Fall 2021 Ensemble Auditions
Trumpet

Audition Requirements:

To be considered for **Symphonic Band** or **University Band**:
1. Be prepared to play any major scale in one octave
   - Quarter note = 90
   - Eighth notes
   - Staccato articulation on the way up, slurred on the way down
2. Prepare Wurm Etude no. 6 (first page of packet)
   a. Reference Recording: [https://www.youtube.com/watch?v=EZT5pgZRXOc](https://www.youtube.com/watch?v=EZT5pgZRXOc)

To be considered for **Wind Ensemble** or **Symphony Orchestra**:
1. Be prepared to play any major scale in TWO octaves (up to high C)
   - Quarter note = 90
   - Eighth notes
   - Staccato articulation on the way up, slurred on the way down
2. Prepare Wurm Etude no. 6 (first page of packet)
   a. Reference Recording: [https://www.youtube.com/watch?v=EZT5pgZRXOc](https://www.youtube.com/watch?v=EZT5pgZRXOc)
3. Prepare THREE of the etudes in the packet of your choosing
   a. Consult [www.trumpetexcerpts.org](http://www.trumpetexcerpts.org) for recordings

Look for additional updates about how ensemble auditions will be conducted in the fall. In the meantime, practice intelligently and diligently. LISTEN TO THE RECORDINGS before tackling each excerpt. Seek out additional recordings.

Questions? Contact Dr. Klein: glklein@uncg.edu
MAHLER: Symphony No. 5: Parts 1. (Trauermarsch), 3. (Scherzo), & 5. (Finale)

Suggested Equipment: C Trumpet
Character & Special Notes:
1. - The score titles the first movement a Funerary March. The opening marking indicates, "In a measured pace. Strict. As a Cortege." This provides a picture from which to effectively play this opening to the symphony. The rhythm used for this solo is not precisely what is written; a more exact rendering of the triplets as played traditionally is:

\[
\frac{6}{8} \quad \text{etc.}
\]

After the 9th measure is reached, the rhythms are played precisely as written when other players share the figure; the freer rhythm can be used when the figure is alone in the first part or those playing the figure all use the same timing. "Flüchtig" means fleeting, nimble, and lightly; the figure should accelerate slightly followed in the next measure by a slackening of time on the written high G#.

The pacing of the crescendo in the first 6-7 measures is also important. Work for the effect of a very gradual growth to the forte in measure 7 despite the rests.

3. - In the first section of this movement, "Keck" means pert, fearless or bold. This excerpt should be playful and light. Give strict attention to each dynamic and accent marking. In the second section, the important feature is the sudden "p" in the fourth and sixth bars, each preceded by a crescendo.

5. - Allegro Comodo - play with absolute sustain, especially when accents occur. Be careful not to crescendo too soon on the second phrase.

For passages not discussed, attend to all markings on the part.

I. (Trauermarsch)

\[
\text{(d = 60-66)}
\]

in Bb

[Musical notation image]

I. In gemessenem Schritt Streng Wie ein Kondukt

1. Solo 3 3 3 3 3 3

[Notation details]

molto f f f f sempre f f

(poco rit.) ff f

[Further notation details]
IVES: Variations on 'America': Variation V

Suggested Equipment: Bb Cornet/Trumpet or C Trumpet
Character: Cornet Virtuoso Style, Light, Agile
Special Notes: For an audition, the player plays both the 1st and 2nd parts as one complete solo. Tonguing should be crisp and short. Slurred spots should be as fluid as the tongued spots are crisp. The ascending lines (bars 7, 9 & 10) should have slight crescendos.
PROKOFIEV: Lt. Kije Suite: Cornet Solo, Opening & Final Solos

Suggested Equipment: Bb Cornet/Trumpet, C or D Trumpet - Straight Mute
Character: *Cornet Solo: Light, Dance-like   Opening & Final Solos: Sustained, Pensive
Special Notes: Carefully observe the articulation and dynamic markings throughout.
Staccatos should be "dry" (short) and light. In the opening and closing solo passages, play in time to the eighth note; the first is open, the last is muted.

Andante assai \( \text{(in Bb)} \)

\( \text{pp} \)

\( \text{mp} \)

\( \text{ppp} \)

\( \text{p} \)

\( \text{pp} \)

\( \text{f subito} \)

\( \text{Meno mosso, come prima} \)

\( \text{pp} \)

\( \text{Andante assai} \)
COPLAND: Outdoor Overture

Suggested Equipment: Bb or C Trumpet
Character: Lyrical, Pastoral
Special Notes: Maintain a relaxed feeling throughout this solo. The excerpt can easily rush so keep the tempo steady. The accompanying texture is very soft and low in register, so you need not play out beyond the marked dynamic. Use dynamic shading to match each phrase. A slight crescendo to each lower G should occur, but smoothly and naturally with the phrase (not suddenly or accented). Begin building to the high C from the sixteenth note figure in measure 24.
STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

Suggested Equipment: Part 3: C or Bb Trumpet  Part 4: Bb Piccolo or D Trumpet
Character: Part 3: Ballerina Dance - Light, Agile, Bouncy  Waltz: Lyrical, Light Crisp
Part 4: Marked, Biting, Fanfare
Special Notes: All staccatos should be dry (crisp, short). In the Ballerina Dance, carefully observe the dynamic shifts and articulation markings. It is musically interesting to make some dynamic shadings in the slurred phrases.

In the Waltz, a little stress on downbeats adds a nice musical touch. Be sure to NOT ritard the ends of sections 142 and 150. If the material from 143 to 147 is called for, count the rests carefully.

One additional note about the Ballerina Dance should be given. The normal audition request does not include the bar before #134. However, it may be asked for in some auditions, so it is good to prepare the music both ways. In either case, you should imagine the snare solo at #134 leading up to the trumpet melody. Many of the recordings surveyed used a tempo less than $\frac{3}{4} = 116$, but prepare the range indicated should you be asked to play at 116.

The material from the end of #142 continues without interruption through the end of #150. For the final excerpt at #265, in most auditions, the player plays both the first and second parts as one. A muted piccolo trumpet seems to present the most convincing sound for this passage. Play it very loudly and biting.

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