempo



69



73



76



78

E $\text{♩} = 112 (\text{♩} = 56)$, a tempo, in four **Flute solo**

82 *fespr.* 86-87 88-89 90-91

TIME

#4

Euphonium 1,2

8

Bn. 1,2 Cl. 1,2

92

Bn. 1,2

99

Fl. 1,2

104

rit.

108

#4 cont.
F Maestoso ♩ = 96 (♩ = 48)

110

114

118

3. The Spirit is the Conscious Ear

Emily Dickinson (1886)

$\text{♩} = 138$ Tempo Primo

4 A 2

1-4 5-6

A musical staff in bass clef with a 3/4 time signature. It contains rests for measures 1-4 and 5-6. Above the staff, the number '4' is written above measures 1-4, and '2' is written above measures 5-6. A box labeled 'A' is positioned above measure 5.

a2

7 *p*

A musical staff in bass clef starting at measure 7. It features eighth-note patterns with accents and slurs. The first measure has a dynamic marking of *p*. Above the first measure, 'a2' is written. The staff ends with a double bar line.

12 *p* B *f* 4 16-19

A musical staff in bass clef starting at measure 12. It contains eighth-note patterns with accents and slurs. Dynamics include *p* and *f*. Above the staff, a box labeled 'B' is positioned above measure 16. The number '4' is written above measures 16-19. The staff ends with a double bar line.

#5 $\text{♩} = 138$

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

A musical staff in bass clef starting at measure 20. It features eighth-note patterns with accents and slurs. Dynamics include *fp*, *f*, and *p*. A handwritten annotation '#5' and ' $\text{♩} = 138$ ' is written above the staff. The staff ends with a double bar line.

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

A musical staff in bass clef starting at measure 25. It features eighth-note patterns with accents and slurs. Dynamics include *fp*, *f*, and *p*. The staff ends with a double bar line.

30 C 4 *p* *f* 5 38-42

31-34 38-42

A musical staff in bass clef starting at measure 30. It contains eighth-note patterns with accents and slurs. Dynamics include *p* and *f*. Above the staff, a box labeled 'C' is positioned above measure 31. The number '4' is written above measures 31-34, and '5' is written above measures 38-42. The staff ends with a double bar line.

43 D *fp* *fp* *f* *p*

A musical staff in bass clef starting at measure 43. It features eighth-note patterns with accents and slurs. Dynamics include *fp*, *f*, and *p*. Above the staff, a box labeled 'D' is positioned above measure 43. The staff ends with a double bar line and a handwritten flourish.

Euphonium 1,2

#5 cont.

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

Handwritten bracket above the staff from measure 48 to 51.

52 *f* *p* *f*

58 *ff* 63-64 **2**

65 *f* *p*

E

71 *fp* *fp* *f* *mf* *fp*

76 *fp* *f* *mf* *fp*

81 *fp* *f* *f* *ff*

87 *f* *ff* **F** 3 Tbn. 3

Handwritten bracket above the staff from measure 87 to 90.

TIME

rit.

Musical staff 150-155. Treble clef, 4/4 time signature. Measures 150-155. Includes triplets and a ritardando marking.

150



K ♩ = 60 In four

solo

Musical staff 156-162. Bass clef, 4/4 time signature. Measures 156-162. Includes dynamics *mp espr.*, *f*, *mp*, and *f*. Includes triplets.

156

L ♩ = 112

Musical staff 160-169. Bass clef, 4/4 time signature. Measures 160-169. Includes dynamics *p*. Includes rests for measures 163-164 and 165-169.

160

accel.

Perc. 1

Musical staff 170-173. Treble clef, 4/4 time signature. Measures 170-173. Includes Percussion 1 part.

170

M ♩ = 138 Tempo Primo

a2

Musical staff 174-178. Bass clef, 4/4 time signature. Measures 174-178. Includes dynamics *ff*, *p*, and *f*. Includes accents.

174

Musical staff 179-182. Bass clef, 4/4 time signature. Measures 179-182. Includes dynamics *ff* and *p*. Includes accents.

179

Musical staff 183-186. Bass clef, 4/4 time signature. Measures 183-186. Includes dynamics *f* and *ff*. Includes accents. Ends with a fermata.

183

#6 cont.

187 *p* *ff* *p* *f* *ff*

Musical staff 187-192 in bass clef, 4/4 time. It features a series of eighth notes with accents, starting with a dynamic of *p* and *ff*, then *p* and *f*, and finally *ff*. A handwritten bracket above the staff spans from measure 187 to 192, with the text "#6 cont." written above it.

2 3

191-192 *f* *ff* 195-197

Musical staff 191-192 and 195-197 in bass clef, 4/4 time. It features a series of eighth notes with accents, starting with a dynamic of *f* and *ff*. A handwritten bracket above the staff spans from measure 191 to 192, and another from 195 to 197. The numbers "2" and "3" are written above the first and third measures respectively.

N

199 *ff*

Musical staff 199 in bass clef, 4/4 time. It features a series of eighth notes with accents, starting with a dynamic of *ff*. A handwritten bracket above the staff spans from measure 199 to 204. The letter "N" is written in a box above the first measure.

O

205 *ff* a2 3

Musical staff 205 in bass clef, 4/4 time. It features a series of eighth notes with accents, starting with a dynamic of *ff*. A handwritten bracket above the staff spans from measure 205 to 210. The letter "O" is written in a box above the first measure. The text "a2" and "3" are written above the staff.

P

213 *fff*

Musical staff 213 in bass clef, 4/4 time. It features a series of eighth notes with accents, starting with a dynamic of *fff*. A handwritten bracket above the staff spans from measure 213 to 218. The letter "P" is written in a box above the first measure.

218 *gliss.* *gliss.*

Musical staff 218 in bass clef, 4/4 time. It features a series of eighth notes with accents, starting with a dynamic of *gliss.* and *gliss.*. A handwritten bracket above the staff spans from measure 218 to 224. The text "gliss." is written above the staff.

Q ♩ = 172 (♩. = ♩) In one

2

223-224

Musical staff 223-224 in bass clef, 2/4 time. It features a series of eighth notes with accents, starting with a dynamic of *2*. A handwritten bracket above the staff spans from measure 223 to 224. The number "2" is written above the first measure.

TIME

Euphonium 1,2

S. Sax.

225

232 *ff* *ff* *ff* *p* *ffp*

$\text{♩} = 120$ *f* *rit.* $\text{♩} = 96$

238 *f* *rit.* $\text{♩} = 96$

R $\text{♩} = 120$
a2

245 *ff*

rit. **S** $\text{♩} = 96$
Hn. 2,4

251 *rit.* $\text{♩} = 96$

rit. $\text{♩} = 76$ *rit.*

256 *f* *fff*

$\text{♩} = 60$ *rit.* $\text{♩} = 40$

261 *pp* *mf* *ff* *fff*

Euphonium (C)

Strange Loops (preview)

BJ Brooks (ASCAP)

Con fuoco $\text{♩} = 108$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

fff *f* *mf* *fff* *p* *ff* *ffp* *ffp* *ffp* *ff* *ff* *f* *fff* *mf* *p* *ppp*

A

2022

Strange Loops (preview) - Euphonium (C) - Page 2

55 **B** 56 57 58 59 60 61

p *p*

Musical staff 55-61: Bass clef, 2/4 time signature. Measures 55-61 contain eighth-note patterns. Dynamics: *p* at 55 and 59.

62 63 64 65 66 67 68 69 70 1

mf *ff*

Musical staff 62-70: Bass clef, 2/4 time signature. Measures 62-63: eighth notes. Measures 64-67: quarter notes with slurs. Measure 68: quarter note with accents. Measure 69: eighth notes with accents. Measure 70: quarter note. Measure 1: whole note. Dynamics: *mf* at 62, *ff* at 68.

71 72 73 74 75 76 77 78

mp

Musical staff 71-78: Bass clef, 2/4 time signature. Measures 71-78 contain eighth-note patterns. Dynamics: *mp* at 71.

79 **C** 8 87 1 88 89 90 91 92

pp

Musical staff 79-92: Bass clef, 2/4 time signature. Measure 79: whole rest. Measure 8: whole rest. Measure 87: whole rest. Measure 1: whole rest. Measure 88: quarter note. Measures 89-92: eighth notes. Dynamics: *pp* at 88.

93 94 95 96 97 98 99 4

p

Musical staff 93-99: Bass clef, 2/4 time signature. Measures 93-99 contain eighth-note patterns. Measure 99: whole rest. Dynamics: *p* at 95.

103 104 105 106 107 108 109

mp *f*

Musical staff 103-109: Bass clef, 2/4 time signature. Measures 103-109 contain eighth-note patterns. Dynamics: *mp* at 103, *f* at 108.

110 111 112 113 114 115

ff

Musical staff 110-115: Bass clef, 2/4 time signature. Measures 110-115 contain eighth-note patterns with accents. Dynamics: *ff* at 110.

116 117 118 **D** 120 121

fff

Musical staff 116-121: Bass clef, 2/4 time signature. Measures 116-121 contain eighth-note patterns with accents. Dynamics: *fff* at 118.

122 123 124 125 126 127 128 2 130 2 132

f *molto rit.*

Musical staff 122-132: Bass clef, 2/4 time signature. Measures 122-127: eighth notes with accents. Measure 128: whole rest. Measure 130: whole rest. Measure 132: whole note. Dynamics: *f* at 122, *molto rit.* at 130.

Strange Loops (preview) - Euphonium (C) - Page 4

215 216 217 218 219 220 221 222 223

p *mf*

224 225 226 227 228 229 230 231 232

233 234 235 236 237 238 239 240

241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256

F #10 L. = 108
9 *p*

257 258 259 260 261 262 263 264

G *fff*

265 266 267 268 269 270 271

272 273 274 275

276 277 278 279 280

fff

281 282 283 284 285

ff

Strange Loops (preview) - Euphonium (C) - Page 5

286 *f* 287 288 289 290 291

292 **H** 294 295 297 298

fff

299 300 301 302 303 304 305 306 307

ff *ff*

308 309 310 311 312 313 314 315

mf *f*

316 317 **I** 319 320 321 322 323 324

ff *fff*

325 326 327 328 329 330 331 332 333 334

335 336 337 338 339 340 341 342

molto rit. *a tempo* *ffff*

343 344 345 346 347

348 349 350 351 352 353 354 355

rit. *Molto pesante* ♩ = 60