

**Set I (2020 only)**

**Trombone  
Audition  
Packet**

*St. Louis  
All-Suburban/  
Missouri All-State*



**PARKWAY WEST BANDS**

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

TROMBONE Set I

Scale: All scales are to be MEMORIZED.

Prepare them all slurred and tongued in sixteenth notes at quarter note = 88.

Scales should be performed ascending and descending. Scales given are the starting tone. DO NOT TRANSPOSE.

All scales are to be prepared from required scale sheet as written.

Chromatic: Perform the chromatic exactly as written.

Major Scales: C G D A E Ab Eb Bb F

Minor Scales: a e b f# c# f c g d

Books: *Arban Complete Conservatory Method for Trombone, #023 – Mantia (edited)/*

*Carl Fischer Publication*

*Melodious Etudes for Trombone, Book 1 – Joannes Rochut/Carl Fischer*

*Publication*

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**For set I only (2020-2021), we will use only 9 major and 9 melodic minor scales. All 12 major scales will begin with set II (2021-2022).**

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Set I (2020-21)	Arban	p. 28	#47
		p. 31	#9
		p. 61	#69 – lines 3, 9, & 11 (Ab, D, C)
		p. 201	#138
		p. 204	#1 – first 8 lines (to key change)
	Melodious Etudes	p. 26	#21 first page only

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# MISSOURI ALL-STATE-BAND AUDITION SCALES

to be played at a minimum tempo of quarter note = 88

Trombone

## Chromatic Scale

The chromatic scale is written on two staves in bass clef with a 4/4 time signature. The first staff contains the ascending scale from C2 to B4, and the second staff contains the descending scale from B4 to C2. Each note is marked with its appropriate sharp or flat sign.

## Missouri ASB Major Scales

### C Major Scale

The C major scale is written on a single bass clef staff. It consists of two measures: the first measure contains the ascending scale from C2 to C4, and the second measure contains the descending scale from C4 to C2.

### G Major Scale

The G major scale is written on a single bass clef staff with one sharp (F#). It consists of two measures: the first measure contains the ascending scale from G2 to G4, and the second measure contains the descending scale from G4 to G2.

### D Major Scale

The D major scale is written on a single bass clef staff with two sharps (F# and C#). It consists of two measures: the first measure contains the ascending scale from D2 to D4, and the second measure contains the descending scale from D4 to D2.

### A Major Scale

The A major scale is written on a single bass clef staff with three sharps (F#, C#, and G#). It consists of two measures: the first measure contains the ascending scale from A2 to A4, and the second measure contains the descending scale from A4 to A2.

### E Major Scale

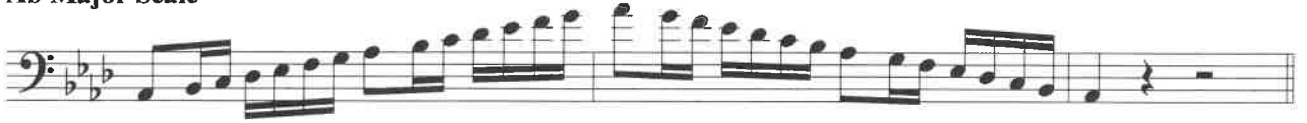
The E major scale is written on a single bass clef staff with four sharps (F#, C#, G#, and D#). It consists of two measures: the first measure contains the ascending scale from E2 to E4, and the second measure contains the descending scale from E4 to E2.

**F Major Scale****Bb Major Scale**

**E<sub>b</sub> Major Scale**



**A<sub>b</sub> Major Scale**



Misouri ASB Melodic Minor Scales

**A Melodic Minor**



**E Melodic Minor**



**B Melodic Minor**



**F# Melodic Minor****C# Melodic Minor**

**F Melodic Minor**



**C Melodic Minor**



**G Melodic Minor**



**D Melodic Minor**



47

Musical score for measures 47-52. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music consists of six staves of eighth-note patterns. Measure 47 starts with a 6 and a 1 above the first two notes. Measures 48-52 contain various fingering and articulation markings, including 1, b4, and 6.

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9

Musical score for measures 9-14. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music consists of four staves of eighth-note patterns. Measure 9 starts with an accent (^) above the first two notes. Measures 10-14 contain various fingering and articulation markings, including 1, b4, 6, and 1.



Three staves of musical notation in bass clef with a key signature of one flat and a 4/4 time signature. The notation consists of eighth and sixteenth notes, many beamed together. There are some markings above the staves, including "R3", "R2", and "R5".

138

tu tu ku tu tu tu tu tu tu tu tu ku tu tu tu tu tu ku tu tu tu tu tu

*Fine*

*D.C.*

### Characteristic Studies

Some of these studies can be performed acceptably on the Slide Trombone if played with *legato staccato* attack where slurs are indicated for valves. Try to play as close to regular positions as possible.

*Allegro moderato*

The musical score consists of eight staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The first staff begins with a '1' and contains various slurs and accents, including a sharp sign (#) above a note. The second staff continues the melodic line with slurs and a sharp sign (#) above a note. The third staff features slurs and a sharp sign (#) above a note. The fourth staff includes a 'Fine' marking and a 'stacc-legato' instruction below the staff, with slurs and a sharp sign (#) above a note. The fifth staff has slurs and a sharp sign (#) above a note. The sixth staff continues with slurs and a sharp sign (#) above a note. The seventh staff features slurs and a sharp sign (#) above a note. The eighth staff concludes the piece with slurs and a sharp sign (#) above a note.

Allegretto (♩ = 92)

No. 21

This musical score is for a piece titled "No. 21" in the tempo of "Allegretto" (92 beats per minute). It is written in bass clef and consists of ten staves of music. The piece begins with a piano (*p*) dynamic. The first staff contains a melodic line with a half rest followed by a series of eighth and sixteenth notes, some beamed together. The second staff continues this melodic line with similar rhythmic patterns. The third staff features a dynamic shift to forte (*f*), with more complex rhythmic figures and some triplets. The fourth staff returns to piano (*p*) dynamics and includes some chords marked with accents (>). The fifth and sixth staves continue the melodic development with various rhythmic values and phrasing. The seventh staff shows a return to piano dynamics and includes some chords with fingering numbers (5, 4, 5, 4, 5, 1) above them. The eighth and ninth staves continue the melodic line with some chords and accents. The final staff concludes the piece with a piano (*p*) dynamic and a melodic phrase ending with a half rest.