

Johnstown Symphony Youth Orchestra

June 1, 2024 Bass Trombone Auditions

This audition will consist of three parts:

1. Excerpts from solo repertoire

Select two contrasting excerpts of 1-2 minutes each. (ex: fast/slow)
Both can come from the same movement, or they can come from completely different pieces. Because of time, you will not get through entire movements – instead, please select small portions of music and prepare them to a high level.

2. Sight-reading

You will be given 8 measures of music to play that you have never seen before. Take 30 seconds to mentally go over this excerpt (especially rhythm), then do your best. Remember, correct rhythms are just as important as correct notes.

3. Excerpts from our Fall 2024 repertoire

All music is available below.

Excerpt #1

Márquez, Danzón No. 2
measures 89 to 164

Excerpt #2

Márquez, Danzón No. 2
measures 182 to 1999

Excerpt #3

Bizet, Les Toréadors
9th bar of B to 6 before rehearsal D

Excerpt #4

Bizet, Les Toréadors
rehearsal E to the end

To clarify: When you add up solo selections (2) with excerpts from the season (4), you are responsible for preparing 6 short excerpts.

Strategies:

If you have a private teacher, you should schedule several lessons with them between now and June 1st. If you do not have a private teacher, this would be a perfect time to begin lessons. Or, at the very least, play a handful of mock auditions for JSYO friends.

A recording of Danzón No. 2 is available here:

<https://youtu.be/pjZPHW0qVvo?si=9vbCaNrNetxU7-iM&t=13>

A recording of Les Toréadors is available here:

https://www.youtube.com/watch?v=qJo_EgkgDAo

Most of the excerpts happen in the middle of movements. You should listen from the beginning of each in order to hear the selections in their full context. (Feel free to make a note of the time when each of the excerpts begins so you can easily go back to these specific spots.)

Before you play one note, you should listen several times. Besides right notes and rhythms, the audition committee also listens for things like style, articulation, and appropriateness of the tempo – all things where recordings can help. Many of these excerpts have challenging rhythms, so practicing with a metronome is essential. (For these, about 90% of your playing should be with a metronome.)

If you have any questions, contact Mr. Anderson (david.anderson.jsyo@gmail.com).

Trombón 3

89

Musical staff 89: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with accents (>) and dynamic markings. A handwritten box around measure 194 is present.

95

Musical staff 95: Bass clef. Includes handwritten notes: "Mute 29" and "129". Performance instructions include "Con Sord." and dynamic markings *f*, *mf*, and *f*. A measure rest of 4 is indicated.

132

Musical staff 132: Bass clef. Includes measure rests of 2 and dynamic markings *f*, *mf*, and *f*.

141

Musical staff 141: Bass clef. Includes a measure rest of 2 and dynamic markings *f*, *mf*, *f*, and *f*.

148

Musical staff 148: Bass clef. Includes the instruction "Senza Sord." and a measure rest of 3. Dynamic markings include *f*, *pp*, *cresc*, *p*, and *cresc*.

156

Musical staff 156: Bass clef. Includes dynamic markings *mp*, *cresc*, *mf*, and *ff*. A large slur is present over the final measures.

162

Musical staff 162: Bass clef. Includes the instruction "Non rit-dim" and "Tempo Primo" with a tempo marking of ♩=116. A handwritten box around measure 165 and a measure rest of 17 are present.

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182

p *mp* *stacc*

188

mf

194

mp *dim.* *pp*

199

mp *p*

204

212

dim.

218

Più Mosso ♩=142

ppp 220 8 228

it.

230

Con Sord. *f*

Trombone III.

N° 3. Seguedille.

Allegretto. (♩ = 160.)

(Act I)

29 A 35 Ob.I. Solo 36 37 B a tempo 14 C 8

Fl. I. 9 10 11 12 Fag. II. p f p ff

= N° 4 tacet. =

N° 5. Les Toréadors.

Allegro giocoso. (♩ = 116.)

(Introduction to Act I)

ff A 14 Fl. I. 15 16 17

B ff C 1 pp

2 3 4 5 6 7 8

cresc. p 1 D. ff

p

cresc. f f ff

E

piu ff