

UNIVERSITY OF SOUTH CAROLINA



TRUMPET STUDIO

Comments by David Allison, Professor of Trumpet
University of South Carolina School of Music

Junior Trumpet: Audition Solo 1C, Andantino

Andantino is a slightly faster tempo than *Andante*. *Andante* means “at a walking pace”. Setting your metronome at 88 will be your tempo standard, but don’t keep that from allowing you to be expressive. Rubato/phrasing opportunities are also “implied” in this composition. I also suggest:

- Play 4-measure phrases. This means that you need to continue the phrase. This can be accomplished by playing full length notes into each rest. Ask your teacher or band director how to achieve this in the best way.
- Dynamics! Be sure to adhere to the dynamics on the page. Make it obvious.
- Accents. These notes need to have emphasis on the front of the note to come out of the texture.
- Rhythm. Be sure to play exact rhythms. No approximating! Have clarity on duple vs. triple rhythms, as well as dotted eighth-sixteenth’s.
- Articulations. Some notes have staccato, while other have a legato marking. The legato marking should be full value, while the staccato should be played in a detached/bouncy and light style (careful not to be too short) Think of a flat stone skimming across water as opposed to pebbles dropping in the water. Be sure to observe all of the slur markings. These should be played smoothly, no tongue (other than the first note, of course).
- Breathing. I suggest breathing in the following bars:
The ends of bars 4, 8, 12, 16 (beat 3), 20, 26
- *Con spirito* translates to “with spirit”, so be sure to give these sections more energy and emphasis. I suggest that measure 27-28 be played Forte similar to measure 21-22.
- Phrase endings should taper (*diminuendo*) to nothing (*niente*) into the rest.

Be sure to practice small sections at first at a much slower tempo (quarter = 56). I suggest practicing at a softer dynamic to begin with until you are comfortable with all rhythms and fingerings. After rhythms and fingerings are in place, begin playing at little faster tempo with a metronome and at the printed dynamic. Don’t allow yourself to make the same mistakes more than once. Write in the music to help remind you about certain details.

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Have fun performing! Being prepared helps you to relax, breath correctly, and perform with confidence. Best of luck to you!

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Clinic Trumpet: Audition Solo 2B, Andante cantabile / Con anima / Andante cantabile

Andante cantabile means “at a walking pace, in a singing style” – Setting your metronome at 80 will be your tempo standard, but don’t keep that from allowing you to be expressive. Rubato/phrasing opportunities are also “implied” in this composition. Be careful not to “wah-wah” individual pitches by keeping a steady air flow and not moving lips as notes change. I also suggest the following:

- Be careful to play 4 measure phrases, even though sub-phrases are notated for “rise and fall” expression.
- Dynamics! Be sure to adhere to the dynamics on the page. Make it obvious.
- Accents. These notes need to “pop out” of the texture by emphasizing the front of the note.
- Rhythm. Be sure to play the exact rhythms. No approximating! Especially duple vs. triple rhythms, as well as dotted eighth-sixteenth’s. Careful with the sixteenth note rests. Rebound off of the 16th note rest as part of the subdivision.
- Breathing. I suggest breathing in the following bars:
 - The ends of bars 4, 8, 10 (beat 3), 14, 17 (beat 1), 19 (beat 1), (20), 23 (beat 1), 26 (beat 1).
- *Poco rubato*. This means you are allowed to take some liberty within the tempo through expression. I would suggest playing mostly in time and only using it in bar 26.
- In the alternate endings – be sure to bring out the “different” notes. For example, the Bb and Eb in bar 20 and Eb in bar 21, the Eb in bars 23, 25 and 26.
- Phrase endings should taper (*diminuendo*) to nothing (*niente*) into each rest.

Be sure to practice in sections at first, at a slower tempo (quarter = 56). I suggest practicing at a softer dynamic to begin with until you are comfortable with all rhythms and fingerings. After rhythms and fingerings are in place, begin playing at little faster tempo with a metronome and at the printed dynamic. Don’t allow yourself to make the same mistakes more than once. Write in the music to help remind you about certain details.

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Senior Trumpet: Audition Solo 3C, Allegro scherzando, mm. q= 96 / Andante appassionato mm. q= 84 / Allegro scherzando mm. q= 96

Allegro scherzando is a lively tempo, with a jokingly disposition. Keep things moving and light. Careful not to “wah-wah” individual pitches. I also suggest the following:

- Be careful to play long phrases Most are written in four measure phrases, even when a rest creates a slight space. Ex) Meas.11-12.
- Dynamics! Be sure to adhere to the dynamics on the page. Make it obvious.
- Accents. These notes need to “pop out” of the texture by emphasizing the front of each note.
- Rhythm. Be sure to play the exact written rhythms. No approximating! Especially duple vs. triple rhythms, as well as dotted eighth-sixteenth’s. Careful with the sixteenth note rests. Rebound off of the 16th note rest as part of the subdivision.
- Breathing. I suggest breathing in the following bars:
 - The ends of bars (4), 8, 13, 16 (after beat 3), 19, 24, 30 (on eighth rest), 40 (on eighth rest).
- *Maestoso*. Play this in a Fortissimo majestic style. *Poco rubato*. This means you may take a little bit of liberty within the tempo. I would suggest playing in time and using this technique near the end of the phrase beginning on beat three.
- In the alternate endings – be careful with the time signature changes. The eighth note remains the same throughout. Work it out by clapping the eighths. Practice tizzling the 16th note subdivision while clapping the eighths. Work slowly and secure the 8th note and 16th note relationship before trying to play it. Suidivide!
- Phrase endings should taper to the rest.

Be sure to practice in sections at first, at a slower tempo (quarter = 56). I suggest practicing at a softer dynamic to begin with until you are comfortable with all rhythms and fingerings. After rhythms and fingerings are in place, begin playing at little faster tempo

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with a metronome and at the printed dynamic. Don't allow yourself to make the same mistakes more than once. Write in the music to help remind you about certain details. Have fun performing! Being prepared helps you to relax, breath correctly, and perform with confidence. Best of luck to you!