

## RED LODGE MUSIC FESTIVAL SENIOR TRUMPET AUDITION

This audition is designed with 2 purposes in mind: 1) To **instruct** through listening and practicing 2) To **measure** musical performance ability.

The instruction aspect involves **listening** to model trumpet playing in addition to reading and performing the audition selections. It is my belief that **listening** to good music played by musicians is the single most important ingredient in music education. Simply put, the person that listens to music develops a better idea of what good musical performance sounds like than the person who does not listen. As a result the listening musician will perform better.

The audition consists of several parts.

Skills, Scales and Reading

Excerpts from Solo Literature

Individual Selection(s) (optional)

Prepare each and every exercise even though you may not be asked to play everything in the actual audition. Because this audition is challenging, not all students may be able to play everything. That is OK and should not keep you from participating in the Red Lodge Music Festival. Simply do your best on as many parts of the audition material as possible

### SKILLS, SCALES and READING

Prepare everything written on the Skills, Scales and Reading page , following instructions written on the page.

### EXCERPTS FROM SOLO LITERATURE

Prepare everything on this page as well as possible. If any of the indicated tempos are too fast, then play them slower, always placing accuracy and control as being more important than speed. **These excerpts have intentionally omitted dynamic and articulation marks.** You are expected to arrive at a suitable interpretation of dynamic, articulation and general tone and style by listening to one or more professional-caliber players. Many fine performances of these works can be found on **YouTube**. If you want a commercial recording made by a 20 year old which contains **spectacular** interpretations of these works, download her album: TINE THING HELSETH: TRUMPET CONCERTOS SIMAX CLASSICS (2007) at Amazon.com for \$8.99. Amazing!!

### INDIVIDUAL SELECTION(S)

If you would like to perform additional selection(s) to demonstrate additional skills beyond the required material above, then you are welcome to present one or more short excerpts from other performance materials (solos, etudes, jazz, jazz improvisation, etc.)

### NOTES ON PERFORMANCE PREPARATION

Anyone can learn to play the trumpet well IF they practice properly. I therefore give you some tips:

- 1) Know what you want to sound like. This involves LISTENING to professional caliber trumpeters.
- 2) Follow the "4 R's" of practice: Regularity, Right, Repetition, Rest.

**REGULARITY** -- Try to practice every day, even if just a little.

**RIGHT** – Whatever you do, play it RIGHT. Avoid practicing mistakes. One way to get it right is to practice a very small portion of the music – maybe just a measure or a phrase. I call these short segments "practice units". Rarely should you practice from the beginning to the end of a musical selection. That should happen only after you have learned to play each phrase perfectly.

**REPETITION** – After you play your chosen "practice unit" correctly, you must repeat it over and over – make it a goal to play it 4 times in a row without error.

**REST** – When your chops get tired rest. Many prominent trumpet players say "Rest as much as you play" That means in a 1 hour practice session you spend at least half of that time with the mouthpiece not on your face.

In addition, don't try to go too fast too soon. Your goal should always be accuracy. Speed will come.

QUESTIONS?? --Call me, Jerry Makeever, at 406-587-0080 or email me at [jerry\\_makeever@hotmail.com](mailto:jerry_makeever@hotmail.com)

# Excerpts from Trumpet Solo Literature

From CONCERTO for TRUMPET, Haydn, 1st Mvt., Allegro (Quarter note about 126 beats per minute)

Two staves of musical notation in G major, common time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features a mix of eighth and quarter notes.

From CONCERTO for TRUMPET, Haydn, 2nd Mvt., Andante (eighth note approx. 88 beats per minute)

Two staves of musical notation in G major, 6/8 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features a mix of eighth and quarter notes.

From CONCERTO for TRUMPET, Hummel, 1st Mvt., Allegro (Quarter note approx. 124 beats per minute)

Two staves of musical notation in G major, common time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features a mix of eighth and quarter notes with several triplet markings.

From CONCERTO for TRUMPET, Hummel, 3rd Mvt., Allegro (Quarter note 120- 152 beats per minute -- double tongue speed)

Two staves of musical notation in G major, 2/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features a mix of eighth and quarter notes with a double-tongued eighth-note pattern.

From CONCERTO for TRUMPET, Neruda, 1st Mvt. TEMPO: Quarter Note = 90-100 beats per minute

Two staves of musical notation in G major, common time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features a mix of eighth and quarter notes.

# Skills, Scales and Reading

Prepare each scale and exercise below. **Playing any scale or exercise from memory will count more than if you read it off the page.**

1) **CHROMATIC SCALE** -- Play at your own rate of speed, with your own articulation. As always, emphasis is on accuracy.



Musical notation for a chromatic scale exercise in 6/8 time. The exercise consists of two lines of music. The first line shows the ascending scale from C2 to C7, and the second line shows the descending scale from C7 to C2. Each note is marked with a sharp or flat to indicate its chromatic nature.

2) **F MAJOR SCALE EXERCISE** -- Play as fast as possible. Tongue every note. If you can double tongue well, do so.



Musical notation for an F major scale exercise in 2/4 time. The exercise consists of two lines of music. The first line shows the ascending scale from F2 to F7, and the second line shows the descending scale from F7 to F2. The notes are marked with flats to indicate the F major key signature.

3) **G MAJOR SCALE** -- Play accurately. Tongue or slur.



Musical notation for a G major scale exercise in 2/4 time. The exercise consists of two lines of music. The first line shows the ascending scale from G2 to G7, and the second line shows the descending scale from G7 to G2. The notes are marked with sharps to indicate the G major key signature.

4) **Bb MAJOR SCALE** -- Play accurately. Tongue or slur.



Musical notation for a Bb major scale exercise in 2/4 time. The exercise consists of two lines of music. The first line shows the ascending scale from Bb2 to Bb7, and the second line shows the descending scale from Bb7 to Bb2. The notes are marked with flats to indicate the Bb major key signature.

5) **D MAJOR SCALE** -- Play accurately. Tongue or slur.



Musical notation for a D major scale exercise in 2/4 time. The exercise consists of two lines of music. The first line shows the ascending scale from D2 to D7, and the second line shows the descending scale from D7 to D2. The notes are marked with sharps to indicate the D major key signature.

6) **G MAJOR SCALE** -- Play accurately. Tongue or slur.



Musical notation for a G major scale exercise in 2/4 time. The exercise consists of two lines of music. The first line shows the ascending scale from G2 to G7, and the second line shows the descending scale from G7 to G2. The notes are marked with sharps to indicate the G major key signature.

7) **HARMONIC SERIES EXERCISE** -- Play all of these notes "open", including the Bb, which will sound a bit flat. Tongue all notes.



Musical notation for a harmonic series exercise in 2/4 time. The exercise consists of two lines of music. The first line shows the ascending harmonic series from G2 to G7, and the second line shows the descending harmonic series from G7 to G2. The notes are marked with sharps and flats to indicate the harmonic series.

8) **RHYTHM READING** - Play with very accurate rhythm. Speed is not an issue. I suggest a tempo of about 60-70 quarters per min.



Musical notation for a rhythm reading exercise in 2/4 time. The exercise consists of two lines of music. The first line shows a sequence of notes with various rhythmic values (quarter, eighth, sixteenth, and dotted notes), and the second line shows a sequence of notes with various rhythmic values (quarter, eighth, sixteenth, and dotted notes).

9) **HARMONIC SERIES RANGE EXERCISE** - All of these notes are playable with open fingering. The number after the note name indicates the number of the partial of the harmonic series. Play as many of these as possible.



Musical notation for a harmonic series range exercise. The exercise consists of two lines of music. The first line shows a sequence of notes with various rhythmic values (quarter, eighth, sixteenth, and dotted notes), and the second line shows a sequence of notes with various rhythmic values (quarter, eighth, sixteenth, and dotted notes). The notes are marked with sharps and flats to indicate the harmonic series.