Fall 2017 Trombone Placement Auditions

All excerpts will be drawn directly from either the tenor or bass trombone version of *The 100* by Megumi Kanda and Doug Yeo, respectively. Although pdf scans are included, plan to use those books directly. If you do not own them, please purchase them now. They will be required for the Fall semester.

Tenor Trombone

1. Stravinsky, *Pulcinella*
   a. Reh. (Rehearsal number) 85 through 7th bar of Reh. 93 (do not count out rests longer than two measures).
   b. Reh. 97 through Reh. 99

   a. mm. (measures) 16-27
   b. mm. 140-155
   c. mm. 262-274

3. Berlioz, *Symphonie Fantastique*
   a. Reh. 56 through 6th bar of Reh. 57.
   b. Allegro assai up to Reh. 63

Bass Trombone

1. Berlioz, *Symphonie Fantastique*
   a. mm. 88-135 (do not count out the 5-measure rest)
   b. mm. 29-39

2. Strauss, *Le bourgeois gentilhomme: Suite*
   a. “Ziemlich lebhaft” through Reh. 38 (do not count out rests)
   b. Reh. 46 through Reh. 48.
   c. Reh. 72 through 9th bar of Reh. 74. (observe the repeat)

3. Nielsen, *Concerto for Flute and Orchestra*
   a. m. 81 through Reh. 4

It will help you tremendously to listen to multiple recordings of the entire works from which these excerpts are drawn.
Pulcinella Suite, Ballet (1920)

Auditions: Yes          Errors: No

One of the first neoclassical works by Stravinsky, Pulcinella was originally written as a ballet for chamber orchestra and three solo singers. It is based on the music of Giovanni Pergolesi (1710–36). Stravinsky extracted eight movements from the ballet to create a concert suite.

Play this Duetto movement with a comedic musical character. It is a duet with solo string bass and if performed well, will make your audience chuckle.

As with all of Stravinsky’s music, articulation and sound must be very focused and clear in all registers. Emphasize the glissando at its beginning, tossing away the remainder. Be certain to keep a steady pulse at Rehearsal No. 86. You are the star on every note of this movement!
This solo excerpt from the Minuetto of the final movement must be beautifully sung with a long horizontal phrase. Concurrently, in the lower strings, there occur strong and short notes on the eighth-note beats. Keep a strict tempo! Make the musical character angular, one measure before Rehearsal No. 98, for this measure only.

Molto moderato

mf dolce è ben cant.

Symphony of Psalms (1930)

Auditions: No          Errors: No

In this exposed solo in Movement Two, the dotted 16th notes must be well-sustained and the 32nd notes must be rhythmic and well-placed. Use a clear articulation for the first three measures. Make an appropriate contrast in the last measure where the passage moves from angular to lyrical.
This passage from *Jupiter, The Bringer of Jollity*, must be played with a very steady tempo. Differentiate the staccato and tenuto notes. Practice this with a metronome.

**Allegro giocoso**

Think of a string pizzicato technique when playing this passage. Play lightly, but retain a good body of sound. As the line descends, do not drag the tempo.

Play this tenor trombone soli with a focused sound and light tonguing technique for clarity. Maintain your tempo. Play a strict and exact rhythm.

**Più mosso**

Here, the tempo becomes slower and more majestic. Sustain a deliberate tempo. Do not rush the first four measures. Play with a pointed light tongue on the 16th notes for clarity and agility. Build musical intensity through the 16th notes. Be accurate with your staccato and tenuto note lengths.
Play with a brilliant and vibrant sound throughout this work. The initial entrance for the first trombone is in Movement IV, *Marche au supplice*. Throughout this excerpt, be certain to make clear distinctions between slurred and non-slurred notes. Where there is no slur, notes must be articulated with a crisp front. Gradually build the intensity of the music until reaching the high note $E^\flat$. Allow a only small amount of space between the half-notes marked staccato.

This passage from Movement V, *Songe d'une nuit de sabbat*, requires the musical character of witches laughing. Emphasize this entrance and very quickly reduce your volume. *Memorize this passage so that you may watch the conductor.*

This passage is in a very quick *alla breve*. Make certain that your articulation is crisp and clear. Play this passage with a full but never brittle tone.

**Allegro assai** ($\approx 67$)
Movement 5—*A Sabbath Night's Dream*

Often incorrectly titled *Dream of a Witch's Sabbath*, Berlioz's program makes no mention of witches, although he wrote that the movement is a nightmare that includes "a ghastly crowd of spirits, sorcerers and monsters of every kind."

At Rehearsal no. 60, make the trombone solo entrance shocking, with a strong first note, very dry articulation and a dramatic sforzando in measure 7.

The tempo at the *Allegro assai* (measure 29) is extremely fast, requiring a clean, double-tongued articulation. Be certain to have good coordination between slide and tongue, as the slide needs to move very quickly in measure 31.

Here, Berlioz has horns and trombones answer the ophicleides (or tubas) who have previously played the *Dies irae* (Day of Wrath), a Latin hymn dating from the thirteenth century, although possibly much older.

Conductors differ in their interpretation of this passage, asking for these notes to be played tenuto, legato or marcato.
Movement 3 – The fencing master

This celebrated solo that opens Movement 3 must be played with a confident, bravura style. The opening tempo is usually taken more slowly than Strauss’ metronome marking. Edward Kleinhammer began a tradition of pausing slightly before the cadence note in the fourth measure, heightening its musical placement.

Ziemlich lebhaft ($J = 72$)
(Animato assai)

Movement 4 – Entrance and dance of the tailors

Here is a reprise of the bass line found in Movement 1; pay careful attention to Strauss’ indicated accents and articulations as well as the wide range of dynamics. Differentiate the $sfz$ within $f$ or $ff$.

[L’istesso tempo $J = J$ des alla breve ($J = 104$)]
Beginning at Rehearsal no. 113, the coda is very fast. Do not fall behind the beat at Rehearsal no. 114. The staccato eighth-notes are a reminder to keep your playing light, buoyant and forward moving.
Concerto for Flute and Orchestra, CNW 42 (1926)

In addition to the solo flute part, Nielsen scored his Concerto for Flute for one trombone (trombone basso), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani and small string orchestra. The bass trombone serves as a comical antagonist to the solo flute part, often interrupting it in a boisterous way until the interplay resolves between the two. I have performed this work both while seated within the winds of the orchestra and also standing at the front of the stage on the opposite side of the conductor’s podium from the flute soloist.

Movement 1

The bass trombone solo that begins at Measure No. 81 is exceptionally satisfying to play. Carefully observe the dramatic changes in dynamics and articulation.

Play this solo very prominently as the solo flute continually interjects as if to say, “Hey, this is MY solo!”

The triplet figure in Measure No. 90 can be played entirely in first position, using the F-attachment for the C-natural.

While the winds play lyrically at measure 101, the bass trombone continues in a more forceful, marcato style.

\[\text{[Allegro moderato, ma tranquillo, (} \text{\textit{d} } \text{ca. 100)}\]\n
\[\text{accel.} \quad \text{a tempo}\]

\[\text{poco}\; \text{f} \quad \text{cresc.}\]

\[\text{ff Timp.}\]

\[\text{Solo}\]

\[\text{f espr.}\]

\[\text{molto}\; \text{pp} \; \text{f} \quad \text{p} \; \text{f}\]

\[\text{mf}\]

\[\text{molto dim. pp} \quad \text{pp} \; \text{portamento} \quad \text{mf}\]

\[\text{p\; mf} \quad \text{p\; f} \quad \text{f}\]

\[\text{marc.} \quad \text{dim.} \; \text{p}\]