

TCU Bands
Concert Band Audition Repertoire

Rotation B

TENOR TROMBONE

Scales: 12 Major Scales (Full Range)
Chromatic Scale (Full Range)
Scales are to be played from memory.

Solo: Hindemith – *Sonata*, Mvt. 1
Any standard, unabridged edition is acceptable. There is no memory requirement.

Excerpts: Mozart– *Tuba Mirum* from *Requiem*
Berioz– *Hungarian March* from *The Damnation of Faust*
Wagner – *Overture to Tannhauser*
Rossini – *Overture to La Gazza Ladra*
There is no memory requirement for the excerpts.

Notes about auditions:

1. When you play your audition, you should adhere to the following order:
 - a. Scales (Full Range and Memorized) - you will randomly draw 3 of the 12 major scales when you check-in prior to your audition.
 - b. Chromatic (Full Range and Memorized)
 - c. Solo (Memory not required)
 - d. Excerpts (Memory not required)
2. Audition assignments will be sent at the latest on Monday the week before classes begin. Trombone auditions will be scheduled the Friday before the first class day.
3. The Band Office provides copies of the excerpts but not the solo. Each auditionee must procure the solo on his or her own.
4. Please take note of your audition time and arrive 10 minutes prior. Auditions will be held in the TCU Music Center.
5. All auditions are juried blind. To maintain anonymity, make sure you check-in with the monitor.
6. Sight-reading may be used in the first round or call back round at the discretion of the judges.
7. Any cuts to the audition material will be posted outside the audition room 30 minutes before the first audition for that instrument group begins.

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Tenor Trombone Excerpts

Tuba Mirum from *Requiem* – Mozart

Andante
2. Solo

(f)

(cresc.)

This musical excerpt is for the Tenor Trombone part of the Tuba Mirum from Mozart's Requiem. It is marked 'Andante' and '2. Solo'. The score consists of four staves of music in a key signature of one flat (B-flat major) and a 3/4 time signature. The first staff begins with a dynamic marking of '(f)'. The second staff ends with a '(cresc.)' marking. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a flat (B-flat).

73

Hungarian March from *The Damnation of Faust* – Berlioz

75 **19** 11 Fag. 12 13 14 Viol. I. *p*

91 *poco cresc.* *mf* *cresc.* *ff* *ff*

99 *ff* *ff*

104

110 **21**

This musical excerpt is for the Tenor Trombone part of the Hungarian March from Berlioz's The Damnation of Faust. The score is in a key signature of one flat (B-flat major) and a 2/4 time signature. It is divided into measures 75-110. Measure 75 is boxed and labeled '19'. The first staff includes a 'Fag.' (Bassoon) part and a 'Viol. I.' (Violin I) part. Dynamics include 'p' (piano) for the Violin I part and 'poco cresc.', 'mf' (mezzo-forte), 'cresc.', and 'ff' (fortissimo) for the Trombone part. Measure 91 is marked 'poco cresc.'. Measure 99 has 'ff' markings. Measure 110 is boxed and labeled '21'. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes.

Overture to *Tannhauser* - Wagner

un poco accel. **M** *Assai stretto.*

ff *ff* *ff* *ff* *ff*

Piu stretto.

164

Detailed description: This musical score consists of five staves of music. The first staff begins with the tempo marking 'un poco accel.' and 'Assai stretto.' The music is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The first four staves feature a melodic line with various dynamics including *ff* (fortissimo) and *f* (forte). The fifth staff is marked 'Piu stretto.' and continues the melodic line with *ff* dynamics. A measure number '164' is indicated at the end of the fifth staff.

Overture to *La Gazza Ladra* - Rossini

Allegro

(♩ = 184)

ff *ff* *ff* *ff* *ff* *ff*

(♩ = 192)

Detailed description: This musical score consists of six staves of music. The tempo is marked 'Allegro' with a metronome marking of '(♩ = 184)'. The music is written in a key with one sharp (F# minor or D major) and a 3/4 time signature. The first five staves feature a rhythmic, melodic line with *ff* (fortissimo) dynamics. The sixth staff is marked with a new metronome marking '(♩ = 192)' and continues the piece with *ff* dynamics.