TRUMPET

Performance Notes for 2010-2011 All-State Band Auditions

by

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This is a wonderful etude that stresses dynamic contrast and rhythmic variation. The key of E-flat also adds some difficulty, as you will find that you are using the two-three valve combination with regularity in this etude. While working on the etude, I would suggest that you begin slowly at first, making sure that the rhythms are correct and you can stay in tempo from beginning to end. Use a metronome to keep your time consistent. The tempo is marked Allegretto, be cautious not to go too fast. Allegretto should merely suggest an Allegro-like character, and not necessarily be quick. Careful not to clip the quarter notes at the end of the fifth and ninth measures, play them to their fullest value then, be careful not to rush the rests. Keep everything in time. The best part of this etude is the dynamic contrast. Be sure to play what is written – keep the forte measures forte and the piano measures piano. Make both the soft and loud dynamics equally brilliant in articulation (make each note bounce and keep it light). Lastly, be sure to keep the sound full during the dotted-eighth notes, don’t clip them or rob them of any time. Remember to stay relaxed and to breathe deeply. Use your air, not your chops. Best of luck!

CLINIC BAND: Solos for the Trumpet by Beeler (Schirmer), p. 19, no. 8 “Concert Rondo” by Mozart. Skip all extended rests. [Please note: follow the instructions and stop after measure 4 of line 5; I have recorded an extra bar and a half to complete the phrase]. Quarter note = 120.

Playing Mozart is always fun. The style here is the most important aspect of the piece. You need to keep the articulations light and bouncy, with a lot of character. I would suggest listening to some Mozart and perhaps incorporating some of the articulation aspects that you may hear. The tempo is marked Allegro, but be careful not to play it too quickly; slower and precise is better than quick and sloppy. While working on this excerpt, I would suggest to begin slowly and build the speed up over time. Because the sixteenth notes are different notes, this excerpt will require good coordination between the fingers and the tongue. Always use a metronome to assure consistent time while practicing. This will undoubtedly carry through to your performance. In the fourth complete measure, there is a trill marked over the first sixteenth note. I would suggest performing it as follows:
Notice that the grace notes are slurred, as well as the first two groups of sixteenth notes. Also, notice that the first sixteenth note contains a dash over the note. This signifies stress or weight over that particular note, as a performance gesture. This way sounds clean and, in my opinion, easier to perform. If you and your teacher would like to perform this passage differently, please feel free to do so. Just make sure whatever you do, it is musical and stays within the style. There is no need to count out the thirteen measures of rests before letter A. Therefore, just insert a short silence before playing at letter A. Notice that the dynamic resets to piano and is followed by a series of crescendos and diminuendos before that crescendo to forte. Even though the crescendo is marked to forte, careful not to play too loudly. Keep your sound round, beautiful and controlled at all times. This particular excerpts ends fourteen bars after letter A; but I have opted to perform the entire phrase, ending it on beat one of the bar before letter B. This is a wonderful work and will undoubtedly be fun to practice. Remember to stay relaxed and to breathe deeply. Use your air, not your chops. Best of luck!

**SENIOR BAND:**  
*Solos for the Trumpet* by Beeler (Schirmer), p. 15, No. 6 “Allegro Spiritoso” by Senaillé. [Please note: Begin with the pick-up to letter D and play to the break before letter G]. Quarter note = 120.

This widely known melody is a joy to listen to and an even bigger joy to play. The musical and technical aspects require a mature player to “pull it off.” The player will find that he/she will need to coordinate their articulation (tongue) with their fingers to be highly successful. Because of this, you should practice slowly at first and always with a metronome to ensure consistent time. It is important to keep the articulation light and bouncy, not heavy and sluggish as this will slow you down and cause poor results with the before-mentioned coordination issue. Once you have the coordination at the slower tempo, slowly work towards a quicker tempo. In the measure before letter E, the trill should be performed as follows:

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If you and your teacher would like to perform the trill differently, please feel free to do so. Just remember to keep it within the context of the musical style. The line beginning at letter F is of particular interest in that it can be difficult to perform and remain in time. Begin this section slowly with a metronome and work *lento* to gain the desired tempo marking. (You may notice that in the recording I slur the “D” two bars before letter F across the bar, which mirrors the previous phrase and is in the original version of this piece; you should play this as written!) Judges will be listening for a beautiful sound, good intonation, good time, and the correct style. Remember to stay relaxed and to breathe deeply. Use your air, not your chops. Best of luck!