MTSU Trumpet Audition Repertoire
Wind Ensemble, Symphonic Band, and Orchestra

The following repertoire may be used for auditions for any of the above listed groups. All music majors are expected to prepare all of the repertoire. Music minors and non-majors may choose to prepare the etude only for placement in the Symphonic Band. Note – you will not be eligible for upper chairs and leadership positions unless you are prepared with all of the music. Even if you are not up to the tempi indicated, play to the best of your ability at a tempo that is reasonable for your stage of development. Everyone is expected to grow as a player through the audition process. If you have any serious concerns about the repertoire, please contact me to discuss it.

If you have any questions concerning repertoire or the audition process, please talk to Dr. Arndt directly.

GOOD LUCK!
(Create you own good luck.
Good luck is where PREPARATION and OPPORTUNITY meet!)
MAHLER: Symphony No. 5: Parts 1. (Trauermarsch), 3. (Scherzo), & 5. (Finale)

Suggested Equipment: C Trumpet
Character & Special Notes:
1. - The score titles the first movement a Funeral March. The opening marking indicates, "In a measured pace. Strict. As a Cortege." This provides a picture from which to effectively play this opening to the symphony. The rhythm used for this solo is not precisely what is written; a more exact rendering of the triplets as played traditionally is: \( \frac{\gamma}{\gamma} \frac{\gamma}{\gamma} \) etc.

After the 9th measure is reached, the rhythms are played precisely as written when other players share the figure; the freer rhythm can be used when the figure is alone in the first part or those playing the figure all use the same timing. "Flüchtig" means fleeting, nimble, and lightly; the figure should accelerate slightly followed in the next measure by a slackening of time on the written high G#.

The pacing of the crescendo in the first 6-7 measures is also important. Work for the effect of a very gradual growth to the forte in measure 7 despite the rests.

3. - In the first section of this movement, "Keck" means pert, fearless or bold. This excerpt should be playful and light. Give strict attention to each dynamic and accent marking. In the second section, the important feature is the sudden "p" in the fourth and sixth bars, each preceded by a crescendo.

5. - Allegro Comodo - play with absolute sustain, especially when accents occur. Be careful not to crescendo too soon on the second phrase.

For passages not discussed, attend to all markings on the part.

I. (Trauermarsch)
PROKOFIEV: Lt. Kije Suite: Cornet Solo, Opening & Final Solos

Suggested Equipment: Bb Cornet/Trumpet, C or D Trumpet - Straight Mute
Character: Cornet Solo: Light, Dance-like Opening & Final Solos: Sustained, Pensive
Special Notes: Carefully observe the articulation and dynamic markings throughout. Staccatos should be "dry" (short) and light. In the opening and closing solo passages, play in time to the eighth note; the first is open, the last is muted.

Andante assai (\textit{\textit{a}}_{\textit{100}'})

\(\text{Cornet in Bb}\)

\textit{solo in distance}

\textit{(in Bb)}

Solo

\textit{con grazia}

\textit{subito}

Meno mosso, come prima

\textit{Andante assai (\textit{\textit{a}}_{\textit{100}'})}\n
\textit{sordino}

\textit{Solo p}

\textit{rit. pp}
RIMSKY-KORSAKOV: Scheherazade - cont.