TRUMPET

Performance Notes for 2012-2013 All-State Band Auditions
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JUNIOR BAND: Second Book of Practical Studies for Cornet and Trumpet / Getchell-Hovey / Alfred // p. 41, # 81, stop on beat 2 in measure 17; quarter note = 96.

This is one of my favorite etudes in the Getchell book. It has a little bit of everything; you get to play with a symphonic sound in the beginning and then the mode changes to a lyrical, dolce, style played in with a mp dynamic. The quarter note is listed as 96, but I have performed it here a little slower and more deliberately (more Grandioso) at a quarter note = 80. Hopefully, you will notice the stark difference from the first two measures to the next two, etc. The opening should grab the audition committee’s attention, while measure three should show your passion and control at the softer dynamic. Don’t allow your sound to spread on the first two measures. Keep your sound full, but very controlled. Allow it to ring and be brilliant, without it getting bright and brittle. Be sure to show the dynamic differences, but be sure to keep your airflow moving when you play the softer passages. Keep these passages sounding sweet, full and singing. Also be sure to play the rhythmic figures exactly as written. It should be fine to take a little time during the ritard, but I also took a little liberty at the end of the diminuendo to keep a singing quality and to set up the fermata going into the dolce section. Note that I also took some time at the end point of the etude, as to give it some finalization. Be sure to practice carefully with a metronome. If you choose quarter note = 80, 92 or 96, the difference between success and failure is a time that is steady.

![Grandioso]

Full & Resonant
Sweetly – keep air moving

Have fun and good luck!!


Ostransky’s Concertino is a very tricky little solo, especially the opening on page 23, marked “scherzando”. It’s tricky because you need to move lightly across two sixteenth notes in a descending pattern. To do this consistently and well is the key to begin this solo/etude well
and have success in the audition; it sets everything up. Here, it is marked at quarter note = 84. I perform it at quarter note = 116. This is because I am attempting to show you the style at which a *scherzando* is to be played. The style is what you want to copy. You may play it, of course, at the tempo that is given for the audition.

I do not play the first *crescendo* marked in measure three. I do this to avoid sounding like I am “wah-wahing” the notes or articulations. You will notice that I do *crescendo* slightly in the next measure, however, setting up that octave skip. Remember, when going up, stay down and when going down, stay up. This assures proper position and air usage for your leaps and skips.

Be sure to keep your sixteenth notes light and with direction. In the eleventh measure of the *scherzando*, I play the measure differently than marked. I play it like:

![Musical notation](image)

Be sure to keep the sixteenths light and not ultra short. Even though they are marked with staccato markings does not mean they are to be played short, just lightly. You may also notice in the recording that I play around with the dynamics after the four (4) measures rest – which you SHOULD count out in the audition. By shifting dynamics around, you create a much more interesting palate of sound and musicality. Try mine or ask your private teacher to help you find what is best for you.

Aim for accuracy and a light tongue. Keep the sound bouncy and moving over the bar line. And remember, practice with a metronome. Sloppy rhythm is never a good thing in an audition. Have fun and good luck!

**SENIOR BAND:**  
*Selected Studies for Cornet and Trumpet* / Voxman // Hal Leonard // p. 2, line 4 through 1st note of measure 3 of line 8; quarter note = 76.

This etude is about singing. Even when it has its most technical passages, it is still about singing and keeping a long musical phrase. To begin, not every breath mark is a breath mark, but more of a phrase indication. Try to keep your breaths to four bars, like normal. Once you are familiar with the etude, there are places to sneak breaths (if really needed) and you won’t interrupt the musical line.

Notice, I started with the pick-ups preceding line four (in the second ending), since the phrase begins here. The dynamic is listed as *piano*. Your *crescendos* should not go beyond a singing *mezzo forte* (until near the end, and it’s still singing). You should pay special attention to the turns that are marked. Start on the note – prolong the first note, then by stepwise motion you want to go up a step, return to the same pitch, go down a step (some have accidentals, be careful) and then return to the first pitch. The following are the two examples of how you will need to play the turns:
In the section that has the octave leaps, you may notice in the recording I take a breath somewhere. Try to take only one breath and do it between a quarter note that is tied to a sixteenth note (basically, put a rest over the first sixteenth and use that “rest” to breathe).

Be sure to follow the dynamic markings, but allow the phrases to flow – don’t stagnate, and don’t play too loudly too soon! Also, you may notice that I take a large rallentando and the end of the etude. I do this to try and give it some finality. A slighter rallentando would be just fine.

Practice with a metronome to make sure you keep your time as steady as possible – especially these dotted quarter notes followed by eighth notes. This etude is a great one to use as a singing device. Keep your sound sweet and controlled. Have fun practicing and good luck!