

Sydney Symphony Fellowship 2025 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 2025 auditions. Before starting, please read the information below.

First round applications for Fellowship 2025 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 by **11.59pm, Sunday 12 May 2024**.

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 Monday 27 May 2024. **The second round is a live audition**. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Saturday 8 June 2024.

**Sydney Symphony Fellowship 2025
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 2025.

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

Fellowship 2025 – Trombone

Orchestral excerpts, Round 1

| <i>Composer</i> | <i>Work</i> | <i>Page</i> |
|-----------------|--|-------------|
| MOZART | Requiem Excerpt 1 | 2 |
| BERLIOZ | <i>La Damnation de Faust</i> Excerpt 1 | 2 |
| WAGNER | <i>Die Walküre</i> Excerpt 1 | 3 |
| RAVEL | <i>Bolero</i> Excerpt 1 | 4 |

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 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 3/4 time and B-flat major. It begins with the tempo marking 'Andante' and the instruction 'Solo'. The first staff shows the initial melody with a first ending bracket. The second staff continues the melody with eighth-note patterns. The third staff features a more complex rhythmic pattern with sixteenth notes and a second ending bracket. The piece concludes with a final note marked 'p' (piano).

BERLIOZ La Damnation de Faust, Op.24

Trombone 2

Scene iii. Marche hongroise

Excerpt 1 Allegro marcato

Musical score for Trombone 2, Berlioz La Damnation de Faust, Op.24, 'Marche hongroise'. The score is in 2/4 time and B-flat major. It begins with the tempo marking 'Allegro marcato'. The first staff starts at measure 91 with the instruction 'poco cresc.' and a first ending bracket. The second staff continues the melody with 'mf' and 'cresc.' markings. The third staff features a more complex rhythmic pattern with 'ff' markings. The fourth staff concludes the excerpt at measure 110 with a first ending bracket.

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 2/3 time and D major. It consists of four staves of music. Measure 11 is marked with a box containing the number 11 and a *ff* dynamic marking. Measure 12 is marked with a box containing the number 12 and a *ff* dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes with accents. The first staff shows a transition from a treble clef to a bass clef. The second staff continues the rhythmic pattern. The third staff shows a continuation of the pattern with a *ff* dynamic marking. The fourth staff concludes the excerpt with a first ending bracket and a first ending mark (1).

Fellowship 2025 – Trombone

Orchestral excerpts, Round 2

| <i>Composer</i> | <i>Work</i> | <i>Page</i> |
|--------------------|---|-------------|
| ELGAR | <i>In the South (Alassio)</i> Excerpt 1 | 2 |
| HINDEMITH | <i>Symphonic Metamorphoses</i> Excerpt 1 Excerpt 2 | 2 3 |
| BARTÓK | <i>The Miraculous Mandarin</i> Excerpt 1 Excerpt 1 | 4 4 |
| MAHLER | <i>Symphony No.3</i> Excerpt 1 | 6 |
| SAINT-SAËNS | <i>Symphony No.3</i> Excerpt 1 | 7 |

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

Please note

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To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.*

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

Trombone 1

Excerpt 1 *Vivace*

Musical score for Trombone 1 in Elgar's *In the South (Alassio)*, Op. 50. The score consists of two staves. The top staff is in C major and 3/4 time, featuring a woodwind part with a 'Fag.' (Bassoon) part and a '5' marking. The bottom staff is in B-flat major and 3/4 time, featuring a 'Trom. II.' (Trombone II) part. Dynamics include 'cresc.' and 'ff'.

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

Trombone 1

II. *Turandot, Scherzo*

Excerpt 1 *Lebhaft*, $\text{♩} = 96$

Musical score for Trombone 1 in Hindemith's *Symphonic Metamorphoses on Themes of Carl Maria von Weber*. The score consists of five staves. The top staff is in G major and 4/4 time, featuring a '1. Trp (B)' (First Trumpet B) part and a '5' marking. The bottom four staves are in B-flat major and 4/4 time, featuring a Trombone part. Dynamics include 'f' and 'mf'. Markings G, H, I, and J are present.

Excerpt 2 [same tempo]

a tempo

9 **Q** *mf* *p* *mf* *p* *mp* *f* *ff* **T** 13

BARTÓK *The Miraculous Mandarin*

Trombone 2

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

Più allegro (stretto)
con sord.

f

60

2

61

accel.

sempre vivace

1

p

2

62

3

4

5

6

Excerpt 2 Sempre vivace

71 *sempre vivace*

fff

f

(brève)

72

gliss.

gliss.

continues

Musical staff with glissando markings and various time signatures.

Musical staff with glissando markings and various time signatures.

Musical staff starting at measure 73 with various time signatures.

Musical staff with various time signatures.

poco allarg.

Musical staff starting at measure 74 with "a tempo" marking.

Suite-Schluss

Ballett vide E - F E

74a

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

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* *accel.* *sempre ff*

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

1 *Sehr getragen.* *f* *mf* *p espress.* *p*

61 *Vorwärts.* *accel.* *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^{er} Tromb. *p* *poco cresc.*

2^{*} R 8 Orgue *p*

1^{er} Tromb. *p*

S 13 T 9 U 6 Orgue *pp*

* Please observe a brief pause before continuing

End of orchestral excerpts