

Large Ensemble Placement Audition Guidelines for Trombone

General thoughts

EVERYONE is welcome to play in ensembles. Whether you are a seasoned performance major or a novice who would like to continue playing trombone in college, you are welcome and encouraged to participate in ensembles at Lawrence. Auditions are meant to place students in ensembles with players of similar ability and experience. There is an ensemble for everyone at Lawrence. Work diligently on the material below over the summer, and come prepared to play your best.

Your ensemble placement does not define you

Neither your audition result nor your ensemble placement are a judgment of your character. They are not a reflection on one's value to the trombone section, ensemble or studio. Each member of the section shall be treated with dignity, compassion and grace, and their presence will be treated with equal value. If you feel that your voice is not valued appropriately in ensembles, please let me or your ensemble director know.

Bachelor of Music Students (Music Majors)

Prepare all material listed below for your instrument (tenor or bass trombone). Any rests longer than one measure should be skipped. All other rests should be played in time. In addition to the prepared material, you may be asked to sight read.

Music Minors and BA students

Prepare one piece (etude, solos, excerpt, etc.) of your choice, **OR** play [this etude](#).

Tips for preparation

- Listen to several recordings of these works!!! Listen along with the score. Take note of tempi, phrasing and breaths, orchestration, dynamics and style.
- Practice playing along with recordings
- You probably won't find recordings of the Manes *Studies for Bass Trombone* or Dufresne *Develop Sight Reading* for tenor trombone. Work out the rhythms on these pieces by singing and clapping before you learn it on the trombone. Try singing or playing the notes on a keyboard to get them in your ear.
- Practice with a metronome, tuner and/or a drone (see useful resources below).
- Practice playing from memory.
- Practice playing with a sense of style appropriate to the piece.
- Practice some sight reading every day.
- Relax. Practice mindfulness, meditation, slow breathing, etc to help calm nerves.
- Enjoy the process. The audition committee's goal is to make the audition as painless as possible. We want to hear you enjoying the music.

Useful resources:

- Tromboneexcerpts.org
- [Cello Drones](#) and [Tonal Energy Tuner](#). A must for better intonation.
- [Mudd Library](#). Many great resources here including online recordings of the rep.
 - For example: A quick search for "La gazza ladra" produced [this recording](#).
- I am always happy to meet with anyone over the summer for a lesson on these excerpts! Send me an email and we'll set one up.

If you have any questions, please contact me at albright@lawrence.edu.



NIKOLAI RIMSKY-KORSAKOV (1844–1908)

A well-known music critic once wrote, somewhat facetiously, that the works of Rimsky-Korsakov can be divided into two groups: the over-played and the unknown. There is a good deal of truth in this statement, particularly when you consider that his reputation is based almost entirely on just three works: *Scheherazade*, the *Capriccio espagnol*, and the *Russian Easter Overture*. The rest of the man's considerable output, including chamber music and 15 operas, remains by and large unknown outside of Russia.

After writing these three brilliant concert works, Rimsky concentrated almost exclusively on opera, and it was in this realm that his extraordinary mastery of the orchestra reached its zenith. He had a distinguished career as a naval officer, and after that became not only a popular and influential teacher, but created a treatise on orchestration which to this day remains one of the great guidebooks on how to write for the modern orchestra.

Russian Easter Festival Overture, Op. 36 (1887–88)

Auditions: *Yes*

Errors: *No*

The *Russian Easter Overture: Overture on Liturgical Themes* is in sonata allegro form, with a lengthy introduction. The opening section is written in 5/2 time and is one of the more famous works for orchestra in quintuple meter. Throughout the piece, there are a number of prominent solo sections, featuring violin, cello, trombone, clarinet, and flute.

This first excerpt is a trombone section soli characterizing old Russian Orthodox liturgical chants. Produce a full sound with majesty and calm.

B Maestoso

In this important second trombone solo, your sound should hold the acoustical quality of a resonant Russian Orthodox church. Each phrase must have a musical arch. Although it isn't indicated, make a carefully paced crescendo three measures before the end of the excerpt, leading to the final note.

M Recit. Maestoso

From Rochut/Bordegni "Melodious Etudes for Trombone"

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Larghetto (♩=63)

No. 62

The musical score is written on ten staves in bass clef, 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Larghetto (♩=63)'. The first staff is marked with a piano 'p' dynamic. The music consists of a single melodic line for the trombone. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in slurs. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The score includes various accidentals, such as sharps and naturals, and dynamic markings like 'p'. The piece concludes with a double bar line and a final key signature change to two flats (Bb and Eb).

From Blazhevich "Clef studies for Trombone"

Moderato

67.

f pesante

二力

f

P

f

力

 f

13

f

ff

力

ff

Andante con moto

68.

p dolce

V. S.