



Audition Materials 2018 - 2019

The goal of a MAYS audition is for the Artistic Directors to hear you play at your musical best, to ensure that you are placed in an orchestra where you will be surrounded by musicians of similar strength and challenged on a weekly basis. With that in mind, the three elements in a MAYS audition are scales, solo, and sight-reading. In each, the Artistic Directors will be listening for your overall sound quality, your sense of pitch, accuracy of rhythm, and observing your technique. If you have any questions, please contact one of our Artistic Directors.

SYMPHONY - Bass Trombone

SCALES - Perform the following scales and arpeggios in eighth notes, at a tempo of quarter note = 60 bpm.

A major, two octaves

G minor (melodic form), two octaves

SOLO - Prepare a three minute excerpt from a major concerto demonstrating technical skill and lyrical ability. Solos need not be memorized, but please bring an additional copy for our Artistic Directors to view as you play.

SIGHT READING - A brief excerpt of music will be given to you to sight-read as part of your audition. The best way for you to prepare for this is to read new music on a daily basis.

EXCERPTS - Prepare the following excerpts. It is highly recommended that you do this in conjunction with your private instructor. Listening to recordings for an understanding of the musical context is also recommended. However, please perform the excerpts at the tempo indicated.

MAYS SYMPHONY - BASS TROMBONE Excerpt #1

Berlioz, *The Damnation of Faust* (Hungarian March) / 6 before 4 to 2 after 5 / half note = 96

75 3 **ff** *Fag.* *Viol. I* *p*

81 4 *poco cresc.* *mf* *cresc.* *ff* *ff*

89 *ff* *ff*

104

109 5

MAYS SYMPHONY - BASS TROMBONE Excerpt #2

Wagner, *Das Rheingold* (Scene IV: "Entrance of the Gods to Valhalla" / quarter = 60

The image displays a musical score for Bass Trombone, consisting of two staves. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *ff* (fortissimo). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Phrasing is indicated by slurs and ties. The second staff continues the melodic line, featuring a prominent slur over a series of notes in the latter half of the excerpt. The score concludes with a double bar line.