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## "TOP 50" ORCHESTRAL AUDITION EXCERPTS FOR TRUMPET

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## PREPARING TO AUDITION

Auditioning is a kind of playing done infrequently compared to normal performing. It can have an intensity beyond normal playing because more seems to be at stake. This intensity can be brought about through the competitive aspect of the audition. But it can also be brought about by psychological forces within the player. It is this latter aspect in an audition that can make the difference between playing well and doing less than one's best.

When discussing preparation a great deal of attention is given to the music. This is as it ought to be. Yet many fine players who can play the music well fail at auditions. It is the attitude toward auditioning that needs more attention. The mental and the physical preparations together contribute toward success and minimize performanc anxiety. The list of supplementary materials provided later this book include a excellent sources that address performance anxiety.

Some of the major causes of stage fright are worry, fear of failure, and s With each of these issues, the player turns his or her thoughts ***inward*** in a manner. Instead, the player needs to give full attention ***outwardly*** to th message of the music and toward bringing pleasure to the listeners.

Why might one get nervous? Is it because of lack of preparati practicing so that you are ready well before the audition day. Last not yield success. Is lack of stage performance a cause of f effort to get on a stage and play. Solicit such opportuniti retirement homes, malls, social clubs, or anywhere else

Imagine playing the audition in detail. Do mc musicians. When practicing alone, force yourself to r orders without missing anything. If you miss, s without missing anything. Then try for two ti Kaderabek, former principal trumpet of the P in the ITG Journal (Vol. 21, No. 2, Dec. 'c the night before an audition and I'd blc today you really have to train for it. can't see you, that they can't live abilities to that committee in a word - prepare!"

Beyond the note individuality to your r anything are usually reflects your owr picture" of per audition per with no s

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BACH: (all)
MOUSSORGSKY/RAVEL: Pictures - Goldenberg
RAVEL: Bolero - Excerpt in D (ending)
STRAVINSKY: Petrouchka (ending)

**Fanfares-Trumpet Calls-Heroic Passages**

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: Symphony No. 9 - Presto
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: Iberia
Handel: Messiah
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: Sym. #1
: Sym. #2 - I, II & V
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RAVEL: Rapsodie Espagnole
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: Sym. #2
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DEBUSSY: La Mer - III
GERSHWIN: Concerto in F
HANDEL: Messiah
MAHLER: Sym. #5 - Pt. 1, Sec
: Sym. #3
PROKOFIEV: Lt. Kije - C
RAVEL: Bolero - Mut
RESPIGHI: Pines o
SHOSTAKOVIC
: Pi
STRAUSS:

**Light Staccato Tonguing Passages**

BACH: (all)
BARTOK: Concerto for Orchestra - I & II
DEBUSSY: Fêtes
: La Mer - II
IVES: Variations on 'America'
MAHLER: Sym. #5 - Part 3
MOUSSORGSKY/RAVEL: Pictures - Goldenberg
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: Rapsodie Espagnole
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**Marcato Tonguing Passages**

BARTOK: Concerto for Orchestra
BEETHOVEN: Sym. #9 - Presto
MAHLER: Sym. #5 - Parts 1
: Sym. #1 - I
: Sym. #2 - I,
RESPIGHI: Pines of
SHOSTAKOVICH
: Sym
STRAUSS:

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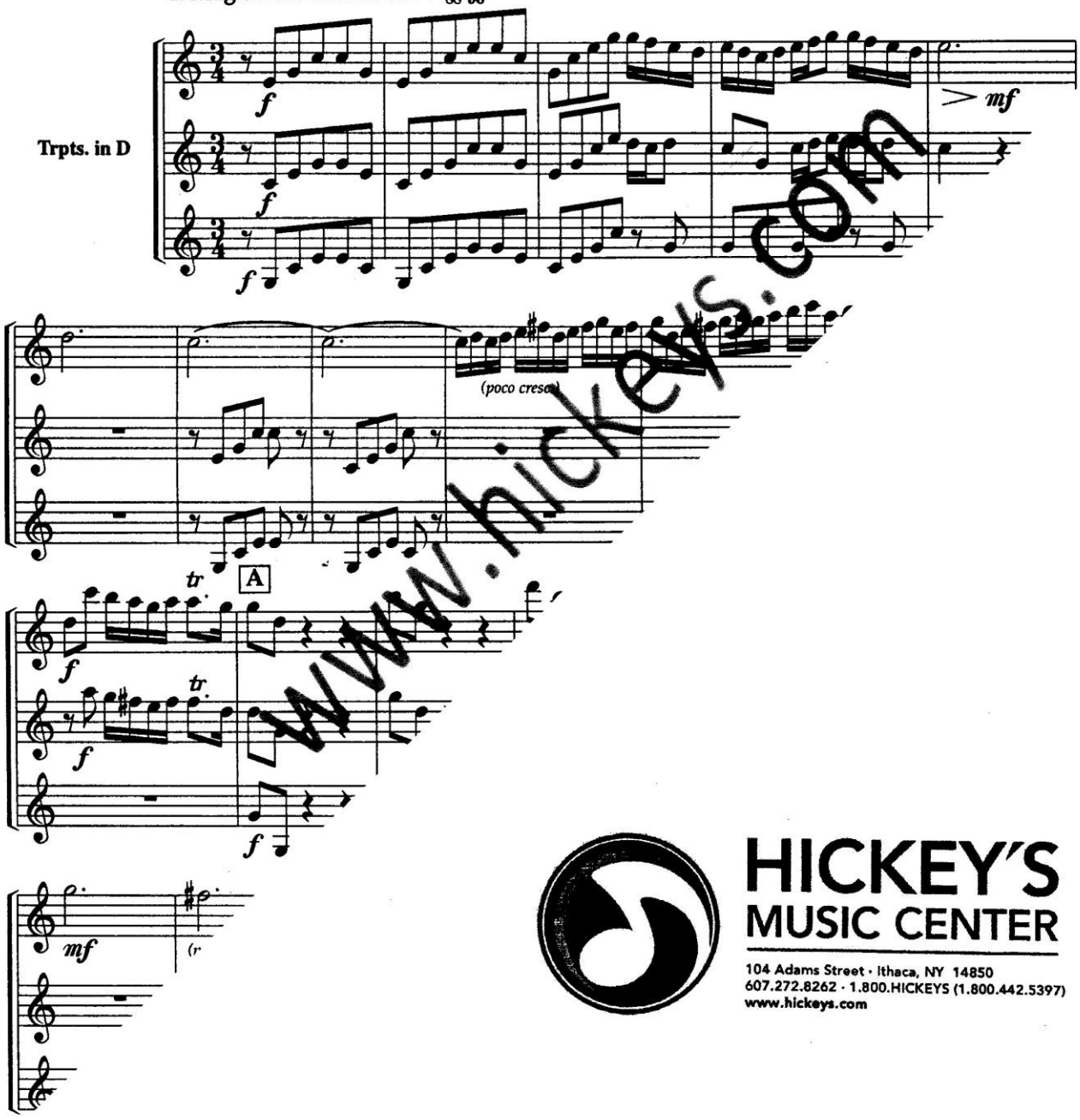
## J.S. BACH: MAGNIFICAT: 1. Magnificat anima mea 2. Fecit Potentiam

Suggested Equipment: Piccolo in A/Bb; or Trumpet in D or C (for lower parts)
Character: **Festive, Joyful**
Special Notes: Use an elegant (not too heavy) style of articulation. The music may be played with very slight detachment, but generally play with long note lengths with clear definition. Do not clip the eighth notes before rests. Downbeats should have slightly greater weight than other beats.

**1. Magnificat anima mea** (♩= 88-96)

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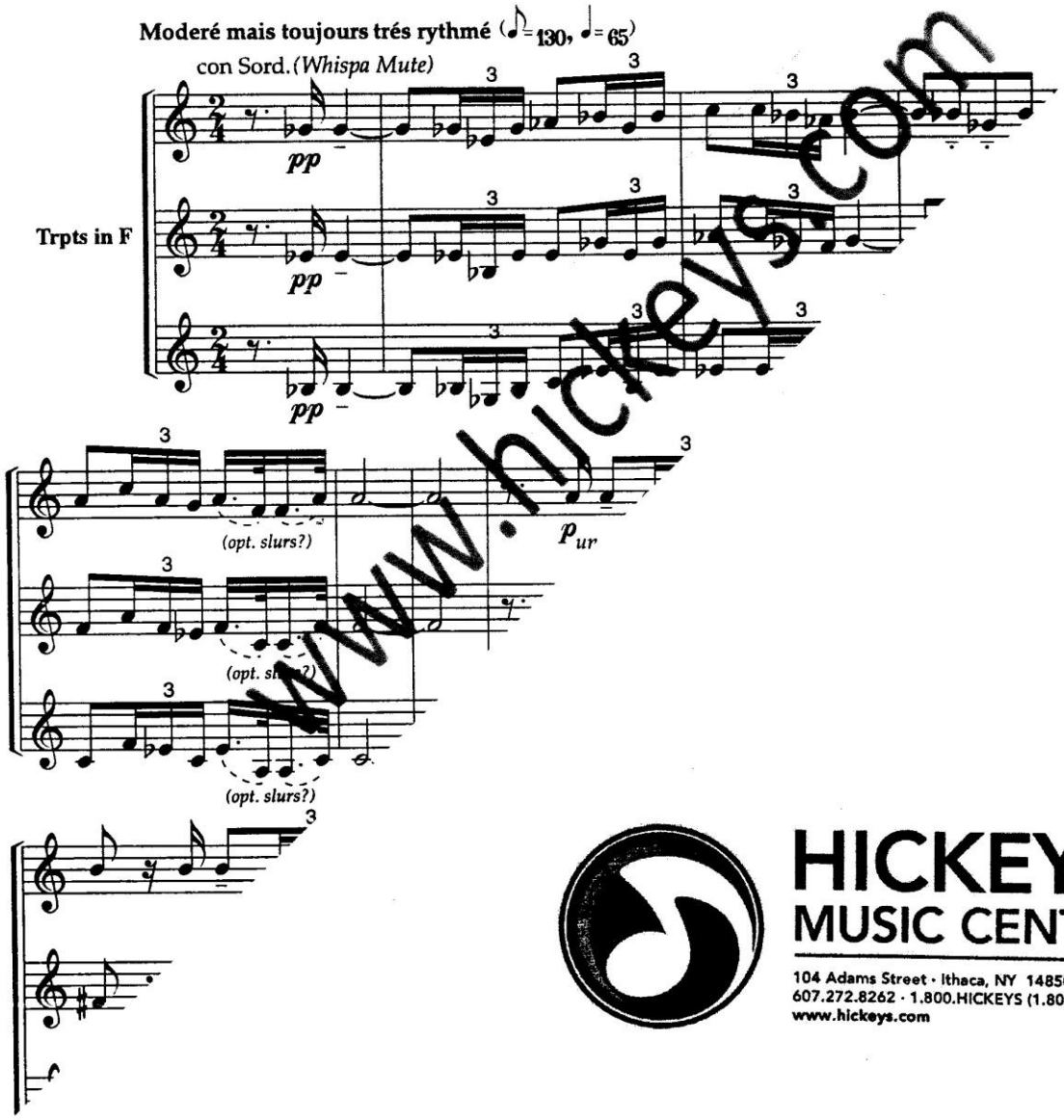
## DEBUSSY: Fêtes

Suggested Equipment: C Trumpet - Whispa or Practice Mute; (or) Harmon with Stem Pulled and Interior Stuffed w/Cotton or Cloth

Character: **Fanfare**

Special Notes: This excerpt has several styles of articulation depending on a given orchestra's preference. The style presented here is common to many orchestras, though you should be familiar with other styles should you be asked to play with a different articulation. The muted passage, though pp, should be blown much like the open (forte) passage. Play in time to the eighth note. This will aid both the tempo and the style of your playing. The dotted-eighth-sixteenth notes should be very exact. The four measures before 14 should be very sustained. Note the sudden pp at #14.

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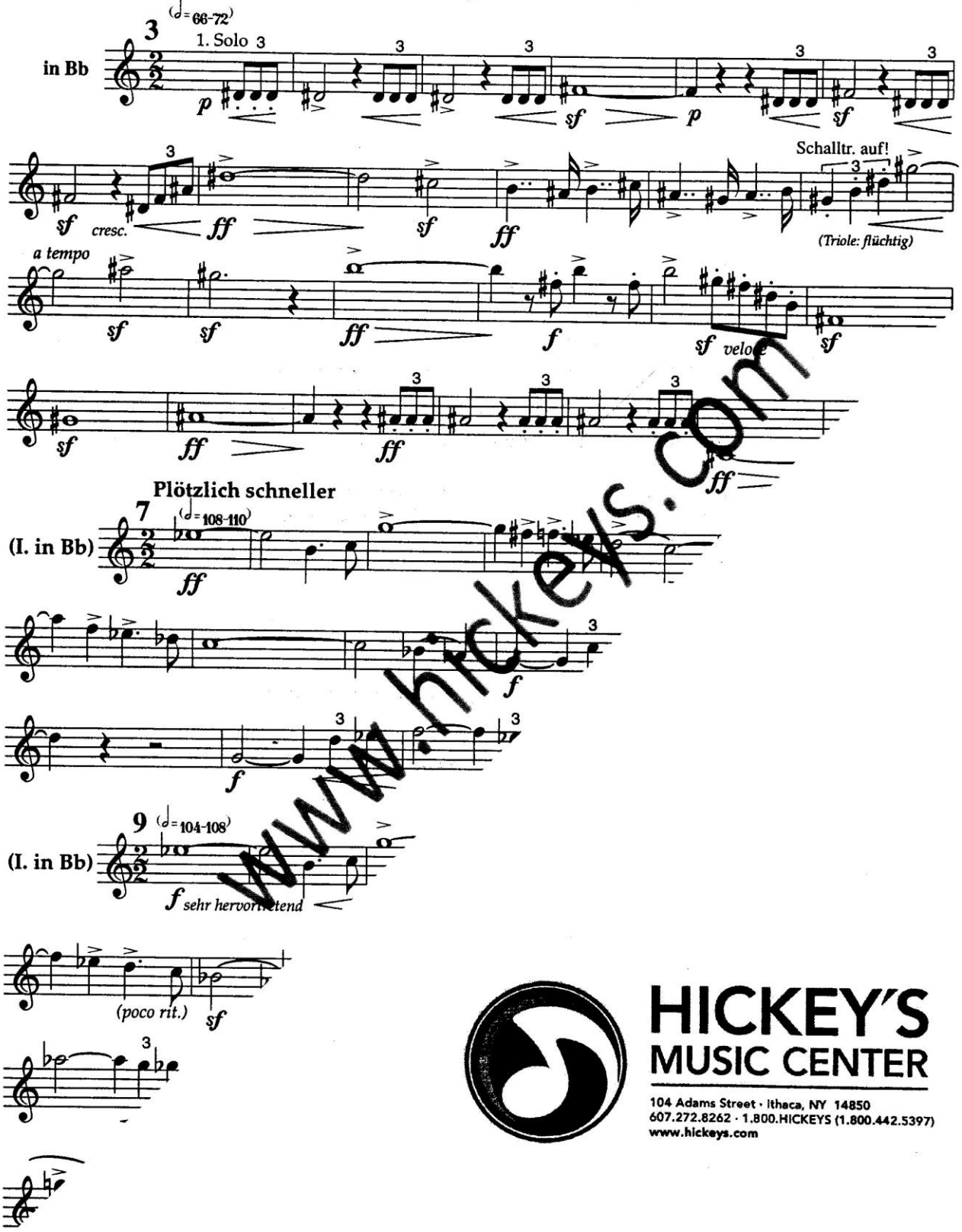
# MAHLER: Sym. No. 5 - cont.

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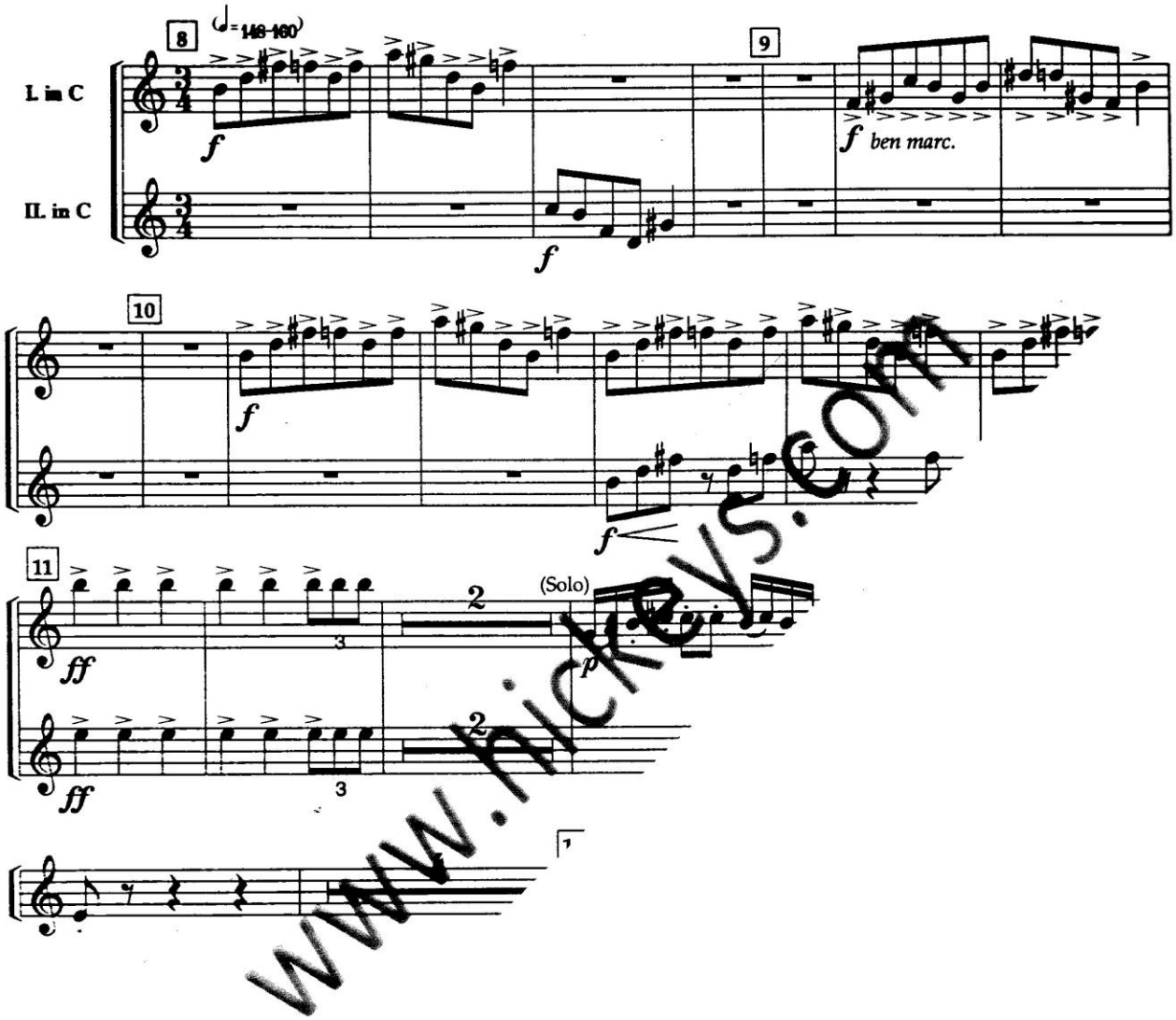
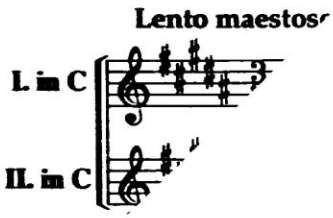
## STRAVINSKY: Firebird - cont.

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