

Scale and Excerpt Challenges 2018 - 2019

Rules:

1. Only 1 attempt, no re-do!
2. Wrong notes are wrong... That includes slide positions, fingerings, wrong partials, wrong tempo, tuning, etc... Split notes are at the discretion of the instructor.
3. Challenge to be executed at the beginning of the lesson. Arrive warmed up and prepared!
4. Exercises are outlined below and posted to the Low Brass Studio resources page (Facebook and Nick's website). It is your responsibility to look for these and prepare the appropriate exercise.
5. Potential 3 points per challenge. Awarded for:
 - a. Tone
 - b. Tuning
 - c. Technique
6. Results will be posted inside the Low Brass Studio to track progress and current Challenge leaders.
7. Winner to be determined at the end of the year, with the highest tally of all completed scale challenges. In the event of a tie, a "Scale-Off" between participants will determine the final winner. "Scale-Off" exercises will be decided at random, requiring an applied knowledge of all challenges completed.
8. Prizes to be awarded at the year-end Low Brass celebration (pending schedules).

Excerpt Challenges

Rules:

1. Challenge is graded on individual preparation for given excerpt. Technique, articulations, dynamics, tempo, style, intonation, knowledge of context, etc... are all considerations.
2. Potential 5 points per excerpt, graded by instructor in lessons.
3. Research into the excerpt is up to the student. Use whatever resources possible! (Library, recordings, scores, excerpt websites, faculty!)
4. Winner to be determined at the end of the year from total points of completed excerpt challenges.

Prizes:

Scale Challenge Prize:

1 Year membership in the ITEA or ITA!

Monthly Excerpts Challenge Prize:

Orchestral Recording of your choice!

Scale Challenges

Fall Semester:

- 12 Major Scales – 1 Octave, plus Major and Dominant arpeggios.
 - Studio I-II: Tempo – Quarter = 96, rhythm – 8th notes
 - Studio III-IV: Tempo – Quarter = 108, rhythm – 8th notes
 - Studio V-VI: Tempo – Quarter = 116, rhythm – 8th notes
 - Studio VII-VIII: Tempo – Quarter = 120, rhythm – 8th notes
- Major Scales in thirds, ascending and descending, 8th notes, 96 BPM. 4 scales at random, chosen by instructor.
- Major Scales ascending by 3 notes (i.e. 1-2-3-2-3-4-3-4-5 etc...), 8th notes, 96 BPM. 4 scales at random, chosen by instructor

Spring Semester:

- 12 Minor (harmonic) Scales – 1 Octave, plus Minor arpeggios.
 - Studio I-II: Tempo – Quarter = 96, rhythm – 8th notes
 - Studio III-IV: Tempo – Quarter = 108, rhythm – 8th notes
 - Studio V-VI: Tempo – Quarter = 116, rhythm – 8th notes
 - Studio VII-VIII: Tempo – Quarter = 120, rhythm – 8th notes
- Minor (harmonic) Scales ascending by 3 notes (i.e. 1-2-3-2-3-4-3-4-5 etc...), 8th notes, 96 BPM. 4 scales at random, chosen by instructor
- Major scales ‘Crab-wise’ motion, 8th notes, 80 BPM minimum. All 12 scales, but octave displacement at your discretion.

F

G^b G A^b

5 A B^b B C

9 D^b D E^b E

13 F

Excerpt Challenges

Tenor Trombone:

1. Mozart – Tuba Mirum, from Requiem (2nd Trombone Part)
2. Wagner - Ride of the Valkyries, from Die Walkure (Minor and Major Sections)
3. Berlioz – Hungarian March
4. Mahler – Symphony No. 3 – Aria from Mvt. 1

Bass Trombone:

1. Haydn – No. 26 from The Creation
2. Wagner – Ride of the Valkyries, from Die Walkure (Minor and Major sections)
3. Schumann – Symphony No. 3 – ‘Rhenish’
4. Berlioz – Hungarian March

Euphonium

1. Holst – Mars, from the Planets (2 solo sections)
2. Mussorgsky – Bydlo, from Pictures at an Exhibition (tuba part)
3. Holst – 2nd Suite in F (1st and 4th Mvt. Solos)
4. King – Melody Shop

Tuba

1. Mahler – Symphony No. 1
2. Wagner – Ride of the Valkyries, from Die Walkure (Major section)
3. Prokofiev – Symphony No. 5
4. Bruckner – Symphony No. 7 – Mvt. 4

*** All parts are available online or in the U of L Library. Searching for the specific excerpts online, or in the library for our “Orchestral Excerpts CD” will provide you with original parts. There are also site that link audio of amazing performances to these specific sections. Use these as listening tools! Style, articulation, phrasing, and other features can be determined from a careful study of other interpretations!