

# CYSO Orchestras Audition Requirements ~ 2025-2026 (Trumpet)

Auditioning Student's Name: \_\_\_\_\_

2025-2026 CYSO Orchestras – Concerts (MUST BE ABLE TO ATTEND):

1. Sunday, December 7, 2025: Celtic Christmas Concert at Claremont UCC
2. Saturday, January 24, 2026: Winter Concert at Little Bridges
3. Saturday, March 21, 2026: Concert at Claremont UCC
4. Saturday, May 30, 2026: Spring Concert at Little Bridges

**Students should NOT audition unless they can attend ALL concerts as listed above.**

Exact concert times TBD. Students that miss greater than four (4) rehearsals will be excused from the orchestra program for the remainder of the season.

## Student-Parent Agreement

**I understand that the above-named student auditioning can attend ALL rehearsals and concerts as listed on the CYSO Orchestras 2025-2026 Schedule. Furthermore, I understand the attendance policy as stated above.**

Student Signature: \_\_\_\_\_

Parent Signature: \_\_\_\_\_

PLEASE GIVE THIS PAGE (SIGNED ABOVE) TO THE JUDGE AT YOUR AUDITION.

## **--- AUDITION REQUIREMENTS ---**

### **1. Scales:**

- a. One major scale ascending and descending
- b. One melodic minor scale ascending and descending

*The student decides the number of octaves and articulation to demonstrate ability.*

- c. One-octave arpeggios up and down in the keys chosen for scales (the student decides the articulation)

### **2. Solo Piece:** Please prepare one minute of a solo piece that best demonstrates your playing ability.

### **3. Excerpts:** Students interested in ES and PSE should prepare Excerpt #1 and Excerpt #2. Students interested in CYSO should prepare Excerpts #1, #2, #3 & #4.

### **4. Sight Reading:** Students will receive excerpts (to be shown at the audition only) from repertoire reflective of the level of repertoire to be performed throughout the year.

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## Excerpt #1: "Themes from The Planets" (Gustav Holst – arr. Wagner)

88

Andante maestoso ♩ = 69

*f*

89

93

rit.

## Excerpt #2: "Millennium" (Richard Meyer)

116-120 bpm

16

*marcato*

3

3

17

3

18

*ff*

*f*

19

20

21

22

23

24

25

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## Excerpt #3: "Leonore Overture No. 3" (Beethoven)

Set the first two bars in the same dramatic, recitative manner as the first two bars of the Leonore No. 2. Shaping is critical here as well. From the end of the second bar, accelerate towards the downbeat of bar 4, at which point you should be at your top speed in this passage. From there, decelerate progressively until the fermata in the final bar. The shaping for this is essentially like a roller coaster starting at the top of a hill, gaining speed as it progresses down, reaching the bottom of the hill at top speed, then decelerating as it goes back up a mirror image hill to the acceleration, finally arriving back to a point at the end which is equal to the start. As you accelerate and decelerate, take care that articulation, dynamics, and tone quality all remain relative and consistent. Think of each group of two sixteenths/two eighths belonging to the next downbeat eighth. This occurs from bar 1 into the bar 2 half-note, from the end of bar 2 to the downbeat of bar 3, and also to the third beat of bar 3 and the downbeat of bar 4. For the last note concert B-flat fermata, I think of it as seven counts in duration, with three beats held strong and then four counts of diminuendo before lifting. Make sure that your intonation stays steady and doesn't change as you diminuendo on this last note. When playing this fanfare twice, either in performance or in an audition situation, make a distinct difference between the two by playing the second fanfare with even more drama. One way to achieve this is by playing the opening half-notes bolder and a touch stronger and longer, and by making a quicker acceleration and more dramatic deceleration at the end.

*Tromba auf dem Theater.*  
Solo  
in B $\flat$

**Tempo I** 16 *Tromba auf dem Theater.*  
Solo

## Excerpt #4: "Suite from Back to the Future" (Alan Silvestri)

**Presto** ( $\text{♩} = 160$ )

127  $f$  130  $fp$   $< f$

133  $f$  135

139  $p$  *sub.*  $f$  143

145  $fp$   $< f$