

**ALL STATE ETUDES
TRUMPET**

James Ackley
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JR ETUDE (Audition Solo 1A – with a and b endings)

Moderato. Quarter Note = 88

Keep this etude flowing and singing at the beginning. Go for a smooth, lyrical, and connected sound. Then, in measure 5, be sure you change the character, only to return to the lyrical quality of the opening in measures 7-8. In measure 9, play with spirit (con spirito) and make sure you play with the dynamics that are printed in the part – make the contrasts happen. Watch out for those accent marks too! In measure 13, I start softer here to have some place to go with the crescendo. Be sure to play the quarter notes full value. In measures 15-18, play majestically, with a full sound.

Ending a:

Be sure to go back to the lyrical, smooth quality of the opening and try to play a little softer in the final two measure with a sweet sound.

Ending b:

Start out with the lyrical, smooth quality of the opening, but be sure to show lots of dynamic contrast in measures 25-26.

Have fun and good luck!!

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CLINIC ETUDE (Audition Solo 2A – with a and b endings)

Allegro agitato. Quarter Note = 100

Although the beginning is marked *mp* (mezzo piano) at the opening of this etude, be sure to give it some bounce and keep it lighthearted. Then in measure 3, make sure you crescendo with the shape of the line, only to play suddenly softly (*p subito*) in measure 6. From measures 5-10, be sure to execute with a playful sound, bringing out the dynamic contrast, culminating with a crescendo to *f* (forte) in measure 11. The section at measure 13 is completely different – make sure to blow through and sing through this section. Special attention needs to be made with the dynamic contrast in measures 16-17 and you will need to continue the crescendo to the end of the phrase.

Ending a:

Careful to observe the dynamics – but don't play so soft that nothing speaks. Keep the entire phrase lighthearted like the beginning. End with a victorious sound!

Ending b:

Although the first two measures are similar to the beginning, at least in style, measure 27 is more like measure 13 – keep it smooth and connected. Then, end with a victorious sound on the final measure!

Have fun and good luck!!

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SR ETUDE (Audition Solo 3A – with a and b endings)

Grazioso. Dotted-quarter Note = 66

This etude is dance-like. Keep it light and flowing, careful not to fall into the pit of playing the rhythms poorly (not just poorly, but keeping the style within the spirit of the dance). Dynamics abound in this etude, so you must stay on your toes and make sure you do enough contrast so that it is audible. Keep the triplet-sixteenth notes in measure 18 crisp and in time. In measure 22, be sure to keep the eighth note as consistent as possible – it will seem faster because there is one less eighth note to play. End this section with a “fanfare” sound.

Ending a:

This is a return to the opening statement – in quality of style, grace, and dynamics. Make sure to crescendo throughout and end with a big sound.

Ending b:

The first two measures are like the opening, but it quickly changes on the third measure. Keep the rhythm crisp as you crescendo to the last bar. End with a big sound.

Have fun and good luck!!