

Audition Practice Tips

Bizet, Carmen, Prelude

Please note that this is written for trumpet in A, yes A trumpet, not Bb trumpet. For those of you who haven't dealt with this transposition, this means you will play "one half-step" lower than written when playing this on Bb trumpet. So, when you transpose the first written note which is a "F" - you will actually play an "E."

This excerpt fits in the low trumpet category of excerpts. Yes, we want to see your ability to play low with a full, robust sound. In the second system (aka line), first measure, you will see a written low F#. When you transpose this down one half-step it turns into a low F natural. Some of you may not have attempted to work on playing low F yet. Here are a few ways to go about working on this and playing it in the excerpt. I list two of the most common ways (yes, others do exist).

Way #1 - Finger a low F# and then extend both the first and third valve slides as far out as necessary/possible to lower the pitch one half-step. Check your intonation with a tuner and/or by playing a F one octave higher. When playing this excerpt, some of you may find success just fingering the note as a F# and quickly extending both first and third slides just for this note to get the low F.

Way #2 - Play the entire excerpt with the third slide already extended so when you play a note that involves the third valve, the note will sound a half-step lower. This can be helpful for those of us who feel really awkward kicking out the first and third slides quickly just to get the low F out. We can essentially preset the third slide (kick it out and keep it out) but it means we have to adjust other notes. Keeping reading...

Here's what I mean, the second and fourth notes of the excerpts are written as "E naturals." We know that we need to transpose them down "one half-step" (since this is a trumpet in A part). So with our third slide extended, instead of playing "Eb" (because if we did this with the third slide out it would lower the note to D), we will play the fingering of "3rd valve" (an alternate fingering for E), but given that the slide is out one half-step, the note will sound as an Eb. I've included a version of the excerpt as an attachment that shows how you would play the excerpt with the third valve extended out one half-step the entire time. This can be confusing at first, but with practice it's obtainable and can be helpful.

Listening References: <https://www.trumpetexcerpts.org/bizet.html>

Other comments: Most students fail to truly hear what is going in the orchestra around them. At the beginning, be sure to hear the pizzicatos in the basses that are combined with the timpani and horns, and be steady with your time. Later, many people unintentionally speed up on the consecutive quarter notes - don't do it. Also, be careful to pace your dynamics on the second half of the excerpt.

Williams, Summon the Heroes

You are playing the band version of this excerpt; the orchestral version is the exact same but played on C trumpet (and therefore a whole step higher and more taxing). Don't try to overblow, but play with a full sound, and think lyrically. Lead through the lower notes (play them full) connecting them to the upper notes.

Steady time is also paramount. Many people don't truly hear what is going on measures 37-38 and therefore cut the long note short. Be precise with the rests and timing of all long notes.

One the septuplet rhythm (second to last system, last measure), it's fairly common to linger on the bottom G just a tad longer and then move through the ascending scale a bit faster.

Also be sure to note the "A Little Broader" text and "rit" at the end. The tempo slows slightly. Lastly, the final diminuendo is subtle.

Listening References: <https://www.trumpetexcerpts.org/williams.html>

Stravinsky, Soldier's Tale

This excerpt has a fun brilliant nature to it. Be overt and play with a comfortable full sound. Don't fall into the trap and peck at the quintuplets, get a clear articulation on the front end and play them long (with connected air). When the staccatos occur at the end, do play them short (with air releases of course, no tongue stops in this idiom). Yes, a Stravinsky staccato actually means short.

Regarding how to approach the quintuplets (as in what syllables to use when multiple tonguing), there are a variety of ways to do this. I have found a way that works for me, but it may not be the most comfortable for you. I have attached a pdf with two common ways to approach them. If it sounds good, do that!

Listening References: <https://www.trumpetexcerpts.org/lhistoire-du-soldat.html>

If you have any questions don't hesitate to reach out. I look forward to seeing you all this fall!

Best,
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* Extend third slide $\frac{1}{2}$ step

Carmen

Trumpet 1

No. 1 Prélude (Prelude to Act I)

George Bizet

in A

Andante moderato (♩ = 58)

The musical score for Trumpet 1, No. 1 Prélude from Carmen by George Bizet, is presented in five staves. The piece is in 3/4 time, key of A major, and marked Andante moderato (♩ = 58). The score includes various dynamics and articulations:

- Staff 1: *f* (forte), slurs, and fingerings (2, 3, 23, 13).
- Staff 2: *dim.* (diminuendo), *ff* (fortissimo), slurs, and fingerings (3 123 3, 13 23, 23, 3 23).
- Staff 3: *p* (piano), *meno p* (meno piano), slurs, and fingerings (23, 13, 3, 23, 23).
- Staff 4: *p* (piano), *meno p* (meno piano), slurs, and fingerings (13, 13, 3, 3 23).
- Staff 5: *cresc. molto* (crescendo molto), *ff* (fortissimo), accents (^), slurs, and fingerings (23 13 23, 3).

The piece concludes with a fermata and the instruction *G.P. lunga* (Grave Prolongata).

The Royal March from *Histoire du soldat* (Stravinsky)

Trumpet in B-flat

Option #1

1 ♩ = 112
sub. meno f

T K T K T T K T K T

5 5 5

2

3 1

