

IUP Trombone Studio Spring 2024 Ensemble Audition Repertoire

This packet contains the trombone audition repertoire for the Spring 2024 Ensemble Auditions at IUP. Both tenor and bass trombone players will play a lyrical and technical etude for their placement in the Band/Orchestral Ensembles. Dr. Flowers will communicate jazz audition material separately. All trombone studio members must consider performing in a jazz group.

It is very important for all students of all majors to understand that your audition is a presentation of the commitment to your preparation. While one variable, experience, is constantly at play due to any number of influences, you should rest assured that from freshman to graduate student to professional, anything is possible with dedicated, goal-oriented practice. Thus, it is expected that students take the audition process seriously.

Basic Strategies for Beneficial Practice:

- 1.) You need to acquire a concept for a characteristic trombone sound that you constantly seek to create until it is habitual. “Wow! I love how XYZ plays this solo. I want to copy *that!*”. You would be amazed how far this concept can take someone – even a beginner. When you are hearing great brass playing, you are hearing the result of three things working together with impeccable timing and ease: A tall and relaxed breath, an unforced airstream, and pitches pronounced with consistent, instant articulation. You want an Olympic Gold Medal in each one of these categories. **Record yourself!**
- 2.) Know how to acquire #1. *Listen to great trombone players repeatedly.* Imagine aspiring to be a top-notch chef but never tasting great food...??? Thus, to develop ability on the trombone we must listen to recordings – and see live concerts!
- 3.) Plan your practice and honor the commitment to your planned time. Treat practice time as if it is law. Understand that incorporating #2 into your life daily helps you with #3. Have a goal – a large and/or small one for each time you plan to practice. Effective practice includes serious and focused repetition in small passages, even as small as one or two notes. In everything you do, you are trying to incorporate #1 – sound concept. Use metronomes, tuners, and be very observant to style, rhythm, phrase shapes and dynamics. **Record yourself!**
- 4.) Have several practice sessions daily and try to devote sessions to different aspects (soft, loud, fast, slow, high, low, etc.) of your playing as the audition music dictates. In your sessions for this audition, don’t forget to practice other material such as scales, other etudes, etc. so you aren’t grounded in only this material. Arban Characteristic studies, Edwards Lip Slurs, etc. **Record yourself!**
- 5.) How focused and goal-oriented you are in the first 10-15 minutes of each day of preparation will determine much of the rest of the day’s quality of work. Be curious, be consistent! **Record yourself!**

- 6.) It is our nature to dwell on one-time results on an audition, lesson or performance rather than acknowledge our incremental progress in the practice room. I encourage you to cash your efforts in on the latter. It may seem a very inconvenient route to do so, and it *will* test your patience. However, as you mature through your time at IUP, you will notice that applying yourself in a structured, diverse and disciplined routine will transform not only your musical pursuits over time, but your personal ones as well. What you do every day (trombone or not trombone) adds up – one way or another. Plan your rest, plan your recreation, plan your work. Every day is a new slate. Yesterday got you to today, today gets you to tomorrow. **Record yourself! Good luck!**

LYRICAL ETUDE TIPS

- 1.) Your first reaction to the lyrical etude might be questioning why there is a brisk, flashy waltz stuffed into the middle of two slower sections. Such ideas are very common in Italian music, particularly Italian opera. Observe the cesura at the end of the first Slow Waltz and Valzer Italiano sections. This can function as an untimed breath to begin the following sections, so there is no need to keep time between the sections. That said, be sure to perform the approximate tempo for each section. The Valzer Italiano should have a feeling of ‘in 1’.
- 2.) Before you begin practicing, study the 5/4 meter sections. Each measure is either 3+2 or 2+3. In some cases, notes marked with a tenuto indicate emphasis of pulse within the groupings of 2 or 3. They may or may not be opportunistic for the use of natural slurs. Your final choice of interpreting the groups should be based upon the ultimate musical outcome, and you must choose when there is more than one possibility. Record yourself!
- 3.) Fortissimo in 18th-19th century Italian music should be interpreted as very light, agile and bright. No weight! Think directionally with your sound – lots of very fast air (faster than you normally use to play loud!) to energize the articulation of each note, and very precise and square articulation. Ping and ring! Despite the flamboyant nature of this section, it still contains lyricism. Marcato serves as the ‘announcement’ of the new section, staccatos are more buoyant - think detached and rounder than the marcato (or pizzicato!). The accented pitches should be full rather than pointed, but with clear attack regardless.
- 4.) There must be an audible difference between the musical character of the first and last sections. You must be careful from the very beginning to allow enough room for there to be a difference between piano and pianissimo. A great strategy would be to practice the outer sections daily at mezzo something to develop the character of the phrases, then gradually work your way down to your desired soft preferences. *Always* commit to the phrase and shape regardless of the dynamic.

TECHNICAL ETUDE TIPS

- 1.) The goal of this etude is not lyricism, but that doesn't mean it can't be lyrical. It will test tenor trombonists on their intonation on, or traveling through, fifth position. It will test bass trombonists on choices regarding valve technique on both slurred and non-slurred passages.
- 2.) The etude is bouncy in nature, and offers many choices for alternate positions, particularly in the tenor version. Lots of exploring is necessary. It is your job to study patterns where alternates are possible, then make choices. For example, in the sixteenth in measure 11 (tenor), there is merit to performing both F's in sixth position. There is also merit to performing the first F in sixth, and the second F in first. Be very careful to subdivide dotted eighth/sixteenth patterns consistently. The accents on the dotted eighth should be round, but not at the expense of sacrificing clear articulation on the sixteenth following it. Think round 'toh' syllables on these to ensure the air/articulation are 'charged' properly on both units of rhythm.
- 3.) Slurs – there are opportunities for natural slurs that might grind against ideas for alternates and vice versa. For example, in measures 5-6 (tenor), you can legato tongue both pairs of slurred 8ths, using all primaries or by playing F in sixth. You *could* also natural slur both pairs (yes, G flat in fifth, back to F in first). For bass trombones, there are opportunities for valve slurs throughout the etude, such as measure 11.
- 4.) In patterns where you will have no choice but to legato tongue, particularly on running sixteenth note passages, be sure that the first note of the pair of sixteenth slurs is full enough to achieve the slur. When performed at tempo, this moment will pass quickly but the quality of a slur must still be heard. When I encounter these passages, I think syllable concepts such as “tuu-dah” or “tee-dah”. The longer vowel on the first note is what achieves the slur, nothing else – say it out loud, you'll hear it! For example, in the fourth measure from the end, on the sixteenth notes, I would say something like “tee-dah tah tah” or “Tuu-dah tah tah”. **Practice these syllables (or create your own effective ones) slowly every day for mastery...and record yourself!** When you perform these types of brisk passages correctly, it will almost sound as though the slur is removed and that you simply put a tenuto over the first sixteenth of the group of four.
- 5.) A general rule for success on sixteenth note passages would be to blow with the energy of crescendo so there is sufficient air flowing through the patterns. Air flow should always be directional and linear. Think of the water tap on the side of a house. Once it is on, it is on, and it never stops.
- 6.) Forte and Piano can be interpreted simply as “Loud” and “Not Loud”. There is no need to pursue *extremities* in dynamic contrast, contrast just needs to be obvious to the listener. Your goal is consistent sound, articulation and stylistic consistency and accuracy.

LYRICAL ETUDE – TENOR TROMBONE

Slow Waltz ♩=100

p *mp*

Valzer Italiano! ♩=60

ff

Slow Waltz ♩=100

pp *p* *f* *ppp*

LYRICAL ETUDE – BASS TROMBONE

Slow Waltz ♩=100

First staff of the Slow Waltz section. Bass clef, key signature of two flats (B-flat and E-flat), and 5/4 time signature. The music begins with a piano (*p*) dynamic. It features a series of eighth notes with slurs, followed by a triplet of eighth notes, and ends with a mezzo-piano (*mp*) dynamic.

Second staff of the Slow Waltz section. It continues the melodic line with slurs and accents, ending with a double bar line and a repeat sign in 3/4 time.

Valzer Italiano! ♩=60

First staff of the Valzer Italiano section. Bass clef, key signature of two flats, and 3/4 time signature. The music starts with a fortissimo (*ff*) dynamic. It features a series of eighth notes with slurs and accents, followed by a triplet of eighth notes.

Second staff of the Valzer Italiano section. It continues the rhythmic pattern with slurs and accents, ending with a double bar line and a repeat sign in 5/4 time.

Slow Waltz ♩=100

First staff of the second Slow Waltz section. Bass clef, key signature of two flats, and 5/4 time signature. The music begins with a pianissimo (*pp*) dynamic. It features a series of eighth notes with slurs, followed by a triplet of eighth notes, and ends with a piano (*p*) dynamic.

Second staff of the second Slow Waltz section. It continues the melodic line with slurs and accents, ending with a fortissimo (*f*) dynamic, followed by a pianissimo (*ppp*) dynamic.

TECHNICAL ETUDE – BASS TROMBONE

Lively! ♩=92

The musical score is written for Bass Trombone in bass clef, 2/4 time, with a key signature of one flat (Bb). The tempo is marked 'Lively!' at 92 beats per minute. The score consists of five staves of music. The first staff begins with a forte (*f*) dynamic and includes accents (>) over several notes. The second staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic with a slur. The third staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic and includes a slur. The fifth staff starts with a forte (*f*) dynamic and concludes with a fermata over the final note.