



Spring 2023 Trumpet Studio Excerpt
Packet Excerpts will be chosen from this
list.

SOLO: Charlier No. 2

- Mahler 5 - Symphony No. 5 - (mvt. 1 --> opening - 6 measures after rehearsal 1)
- Petrouchka - (1947) - Ballerina's Dance (1 measure before rehearsal 134 - rehearsal 139)
- Prokofiev - Lieutenant Kijé Suite - (mvt. 3 "Kijé's Wedding" --> 5 measures after rehearsal 27 to 4 measures before rehearsal 30)
- Tchaikovsky Symphony No. 4 (mvt. 1 --> beginning to rehearsal A)
- Respighi - Pines of Rome (mvt. 2 --> 8 measures after 10-9 measures before 11)

*Make sure you pay attention to what **key** you are in. Listen to the music. When you are done listening, listen again. Do you need a mute? What do the terms mean? What is the music trying to say? What is the composer's intention? You need to know what is going on around you in the band or orchestra. Follow along with a score. They are readily available online on IMSLP or various other sites.*

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 possible 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.

The procedure:

1. Each person will perform behind a screen to maintain anonymity; do not speak to the committee. If you need to ask a question, there will be a proctor with whom you can communicate discreetly. 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. Check out <https://www.trumpetexcerpts.org>, <https://orchestraexcerpts.com/trumpet/>, [IMSLP](https://www.imslp.com/), <https://www.amazon.com/The-Orchestral-Trumpet-Michael-Sachs/dp/B00KX9OER8>

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, 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.

5 Allegretto (M. M. 84 = ♩)

The musical score consists of 13 staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegretto' with a metronome marking of 84 quarter notes per minute. The score includes various dynamic markings such as *mf*, *f*, *p*, *crese.*, *Meno mosso*, *poco rit.*, *dolce*, *string.*, *crese.*, *rit.*, *mf*, *p*, *ad lib.*, and *mf*. There are also performance instructions like 'sostenute', 'Trillez avec 1^{er} et 2^e 3^e', and 'retenir peu a peu'. The score features numerous slurs, ties, and triplets. The piece concludes with a trill marked 'tr'.

* Voir G. BALAY: N° 4-8-13; A. CHAVANNE: N° 23; ARBAN: N° 2-8-12; A. PETIT: N° 4-8

- Mahler 5 - Symphony No. 5 - (mvt. 1 --> opening - 6 measures after rehearsal 1)

in B. In gemessenem Schritt. Streng. Wie ein Kondukt.

**) Solo*

p sf sf sf sf sf sf

sf *molto* *f* *f* *(Triole flüchtig)* *f* *f*

ff *ff* *sempre ff* *ff* *f*

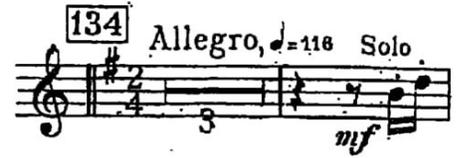
1 *Pesante.*

ff *p* *f*

Detailed description: The image shows a page of musical notation for the first movement of Mahler's Symphony No. 5. The music is in B major and 3/4 time. It consists of four staves. The first staff is marked 'Solo' and contains a melodic line with triplets and dynamic markings from piano (p) to fortissimo (sf). The second staff continues the melodic line with dynamic markings from sf to f, including the instruction 'molto' and a note '(Triole flüchtig)'. The third staff features a more rhythmic line with dynamic markings from ff to f, and the instruction 'sempre ff'. The fourth staff begins with a boxed '1' and the instruction 'Pesante.', followed by a bass line with dynamic markings from ff to p to f.

- Petrouchka - (1947) - Ballerina's Dance (1 measure before rehearsal 134 - rehearsal 139) in Bb

134 Allegro, $\text{♩} = 118$ Solo



135



p

136



p

137



mf

138



mf

139



mf

Tchaikovsky Symphony No. 4 (mvt. 1 --> beginning to rehearsal A)

Trompete 1 in F

Andante sostenuto

6 *ff*

11

A

8

- Respighi - Pines of Rome (mvt. 2 --> 8 measures after 10-9 measures before 11)

il più lontano possibile Più mosso

4

6

f ma dolce ed espress.

A