

## **Welcome To All UNT Trombone Students**

The following information is very important for all new students, but returning students should also read it carefully, as there are changes from previous years. Please print out this message and refer to it as necessary as you plan for the beginning of the upcoming school year.

In order to expedite the registration and audition process, a required informational meeting of all trombone students is scheduled for Tuesday, August 25<sup>nd</sup> at 11:00 a.m. in Room 232 in the College of Music. Please make every effort to attend.

### **Audition Procedures**

The audition materials and instructions for ensembles and studio placement will be available on the UNT Wind Studies web site at [www.music.unt.edu/windstudies](http://www.music.unt.edu/windstudies) or [www.untbones.com](http://www.untbones.com) on August 1. Musical examples have been selected to provide you ample opportunity to present yourself at the highest possible level and at the same time allow the faculty to prioritize the players. Less experienced players should prepare only as much material that fit their ability level. The audition for orchestra, wind symphony, symphonic band, concert bands, brass band, trombone choirs and studio placement will occur in one hearing on Tuesday, August 25<sup>th</sup> and Wednesday, August 26<sup>th</sup>, using the materials posted at [www.music.unt.edu/windstudies](http://www.music.unt.edu/windstudies). Audition reservations will be handled by the UNT Wind Studies office, so follow their instructions at [www.music.unt.edu/windstudies](http://www.music.unt.edu/windstudies). They will begin accepting audition appointments on Monday, August 10<sup>th</sup>. All students who plan to study applied trombone must audition. The only exceptions are graduate and upper division jazz studies majors who plan to only study applied jazz trombone.

Auditions will begin at 1:00 p.m. on Tuesday, August 25<sup>th</sup> and will continue on Wednesday, August 26<sup>th</sup> until all players are heard. You will be asked to indicate your ensemble choices (in priority order) at the time of your audition. Note that specific passages are required of those who wish to be considered for the Wind Symphony and Orchestra. Be aware of any ensemble requirements that are connected to your scholarship, and be sure to check the UNT degree and laboratory requirements for your specific degree.

### **Ensembles**

Orchestra (meets MWF 2:15 – 4:05 p.m.)

Wind Symphony (TTh 1:15 – 4:05 p.m.)

Symphonic Band (TTh 1:15 – 4:05 p.m.)

Concert Band ( MWTh 2:15 – 4:05 p.m.)

Brass Band (MW 2:15 p.m – 4:05 p.m.)

Marching Band (MWF 4:00 – 6:30 p.m.)

Lab Band (meets WTWTh – 1:00 p.m. to 8:00 p.m.) (assigned by audition)

Preliminary auditions for all these ensembles except Lab Bands and Marching Band will be handled by the trombone faculty, and conductors Itkin, Corporon, Fisher and Williams will be added for the final round at a time TBA.

## **Marching Band**

Marching Band will begin its schedule the week before classes start. Undergraduate music education majors are required to participate, and others are welcome. The audition process noted above does not pertain to Marching Band. For information about Marching Band participation, contact Professor Nicholas Williams in the UNT Wind Studies Office (940.565.3737) or email [Nicholas.Williams@unt.edu](mailto:Nicholas.Williams@unt.edu).

## **Trombone Choir**

All trombone students are required to participate in trombone choir and are strongly encouraged to register for credit (MUEN 2602.504 for undergraduates and MUEN 5602.504 for graduates). The ensembles will meet on Tuesday and/or Wednesday evenings, starting at 6:00 pm. Placement in trombone choirs will be based on the results of the August 25–26<sup>th</sup> auditions. **NOTE:** Participation in the U-Tubes will satisfy this requirement for jazz studies majors only.

## **Brass Chamber Music**

Brass chamber music groups (brass quintets and trombone quartets) will be accepted for credit without an audition, so if you want to form a group, please do so. Each member must be registered for MUCM 2530.500 (undergraduates) or MUCM 5530.500 (graduates) in order to receive coaching. Provide names, instruments, phone numbers and email addresses of all brass quintet members in writing to Professor William Scharnberg [bill.scharnberg@unt.edu](mailto:bill.scharnberg@unt.edu) by August 27<sup>th</sup>. Provide names, instruments, e-mail addresses and phone numbers of all trombone quartet members in writing to Vern Kagarice [vern.Kagarice@unt.edu](mailto:vern.Kagarice@unt.edu) by August 27<sup>th</sup>. Requests for a specific faculty coach will be accommodated wherever possible. If you wish to play in a group, but are not part of an established ensemble, contact Professor Scharnberg or Kagarice for assistance.

## **Lab Bands**

Lab band auditions will be held on Friday, August 28<sup>th</sup> beginning at 1:00 p.m. The lab band audition sign-up sheet will be located on the bulletin board outside Professor Wiest's studio (274). The audition will be comprised of sight-reading big band charts and newly-composed jazz etudes. Tenor trombonists who hope to place in one of the top bands should also play an improvisation audition. Jazz studies majors and jazz scholarship recipients are required to participate in one of the lab bands, and non-jazz studies students are strongly encouraged to participate as well.

## **Applied Trombone Study and Teacher Assignment**

It is important for both new students AND returning students to note that this audition will be used in the decisions regarding teacher assignment. Regardless of your ensemble intentions, you must play this audition if you plan to study applied trombone. Again, the only exceptions are graduate and upper division jazz studies majors who plan to only study applied jazz trombone.

New students and returning students who studied with a TF last year will have an opportunity to indicate a teacher preference on an information form that will be distributed at the August 25<sup>th</sup>

meeting. It is not necessary to indicate a preference if you don't have one. Efforts will be made to honor requests wherever possible, but both new and returning students should understand that during the August 25–26<sup>th</sup> ensemble auditions, they will be auditioning for studio placement as well as ensembles. Returning students who studied with a faculty member should NOT indicate a teacher preference. If a change is contemplated, there must be private discussions with the appropriate teachers in advance.

All applied trombone courses include a 50-minute lesson, participation in trombone choir and a required weekly trombone departmental meeting described elsewhere. It is CRITICAL that you complete your applied trombone registration by the end of the day on Thursday, August 27<sup>th</sup>, and be aware that payment may be necessary that day as well.

A registration code for applied trombone is necessary to successfully register. These codes are posted on the doors and/or bulletin boards Professors Baker, V. Kagarice, Wiest and J. Kagarice. If you have questions as to which course number to choose, please consult with one of us. If in doubt, pick one, as we can administratively correct it. You may also obtain help from Julie Bice in Room 231.

### **Trombone Departmental Recital Hour**

Each Wednesday at 12:00 noon throughout the semester, all trombonists meet for a recital/master class hour. Attendance is required for those enrolled in applied trombone study. Be sure to inform your advisor of this requirement as you prepare your class schedule, and make every effort to avoid a conflict. Private teaching and other outside jobs are NOT acceptable conflicts. Unavoidable class conflicts must be approved by the trombone faculty. The first Departmental Recital Hour will be at 12:00 noon, September 2<sup>nd</sup> in Room 232.

### **Trombone Specialty Classes**

In addition to the normal selection of ensembles listed above, three special “elective” classes are available for trombonists. Late registration for any of these classes can be accomplished during the first week of classes.

**Jazz Fundamentals for Trombonists** (MUJS 1131-292 for undergraduates) —this one-credit class is required of all new jazz studies majors, but others are strongly encouraged to gain this valuable experience as well. Contact Professor Wiest at [steve.wiest@unt.edu](mailto:steve.wiest@unt.edu) for registration and details.

**Orchestral Brass Repertoire** (MUGC 4890-018 for undergraduates) (MUGC 5890-018 for graduates) will meet on Fridays at 12:00 p.m. and will provide a special opportunity to study and rehearse the brass parts to standard orchestral repertoire in a brass section setting. Contact Professor V. Kagarice at [vern.kagarice@unt.edu](mailto:vern.kagarice@unt.edu) for registration and class details.

**Trombone Orchestral Excerpts** (MUGC 4890-019 for undergraduates) (MUGC 5890-019 for graduates) will meet on Tuesdays at 12 p.m. and will offer an introduction to the study of the standard trombone audition passages. Contact Professor Baker at [tony.baker@unt.edu](mailto:tony.baker@unt.edu) for registration and class details.

Tenor Trombone

# Etude #2

James Kazik

♩ = 102

Musical notation for measures 1-3. The piece is in bass clef with a 4/4 time signature. Measure 1 starts with a *mp* dynamic and features a slur over a quarter note G2, a quarter note F2, and a quarter note E2. Measure 2 continues with a slur over a quarter note D2, a quarter note C2, and a quarter note B1. Measure 3 begins with a *mf* dynamic and a slur over a quarter note A1, a quarter note G1, and a quarter note F1. The notation includes various accidentals (flats and sharps) and dynamic markings.

Musical notation for measures 4-6. Measure 4 starts with a *f* dynamic and a slur over a quarter note E2, a quarter note D2, and a quarter note C2. Measure 5 continues with a slur over a quarter note B1, a quarter note A1, and a quarter note G1. Measure 6 begins with a *mp* dynamic and a slur over a quarter note F1, a quarter note E1, and a quarter note D1. The notation includes various accidentals and dynamic markings.

Musical notation for measures 7-9. Measure 7 starts with a *mp* dynamic and a slur over a quarter note C2, a quarter note B1, and a quarter note A1. Measure 8 continues with a slur over a quarter note G1, a quarter note F1, and a quarter note E1. Measure 9 begins with a *p* dynamic and a slur over a quarter note D1, a quarter note C1, and a quarter note B0. The notation includes various accidentals and dynamic markings.

Musical notation for measures 10-14. Measure 10 starts with a *mp* dynamic and a slur over a quarter note A1, a quarter note G1, and a quarter note F1. Measure 11 continues with a slur over a quarter note E1, a quarter note D1, and a quarter note C1. Measure 12 begins with a *p* dynamic and a slur over a quarter note B0, a quarter note A0, and a quarter note G0. The notation includes various accidentals and dynamic markings.

Musical notation for measures 15-18. Measure 15 starts with a *f* dynamic and a slur over a quarter note F1, a quarter note E1, and a quarter note D1. Measure 16 continues with a slur over a quarter note C1, a quarter note B0, and a quarter note A0. Measure 17 begins with a *f* dynamic and a slur over a quarter note G0, a quarter note F0, and a quarter note E0. Measure 18 ends with a *f* dynamic and a slur over a quarter note D0, a quarter note C0, and a quarter note B0. The notation includes various accidentals and dynamic markings.

Rall. e dim.

Musical notation for measures 19-21. Measure 19 starts with a *f* dynamic and a slur over a quarter note A0, a quarter note G0, and a quarter note F0. Measure 20 continues with a slur over a quarter note E0, a quarter note D0, and a quarter note C0. Measure 21 begins with a *p* dynamic and a slur over a quarter note B0, a quarter note A0, and a quarter note G0. The notation includes various accidentals and dynamic markings.

22 *mp*

*p*

# GREENSLEEVES

Trombone (bass clef)

arranged by  
Elgar Howarth

Free like a folk singer

Andante  $\text{♩} = 46$

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It begins with a whole note chord (F2, B-flat1, E-flat2) followed by a melodic line of eighth notes. A slur covers the first two measures, and another slur covers the remainder of the staff. A fermata is placed over the final note.

Horn

*pp* very softly—legato

The second staff continues the melodic line from the first staff. It features a slur over the first six measures and another slur over the last four measures. A fermata is placed over the final note. A measure number '10' is written above the staff.

The third staff continues the melodic line. It features a slur over the first six measures and another slur over the last four measures. A fermata is placed over the final note.

Tenor and Bass Trombone

# Imperial March

Darth Vader's Theme

John Williams

La Marcia (♩ = c. 84 - 92)

*f* *sfz* *sfz* *sfz* *sfz*

5 *sfz* *sfz*

9

13 3 3 3

16 *ff* *pp*

19 *ff* 3 3 3 3 3 3

Detailed description: This is a page of musical notation for Tenor and Bass Trombone. It features six staves of music in bass clef, 4/4 time. The tempo is marked as 'La Marcia' with a quarter note equal to approximately 84-92 beats per minute. The key signature has one flat (B-flat major or D minor). The score includes various dynamic markings: *f* (forte), *sfz* (sforzando), *ff* (fortissimo), and *pp* (pianissimo). Articulation includes accents (>), slurs, and breath marks (^). There are also hairpins for crescendo and decrescendo. The piece consists of six measures on this page, starting at measure 5 and ending at measure 19.

Required for Wind Symphony,  
Symphony Orchestra or faculty  
studio consideration.

# Toccata

Paul Creston

The musical score is written for bass and tenor clefs. It begins with a tempo marking of quarter note = 112. The first staff is in bass clef and starts with a dynamic marking of *p*. The second staff is in tenor clef. The score contains several triplet markings (indicated by the number 3) and a final double bar line with a 2-measure rest. The key signature is one sharp (F#).

# Symphony in d minor

Cesar Franck

Required for Wind Symphony,  
Symphony Orchestra or faculty  
studio consideration.

Toujours la même valeur aux temps.

**P** **Q** Basses.

2 28 Vous

*sempre ff* Col. 1<sup>o</sup> 1 Col. 1<sup>o</sup>

The image shows a page of musical notation for the Symphony in d minor by Cesar Franck. It consists of three systems of staves. The first system includes a piano part (P) and a bass part (Basses). The piano part has measures 2 and 28 marked. The bass part has the lyrics 'Vous' written below it. The second system continues the piano part with the instruction 'sempre ff' and the first horn part (Col. 1<sup>o</sup>). The third system continues the piano part and the first horn part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

# If I Were A Rich Man

from Fiddler on the Roof



**NOTE: Play this melody in all 12 keys by ear.**

**NOTE: Play all 12 chromatic scales two octaves memorized.**