

# UNIVERSITY OF SOUTH CAROLINA



# TRUMPET STUDIO

Comments by James Ackley, Professor of Trumpet  
University of South Carolina School of Music

## Junior Trumpet: Audition Solo 1C, Andantino

*Andantino* is a slightly happier tempo than *Andante*. It basically means “at a walking pace” – something to keep in mind while working on it. May I also suggest the following:

- Be careful to play 4-measure phrases, or the etude sounds contrived. This means you need to continue the phrase, even if there are rests. As you 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 “pop out” of the texture.
- Rhythm. Be sure to play the exact rhythms. No approximating! Especially duple vs. triple rhythms, as well as dotted eighth-sixteenth’s.
- Articulations. Notice that 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 style (careful not to cut the sound off). Further, notice all the slur marking. 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 a little more energy and emphasis.
- Phrase endings should taper (*diminuendo*) to nothing (*niente*).

Be sure to practice in sections at first, at an even slower tempo (quarter = 58). I suggest practicing this way and at a softer dynamic to begin with, until you are comfortable with the fingerings. Then, begin playing a little quicker and at the dynamic printed. Don’t allow yourself to make the same mistake twice. If you do, then write it in the music.

Lastly, have fun! This is way we play music in the first place. The more prepared you feel, the more at ease you may feel when you go to perform this at the audition. Remember to take full breaths and play with the best sound possible at all times.

The best of luck!

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

*Andante cantabile* means “at a walking pace, singing” – something to keep in mind while working on this etude. Careful not to “wah-wah” individual pitches. May I also suggest the following:

- Be careful to play 4 measure phrases, or the etude sounds contrived.
- Dynamics! Be sure to adhere to the dynamics on the page. Make it obvious.
- Accents. These notes need to “pop out” of the texture.
- 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.
- 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 a little bit of liberty within the time. I would suggest playing in time and only using it in bar 26.
- In the alternate endings – be sure to bring out the “different” notes. For example, the Ab in bar 20 and Eb in bar 21, the Eb in bar 23 and again in bar 26.
- Phrase endings should taper (*diminuendo*) to nothing (*niente*).

Be sure to practice in sections at first, at an even slower tempo (quarter = 58). I suggest practicing this way and at a softer dynamic to begin with, until you are comfortable with the fingerings. Then, begin playing a little quicker and at the dynamic printed. Don't allow yourself to make the same mistake twice. If you do, then write it in the music.

Lastly, have fun! This is way we play music in the first place. The more prepared you feel, the more at ease you may feel when you go to perform this at the audition. Remember to take full breaths and play with the best sound possible at all times.

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## Senior Trumpet: Audition Solo 3C, *Allegro scherzando* / *Andante appassionato* / *Allegro scherzando*

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

- Be careful to play long phrases, or the etude sounds contrived.
- Dynamics! Be sure to adhere to the dynamics on the page. Make it obvious.
- Accents. These notes need to “pop out” of the texture.
- 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.
- 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 majestic style. It is FF after all. *Poco rubato*. This means you are allowed to take a little bit of liberty within the time. I would suggest playing in time and using this technique near the end of the phrase.
- In the alternate endings – be careful with the time signature change. The eighth note remains the same, so work it out by clapping the eighths. Switching back and forth can be a little tricky at first, but work slowly and understand the relationship well before trying to play it.
- Phrase endings should taper.

Be sure to practice in sections at first, at an even slower tempo (quarter = 58). I suggest practicing this way and at a softer dynamic to begin with, until you are comfortable with the fingerings. Then, begin playing a little quicker and at the dynamic printed. Don’t allow yourself to make the same mistake twice. If you do, then write it in the music.

Lastly, have fun! This is way we play music in the first place. The more prepared you feel, the more at ease you may feel when you go to perform this at the audition. Remember to take full breaths and play with the best sound possible at all times.

The best of luck!