There are four (4) components to the tenor trombone audition. All four components are required of all tenor trombonists.

- Etude #10 by Bordogni/Rochut [page 2]
- Etude in F Major by Muller [page 3]
- Excerpt from Symphony No. 3 by Mahler (play entire page) [page 4]
- Jazz Etude by Eddie Lewis [page 5]

Please note that the jazz etude is not optional. It is required of all players.

For more detailed information on the trombone audition process, including scheduling, policies and procedures, please visit:  
fineartscomm.lamar.edu/bands/auditions/trombone
Andante pastorale (J.-C.)

No. 10

P con espressione

dolce

p
**INSTRUMENTAL ENSEMBLES AUDITIONS**

**Tenor Trombone Packet**

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**Symphony No. 3 in D minor (1883–96)**

**Auditions: Yes**

**Errors: No**

Performing the three solos in Movement One of this colossal symphony, are among the most sublime moments for an orchestral trombonist. As with all of Mahler’s works, the individual parts contain an abundance of musical markings indicating how to play certain notes or phrases. It is essential to know what each word or phrase means if we are to understand and successfully convey Mahler’s musical intentions.

In this passage, play very powerfully and remain in complete control of your sound. In the two solo measures, Bei den gehaltenen Tönen (both sustained and played with raised bell), carry the musical intensity through the rests. Give the accented notes length and a rich and strong tone. It is important to keep your sound quality full on all low As. Where slurs extend over rests, let your sound ring beyond the bar line.

13 **Langsam. Schwer.**

(2-3,4 Pos)

Bei den gehaltenen Tönen
Solo Schalltr. in die Höhe.

Triolin nicht schleppend

14 **Etwas drängend**

sempré ff Vorwärts nicht zurückhalten

15 **Wieder schwer.**

Zurückhaltend

16 **Etwas drängend**

Wild

Triolen nicht schleppend

17 **Vorwärts**

This heartfelt solo (pg. 91) at Rehearsal No. 33 is in contrast to the solo after Rehearsal No. 13. It is more ethereal in nature. After each crescendo, your dynamic must return to p to make effective hairpin swells. Do not rush through or lose tone on the final quarter-notes to prepare for each dynamic change. Two measures before Rehearsal No. 34, play full note values on the quarter-notes. This will give the crescendo and the ritard that follows, more presence.