

Concert Ensemble Auditions - Spring 2024

Tenor and Bass Trombone – Instructions and Information

1. Everyone will be performing the two assigned excerpts from “Year D” of the Trombone Audition Excerpt PDF’s
 - a. Tenor Trombone
 - i. Excerpt 1 is an etude by Vladislav Blazhevich. Tempo for the quarter note = 120.
 - ii. Excerpt 2 is a vocalise by Giuseppe Concone. Tempo for the quarter note = 96.
 - b. Bass Trombone
 - i. Excerpt 1 is an etude by H. W. Tyrell. Tempo for the quarter note = 104.
 - ii. Excerpt 2 is a vocalise by Michel DelGuidice. Tempo for the quarter note = 110.
2. For those of you interested in auditioning for orchestra, prepare the following excerpts in addition to the above:
 - a. Tenor Trombone
 - i. Respighi - Pines of Rome - 7 before '11' through 1 after '12'
 - ii. Rossini - La Gazza Ladra - begin at Letter C
 - b. - Trombone
 - i. Respighi - Pines of Rome - 7 before '11' through 1 after '12'
 - ii. Rossini - La Gazza Ladra - begin at Letter C
 - c. It is recommended that you listen to recordings of the above repertoire to gain accurate ideas of tempo range and style (The Borgodni may be difficult to find). Visit <http://imslp.org/> to access scores of the pieces for reference.
3. .Sight Reading will take place as part of the audition process.

If you have any additional questions on the materials, please contact Professor James Decker at james.decker@ttu.edu..

Good Luck and Best Wishes!

AUDITION MUSIC / TENOR TROMBONE

(D)

46
Boc
Allegro giocoso $\text{♩} = 120$

66.

f *p* *f* *p* *cresc.* *f* *f* *p* *f* *ff* *senza dim.*

50
Moderato pesante $\text{♩} = 98$

57.

f *p subito* *f*

Bass clef, 3/4 time signature, key signature of three flats. *p* (piano) dynamic marking. Fingerings 6 and 2 are indicated above the notes.

Bass clef, 3/4 time signature, key signature of three flats. *p* (piano) dynamic marking. Fingerings 5, 6, and 6 are indicated above the notes. *poco rit.* (poco ritardando) marking.

Bass clef, 3/4 time signature, key signature of three flats. *a tempo* marking.

~~MFU B. A. 100~~
F. 100

AUDITION MUSIC/TENOR TROMBONE
28



Moderato (♩ = 96)

Bass clef, 3/4 time signature, key signature of three flats. *p* (piano) dynamic marking. *cresc.* (crescendo) and *dolce* markings.

Bass clef, 3/4 time signature, key signature of three flats. *p* (piano) dynamic marking.

Bass clef, 3/4 time signature, key signature of three flats. *cresc.* and *dolce* markings.

Bass clef, 3/4 time signature, key signature of three flats. *p* (piano) dynamic marking.

Bass clef, 3/4 time signature, key signature of three flats. *cresc.*, *f* (forte), and *dim.* (diminuendo) markings.

Bass clef, 3/4 time signature, key signature of three flats. *f* (forte) dynamic marking.

Bass clef, 3/4 time signature, key signature of three flats. *p* (piano) dynamic marking. *cresc.* marking.

Bass clef, 3/4 time signature, key signature of three flats. *dim. e rit.* (diminuendo e ritardando) marking.

Pini di Roma, P. 141 (1924)

Auditions: *Rarely*

Errors: *No*

Pines of Rome is the second work of Respighi's Roman Trilogy. Each of the four movements depicts pine trees in different locations in Rome at different times of the day.

TENOR-ORCH. Excerpt #1

This excerpt from Movement Two, *Pini presso una catacomba: Lento*, must sound calm with a consistent tone color on every note. The fourth measure after Rehearsal No. 11 must be played in a strong and stately manner. Observe the accents. The ninth measure after Rehearsal No. 12 should once again be smooth and calm. Subdivide the triplet pattern in the tenth measure of Rehearsal No. 12.

The musical score is written for three tubas (Tb. 1, 2, 3) and a horn. It is in the key of D major and 3/4 time. The score is divided into measures, with rehearsal markers 11 and 12. Handwritten annotations include wavy lines across many measures, slurs, and large 'X' marks over the bottom two staves in the final system. Dynamics include *p*, *p cresc.*, *ff*, and *f*. Triplet markings (3) are present in several measures.

GIOACHINO ANTONIO ROSSINI (1782–1868)



At the peak of his career, the Italian master of comic opera Gioachino Rossini produced two dozen works in just eight years, usually just in the nick of time. As Rossini's fame spread he accepted invitations from Paris and London to produce new works, and he soon became a wealthy man. His writing developed a grander dramatic character with increased use of the chorus, theatrical spectacle and complex vocal ensemble writing. Even his overtures grew from the standard formula heard in *La gazza ladra* to the solemnity of the cello quintet that introduced *Guillaume Tell* to the Parisian audience a dozen years later.

He spent the greater half of his life in retirement, revered for his achievements and, despite frequent illness, still composing mostly smaller works for piano, chamber ensembles, solo voices and the church. Rossini's legacy founded the Conservatorio Statale di Musica "Gioachino Rossini" (originally the Liceo musicale Rossini) in Pesaro Italy.

La gazza ladra: Overture (1817)

Auditions: *Yes*

Errors: *No*

Premiered in 1817, Rossini revised his overture to *La gazza ladra* for subsequent productions in 1818, 1819, 1820, and 1866. It is important to be familiar with the multiple versions of this work. Here, we refer to the one-trombone version without triplet upbeats.

TENOR - ORCH. EXCERPT # 2

Play the quarter-note triads with energy and an upward direction. Release the tied notes accurately. The descending eighth-note scales should be played with a clean articulation while keeping a good body of sound. Stay relaxed when playing these scales so you never rush or play too heavily. When the octave leap occurs, keep your sound consistent.

C

In the final five measures of this excerpt, it is helpful to lightly emphasize the down beats to secure a steady eighth-note flow.

F

10 AUDITION MUSIC / BASS TROMBONE

10



#1

Allegretto M.M. ♩ = 104

AUDITION MUSIC/BASS TROMBONE

14



M^t de Valse

#2 [7. *P simplement*

Pini di Roma (Pines of Rome), P. 141 (1924)

Respighi's score to *Pines of Rome* clearly calls for four trombones. This is perhaps reflective of his desire for the fourth trombone part to be played on cimbasso or contrabass trombone, although some printings of the orchestral part are labeled for bass tuba. Whatever Respighi's intentions were, the tuba is always used in performances today and the bass trombonist plays the third trombone part.

BASS ORCH. EXCERPT #1

Movement 2 – I Pini presso una catacomba (The Pines near the catacombs)

This movement offers a chant-like melody depicting the singing in the Early Church that often met in secret. The melody before Rehearsal no. 11 is for the second and bass trombones with the bassoons in octaves. Play this very legato and do not drag the triplets.

Four measures after Rehearsal no. 11, the majestic hymn-like melody is for the trombones alone. Play this prominently and very broadly.

A chant-like melody returns nine measures after Rehearsal no. 12 with the first and bass trombones in octaves. Eight measures after Rehearsal no. 12, the second trombonist should play a few beats of the low E-natural. You can then take a large enough breath to play this chant solo in one breath.

Ancora più mosso ♩ = 69

1

p

11

p cresc.

12

ff

ff

f dim. poco a poco

p

p

sempre dim.

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BASS ORCH. EXCERPT #2

La gazza ladra (The Thieving Magpie): Overture (1817)

The overture to Rossini's comic opera *La gazza ladra* has been published in more editions than can be counted and all are problematic. The original score calls for one trombone but Rossini revised the score several times and subsequently rearranged it for large orchestra including three trombones and tuba.

Tradition holds that when an edition for one trombone is used, that player should be a bass trombonist, although this work frequently appears on both tenor trombone and bass trombone auditions. The excerpts below have been prepared after consultation with Rossini's original manuscript and bring us closer to the composer's intentions than editions that are in circulation today.

A nice flow to the music is achieved when thinking of these excerpts as having one beat to the measure. Do not be fooled by Rossini's dynamic marking of *forte*. Fit your sound into that of the entire orchestra; there is no need to over play.

Some editions include a triplet on the third beat of measures 115, 119, 123, 127, 275, 279, 283, 432 and 436; the three notes of this triplet always have the same pitch as the first beat of the following measure.

Give each phrase a double climax: lead to the top note of the phrase then through the descending eighth-notes to the final quarter-note.

115 **C** [Allegro ($\text{♩} = \text{ca. } 60$)]

f

123

131

f