

Bass Trombone Audition Materials – Fall 2019

Three Octave G Major Scale (up & down): Quarter-Notes @ 72bpm

Ritter-George: Concerto (beginning to m. 60) | Pollard – Listening

Respighi: Fountains of Rome (Trevi at Midday) | Pittsburgh Symphony – Maazel

Schumann: Symphony No. 3 “Rhenish” | Philadelphia Orch. – Sawallisch

Ensemble Placement auditions for tenor and bass trombone will be on Tuesday, August 13th at 1:00pm in the Choral Suite (SOM 355). Auditions will be blind, with Professor Zerkel and I as the only adjudicators.

This list includes works that showcase your range, facility, and musicianship. As with any other audition material, knowing the score and listening to recordings will be your best guide.

Suggested Preparation:

- Listen to suggested recordings – focus on tempo and style
- Work slowly – remember that practice makes permanent
- Prepare the entire list – you will play a substantial portion
- RECORD – LISTEN – ADJUST – REPEAT

As always, the pillars of a winning performance are:

- Beautiful and Consistent Tone
- Excellent Pitch
- Impeccable Time
- Musicality and Versatility

Remember, we **want** you to play your very best and with the confidence that only comes through solid preparation. Good luck, and I look forward to hearing you!

Ritter-George: Concerto

Solo

Bass Trombone

Thom Ritter George, CN 176

Adagio (♩ = 60)

Measures 1-10 of the Adagio section. The music is in 3/4 time and begins with a piano (*p*) dynamic. It features a melodic line with various accidentals and a fermata over the final measure.

Allegro (♩ = 116)

Measures 11-20 of the Allegro section. The music changes to 4/4 time and begins with a forte (*f*) dynamic. It features a more rhythmic and melodic line.

Measures 21-30 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 31-40 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 41-50 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 51-60 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 61-70 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 71-80 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 81-90 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 91-100 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.

Measures 101-110 of the Allegro section. The music continues with a forte (*f*) dynamic and includes several *sf* (sforzando) markings.



Respighi: Fountains of Rome

fff

fff

12

13

14 Più vivace
(In uno)
ff (Ritmo di 3 battute) *ff*

più f

15
fff
(Ritmo di 4 battute)

Largamente
fff

Detailed description: This page contains five numbered sections of a musical score. Section 12 is in G major and 3/4 time, featuring a melody in the right hand and a bass line in the left hand. Section 13 continues in G major and 3/4 time. Section 14 is marked 'Più vivace (In uno)' and 'ff (Ritmo di 3 battute)', with a 3-measure rhythmic pattern. Section 15 is marked 'ff (Ritmo di 4 battute)' and features a 4-measure rhythmic pattern. The final section is marked 'Largamente' and 'fff', with a 2/2 time signature. Dynamics include fortissimo (fff) and piano-forte (più f).

Schumann: Symphony No. 3 "Rhenish"

Feierlich.

pp

Solo

cresc. poco a poco

f

The image shows two staves of musical notation. The top staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a *pp* dynamic marking. The melody consists of eighth and sixteenth notes, with several slurs and accents. The bottom staff is also in bass clef with the same key signature and time signature. It starts with a *f* dynamic marking and a '3' above the first few notes. The melody is similar to the top staff but includes a 'Solo' marking and a *cresc. poco a poco* instruction. The piece concludes with a *f* dynamic marking and a final flourish.