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 five excerpts selected from this list. You must be prepared to present the entire list in order to be successful.

What to prepare from the PDF excerpts

Beethoven Symphony #5 – mm. 580 – 601 (Starts at “Allegro” half note = 84) Note that this excerpt is Trumpet in C

Mussorgsky - Pictures at an Exhibition – Promenade – Trumpet 1 – beginning to #2 as marked (this excerpt is trumpet in C)

Stravinsky – Petrushka – Ballerina’s Dance - #134 – 139

Stravinsky – Petrushka – Waltz - #149 - 151

Shostakovich – Symphony #5 – Letter E – 15 bars after F (as marked)

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 or Spotify)
3. Purchase Phil Smith’s recording of Orchestral excerpts as a study guide. It has most of these on it and can be found at a number of sources including: http://www.amazon.com/Orchestral-Excerpts-Trumpet-Johann-Sebastian/dp/B00000381G
4. Give yourself a few days to master all 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 playing.
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.

**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 UNCG Trumpet Studio.

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

Very Best Regards,
M
Beethoven — Symphony No. 5

TROMBA I in C

Allegro ($d = 84$)

Tempo I ($d = 96$) Allegro ($d = 84$)
TROMBE I II

Promenade

Allegro guisto, nel modo russico; senza allegrezza, ma poco sostenuto.
Solo & 1st Bb Cornets

Symph No. 5

Staštšovič

\( \text{D} \)

\( \text{f} \)

\( \text{ff} \)

\( \text{div.} \)

\( \text{f} \)

\( \text{F} \)

\( \text{cresc.} \)

\( \text{Accr.} \)

\( \text{hp} \)

\( \text{p} \)

\( \text{pp} \)

\( \text{dim.} \)

\( \text{dim.} \)

\( \text{p} \)