



**2024-2025**

**Trombone**  
**Audition**  
**Packet**

# Orchestras

## Young Artists Orchestra (YAO)

The Young Artists Orchestra (YAO), the most advanced of our ensembles, is composed of approximately 70 to 80 members and performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony. Concerts are performed in venues such as Boettcher Concert Hall, area churches, and Gates Concert Hall at The Newman Center. Students receive occasional coachings from Colorado Symphony Members or university faculty throughout the season and attend a weekend retreat in September. Recent repertoire includes Sibelius: Symphony no. 2, Bernstein: *Symphonic Dances from West Side Story*, Jennifer Higdon: *Cold Mountain Suite*, and Beethoven: Symphony No. 3.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 12 and 23. YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver).

## Conservatory Orchestra (CO)

The Conservatory Orchestra (CO) is our intermediate ensemble for students who aspire to grow musically towards YAO. Composed of approximately 60 to 70 members, the Conservatory Orchestra performs three to four concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as Gates Concert Hall at The Newman Center, area churches, and Boettcher Concert Hall. Students receive occasional coachings throughout the season from Colorado Symphony Members or university faculty and attend a weekend retreat in September. Recent repertoire includes Sarasate: *Zigeunerweisen*, Arturo Márquez: *Conga del Fuego Nuevo*, Price: Symphony no. 1 (mvt. II, III), and Copland: "Hoedown" from *Rodeo*.

Placement in the Conservatory Orchestra is by audition. Membership is open to musicians between the ages of 10 and 18. Conservatory Orchestra rehearses Monday evenings from 6:30pm-8:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

# Audition Requirements

## 1. Scales:

- **Conservatory Orchestra:** Prepare 2-octave (when possible) major scales up to 3 sharps and 3 flats, 2 octaves when possible. Judges will select a scale at the audition.
- **Young Artists Orchestra:** Prepare 2-octave (when possible) major and melodic minor scales up to 3 sharps and 3 flats, both tongued and slurred, played in 16th notes no slower than quarter equals 60 bpm. Judges will select a scale at the audition.

**2. A one-minute excerpt of a solo piece or etude** showing your highest level of development both technically and musically.

**3. Orchestral excerpt(s)** as defined below.

- CANDIDATES APPLYING FOR **CONSERVATORY ORCHESTRA** prepare the enclosed excerpts from:
  - Smetana: *The Moldau* measure 213 to 235
  - Copland: *Rodeo* "Hoe-Down" reh. 18 to reh. 19
- CANDIDATES APPLYING FOR **YOUNG ARTISTS ORCHESTRA** prepare the enclosed excerpts from:
  - Berlioz: *Hungarian March* 1 before reh. 4 to 2 after reh. 5
  - Brahms: *Symphony no. 4* mvt. IV reh. E to measure 136
  - OPTIONAL Rossini (Bass tbn.): *Overture to William Tell* reh. C to measure 131

*\*Note: if you are auditioning for more than one orchestra, please prepare the required excerpts for the higher level orchestra.\**

**4. Possible sight-reading** as determined by the audition committee.

The excerpts are meant to challenge your musicianship. Below are a few suggestions to assist your audition preparation.

- **Play the music in the right tempo:** If tempos are not indicated in your excerpts, please work with your teacher and listen to reputable orchestra recordings to determine the correct speed. Frequently, candidates' tempi are unsteady and often *way too fast!* Judges are not listening to hear how fast you can play; rather, they are listening to see if you can play the piece correctly at an appropriate tempo. Rushing and dragging are things to avoid. Practice with a metronome and record yourself playing these excerpts to ensure accuracy.
- **Play with dynamic contrast:** Often judges comment that candidates ignore dynamic markings, especially the softer end of the dynamic spectrum. Remember that music is more than rhythms and pitches: first and foremost music is sound. Sell your performance!
- **Divisi and rests:** All players should learn **top** divisi/notes unless explicitly noted otherwise. Also, unless otherwise marked, long rests (more than two measures) should be played as unmeasured pauses in the audition.

CO:

Smetana: *The Moldau* measure 213 to 235

213 *ppp possibile* 1 *ppp*

219 *sempre pp* *sempre pp*

224

229 *pp* *cresc.* 3

6/8

CO:

Copland: *Rodeo* "Hoe-Down" reh. 18 to reh. 19

The image shows a musical score for the conga part of Copland's *Rodeo*, specifically the "Hoe-Down" section, rehearsal marks 18 to 19. The score is written on two staves in bass clef with a key signature of one sharp (F#). The first staff begins with a measure rest (1), followed by a measure with a forte (*f*) dynamic. Rehearsal mark 17 is boxed. Rehearsal mark 18 is boxed and labeled "Solo" with a mezzo-forte (*mf*) dynamic. The tempo marking "rit molto" is present. The second staff begins with a measure rest (1), followed by a measure with a forte (*f*) dynamic. Rehearsal mark 19 is boxed. Rehearsal mark 20 is boxed and labeled "Solo" with a fortissimo (*ff*) dynamic. The score includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

YAO:

Berlioz: *Hungarian March 1* before reh. 4 to 2 after reh. 5

Viol. 19

mf cresc.  $\leftarrow$  ff ff

4

5

Detailed description: This is a musical score for a Violin part, measures 19 through 24. The music is in 3/8 time and begins with a treble clef. Measure 19 starts with a triplet of eighth notes. A bracket spans from the end of measure 19 to the beginning of measure 20, with the dynamic marking 'mf cresc.' and an arrow pointing left. Measure 20 contains a circled number '4' above the staff. The score continues through measures 21, 22, 23, and 24. Measure 24 ends with a circled number '5' above the staff and a large closing bracket. The dynamics 'ff' are marked at the beginning of measures 20 and 22.

# YAO:

## Brahms: Symphony no. 4 mvt. IV reh. E to measure 136

Viol. I

110

Solo

*pp*

*espr.*

116

*ppp*

*pp*

123

*p*

*dim.*

*rit.*

*pp*

129

*f*

*ff*

*f*

6

Ob. I

Detailed description: This image shows a page of a musical score for Brahms' Symphony No. 4, 4th movement, rehearsal E to measure 136. The score is written for Violin I and Oboe I. The key signature is D major (two sharps) and the time signature is 3/4. The Violin I part starts at measure 110 with a 'Solo' marking and a dynamic of *pp*. It features a melodic line with various dynamics including *espr.*, *ppp*, *pp*, *p*, *dim.*, and *pp*. The Oboe I part starts at measure 129 with a dynamic of *f*, followed by *ff*, and then *f* with an accent. A bracket labeled '6' spans measures 129-134. The score ends with a double bar line and a 3/4 time signature change.

# YAO: (OPTIONAL)

Rossini (Bass trombone): Overture to *William Tell* reh. C to measure 131

92 C  
ff

98

103

108

115  
ff

121 D e b e #e b e b e b e  
ff

130 1 1 1

Detailed description: This is a musical score for Bass Trombone, consisting of seven staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins at measure 92 with a forte (ff) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. There are several rests throughout the piece. At measure 121, there are notes with stems pointing downwards, and the dynamic remains forte. At measure 130, there are first endings indicated by a bracket and the number '1' above the notes. The score ends at measure 131.