

## TRUMPET

Performance Notes for 2011-2012 All-State Band Auditions

by

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**JUNIOR BAND:** *Second Book of Practical Studies for Trumpet*, Getchell-Hovey (Alfred). Page 39, #77. Quarter note = 96.

The Getchel book is full of wonderful and tuneful etudes that work on specific issues. I would suggest that the biggest issue in this etude is stressing its dynamic contrast and rhythmic variation. Careful with intonation and the use of the third slide on D's and the first slide on A's, but particularly the E's. There are also several accidentals you need to look out for.

While working on the etude, I would suggest that you begin slowly at first, making sure that the rhythms are correct and you can stay in tempo from beginning to end. Use a metronome to keep your time consistent. The tempo is marked *Grandioso*, so be cautious not to go too fast. Careful not to clip the ends of phrases, play them to their fullest value then, and be careful not to rush the rests. Keep everything in time.

The best part of this etude is the dynamic contrast. Be sure to play what is written – keep the *forte* measures *forte* and the *piano* measures *piano*. Make both the soft and loud dynamics equally brilliant in articulation. Lastly, be sure to keep the sound full during the dotted-eighth notes, don't clip them or rob them of any time.

Remember to stay relaxed and to breathe deeply. Use your air, not your chops. Best of luck!

**CLINIC BAND:** *Concert and Contest Collection for Trumpet*, ed. Voxman (Hal Leonard). Page 8, "Air Gai", by Berlioz, stop at measure rest on line 6. Quarter note = 100.

I found this quirky little tune a lot of fun. You get to work on a musical excerpt that addresses several issues in trumpet playing such as a light and even staccato, jumps of thirds and greater, rhythmic diversity and lyricism. All in the span of thirty-five bars!

This should be practiced slowly at first, around quarter note = 54. Keep everything in time and use a metronome. Special interest should be on the difference between duple and triple feel, such is the case in measure 19. Keep the articulation even and bouncy.

The brief, but lovely lyrical section should also be kept strictly in time. In the recording, I try to perform the etude arriving on the final note instead of decaying away.

Remember to stay relaxed and to breathe deeply. Use your air, not your chops. Best of luck!

**SENIOR BAND:**     *Selected Studies for Cornet and Trumpet*, ed. Voxman (Hal Leonard). Page 32, in Ab Major, by Duhem, stop at the rest in the third measure of line 6. Quarter note = 96.

The Voxman Selected Studies are widely used in a number of studios. The A-flat Major is one of my favorites. Here, you must show your musicianship as well as your rhythmic integrity. Play lovely line, tell a story, but careful attention must be given to playing in time. The only places you can play with the time are in measures 16 and 26.

Keep all lines very flowing, in a romantic and lush style. Also, make sure you adhere to the dynamic markings, performing the hairpins marked and controlling the dynamics at both ends of the spectrum.

Personally, I like to tongue the grace notes and slur into the following note. This gives it clarity and ease as you blow through the phrase. Judges will be listening for a beautiful sound, good intonation, good time, and the correct style.

Remember to stay relaxed and to breathe deeply. Use your air, not your chops. Best of luck!