TRUMPETS

All:
These auditions determine your studio and ensemble placement for each semester so take them seriously. They are a part of the syllabus and therefore a required part of the course of study for all majors and minors in the trumpet studio. It is only by preparing and taking auditions that you learn to do it successfully.

The list:

The audition will consist of 4 or 5 excerpts selected from this list (attached pdf package of excerpts) as well as sight-reading. You must be prepared to present the entire list in order to be successful. You are responsible for playing everything with the proper transposition. In the case of this list, everything is playable on either Bb or C trumpet. Use the one on which you sound best and change between excerpts if you desire. (a couple even work on Eb)

The procedure:

1. Each person will perform behind a screen to maintain anonymity; do not speak to the committee. 2. If you need to ask a question, there will be a proctor with whom you can communicate discreetly. 3. At the end of this audition, we reserve the right to settle any tie scores by way of a call back round. (the list will be the same)

2. The excerpts selected from the list will be on the stand along with sight-reading. You may use your own music or the copies provided.

3. If at any time a player is suspected of being unprepared they will be dismissed and their score and placement will reflect this. (this includes incorrect transposition, tempi, or style so be sure to listen to these licks a lot)

Recommended practice methods:

If you are accustomed to operating in this situation, then do what you know works for you, if not, the following is offered as a guide for a successful approach.

1. Print the list

2. Gather recordings of each piece and listen to them while watching the part. (all are available online or in used CD stores YouTube, or Spotify)

3. Purchase Phil Smith’s recording of Orchestral excerpts as a study guide. It has some of these on it and can be found at a number of sources including: http://www.amazon.com/Orchestral-Excerpts-Trumpet-Johann-Sebastian/dp/B0000038JG
4. Give yourself a few days to master all of the transposition, notes, and rhythms even if under tempo (after all they are short licks)

5. Use a metronome and tuner every day.

6. Inform your style by listening and copying what you hear.

7. Get a lesson with someone who knows orchestral and band audition literature.

8. Do not limit your practice to only the list, your playing will become fundamentally problematic. Be sure at least 30% of your time is devoted to fundamentals and other etudes.

9. Play on whatever horn you sound best on. (Bb, C, Eb, etc) But whatever you do, be sure to have command of the transposition. Play in the right key.

**Some important values to keep in mind when performing an audition:**

1. Play with a beautiful sound
2. Play in Time
3. Play in Tune
4. Project appropriate style
5. The reward goes to ownership so practice for consistency and control. Practice slowly!

These auditions should be treated as a professional opportunity; they are one of the best lab situations that we have. I will use the information that I gain during your audition to help guide your course of study throughout the semester. Be sure to visit the Bands Website for information about the dates and times of these auditions. I am looking forward to seeing each of you and embarking on what promises to be a phenomenal year for the UD Trumpet Studio.

Take care and good luck to all...remember, your luck is greatly influenced by your preparation!

Very Best Regards ~ mc
UD Trumpet Studio Placement Auditions – Spring 2020

Masque – Hesketh – Cornet 1
Rehearsal Letter “S to “T”

Grainger – Lincolnshire Posy – Trumpet 1
Movement 3
Measure number 18 to 46
(to be played on trumpet or flugel horn – either is fine, only the playing will be considered, not the instrument)

Respighi - Pines of Rome
Movement 1 – 11th bar after Rehearsal #2 through 8 bars before rehearsal #3
(this is trumpet in Bb)

Movement 2 – offstage solo complete – (note that this is trumpet in C)

In the event of a tie or a second round of auditions the remaining material on the two Pines of Rome pages will be considered as part of subsequent rounds.

Ample recordings of these pieces can be found at multiple open source internet sites. Part of the assignment will be to find and share your favorite recordings with each other on our FB group site.

It is highly recommended that you get a lesson on these excerpts after you have worked out all of the things written on the page. It is good to get a lesson with someone new during breaks for these reasons:

1. New ears will hear you from a different point of view.
2. Sometimes we say the same things with different words, at times this will yield a different insight.
3. A chance to put yourself under the pressure of playing for someone new.
4. New information is always good. Some of it you will keep, some you will not, but it will force you to think and that is always good.
Lincolnshire Posy

1. "Lisbon"
(Sailor's Song)

Brisk, with plenty of lilt*  \( \dot{=} \) about \( \frac{3}{4} \)
muted

\[ \text{mf detached} \]

2. "Horkstow Grange"
(The Miser and his Man: a local tragedy)

Slowly flowing; singingly  \( \dot{=} \) about 76

*Which means: beats 1 and 4 much heavier than beats 3 and 6.

**Composer's option in Movement 3A, "Rufford Park Poachers," specifies Flugelhorn.
3. "Rufford Park Poachers" (A)
(Poaching Song)

Flowingly \( \text{\textbf{\textdollar = about 132}} \)

Flugelhorn solo

Version A

10100250
If you like, use your own expression marks, in place of those printed.

Flugelhorn solo

very feelingly and vibratatingly

well to the fore

linger

In time

slow off slightly

quickens slightly

end Flugelhorn solo

open div.

soften

*If available; otherwise Trumpet solo.

**In performance by four players, take trumpet here.

3. "Rufford Park Poachers" (B) (Poaching Song)

Flowingly $\ddot{=} = \text{about } 132$

Version B

In time

slow off slightly
4. "The Brisk Young Sailor"
(who returned to wed his True Love)

Sprightly \( \frac{d}{4} = \text{about} \ 92 \)

5. "Lord Melbourne"
(War Song)

Heavy, fierce \( \frac{d}{4} = \text{about} \ 96-120 \)

Free time

N.B. Passages marked "Free Time" are without regular beat-lengths. The conductor will beat for every note with an arrow above it. Regular beat-lengths are to be taken up in sections marked "Strict Time."

Lively \( \frac{d}{4} = \text{about} \ 100 \)

Strict time

12 slow off  

Lively, playful \( \frac{d}{4} = \text{about} \ 92 \)
B♭ Trumpet 1

In time \( \dot{=} \) about 92

Slightly faster \( \text{slow off} \)

Strict time \( \dot{=} \) 80

div.

Don't louden

Clingingly

roids

Quicken--- slow--- off---

D Free time \( \dot{=} \) about 96-120

Strict time \( \dot{=} \) 72

div.

Long long long

ff

6. "The Lost Lady Found"
(Dance Song)

Fast, but sturdily \( \dot{=} \) about 66

ff

fff
8
B♭ Trumpet 1

p gently

f very sharp

mf detached louden bit by bit

ff

sf — sf

slow-----off-------

hammeringly

*Start the B when you please, not strictly with the conductor's beat.
PINI DI ROMA

I. I pini di Villa Borghese

Respighi

TROMBA 1

2004 Mark Clodfelter, Assistant Professor of Music, University of Kentucky, Lexington, KY 40506-0022
Respighi
The Pines of Rome
Movement II
Off-stage trumpet

(Lento)