

**ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2019**

**REPERTORIO PARA AUDICIÓN
TROMBÓN BAJO**

1. Pini di Roma Ottorino Respighi
 - a) Pini presso una Catacomba. Movimiento completo.
 - b) I pini della Via Appia. Desde cuatro compases antes del número 21, hasta el tercer compás del número 21.
 - c) I pini della Via Appia. Desde el número 22, hasta el final de la obra.

2. Danzón No. 9 Arturo Márquez
 - a) Del compás 16, hasta el compás 35
 - b) Del compás 44, hasta el compás 57
 - c) Anacrusa del compás 302, hasta el compás 311
 - d) Del compás 363, hasta el final de la obra.

3. Marcha Húngara Op. 24 Hector Berlioz
 - a) Desde un compás antes del número 4, hasta el segundo compás del número 5.

4. Una obra a libre elección con duración máxima de 10 minutos.



RECOMENDACIONES PARA REALIZAR TU AUDICIÓN

- Busca un espacio, ya sea en tu escuela o casa, para realizar el video de tu audición, que cuente con una buena iluminación y el menor eco posible.
- Deja un espacio aproximado de 1.5 a 2 metros entre tu posición y el lugar donde coloques la cámara.
- Monta tu cámara sobre un tripié o una base fija.
- Procura que tu toma esté centrada:
 - ✓ Si estás de pie, que abarque sólo de la cabeza hasta la cintura.
 - ✓ Si estas sentado, que abarque de tu cabeza hasta las rodillas.
- Para tener buena calidad en el sonido, puede ayudarte una persona a comprobar que la cámara capte el sonido correctamente, utilizando unos audífonos conectados a la misma.
- Si el micrófono es independiente a la cámara, colócalo de frente al instrumento, asegurándote de igual forma que capte correctamente el sonido.
- Deja que la cinta corra 5 segundos antes de que comiences a tocar, esto para asegurar que se grabe completa tu interpretación.
- Asegúrate de haber estudiado el material musical antes de hacer tu grabación y de que al momento de realizarla, tus particellas estén en el orden adecuado.
- Recuerda que debes tocar todos los pasajes que se encuentran señalados en los materiales de audición, además de una obra a tu libre elección.
- Sube tu video a cualquier de las plataformas disponibles (Youtube, Vimeo, Googlevideo) y asegúrate de que sea público en la configuración de video.
- Por último, no olvides enviar todos tus datos y la liga a tu video, así como enviar la documentación solicitada en la convocatoria de la OSIM.

Mucha suerte!!!

O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese - TACE

II. Pini presso una Catacomba

TROMBONE III.

Lento



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Handwritten musical score consisting of three staves. The top staff is a single melodic line with a slur and wavy lines underneath. The middle staff is a single melodic line with dynamics *p*, *pp*, and *sempre dim.*, and a triplet of eighth notes. The bottom staff is a bass line with a red bracket, a double bar line, and fingerings **2** and **4**. The piece concludes with a key signature change to three sharps and a 4/4 time signature, with the instruction *rall.*

IV. I pini della Via Appia

Tempo di Marcia 18

7 10 4 19 11

(C. lug.)

20

2 2

pp *p* *cresc.*

Corno III-IV

Crescendo

1

ff

1 2

fp cresc.

22

fff *mf*

fff

stent.

Bass Trombone

Danzón 9

(Dedicado a G. Dudamel)

Arturo Márquez

Con Furia $\text{♩} = 86$

Musical staff 1: Bass clef, 2/2 time signature. Measures 1-6. Measure 1 has a dynamic marking of *ff*. Accents are present on measures 1, 3, and 5.

Musical staff 2: Measures 7-11. Measure 10 has a fermata with a '2' above it. Accents are present on measures 7, 8, 9, and 11.

Musical staff 3: Measures 12-16. Measure 12 has a dynamic marking of *ff*. Measure 15 has a dynamic marking of *poco stacc.* A red bracket highlights measures 12-14.

Musical staff 4: Measures 17-20. Accents are present on measures 17, 18, 19, and 20.

Musical staff 5: Measures 21-26. Accents are present on measures 21, 22, 23, 24, 25, and 26.

Musical staff 6: Measures 27-32. Measure 32 has a dynamic marking of *ff*. A red bracket highlights measures 31-32.

Bass Trombone

44

Musical notation for measures 44-48. The staff is in bass clef. The music consists of a continuous eighth-note line. A red bracket on the left side of the staff spans from the beginning of measure 44 to the end of measure 48. The dynamic marking *mp* is located below the staff at the end of measure 48.

49

Musical notation for measures 49-53. The staff is in bass clef. The music consists of a continuous eighth-note line. There are slurs under measures 49-51 and 52-53. The dynamic markings *mf* and *f* are placed below the staff under measures 50 and 52 respectively.

54

rit. Doloroso ♩ = 96

Musical notation for measures 54-65. The staff is in bass clef. Measures 54-56 contain a half-note line with a slur and the dynamic marking *ff*. Measure 57 contains a quarter note followed by a quarter rest, with a slur and the dynamic marking *ppp*. A red bracket on the right side of the staff spans from the end of measure 57 to the end of measure 65. A thick black bar covers the staff from the beginning of measure 65 to the end of measure 65. The number 65 is written above the staff at the end of the bar.

Bass Trombone

Festivo (Poco Più Mosso) $\text{♩} = 100$

301

Musical notation for measure 301, bass clef. The measure begins with a red bracket over the first two notes. The dynamic marking *ff* is placed below the staff.

306

Musical notation for measure 306, bass clef.

311

Musical notation for measure 311, bass clef. The measure begins with a red bracket over the first two notes. The dynamic marking *f* is placed below the staff.

363

Musical notation for measure 363, bass clef. The measure begins with a red bracket over the first two notes. The dynamic marking *ff* is placed below the staff.

370

Musical notation for measure 370, bass clef. The dynamic markings *mp*, *mf*, and *f* are placed below the staff. A crescendo hairpin is shown above the staff, and the dynamic marking *p* is placed above the staff.

376

Musical notation for measure 376, bass clef. The dynamic markings *ff*, *pp*, and *fff* are placed below the staff. The measure ends with a red bracket.

Trombón Bajo

Marcha Húngara Op. 24

Hector Berlioz

3 11 *Fag.* 12 13 14 *Viol. I.* *p*

1 4 *poco cresc.* *mf* *cresc.* *ff* *ff*

ff *ff*

5