# Audition Music

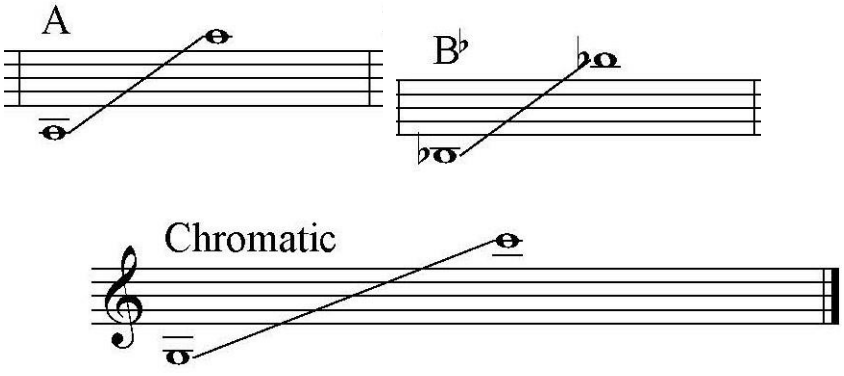
This is the list of audition music for CFHS Ensembles for the 2024-2025 school year. Please prepare the music between the brackets. Measure numbers are also included below. The music is grade V-VI. We are not looking for perfection, only your best effort. Good Luck!

If you have any questions, please see Mr. Gillette.

**Trumpet:**

| | |
|---|---|
| Bennett – Suite of Old American Dances – Rag | ♩ = 100 |
| Copland – Outdoor Overture | ♩ = 76 |
| Holst – First Suite in Eb - Chaconne | ♩ = Around 88 |
| Holst – First Suite in Eb - Intermezzo | ♩ = 144 |
| Nelson – Rocky Point Holiday | ♩ = 176 |
| Vaughan Williams - Toccata Marziale | ♩ = 104 |
| A & Bb Major Scales (Like All County/Dist/State) | ♩ = 100 |
| Chromatic Scale Sixteenth Notes (Same as Cty/Dist/State) | ♩ = 100 |

(Start on low F# and go as high as you can and come back down)



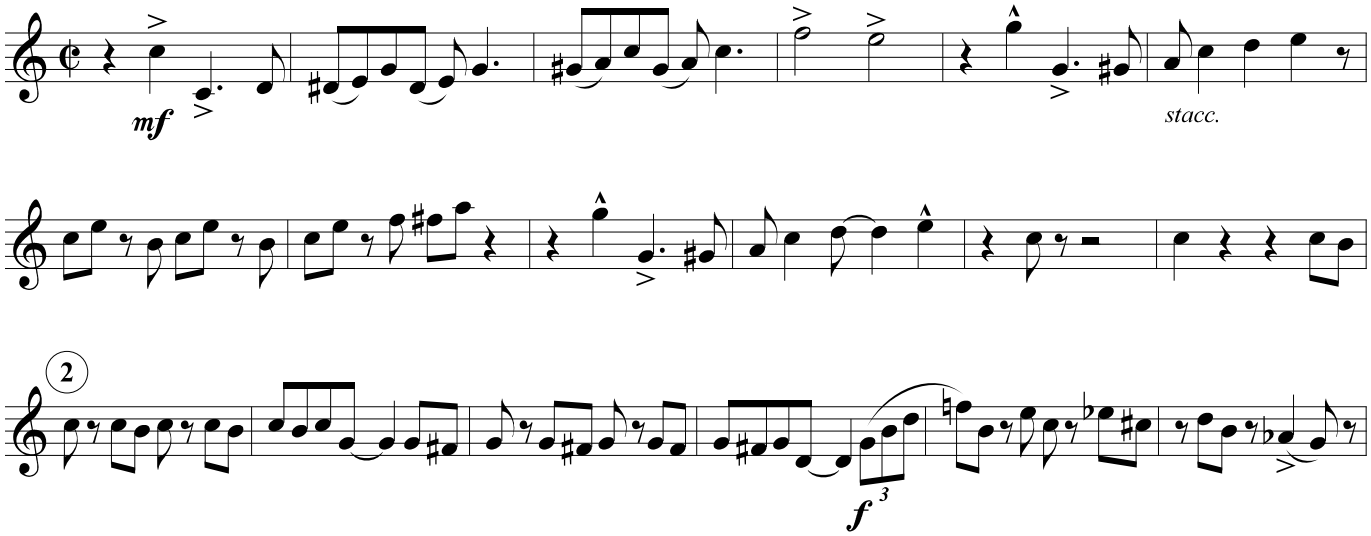
The following passages require a ragtime feel. A key characteristic of ragtime is syncopated rhythms in which "straight" eighth-notes are appropriate for this style. Although ragtime is closely related to jazz, "swung" eighth-notes are not a characteristic trait of ragtime. Keep the rhythms moving forward bringing out the accents. Place weight on the syncopated figures to emphasize the ragtime influence. Drive through the triplets to build energy in the fourth measure of rehearsal 2, but be careful not to rush. At rehearsal 6, add a slight accent to the first eighth-note in the groupings of three slurred eighth-notes to bring out the hemiola effect. Make sure the last eighth-note in each hemiola passage has even more weight on the accent.

**5. Rag**

**(12 bars before Reh. 2 - 6 bars after 2)**

**Solo and 1st B♭ Cornet**

**(Gaily, in easy two)**



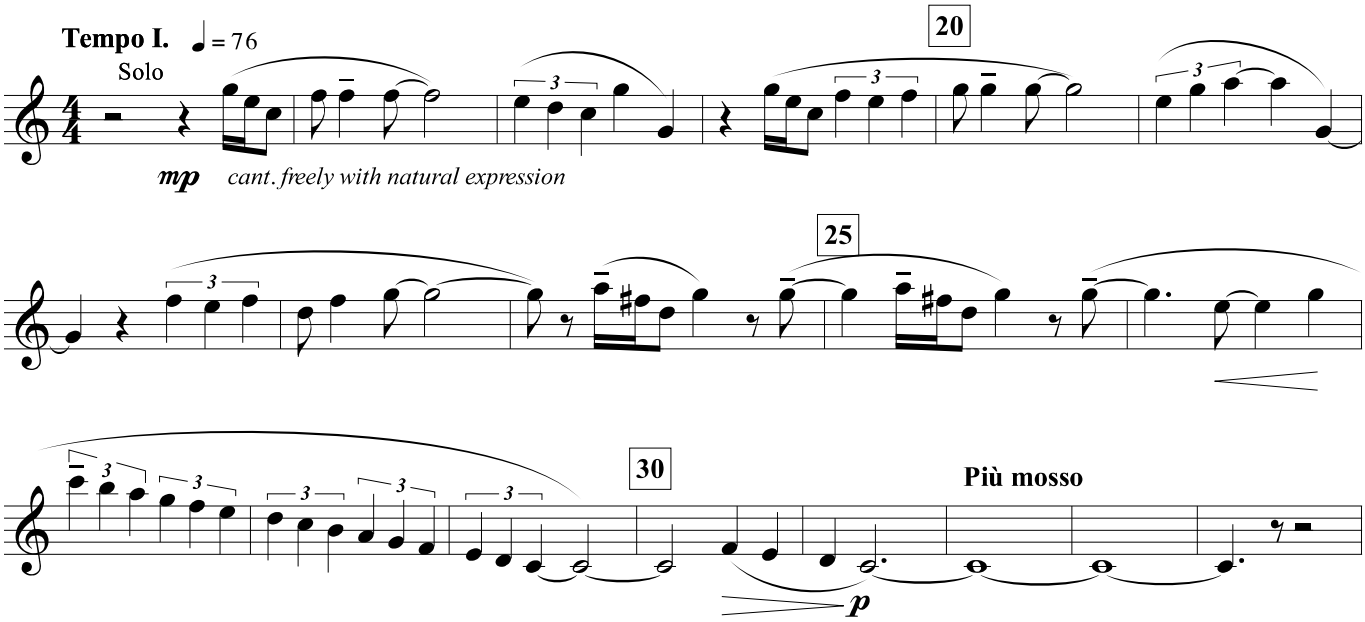
# An Outdoor Overture

Aaron Copland (1900-1990)

**(bars 16 - 34)**

This excerpt needs to be relaxed. Be careful to not rush the sixteenth-notes at the beginning. Lengthen the first sixteenth-note as much as possible without compromising the time. Avoid coming in too softly. The soloist can take a slight liberty with the time, but make sure that it does not affect the rhythmic integrity. Beginning in measure 24, gradually build towards the high C in measure 27. Keep your air steady as you descend from the triplet figure to the low C. Let the line diminuendo for you. The sound of a B-flat trumpet provides a warmth that is suitable for this excerpt. However, C trumpet is often preferred.

**Solo & 1st B♭ Cornet**

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# First Suite in Eb

## for Military Band
## Op. 28, No. 1

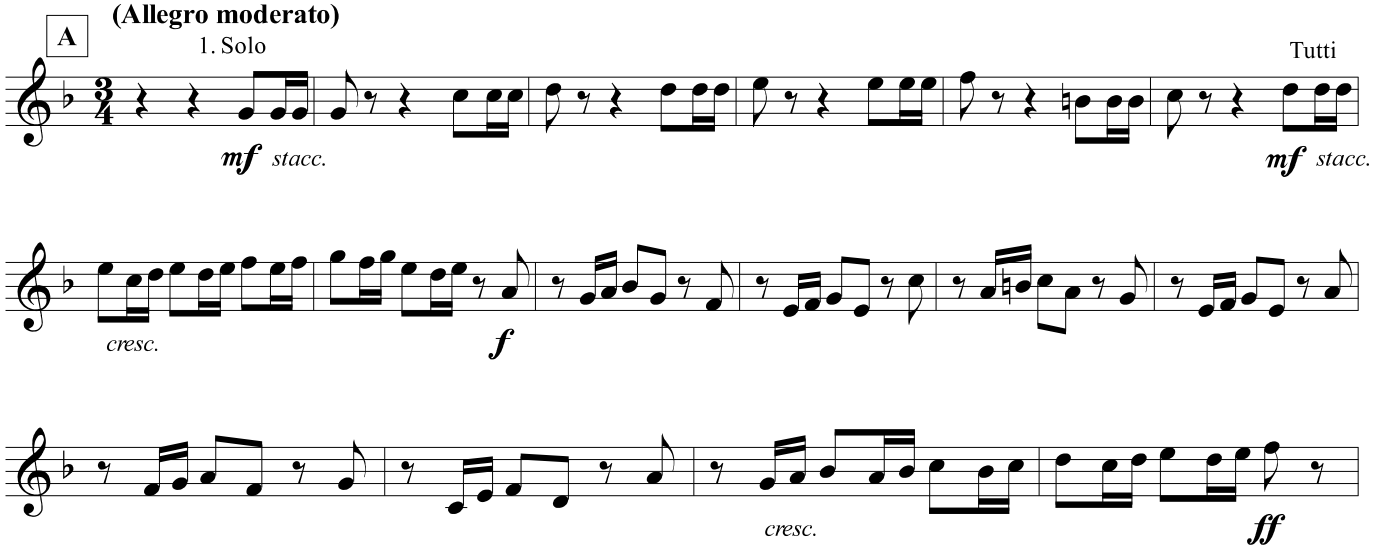
Gustav Holst (1874-1934)

### Charconne

**(Reh. A - 16 bars after A)**

From the first notes, think of building in intensity towards the ***ff***. Lead the sixteenth-notes to the next beat. Play with steady rhythm and evenness of sound.

**1st B♭ Cornet**

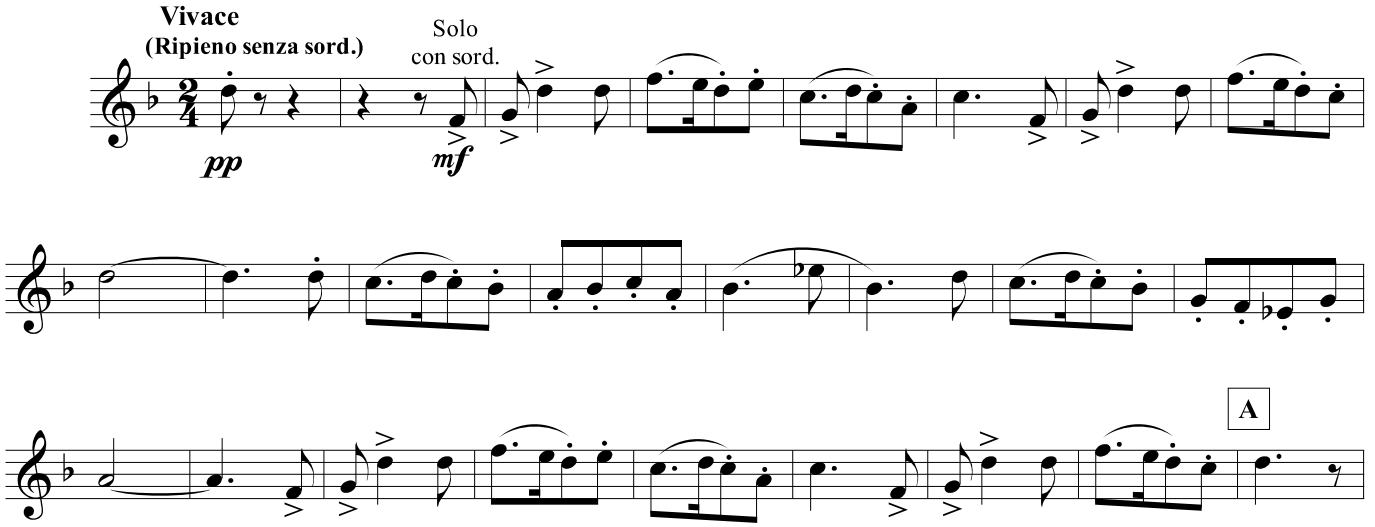



### Intermezzo

**(beginning - Reh. A)**

This passage is light in character. Place more weight on the syncopated accents in measures 3, 7, 19 and 23. Keep the line moving forward.

**1st B♭ Trumpet**

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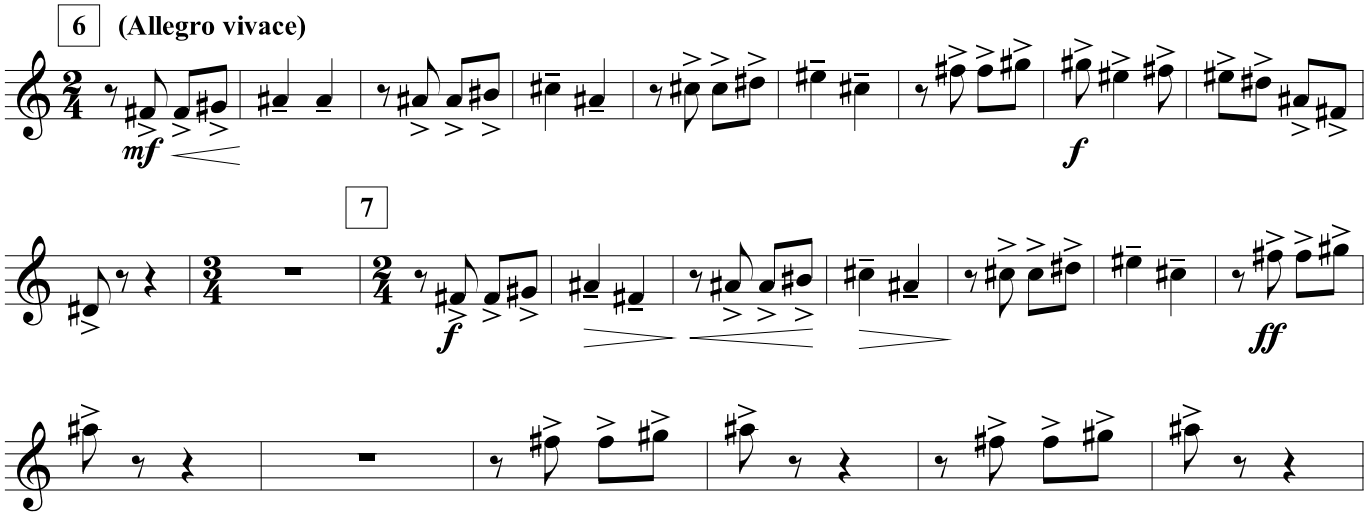
# Rocky Point Holiday

Ron Nelson (b. 1930)

Perform the accents with aggression and keep the energy moving forward. Follow the contour of the line allowing the dynamics to rise as you ascend. Approach the slurred passages in contrast to the accented passages with a flowing and expressive quality. Lead the sixteenth-note passages to the next beat. Breathe in a manner that will allow you to stay in tempo without getting behind.

**(Reh. 6 - 13 bars after 7)**

**1st B♭ Trumpet**

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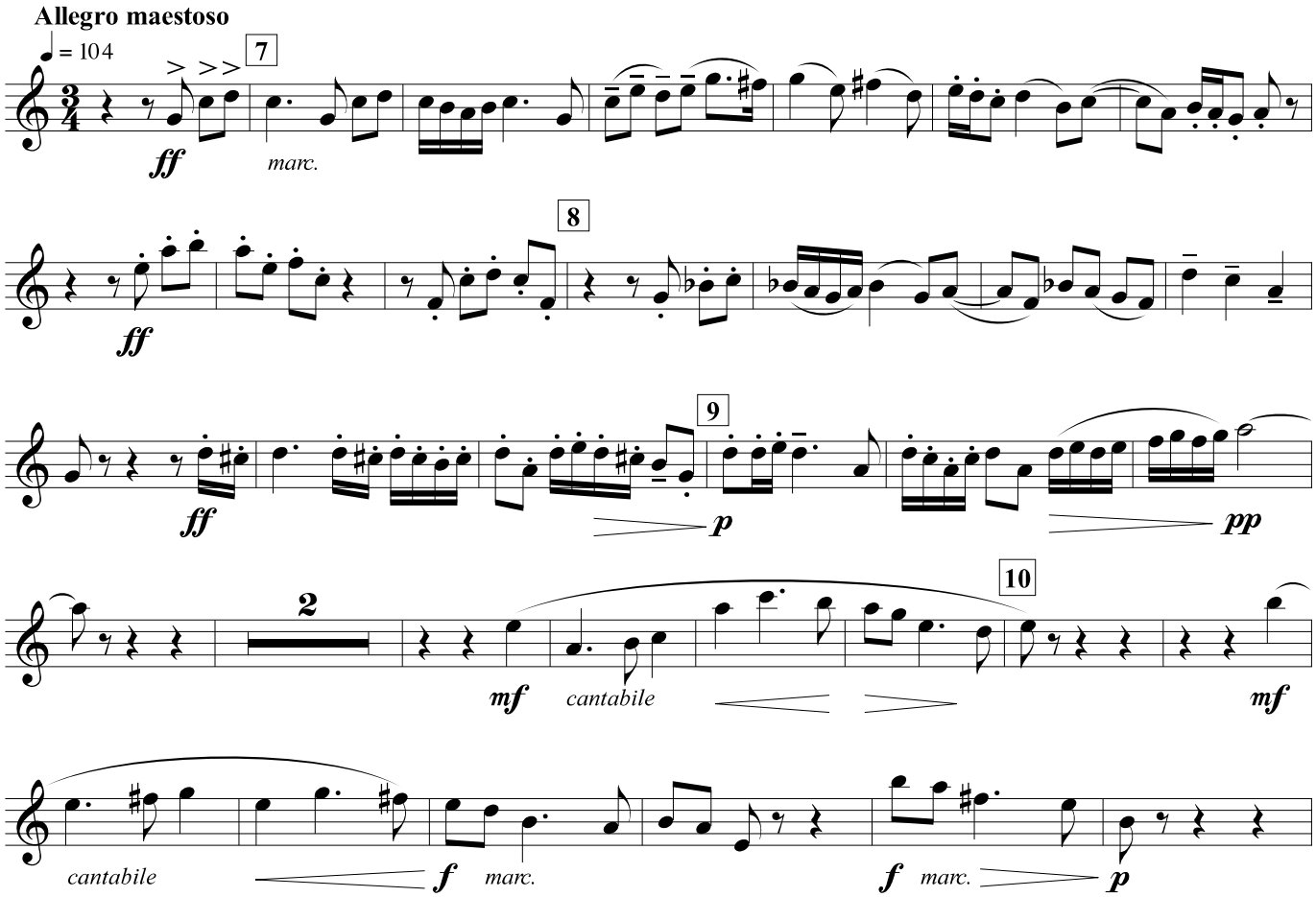
# Toccata Marziale

Ralph Vaughan Williams (1872-1958)

Pay particular attention to the articulations, as there are a wide variety. Play the accents with a solid front and more weight to them. Make sure the staccato articulations are crisp and not too dry. The tenuto marking should be played legato. Play with rhythmic precision and subdivide the rests.

**(1 bar before Reh. 7 - 8 bars after 10)**

**1st B♭ Cornet**

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