

Tenor Trombone

Fall 2025 Placement Audition Excerpts

Please read all instructions thoroughly in preparation of these materials. In addition to the provided excerpts, please prepare a two octave F chromatic scale ascending (tongued) and descending (slurred). If you would like to be especially considered for principal parts, please also prepare a two octave Bb major scale ascending (tongued) and descending (slurred). Sightreading is required for all auditioning students.

The Symphonic Metamorphosis excerpt is NOT required for incoming freshmen and non-music majors, but it is required for consideration for Wind Symphony and Eastern Symphony Orchestra.

If you have any questions about the audition repertoire, please contact Dr. Frederick via e-mail at cfrederick3@eu.edu

Excerpts (in order):

- 1) Vocalise No. 17, Bordogni – mm. 1-29, as marked
 - a. **Tempo: Quarter note = 100**
- 2) Roman Carnival Overture, Berlioz – sixteenth measure of Rehearsal 15 through fifth measure of Rehearsal 16, as marked
 - a. **Tempo: Dotted Quarter note = 128-136**
- 3) Symphonic Metamorphosis, Hindemith – Rehearsal H through J, as marked
 - a. **Tempo: Half note = 80-86**

Strategies for Audition Preparation:

- a. Research recordings by professional musicians for solos, and major orchestras/wind ensembles for excerpts. Great resources to use include tromboneexcerpts.org, YouTube, and Spotify. Play along with recordings!
- b. Look up full scores for musical context. IMSLP is an excellent resource for this. Some YouTube videos also include the score.
- c. Pay close attention to technical and musical markings. Clefs, time/key signatures, dynamics, articulations, phrasing, and stylistic markings are very important.
- d. Do some research on the background of the full piece your excerpt is from. The historical context behind the piece, composer, time period, and geographical location where it was written can provide important musical clues for how you perform a solo or excerpt.
- e. Practice SLOWLY with a metronome, then when comfortable, gradually increase speed to marked performance tempo.

Vocalise No. 17, Bordogni, mm. 1-29 as marked

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TROMBONE

Allegretto (♩ = 100)

17. *p*

6 *mf* *p* *f*

11 *p* *cresc.* *f*

16 *mf*

22 *cresc.*

27 *f* *p cresc.*

34 *p cresc.* *f* *p*

Detailed description: This is a musical score for the Trombone part of Vocalise No. 17 by Marco Bordogni. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The score spans measures 14 to 34. Measure 14 begins with a large bracket and a dynamic marking of *p*. Measures 15-16 contain a series of sixteenth-note runs. Measure 17 has a dynamic of *mf*. Measures 18-19 show a crescendo leading to a fortissimo (*f*) dynamic. Measure 20 has a dynamic of *p*. Measure 21 has a dynamic of *f*. Measure 22 has a dynamic of *mf*. Measure 23 has a dynamic of *cresc.*. Measure 24 has a dynamic of *f*. Measure 25 has a dynamic of *cresc.*. Measure 26 has a dynamic of *f*. Measure 27 has a dynamic of *p cresc.*. Measure 28 has a dynamic of *f*. Measure 29 has a dynamic of *p*. Measure 30 has a dynamic of *p cresc.*. Measure 31 has a dynamic of *f*. Measure 32 has a dynamic of *p*. Measure 33 has a dynamic of *f*. Measure 34 has a dynamic of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Roman Carnival Overture, Berlioz, sixteenth measure of Rehearsal 15 through fifth measure of Rehearsal 16, as marked

15 9 Bsn. 10 11 12 13 14 15 $\text{♩} = 128-136$ *p*

poco cresc. - - - -

16 *cresc. molto* - - - - *ff*

ff 3 *ff*

17 11 18 5 2 *ff* *f* *f*

Detailed description: This musical score is for the Roman Carnival Overture by Hector Berlioz. It covers measures 15 through 18. The music is written for a Bassoon (Bsn.) and is in 2/4 time. The key signature has two sharps (F# and C#). Rehearsal 15 begins at measure 15, marked with a box containing the number 15. The tempo is marked as 128-136 beats per minute. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, ties, and articulation marks. The first system shows measures 9 through 15, with a bracket indicating a repeat of measures 10-15. The second system shows measures 16 through 18, with a bracket indicating a repeat of measures 17-18. The third system shows measures 19 through 22, with a bracket indicating a repeat of measures 20-22. The dynamics are marked as p, poco cresc., cresc. molto, ff, and f.

Symphonic Metamorphosis, Hindemith, Rehearsal H through J, as marked

Handwritten musical score for *Symphonic Metamorphosis* by Paul Hindemith, covering Rehearsals H through J. The score is written on five staves, with measures 65, 70, 75, 80, 85, 90, and 95 marked. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Rehearsal H (measures 70-75) is marked with a box labeled "H" and a "5" above it. The first staff shows a melodic line with a forte (*f*) dynamic marking. The second staff shows a melodic line with a forte (*f*) dynamic marking. The third staff shows a melodic line with a forte (*f*) dynamic marking. The fourth staff shows a melodic line with a forte (*f*) dynamic marking. The fifth staff shows a melodic line with a forte (*f*) dynamic marking.

Rehearsal I (measures 80-85) is marked with a box labeled "I" and a "57" above it. The first staff shows a melodic line with a forte (*f*) dynamic marking. The second staff shows a melodic line with a forte (*f*) dynamic marking. The third staff shows a melodic line with a forte (*f*) dynamic marking. The fourth staff shows a melodic line with a forte (*f*) dynamic marking. The fifth staff shows a melodic line with a forte (*f*) dynamic marking.

Rehearsal J (measures 90-95) is marked with a box labeled "J" and a "76" above it. The first staff shows a melodic line with a forte (*f*) dynamic marking. The second staff shows a melodic line with a forte (*f*) dynamic marking. The third staff shows a melodic line with a forte (*f*) dynamic marking. The fourth staff shows a melodic line with a forte (*f*) dynamic marking. The fifth staff shows a melodic line with a forte (*f*) dynamic marking.

Additional markings include a "1. Trp. (B)" marking above measure 75, a "5" marking above measure 70, and a "57" marking above measure 80. There are also handwritten checkmarks and a circled "b" in the fourth staff, measure 90.