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. I have noted the key in which parts are notated in cases where it is not explicit. In the case of this list, everything is written for Trumpet in Bb. If you choose to play C trumpet simply transpose down 1 step.

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, 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 UNCG Trumpet Studio.

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

Very Best Regards  ~ mc


All excerpts are Trumpet 1 unless specified otherwise.

Beethoven Leonore #3 – measure 272-299 (offstage call both times)

Brahms – Academic Festival Overture – pickup to bar 64 through bar 92 (on rotary if possible)

Mahler – Symphony #5 – Beginning through bar 24

Mussorgsky – Pictures at an Exhibition – Promenade – Beginning through bar 8

Respighi – Pines of Rome – Movement 2 – Offstage Solo

Stravinsky – Petrushka – Ballerina’s Dance ONLY (no Waltz) – one bar before rehearsal 134 through rehearsal 139

Wagner – Overture to Tannhauser – measure 378 through the end. (on Bb Trumpet)

Sight reading

Some of the PDFs that I have provided include excerpts that are not called for that happen to be on the same page as ones that are on this list. The only excerpts to be heard are the ones listed above.
Lenore Overture No. 2

L. VAN BEETHOVEN, Op. 72a
(1770-1827)

Tromba in Eb

Allegro

un poco sostenuto

Tempo I

Violins

un poco sostenuto


Lenore Overture No. 3

L. VAN BEETHOVEN,
(1770-1827)

Trumpet in Bb

Solo in der Entfernung blasen

Tempo I

in der Nähe blasen

264

275

295
Carmen: Prelude

Andante moderato. \( \text{\textcopyright 37} \)

Bizet

Akademische Festouvertüre

Trompete I in C

Johannes Brahms, Op. 80

Allegro

Viol. I

B

Viol. I

pp

2 [C]

Viol. I

Hr. II IV

Solo

Piz.

Pizz.

Pizz.

D

cresc. poco a poco

L’istesso tempo, un poco maestoso
Mahler Symphony No. 5
1. Trauermarsch.

Mahler Symphony No. 7
4. Satz tacet.
Rondo - Finale.
TROMBE I II

on Ut

Promenade:

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

\[\text{music notation}\]
RESPIGH!
THE PINES OF ROME
Movement II
off-stage trumpet

(Lento)

Il più lontano possibile

Più mosso

in Da
f
ma dolce ed espres.

IL RESTO TACE
Petrushka
Ballerina’s Dance

Trumpet in B♭

Petrushka
Waltz

Trumpet in B♭
PARSIFAL

Vorspiel (mit angefügtem Schluss des III. Aufzuges.)

TROMPETE I in F

R. WAGNER.

Sehr langsam., (sehr zart)

Overture to Tannhauser

TROMBA I in A.

R. Wagner

Massa streto.

Plü streto.