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)

4. 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.

5. 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. We are always responsible for time and pitch.

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 35% 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
Both parts

Symphony No. 9

Dvorak

Allegro con fuoco

The list - Fall 2020 – read carefully in order to focus your practice on the right material.

These pages are taken from a book that I published years ago when teaching at UK, nevertheless, it is still a primary source for these excerpts so kindly ignore the outdated job title. For the record, we are at UD not UK LOL.

Each indicated except is to be prepared completely unless marked otherwise.

Each page is annotated with highlighted text to designate on which excerpts to focus.
American in Paris

Trumpet in B♭

Solo (with felt crown)

Gershwin

[Music notation]

stop at #48

start at pickup to #5

American in Paris

Trumpet in B♭

Gershwin

Calmato

[Music notation]
Promenade

Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto.

TROMBE I II

on Ut

trumpet 1 only
work on this entire page - these are from 2 different pieces, do your listening homework
Symphony No. 1
Shostakovich

Trumpet in B♭

Ein Heldenleben
Strauss

Trumpet 1 in E♭
Petrushka
Ballerina’s Dance

Trumpet in B\textsubscript{b}

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\note{\textit{con sord.}} \quad \text{2004 Mark Clodfelter, Assistant Professor of Music, University of Kentucky, Lexington, KY 40506-0022}

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©

only this lick from this page, Dance only

Petrushka
Waltz

Trumpet in B\textsubscript{b}

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"The President’s Own"

UNITED STATES MARINE BAND

Trumpet / Cornet Audition — August 20-21, 2001
(Applicants must audition on B♭ or C Trumpet. No cornet please.)

Preliminary round excerpts will be heard in the following order:

Etude No. 1 from Twenty Études (Vannetelbosch)

Larghetto \( \breve{\text{\textbf{=50}}} \)

all of this
Variations on “America” (Ives)
Play two parts as one player

Trumpet in B♭

Var.V (d=ca. 138)

Symphony in B♭ (Hindemith)

Moderately fast, with vigor d=88
**Required Gear for the UD Trumpet Studio**

*Instrument:* A professional model instrument is the only instrument for the aspiring professional musician. One such as the S.E Shires, Yamaha Xeno, or the Bach Stradivarius is good for Bb and C Trumpets. Shires, Yamaha and Schilke for the smaller “color” horns.

*Metronome:* Own a metronome. They are as cheap as $20.00 or as expensive as you want them to be. This is not optional. You can also download the Tonal Energy app.

*Tuner:* You cannot intelligently pursue mastery of your instrument without a tuner. They are also as cheap as $20.00 or as expensive as you want them to be. This is also not optional.

*Mouthpiece:* It is possible that this will change during your stay here as you grow and change as a player. Put back $100.00 so you can be ready to purchase a new mouthpiece in the event that you need it.

*Music:* You will need the materials listed on the individual course syllabi as well as all solo literature assigned. After you have obtained a book you will continue to use it throughout your stay, but the year listed is the year you will be expected to have it unless otherwise notified. You must provide your own materials. This will serve as a start for your professional library.

*Mutes:* Mutes are not an optional accessory for a trumpet player, they are standard equipment. Mutes allow us to create different timbres and effects that are called for by composers. In general you cannot have too broad a palate from which to work, so the more variety of mutes you have the better.

Consider the following as minimum requirements.

*Denis Wick Straight Mute*
*Denis Wick Cup Mute*
*Jo Ral Bubble (harmon) Mute*
*Rubber plunger (unused)*

These mutes represent great general business mutes in that they achieve a characteristic sound, have relatively predictable pitch and are widely accepted in the professional world for a variety of applications. It is a great idea to supplement these with others to provide for more options, however, **everyone must have these specific mutes.** If everyone in the section is playing a Denis Wick straight and you are not, it will hinder the unity of the section sound.

Everything listed on this page is required for a music major or minor in the Trumpet Studio at UD. There are no exceptions so do not ask, just show up with everything ready to go!

**Also add to this list:**

Brain
Great Attitude
Curiosity
Relentless Work Ethic!

Now you are poised great achievement; I look forward to a wonderful year with each of you!