

**Fall 2024 Sonoma State Symphony Orchestra and Wind Ensemble Audition packet:
Trumpet**

Auditions consist of scales and excerpts, as follows:

Scales: Please prepare your scales according to the instructions on the following page.

Excerpts:

- 1. Dvorak, Symphony No. 9, “From the New World,” movement 4 opening (in E)**
- 2. Respighi, Pines of Rome, movement one, rehearsals 2-3 (in B-flat) (OPTIONAL)**
- 3. Respighi, Pines of Rome, movement two, rehearsals 10-11 (in C)**
- 4. CT Smith, Festival Variations (measures 47-53) (in B-flat)**

Tips on taking a successful audition

If possible, bring all music to a teacher early on (i.e. 1-2 months ahead of the audition) for advice and guidance on appropriate fingering, bowing, breathing, tonguing, practice strategies, etc. In addition, many (free) masterclasses on standard excerpts and audition strategies (how to prepare excerpts, how to deal with nerves, etc.) can be found on Youtube. See for example <https://www.robknopper.com/auditionhacker> and <https://bulletproofmusician.com/>

Get a concrete idea of the appropriate tempi (metronome markings), phrasing, articulations, etc. for your excerpts by listening to recordings. Repeated listenings to recordings while following along with your part will help you immensely. <https://www.trumpetexcerpts.org/> is an excellent resource for multiple recordings of the excerpts listed above.

Do a “mock audition” (or several mock auditions) by playing through your scales and excerpts in front of others for feedback and to simulate the stress factor of playing in front of other people.

Relax, breathe, and be kind to yourself! Remember that everyone gets nervous before auditions – a little bit of meditation, yoga, and/or positive imagery before the audition will go a long way.

SSU WIND ENSEMBLE/ ORCHESTRA AUDITIONS

SCALES

TRUMPET

B \flat Major ♩ = 96unis.



G Melodic Minor ♩ = 96



Chromatic ♩ = 96



Excerpt # 1 Dvorak "New World" Symphony movement 4

Allegro con fuoco.

in E.

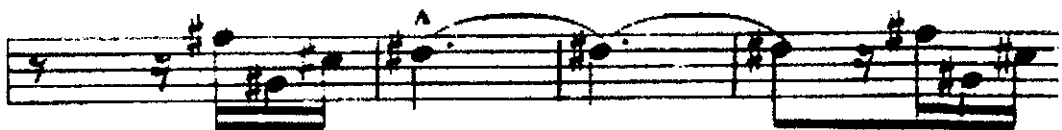


Excerpt #2

Respighi: Pines of Rome movement #1

SORD.

in Sib



ff



**II. Pini presso una Catacomba
(Offstage Solo)**

Play this passage with an espressivo, dolce, cantabile tone throughout, shaping the phrase in a manner that gives the illusion of freedom but remains within a rhythmic framework. Intonation, especially when playing G Major arpeggios or keeping the upper Gs from going sharp, is a key concern here. Aim for an even sound, top to bottom, with an overall concept of pacing and shaping throughout the entire passage that is beautifully expressive. As with the Mahler *Symphony No. 3* posthorn solo, it's important to know when the strings change chords. This helps greatly with coordination and timing from offstage.

Tromba Interna in C
Più mosso (il più lontano possibile)

1. 

f ma dolce ed espress. ³

³

The musical score consists of three staves of music in treble clef, 4/4 time. The first staff begins with a dynamic marking of *f* and the instruction *ma dolce ed espress.* followed by a triplet of eighth notes. The second staff continues the melodic line with a slur over the first two measures and a breath mark (z) at the end. The third staff concludes the phrase with another triplet of eighth notes and a final slur.

Excerpt #4 - CT Smith Festival Variations

Bb TRUMPET

Solo

p cresc. *mf*

49 57 63