

Audition Packet for
UTC Wind Bands

Fall 2023

Trombone

Trombone Excerpts

Armenian Dances, Part I: Alfred Reed

1: m. 1-26 (don't count extended rests)

Lincolnshire Posy: Percy Grainger

Mvt. IV

2: m. 32-end of movement

Movement V

3: m. 1-measure before box 2.

Suggestions for Preparation for Auditions

- Listen to a recording of the piece or movement multiple times, with and without your part and/or the score. Many pieces are now available on iTunes, YouTube, on a composer's website, or other places online. The UTC Library's NAXOS music database has many recordings as well.
- Pay close attention to detail on the excerpt—tempo, dynamics, etc.
- Play the excerpt for other people before your audition. Ask them for feedback.

Day of Audition

- Give yourself plenty of time before your audition—wake up early, eat a meal, travel time, finding the right room, filling out forms, warming up, etc.
- Avoid fatigue—do not over practice, but do warm up well The Audition Process
- Arrive early. Warm up. Fill out the audition form if you haven't already.
- Leave your case, etc. outside the audition room.
- Have your instrument out and ready to play.
- A proctor will assist you in entering the audition space. If you are taking part in a "blind" audition, do not speak once you enter the audition space. You will be behind a screen, not visible to the judges. Whisper any questions or concerns to the proctor before entering the audition space.

Execution

- Take the audition seriously but stay calm and have fun.
- Communicate musically—play idiomatically, expressively, and with musicality.
- Play to your own high standards. Don't second-guess yourself or assume how the ones listening to the audition may want something performed.

Remember: EVERYONE involved in this process want you to do your best and succeed.

Armenian Dances

(Part I)

1st Trombone

BAND

Alfred Reed (1972)

♩ = 52 Broadly, and sustained

ff marcato *dim.* 3

mp *p* a tempo, broadly 9 3 14 4

hold back slightly 19 *pp* *ff* *marc.*

f 3 3 3 3 3

30 Con moto 10 40 8 48 10 *mp*

59 L'istesso tempo *f* *ten.* 6 poco rit.

69 Allegretto non troppo 2+3 / 3+2 15 3+2 87 2+3 / 3+2 11

3+2 101 2 + 3 2 + 3 *f*

3/3 *sfz*

3 *f* *p* 3

Lincolnshire Posy

TROMBONES I & II

4. THE BRISK YOUNG SAILOR

(Who returned to wed his true-love)

$\text{♩} = 100$

Sprightly

8 [9] 8 [17] 8 [25] 7

pp cresc.

pp cresc.

[34]

mf

f *ff*

[40]

f *sf* *sf* *sf* *f* *f* *sonore*

[43]

rit. *a tempo*

Baritone

mp *p*

1 2

Detailed description: This block contains the musical notation for Trombones I & II. It starts with a key signature of one flat and a 2/4 time signature. The tempo is 'Sprightly' with a tempo marking of 100 beats per minute. The score is divided into measures with measure numbers 8, 9, 17, 25, 34, 40, and 43. Dynamics include *pp cresc.*, *mf*, *f*, *ff*, *f*, *sf*, *sf*, *sf*, *f*, *f*, *sonore*, *mp*, and *p*. There are also markings for *rit.* and *a tempo*. The notation includes various note values, rests, and articulation marks.

5. LORD MELBOURNE

(War Song)

N.B. Passages with © before them are without regular beat-lengths. The conductor will beat for every note with a dash above it. Regular beat-lengths are to be taken up wherever there are bar-lines.

Heavy

f tenuto

(A)

[2]

Cornet

(B)

f

Cornet 1

Detailed description: This block contains the musical notation for 'Lord Melbourne'. It starts with a key signature of one flat and a 2/4 time signature. The tempo is 'Heavy'. The score is divided into measures with measure numbers 2, 3, and 4. Dynamics include *f tenuto* and *f*. There are also markings for (A) and (B). The notation includes various note values, rests, and articulation marks.