

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.

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.amazon.com/The-Orchestral-Trumpet-Michael-Sachs/dp/B00KX9OER8](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 learning 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



Fall 2021 Trumpet Studio Excerpt Packet
Excerpts will be chosen from this list.

- Dvorak Symphony No. 8 - In C - mvt. 2 to 7 measures before rehearsal E - rehearsal F
- Hindemith Symphony in Bb - Opening Movement 2
- Mahler - Symphony No. 5 Opening in Bb
- Mahler - Symphony No. 5 - in F - 1 measure before reh-13 - 1 measure before reh -14
- Mussorgsky - Pictures at an Exhibition - Promenade opening - rehearsal 2
- Persichetti Divertimento for Band - 1st Bb Cornet. V. 4 before 5 to 35
- Ravel Piano Concerto in C - Rehearsal 2 - 3
- Respighi - Pines of Rome Offstage
- Tchaikovaky Capriccio Italien - mm1 to 7
- Tchaikovsky Nutcracker in Bb - Chocolate
- Tchaikovsky Symphony No. 4 in F - 8 before A to A
- Wagner Tannhäuser in A - M to O

*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? 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.*

For the audition only 4-5 of these excerpts will be chosen. Do not loose this list. It will be useful throughout the semester.

Mahler - Symphony No. 5 (1)

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

Solo

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

1 *Pesante.* *ff* *p* *f*

Mahler - Symphony No. 5 (2)

13 *portamento.*

p *sf* *p* *sf*

muta in F.
molto

Solo espr.
ppp

Mussorgsky - Pictures at an Exhibition - Promenade

TROMBE I II
en Ut

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

f

f

f

Persichetti Divertimento for Band - 1st Bb Cornet

1

DIVERTIMENTO FOR BAND

1st B^b Cornet

VINCENT PERSICHETTI

V
Soliloquy

Slowly Solo

mp dolce

mf

p

cresc.

mf

espress.

pp

mf dolce

p

pp

Ravel Piano Concerto in C

en UT

2

f

3

Respighi - Pines of Rome Offstage in C

il più lontano possibile Più mosso

4

3

in Do

f ma dolce ed espress.

Tchaikovsky Capriccio Italien

Trompete I in E

Andante un poco rubato (♩=132)

ff *p*

Tchaikovsky Nutcracker in Bb

12 *in B^b*
Divertissement

Allegro brillante

mf *f* *mf*

Tchaikovsky Symphony No. 4 in F

Trompete 1 in F

Andante sostenuto

ff *p*

Wagner Tannhäuser in A

in A *M* *Assai stretto*

390

402

417

430 *Più stretto*

f *ff* *ff* *ff*

Detailed description: This image shows a page of musical notation for Wagner's Tannhäuser in A. The score is written in treble clef and consists of five staves. The first staff begins with the tempo marking 'Assai stretto' and the dynamic 'f'. The second staff starts at measure 390 with a dynamic of 'ff'. The third staff starts at measure 402. The fourth staff starts at measure 417. The fifth staff starts at measure 430 with the tempo marking 'Più stretto' and a dynamic of 'ff'. The music features a variety of note values, including quarter, eighth, and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various ornaments and phrasing slurs.