

Side by Side with the Thailand Phil 2025

Application and Audition Instructions

Application Procedure

1. Download the audition packet for your instrument at the Thailand Phil website.
2. Record the audition excerpts on video.
3. Upload your video to YouTube.
4. Fill out the audition application form at: <https://forms.gle/rbPgoymhD7sVAgJk7>
5. Application deadline: **23 May 2025**

Video Requirements

1. Begin your video with a short introduction of yourself and tell us why you want to play side-by-side with the Thailand Phil. Be creative!
2. All excerpts must be submitted in a single YouTube video.
3. (Optional) Share your video on Facebook and other social media with the hashtag #thailandphilsidebyside.

Guidelines for Making a Successful Audition Video

1. Familiarize yourself with the audition repertoire by listening to recordings and videos. Note the style and tempo and use those ideas in your own performance. Many recordings can be found on YouTube, Spotify, Apple Music, etc.
2. Practice by recording yourself several times. Listen to your recordings, note what needs to improve, then record and listen again.
3. Record your video in a quiet room with good acoustics. Be sure your face and instrument are clearly visible in the video.
4. Put your best excerpts first. If there are excerpts that you are less comfortable put them later in the video.
5. Dress well! Look your best and sound your best.
6. Be sure to test the YouTube link for your video to be sure that it works.

Information for Participants

1. Participants must be available for all of the following rehearsals and concerts at Prince Mahidol Hall on the Mahidol University Salaya Campus.
 - Rehearsals
 - Tue, 1 July, 5:00-8:30 pm
 - Wed, 2 July, 5:00-8:30 pm
 - Thu, 3 July, 5:00-8:30 pm
 - Fri, 3 July, 5:00-8:30 pm
 - Sat, 4 July, 12:30-2:00 pm
 - Concert
 - Sat, 5 July, 3:00 pm
2. Music will be sent to participants well in advance of the first rehearsal. All participants will be expected to prepare the music to the best of their ability.
3. All written communication with participants will be via email or LINE group. Participants are expected to check regularly for updates.
4. Rehearsals will be conducted in English.

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Audition Packet

Bass Trombone

Perform all excerpts.

Excerpt 1

RESPIGHI: Pines of Rome, II. The Pines near a Catacomb

Lento, time signature: 5/4

The musical score for Bass Trombone is written in 5/4 time. It begins with a 4-measure rest for the Flute I (Fl. I.) and an 11-measure rest for the Trombone (Tr. b^a inter.). The tempo is marked *Più mosso* and *Ancora più mosso*. The score includes various musical notations such as dynamics (*p*, *cresc.*, *ff*, *f dim. poco a poco*), articulation (*acc.*), and performance instructions (*dim. poco a poco*). The score is divided into measures, with some measures marked with a box containing the number 11 or 12. The score ends with a double bar line and the instruction *f dim. poco a poco*.

Excerpt 2

RESPIGHI: Pines of Rome, IV. The Pines of the Appian Way

Tempo di Marcia, time signature: 4/4

Excerpt 2 shows measures 19 through 21 of the piece. The music is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 19 begins with a half note G2, followed by a half note F2, and a half note E2. Measure 20 contains a triplet of eighth notes (B1, A1, G1) marked with an accent and a forte (*f*) dynamic, followed by a half note F1 and a half note E1. Measure 21 starts with a half note D1, followed by a half note C1, and a half note B0, all marked with an accent and a fortissimo (*ff*) dynamic. The excerpt concludes with a double bar line.

Excerpt 3

RESPIGHI: Pines of Rome, IV. The Pines of the Appian Way

Tempo di Marcia, time signature: 4/4

Excerpt 3 shows measures 22 through 26 of the piece. The music is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 22 begins with a half note G2, followed by a half note F2, and a half note E2, marked with an accent and a fortissimo (*fff*) dynamic. Measure 23 contains a triplet of eighth notes (B1, A1, G1) marked with an accent and a fortissimo (*fff*) dynamic, followed by a half note F1 and a half note E1. Measure 24 starts with a half note D1, followed by a half note C1, and a half note B0, all marked with an accent and a fortissimo (*fff*) dynamic. Measure 25 begins with a half note G2, followed by a half note F2, and a half note E2, marked with an accent and a fortissimo (*fff*) dynamic. Measure 26 contains a half note D1, followed by a half note C1, and a half note B0, all marked with an accent and a fortissimo (*fff*) dynamic. The excerpt concludes with a double bar line.

Excerpt 4

SHOSTAKOVICH: Festive Overture

Allegretto, time signature: 3/4

Allegretto

4

ff

tenuto

1

10

2

ff

3

19

3

24

rit.

4 Presto in 1 (♩ = 86) alla breve

dim.

Excerpt 5

SHOSTAKOVICH: Festive Overture

Presto, time signature: 2/2

99 11

mf cresc. *ff*

104 *marcatissimo*

109

114

119 12

124 13 14 16 8

cresc.

Excerpt 6

TCHAIKOVSKY: Finale from Symphony No. 5

Presto, time signature: 2/2

263 **19** **Q** **8** *pp* *ff* *Poco più animato* **7** *ff*

307 *Tempo I* **3** - de *ff*

318 *ff* **R** **15** **S** *VI. I/II* *p*

Measures 263-318 of the score. The key signature is one sharp (F#). The time signature is 2/2. The excerpt includes dynamic markings *pp*, *ff*, and *p*. It features a section marked *Poco più animato* and a section marked *Tempo I*. The notation includes various musical symbols such as *Q*, *8*, *7*, *3*, *R*, and *S*.

Excerpt 7

TCHAIKOVSKY: Finale from Symphony No. 5

Presto, time signature: 2/2

490 **a** *fff*

497 *marcatissimo* **b**

502 *Presto* ($\text{♩} = 144$) **3** *fff* *mf* *fff*

Measures 490-502 of the score. The key signature is one sharp (F#). The time signature is 2/2. The excerpt includes dynamic markings *fff*, *marcatissimo*, *mf*, and *fff*. It features a section marked *Presto* with a tempo indication of $\text{♩} = 144$. The notation includes various musical symbols such as **a**, **b**, and **3**.