

# 2012-2013 Audition Information

## Trumpet



**1. Solo piece.** Prepare a polished, recital-ready, unaccompanied solo piece. You may play any work of your choice, but the level of difficulty should be an accurate representation of your technical and artistic ability. Remember, it is not *what* you play that matters most, but how *well* you play. Your solo piece need not be memorized. You may be asked to stop playing before you reach the end of your prepared piece; if this happens, please understand that it is only in the interest of time, not a reflection of your playing.

**2. Excerpts.** Play one excerpt, included in this packet, closest to your ability level. If you are unfamiliar with the excerpts, consult with your private teacher or a coach who is familiar with them. It is recommended that you also listen to a recording or live performance of the piece in order to give yourself proper tempo and musical context. As with your solo piece, the performance of your excerpt should be an accurate representation of your technical and artistic ability.

With your solo and/or your prepared excerpt, you may be asked to play it again in a different manner (slower, faster, more lyrically, etc.). Please regard this as evidence of your musical flexibility, which will weigh heavily on the success of your audition.

**3. Scales & technique.** All required scales must be memorized. Automatically play the corresponding arpeggios to a scale, if required.

**PHILHARMONIC ORCHESTRA Scales:** All major & natural minor scales in 1 octave. **Technique:** Must be able to produce a clear, full tone. Knowledge of transposition is helpful.

**REPERTORY ORCHESTRA Scales:** ALL major & minor (harmonic, melodic & natural) scales in 2 octaves. **Technique:** Must have basic knowledge of the following transpositions: A, C, Eb & F. Must be able to double & triple tongue at these speeds: 8th note triplets at ♩ = 72-80, 16th note triplets at ♩ = 132-140.

**SYMPHONY ORCHESTRA Scales:** ALL major & minor (harmonic, melodic & natural) scales and corresponding arpeggios in 2 octaves. **Technique:** Must know the following transpositions: A, C, D, E, Eb & F. Must be able to double & triple tongue at the following speeds: 8th note triplets at ♩ = 92, 16th note triplets at ♩ = 152.

**4. Sight-reading.** Sight-reading for all orchestras will include complex rhythms relative to the level of orchestra.

**5. Orchestra placement.** Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualify based on the level of competition in a given year.

**6. Auditions are closed to the public, including parents and families.**

**7. Prior participation in the Minnesota Youth Symphonies is no guarantee of placement.**

**FOR ADDITIONAL AUDITION TIPS, REFER TO THE AUDITIONS PAGE AT [WWW.MNYOUTHSYMPHONIES.ORG](http://WWW.MNYOUTHSYMPHONIES.ORG).  
Questions? Call (651) 699-5811 or e-mail [mys@mnyouthsymphonies.org](mailto:mys@mnyouthsymphonies.org).**

**PHILHARMONIC EXCERPT:**

Symphony No. 8, Op. 88 by Antonin Dvorak, mvt 4

Tempo: ♩ = 120

in D.

ff

ff dim. pp

**REPERTORY EXCERPT:**

Symphony No. 8, Op. 88 by Antonin Dvorak, mvt 1

Tempo: ♩ = 116

in C.

f

ff

p

**SYMPHONY EXCERPT:**

Symphony No. 9, Op. 95 by Antonin Dvorak, mvt 4

Tempo: ♩ = 132

**Allegro con fuoco.**  
in E.

The musical score is written for two staves. The first staff is the melody, starting with a forte (ff) dynamic. The second staff is the accompaniment, featuring a steady eighth-note bass line. The third staff is a short melodic fragment.