



2024-2025

Trumpet
Audition
Packet

Orchestras

Young Artists Orchestra (YAO)

The Young Artists Orchestra (YAO), the most advanced of our ensembles, is composed of approximately 70 to 80 members and performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony. Concerts are performed in venues such as Boettcher Concert Hall, area churches, and Gates Concert Hall at The Newman Center. Students receive occasional coachings from Colorado Symphony Members or university faculty throughout the season and attend a weekend retreat in September. Recent repertoire includes Sibelius: Symphony no. 2, Bernstein: *Symphonic Dances from West Side Story*, Jennifer Higdon: *Cold Mountain Suite*, and Beethoven: Symphony No. 3.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 12 and 23. YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver).

Conservatory Orchestra (CO)

The Conservatory Orchestra (CO) is our intermediate ensemble for students who aspire to grow musically towards YAO. Composed of approximately 60 to 70 members, the Conservatory Orchestra performs three to four concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as Gates Concert Hall at The Newman Center, area churches, and Boettcher Concert Hall. Students receive occasional coachings throughout the season from Colorado Symphony Members or university faculty and attend a weekend retreat in September. Recent repertoire includes Sarasate: *Zigeunerweisen*, Arturo Márquez: *Conga del Fuego Nuevo*, Price: Symphony no. 1 (mvt. II, III), and Copland: "Hoedown" from *Rodeo*.

Placement in the Conservatory Orchestra is by audition. Membership is open to musicians between the ages of 10 and 18. Conservatory Orchestra rehearses Monday evenings from 6:30pm-8:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

Audition Requirements

1. Scales:

- **Conservatory Orchestra:** Prepare 2-octave (when possible) major scales up to 3 sharps and 3 flats. Judges will select a scale at the audition.
- **Young Artists Orchestra:** Prepare 2-octave (when possible) major and melodic minor scales up to 3 sharps and 3 flats, both tongued and slurred, played in 16th notes no slower than quarter equals 60 bpm. Judges will select a scale at the audition.

2. A one-minute excerpt of a solo piece or etude showing your highest level of development both technically and musically.

3. Orchestral excerpt(s) as defined below.

- CANDIDATES APPLYING FOR **CONSERVATORY ORCHESTRA** prepare the enclosed excerpts from:
 - **Bizet: *Carmen*, Prelude to Act I (Suite no. 1)**
 - **Dvorak: Symphony no. 8 mvt. IV beginning to measure 18**
- CANDIDATES APPLYING FOR **YOUNG ARTISTS ORCHESTRA** prepare the enclosed excerpts from:
 - **Bizet: *Carmen*, Prelude to Act I (Suite no. 1)**
 - **Dvorak: Symphony no. 8 mvt. IV beginning to measure 18**
 - **Stravinsky: *Petrushka* "Ballerina Dance" 4 after reh. 69 to reh. 70**

Note: if you are auditioning for more than one orchestra, please prepare the required excerpts for the higher level orchestra.

4. Possible sight-reading as determined by the audition committee.

The excerpts are meant to challenge your musicianship. Below are a few suggestions to assist your audition preparation.

- **Play the music in the right tempo:** If tempos are not indicated in your excerpts, please work with your teacher and listen to reputable orchestra recordings to determine the correct speed. Frequently, candidates' tempi are unsteady and often *way too fast!* Judges are not listening to hear how fast you can play; rather, they are listening to see if you can play the piece correctly at an appropriate tempo. Rushing and dragging are things to avoid. Practice with a metronome and record yourself playing these excerpts to ensure accuracy.
- **Play with dynamic contrast:** Often judges comment that candidates ignore dynamic markings, especially the softer end of the dynamic spectrum. Remember that music is more than rhythms and pitches: first and foremost music is sound. Sell your performance!
- **Divisi and rests:** All players should learn **top** divisi/notes unless explicitly noted otherwise. Also, unless otherwise marked, long rests (more than two measures) should be played as unmeasured pauses in the audition.

CO and YAO:

Bizet: *Carmen*, Prelude to Act I

(Play excerpt once either using original notation and transposing as necessary or transposed notation on a B-flat instrument.)

ORIGINAL NOTATION

TROMBA I

in A.
Andante moderato. (♩ = 58.)

N° 1. Prélude.
(Prelude to Act I)

Musical score for Tromba I in A, original notation. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a first ending bracket with a '2' above it. Dynamics include *f*, *dim.*, and *ff*. The second staff continues the melody with *ff* dynamics. The third staff includes dynamics *p*, *meno p*, *cresc. molto*, and *ff*, ending with an *attacca* marking.

TRANSPosed PART

TROMBA I in B \flat

N° 1. Prélude.
(Prelude to Act I)

Andante moderato. (♩ = 58.)

Musical score for Tromba I in B-flat, transposed part. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a first ending bracket with a '2' above it. Dynamics include *f*, *dim.*, and *ff*. The second staff continues the melody with *ff* dynamics. The third staff includes dynamics *p*, *meno p*, *cresc. molto*, and *ff*, ending with an *attacca* marking.

CO and YAO:

Dvorak: Symphony no. 8 mvt. IV beginning to measure 18

(Play excerpt once either using original notation and transposing as necessary or transposed notation on a B-flat instrument.)

in D. *Allegro ma non troppo.*

ff

ff *ff* *dim.* *pp*

7 A 8

in B-flat

Allegro non troppo

ff *ff* *dim.* *pp*

7 A 8 7

19-25 26-33 34-40

YAO:

Stravinsky: *Petrushka* "Ballerina Dance" 4 after reh. 69 to reh. 70

69 in Sib.
Allegro.

Solo.
mf

70

Appassionato. meno. Poco rall.

3 2 1

The image shows a musical score for five staves. The first staff begins with a boxed measure number '69' and the text 'in Sib. Allegro.' followed by a '3' below the staff. A bracket labeled 'Solo.' and 'mf' covers the first two measures of the first staff. The music consists of a series of eighth-note patterns across all staves. At the end of the fifth staff, a boxed measure number '70' is present. Below the fifth staff, the tempo markings 'Appassionato. meno. Poco rall.' are written, with '3', '2', and '1' below them, indicating a sequence of notes or rests.