

# Sydney Symphony Fellowship 2024 Audition Requirements

## Trombone

Overleaf is a copy of the TROMBONE audition excerpts and set repertoire information for the first and second round of the Fellowship 2024 auditions. Before starting, please read the information below.

First round applications for Fellowship 2024 are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second round auditions.

### Recording Guidelines:

- Submit one video, recorded in one single unedited take.
  - Video 1: Excerpts
    - *Recorded in the order listed.*
    - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
  - Upload your audition videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
  - *Note security settings: YouTube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL link and completed recording declaration on the following page to [auditions@sydneysymphony.com](mailto:auditions@sydneysymphony.com) by **11.59pm, Friday 5 May 2023**.

### Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- We recommend recording with a **separate microphone** and with **high-definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

### What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second round auditions. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants on Friday 26 May 2023. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Saturday 10 June 2023.

## Sydney Symphony Fellowship 2024 Video Recording Declaration

### Trombone – Round 1

When submitting a video audition, you are required to complete the following declaration.

I, \_\_\_\_\_ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra Fellowship 2024.

It was recorded on: \_\_\_\_\_ (date).

The video in my submission has been recorded in one single unedited take.

Signed: \_\_\_\_\_  
(Applicant)

Date \_\_\_\_\_

Signed: \_\_\_\_\_  
(Witness e.g. sound engineer)

Date \_\_\_\_\_

**Any questions?** Please contact [auditions@sydneysymphony.com](mailto:auditions@sydneysymphony.com)

# Fellowship 2024 – Trombone

Orchestral excerpts, Round 1

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<b>WAGNER</b>	<b><i>Die Walküre</i></b> Excerpt 1	3
<b>RAVEL</b>	<b><i>Bolero</i></b> Excerpt 1	4

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**Please note**

*These excerpts will appear at about 81% of their original size when printed on A4 paper.*

*The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.*

*To request a 100% copy, please e-mail [alastair.mckean@sydneyssosymphony.com](mailto:alastair.mckean@sydneyssosymphony.com) with your address.*

**MOZART** Requiem, K.626

Trombone 2

III. Sequenz. No. 2: 'Tuba mirum'

**Excerpt 1** Andante

Musical score for Trombone 2, Mozart Requiem, K.626, 'Tuba mirum'. The score is in 2/2 time and B-flat major. It begins with the tempo marking 'Andante' and the instruction 'Solo'. The first staff shows a melodic line starting with a whole note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, 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**WAGNER** *Die Walküre*

Trombone 1

*The Ride of the Valkyries*

**Excerpt 1** *Lebhaft*

Musical score for Trombone 1, Excerpt 1, measures 11-12. The score is written in 2/4 time and D major. It consists of four staves of music. The first staff begins with a double bar line and a box containing the number 11. The music is marked *ff* (fortissimo). The second staff continues the melody. The third staff begins with a box containing the number 12 and is also marked *ff*. The fourth staff concludes the excerpt with a double bar line and a first ending bracket over the final notes.

**RAVEL** *Bolero*

Trombone 1

**Excerpt 1** Tempo di bolero moderato assai

Musical score for Trombone 1, Excerpt 1, measures 10-11. The score is written in a single system with four staves. Measure 10 is marked with a box containing the number 10. The first staff of measure 10 begins with a first ending bracket labeled "1" and "1<sup>o</sup> Solo". The dynamic marking *mf sostenuto* is placed below the first staff. The score includes various musical notations such as slurs, accents, and articulation marks. Measure 11 is marked with a box containing the number 11. The score concludes with a double bar line and repeat signs.

End of orchestral excerpts

# Fellowship 2024 – Trombone

Orchestral excerpts, Round 2

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<i>Composer</i>	<i>Work</i>	<i>Page</i>
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<b>HINDEMITH</b>	<b><i>Symphonic Metamorphoses</i></b> Excerpt 1 Excerpt 2	2 3
<b>BARTÓK</b>	<b><i>The Miraculous Mandarin</i></b> Excerpt 1 Excerpt 1	4 4
<b>MAHLER</b>	<b><i>Symphony No.3</i></b> Excerpt 1	6
<b>SAINT-SAËNS</b>	<b><i>Symphony No.3</i></b> Excerpt 1	7

**Sight reading** may be given as an unprepared excerpt presented during the audition

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**Please note**

*These excerpts will appear at about 81% of their original size when printed on A4 paper.  
The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.  
To request a 100% copy, please e-mail [alastair.mckean@sydneyssosymphony.com](mailto:alastair.mckean@sydneyssosymphony.com) with your address.*

**ELGAR** *In the South (Alassio)*, Op.50

Trombone 1

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**Excerpt 1** *Vivace*

Woodwind part (Fag.) and Trombone II part. Dynamics: *cresc.*, *ff*. Markings: 5, 3, ^.

**HINDEMITH** *Symphonic Metamorphoses on Themes of Carl Maria von Weber*

Trombone 1

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II. *Turandot, Scherzo*

**Excerpt 1** *Lebhaft*,  $\text{♩} = 96$

1. Trp (B) and Trombone part. Dynamics: *f*, *mf*. Markings: G, 5, H, I, J.

**Excerpt 2** [same tempo]

*a tempo*

9 **Q** *mf* *p* *mf* *p* *mf* *2* *mf*

**R** *p* *mp* *2* *f* *2* *mf* *2* *f* *2* *ff* *2* *ff* **T** **13**

**BARTÓK** *The Miraculous Mandarin*

Trombone 2

**Excerpt 1** Più allegro (stretto) [previous tempo Allegro]

**Più allegro (stretto)**  
*con sord.* *più vivo*

*f* **60** *2* *3* *4* *5* *6*

**61** *accel.* **sempre vivace** *p*

**Excerpt 2** Sempre vivace

**71** *(brève)* **sempre vivace** *fff* *f*

*gliss.* *gliss.* *continues*

Musical staff with glissando markings and various time signatures.

Musical staff with glissando markings and various time signatures.

73

Musical staff with glissando markings and various time signatures.

Musical staff with glissando markings and various time signatures.

poco allarg.

74 a tempo

Musical staff with glissando markings and various time signatures.

Suite-Schluss

Ballett vide E - F E

74a

Musical staff with glissando markings and various time signatures.

Musical staff with glissando markings and various time signatures.

Musical staff with glissando markings and various time signatures.

1

Musical staff with glissando markings and various time signatures.

Ende der Suite  
End of the Suite

**MAHLER** Symphony No.3

Trombone 1

First movement

**Excerpt 1** Schwer. Etwas (aber unmerklich) zurückhaltend

58 *sempre pp* *ff* *ff* *sempre ff* *Riten.*

59 *a tempo* *ff* *Rubato.* *accel.* *tempo* *sempre ff* *accel.*

Tempo. Pesante. *sempre ff* *accel.* Tempo. Pesante. *mf* *p* 60 *Ruhig.*

1 *Sehr getragen.* *f* 1 *Zeit lassen. Molto portamento.* *mf* *p espress.* *p*

61 *Vorwärts.* *f* *accel.* *rit.* *Sehr gesangvoll. molto rit.* *pp* *verklingend*

1 *Langsam.* 62 *Tempo I.* 2 13 63 8 64 (Triangel.)

*pppp* *Lange* *kurz.* *kurz.* *kurz.*

**SAINT-SAËNS** Symphony No.3 in C minor, Op.78

Trombone 1

First movement

**Excerpt 1** Poco adagio

Q 1<sup>er</sup> Tromb. *p* *poco cresc.*

2<sup>\*</sup> R 8 Orgue

1<sup>er</sup> Tromb. *p*

S 13 T 9 U 6 Orgue *pp*

\* Please observe a brief pause before continuing

End of orchestral excerpts