

# Tenor Trombone Audition Materials – Fall 2019

- D-flat Major Scale – 3 octaves (up & down) | Quarter notes @ 75bpm
  - Bordogni – Vocalise No. 23 | Toby Oft – Bordogni Project
  - Creston – Fantasy (through m. 47) | Lindberg – American Trombone Concertos
  - Mahler – Symphony No. 3, mvt. 1 (3<sup>rd</sup> solo) | NY Philharmonic – Bernstein, cond.
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**Ensemble Placement auditions for tenor and bass trombone will be on Tuesday, August 13th at 1:00pm in the Choral Suite (SOM 355).** Auditions will be blind, with Professor Zerkel and I as the only adjudicators.

This list includes works that showcase your range, as well as lyrical ideas and technical facility. As with any other audition material, knowing the score and listening to recordings will be your best guide.

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Suggested Preparation:

- Listen to suggested recordings – focus on tempo and style
- Work slowly – remember that practice makes permanent
- Prepare the entire list – you will play a substantial portion
- RECORD – LISTEN – ADJUST – REPEAT

As always, the pillars of a winning performance are:

- Beautiful and Consistent Tone
- Excellent Pitch
- Impeccable Time
- Musicality and Versatility

Remember, we **want** you to play your very best and with the confidence that only comes through solid preparation. Good luck, and I look forward to hearing you!

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**Bordogni: Vocalise No. 23**

*Andante cantabile*

No. 23  *p*



*f*

*Poco più mosso*



*rall.*



*a tempo*



*f* *p*



*f* *p* *cresc.*



*f* *p*

**Creston: Fantasy**

Moderately fast  $\text{♩} = 100$

Vis.

4

10

*f*

2

20

2

2

30 Hns.

*mp*

4

40

50

2

1

Detailed description: This is a musical score for a violin part, titled 'Creston: Fantasy'. The tempo is 'Moderately fast' with a metronome marking of 100 quarter notes per minute. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score consists of ten staves of music. The first staff begins with a '4' above the staff and a 'Vis.' marking above the first measure. The second staff starts with a large bracket on the left, a dynamic marking of *f*, and a circled measure number '10'. The third staff has a circled measure number '2'. The fourth staff has a circled measure number '20'. The fifth staff has a circled measure number '2'. The sixth staff has a circled measure number '30' and the marking 'Hns.' above it, with a circled measure number '1' below. The seventh staff has a circled measure number '4'. The eighth staff has a circled measure number '40'. The ninth staff has a circled measure number '50'. The final staff ends with a large bracket on the right, a circled measure number '2', and a circled measure number '1' below. Various musical notations are present, including slurs, accents, and dynamic markings like *mp*.

Mahler: Symphony No. 3. mvt. 1 (3<sup>rd</sup> solo)

58 *ff* *ff* *sempre ff* *ff* Riten. a tempo

59 Rubato accel. tempo accel. Tempo. Pesante. *sempre ff* *sempre ff* *mf* accel. Tempo. Pesante.

60 Ruhig Sehr getragen Zeit lassen Molto portamento *p* *f* *mf*

61 Vorwärts accel. rit. *pp* *f* *pppp* *verklingend* Sehr gesangvoll. molto rit.

Detailed description: This image shows a page of musical notation for the third solo in the first movement of Mahler's Symphony No. 3. The score is written in bass clef with a 2/2 time signature. It consists of five systems of music. The first system (measures 58-59) features a bass line with dynamic markings of *ff* and *sempre ff*, and tempo markings of *Riten.* and *a tempo*. The second system (measures 59-60) includes *Rubato*, *accel.*, *tempo*, *Tempo. Pesante.*, and dynamic markings of *sempre ff* and *mf*. The third system (measures 60-61) is marked *Ruhig* and includes *Sehr getragen* and *Zeit lassen Molto portamento*, with dynamics *p*, *f*, and *mf*. The fourth system (measures 61-62) is marked *Vorwärts* and includes *accel.* and *rit.*, with dynamics *pp* and *f*. The fifth system (measures 62-63) is marked *Sehr gesangvoll. molto rit.* and includes *pp*, *verklingend*, and *pppp*. The notation includes various articulations such as slurs, accents, and dynamic hairpins.