

## **Fall 2024 Sonoma State Symphony Orchestra and Wind Ensemble Audition packet: Trombone**

**Auditions consist of scales and excerpts, as follows:**

**Scales: Please prepare your scales according to the instructions on the following page.**

**Excerpts (please choose either the tenor trombone excerpts or the bass trombone excerpts):**

- 1. Tenor trombone: Dvorak, Symphony No. 9, “From the New World,” movement 4, rehearsal 11 – end of movement (NB: this excerpt is in alto clef – if needed, a bass clef transcription is available on ISMLP or by request to Dr. Kahn)**
- 2. Tenor trombone: Mozart, “Tuba Mirum” from the Requiem (NB: this excerpt is in tenor clef – if needed, a bass clef transcription is available on ISMLP or by request to Dr. Kahn)**
- 3. Bass trombone: Wagner, Ride of the Valkeries, rehearsals 6-7**
- 4. Bass trombone: Schumann, Symphony No. 3, “Rhenish,” movement 4, opening**

### **Tips on taking a successful audition**

If possible, bring all music to a teacher early on (i.e. 1-2 months ahead of the audition) for advice and guidance on appropriate fingering, bowing, breathing, tonguing, practice strategies, etc. In addition, many (free) masterclasses on standard excerpts and audition strategies (how to prepare excerpts, how to deal with nerves, etc.) can be found on Youtube. See for example <https://www.robknopper.com/auditionhacker> and <https://bulletproofmusician.com/>

Get a concrete idea of the appropriate tempi (metronome markings), phrasing, articulations, etc. for your excerpts by listening to recordings. For the Dvorak I recommend [the recent recording by the Concertgebouw Orchestra and Klaus Makela](#). Repeated listenings to this recording (and others) while following along with your part will help you immensely.

Do a “mock audition” (or several mock auditions) by playing through your scales and excerpts in front of others for feedback and to simulate the stress factor of playing in front of other people.

Relax, breathe, and be kind to yourself! Remember that everyone gets nervous before auditions – a little bit of meditation, yoga, and/or positive imagery before the audition will go a long way.

SSU WIND ENSEMBLE / ORCHESTRA AUDITIONS

SCALES

**TROMBONE**

A $\flat$  Major ♩ = 96



F Melodic Minor ♩ = 96



Chromatic ♩ = 96



# Excerpt #1 - Dvorak Symphony No. 9, "New World", Munt. 4

## TROMBONE I (ALTO)

144 *BASS* 6 24 7 4 *Viol. I.* 5 6 7 8 *ff* 4

182 *ff* 6 8 1 1 *ff* *MENO MOSSO* *ffz* *ffz*

196 *fz* *fz* *fz* *fz* 9 *ff*

211 9 *Poco meno mosso* 9 *in tempo* *[Tempo I.]* 24

237 10 *Un poco sostenuto* *poco string.* 11 *Tempo I.* *start* 24 *ff*

270

287 1 *ff* *ff*

294 12

301 *fz* *fz* *ff* 13 *poco a poco rit.* *Cor. I.* *ff* *fz* *pp*

323 *in tempo* *Meno mosso e maestoso* *ff* *ff* *Allegro con fuoco*

334

341

## 2016 Trombone Excerpt

**Mozart:** *Requiem* ("Tuba mirum": beginning-A)

**3. Tuba mirum.**

*Andante.*  
*Solo*

The image shows a musical score for Trombone in Mozart's Requiem, specifically the beginning of the 'Tuba mirum' section. The score is written in bass clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. It consists of three staves. The first staff begins with the tempo marking 'Andante.' and the performance instruction 'Solo'. The music starts with a whole note chord, followed by a series of eighth and sixteenth notes. A first ending bracket is shown above the first staff. The second staff continues the melodic line with various rhythmic patterns and slurs. The third staff shows the beginning of a new phrase with a first ending bracket above it.

Excerpt # 3

Bass Trombone

**Richard Wagner.**

**Die Walküre.**

**Ritt der Walküren.**

The Valkyrie.

La Walkyrie.

Ride of the Valkyries.

Chevauchée des Walkyries.

Posaune III.

Herausgegeben von W. Hutschenruyter.

Lebhaft.  
Animato.

6 1 5 \* Pos. I. II. 2

7 \* Hr. V. VI.

3 Tr. III. \* Hr. VI.

4 *f* *più f*

5 10 \* *cresc.* Fag. III. Basskl.

6 *ff*

7 *ff* Pos. I. II.

8 \* Fag. II. *ff* \* Fag. III.

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Excerpt # 4 ( Bass trombone) - Schumann Symphony No. 3, "Rhenish"

Schumann - Symphony No. 3

Excerpt - Movement IV: mm. 1-23  
Trombone 1 (Alto)

Feierlich Solo IV

pp Solo Die Halben wie vorher die Viertel f

8 Trb. Bassa Solo p cresc f

Cor.

SCORE

Trombone 2 (Tenor)

Feierlich Solo IV

pp Solo Die Halben wie vorher die Viertel f

8 Trb. Alto Solo f f>

Trb. B

SCORE

Trombone 3 (Bass)

Feierlich Solo IV

pp Solo nach und nach stärker Die Halben wie vorher die Viertel f f>

8 Solo 3 nach und nach stärker f f>

25 Die Halben wie vorher die Viertel mf 5 B f

SCORE