

**ALL STATE ETUDES
TRUMPET**

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Junior Trumpet: Audition Solo 1D, Allegretto grazioso

First, we need to know what *Allegretto grazioso* means. *Allegretto* is a faster speed, but not as fast as an *Allegro*. But *grazioso* is the key to its meaning here – *grazioso* means gracious, elegant, or smooth. So, no matter the speed, you need to keep this etude flowing smoothly, played in a connected and elegant style.

Make sure you begin by giving yourself 2 full beats to breathe. Do this in time. The opening is in a comfortable dynamic range; don't try to play it too soft or loud. Comfortably should be the rule here. Be sure to bring out anything that is not typical of the opening line (e.g. m. 9 with staccato, m. 13 with the sixteenths, or m. 25 with the accents). Bring these differences out and make them obvious. It will bring a new musical dimension alive in the etude.

Be sure to play well in time, with a good tone, in tune with yourself, and musically at all times.

Ending a:

Close to that of the beginning, but it is tongued here. Be sure to keep it tongued (long and not too short).

Ending b:

Be careful with the articulations marked. Also, a slight crescendo is needed throughout the first 5 bars to give the ending some direction – careful to keep a good sound.

Have fun and good luck!!

Clinic Trumpet: Audition Solo 2C, Allegro con brio

Be sure to breathe 2 full beats before you play. This is in 6/8 time, so the dotted quarter will get the beat. *Con brio* means *with vigor*. So, make sure the opening has lots of character. Your single tongue is on display in the etude; be sure that the sound and control of the single tongue is always intact. Make sure you play the dynamics! They are all over the map here. AND – don't run past the *caesura* that is marked at the end of m.16! This is a break. How long? Not too long....

The *Andante cantabile* is slower and in a singing style. Be sure to connect all the notes together, playing as musically as you can and using the articulations marked. Also, make sure that the triplets do not get crushed into sixteenth notes and the sixteenth notes do not sound like triplets.

Ending a:

Back to the original tempo and back to our original character. Play with lots of verve and dynamics. End with a full sound, not a loud, uncontrolled sound. Put a little accent on each quarter note in m. 48 to help keep them moving. Keep the eighth notes in time, as in 123-456, then when you reach the quarter notes, keep the eighth note constant and restructure them as 12-34-56.

Ending b:

Back to the original tempo and character. Take a good look at the D major arpeggios starting on different pitches. Get to know these well. Crescendo through them to arrive at *f* and the *ff* that ends the study.

Final thought – this etude is in the Key of D. Fourth line D on the trumpet can be very flat. Listen well, play in-tune with yourself and support that D from going flat. Also remember to play with a great sound, with lots of character and stay in time at all times!

Have fun and good luck!!

Senior Trumpet: Audition Solo 3F, Allegro agitato

This is a fun etude. Be sure to give it lots of character, especially by accenting any and all syncopated rhythms. It will be necessary to distinguish between a triplet and sixteenth notes here, so keep an eye out. In m. 4, the quarter note should be full value.

Make sure to sing in the cantabile section. Don't play too loudly to start. It's ok to crescendo and diminuendo as you play the line, but if you start too loudly, it won't leave much room to control the sound and dynamics well. I play a small ritardando in m. 23. There isn't one written. I would say it's very musical to do one, but the choice is yours to make.

Breathing can be an issue in this etude. Here are my suggestions: m. 4 beat 4, measure 8 beat 4, m. 9 during rests, m. 15 beat 4, m. 19 beat 3 and m. 23 at the end of the release.

Ending a:

A return to the opening style, but be careful – no A# this time around! Make sure your sixteenth note scale figures are clean and in time. Slur the grace notes in the final bar.

Ending b:

A return to the opening style. Keep this section IN TIME! Have the sixteenth note run memorized!! Watch out for your dynamics – you must come down to *mp* in m. 30 before you arrive at *ff* in m. 31.

Be sure to play well in time, with a good tone, in-tune with yourself and musically at all times.

Have fun and good luck!!