

# East Texas A&M University Trumpet Studio

## Listening Exam Requirements

If you find it helpful to see the music as you *hear* it, you can find these charts at [https://drive.google.com/drive/folders/1usDYA3qLX6wnlCtovveC0\\_DsVeBa56LC?usp=sharing](https://drive.google.com/drive/folders/1usDYA3qLX6wnlCtovveC0_DsVeBa56LC?usp=sharing)

### **LEVEL 1**

#### **Listening Identification**

- Be able to identify the title (including specific movements), composer, and date of composition of the following works. Excerpts may be played from any point in the composition so be sure to familiarize yourself with all *tutti* sections or interludes.
  1. Franz Joseph Haydn, *Concerto for Trumpet and Orchestra in Eb Major* (1796)
    - Allegro
    - Andante
    - Finale: Allegro
  2. Johann Nepomuk Hummel, *Concerto for Trumpet and Orchestra in E Major* (1803)
    - Allegro con spirit
    - Andante
    - Rondo: Allegro molto
  3. Jan Neruda, *Concerto in Eb Major* (ca. 1760)
    - Allegro
    - Largo
    - Vivace
  4. Giuseppe Torelli, *Trumpet Concerto in D Major* (ca. 1680)
    - Allegro
    - Adagio-Presto-Adagio
    - Allegro

#### **Recommended recording:**

- Alison Balsom, *Haydn Hummel Trumpet Concertos* (EMI Classics, 2008)

## **LEVEL 2**

### **Listening Identification**

- Be able to identify the title (including specific movements), composer, and date of composition of the following works. Excerpts may be played from any point in the composition so be sure to familiarize yourself with all *tutti* sections or interludes.

1. Georges Enesco, *Légende* (1906)
2. Paul Hindemith, *Sonate für Trompete und Klavier* (1939)
  - I. Mit kraft
  - II. Mässig bewegt
  - III. Trauermusik, Sehr langsam
3. Arthur Honegger, *Intrada* (1947)
4. Eugene Bozza, *Rustiques* (1955)
5. Halsey Stevens, *Sonata for Trumpet and Piano* (1956)
  - I. Allegro moderato
  - II. Adagio tenero
  - III. Allegro

#### **Recommended recording:**

- Wynton Marsalis, *On the Twentieth Century* (Sony Classical, 1993)

- Be able to identify the title, composer, and date of the composition from which the following orchestral excerpts are taken. On the exam the excerpts may be played alone or from an orchestral recording.

1. Ludwig van Beethoven, *Leonore Overtures No 2 & 3* (ca. 1806)
  - Off-stage trumpet calls
2. Georges Bizet, *Carmen* (1875)
  - Prelude to Act I
3. Gustav Mahler, *Symphony No 5* (1902)
  - I. Opening solo
4. Modest Moussorgsky, *Pictures at an Exhibition* (original for piano 1874, Ravel's orchestration 1922)
  - I. Promenade
5. Ottorino Respighi, *Pines of Rome* (1924)
  - II. Off-stage solo
6. George Gershwin, *An American in Paris* (1928)
  - "Felt hat" solo
  - Dixie/Charleston/Swing solo

#### **Recommended recording:** Phillip Smith, *Orchestral Excerpts for Trumpet* (Summit Records, 1994)

You will also need to refer to Philip Norris's *"Top 50" Orchestral Audition Excerpts for Trumpet* (Crown Music Press, 1997) for your excerpt study.

## **LEVEL 3**

### **Listening Identification**

- Be able to identify the title (including specific movements), composer, and date of composition of the following works. Excerpts may be played from any point in the composition so be sure to familiarize yourself with all *tutti* sections or interludes.
  1. Johann Fasch, *Concerto for Trumpet, 2 Oboes, Strings and Continuo in D Major* (ca. 1740)
    - Allegro
    - Largo
    - Allegro moderato
  2. Georg Frederick Handel, *Let the Bright Seraphim* (1743)
  3. Andre Jolivet, *Concerto № 2* (1954)
    - Mesto
    - Grave
    - Giocoso
  4. Henri Tomasi, *Concerto for Trumpet and Orchestra* (1957)
    - Allegro; Cadenza
    - Nocturne
    - Finale: Giocoso

#### **Recommended recordings:**

- Paul Merkelo, *Tomasi/Desenclos/Jolivet: French Trumpet Concertos* (Analekta, 2015)
- Wynton Marsalis, *Baroque Music for Trumpet* (Sony Classical, 1990)  
(Not to be confused with Wynton's *Baroque Music for Trumpets*)
- Be able to identify the title, composer, and date of the composition from which the following orchestral excerpts are taken. On the exam the excerpts may be played alone or from an orchestral recording.
  1. Richard Strauss, *Don Juan* (1888)
  2. Gustav Mahler, *Symphony № 3* (1896)
    - Off-stage post horn solo
  3. Maurice Ravel, *Piano Concerto in G* (1931)
    - 1<sup>st</sup> mvt
  4. Bela Bartok, *Concerto for Orchestra* (1943)
    - V. Finale
  5. Igor Stravinsky, *Petrouschka* (1947)
    - Ballerina Dance

## **LEVEL 4**

### **Listening Identification**

- Be able to identify the title (including specific movements), composer, and date of composition of the following works. Excerpts may be played from any point in the composition so be sure to familiarize yourself with all *tutti* sections or interludes.
  1. Johann Sebastian Bach, *Brandenburg Concerto No 2* (ca. 1721)
    - I. Allegro
    - III. Allegro assai
  2. Oskar Boehme, *Concerto in F minor*, Op 18\* (ca. 1890)
    - Allegro moderato
    - Adagio religioso
    - Allegretto
    - Rondo allegro scherzando
  3. Herman Bellstedt, *Napoli* (1928)
  4. Hebert L. Clarke, *The Debutante* (ca. 1912)
  5. Jules Levy, *Grand Russian Fantasia* (ca. 1880)

#### **Recommended recordings:**

- George Vosburgh, *Trumpeter's Heritage* (Four Winds, 2004)
- Wynton Marsalis, *Carnaval* (Sony, 1990)

\* Identified as *Concerto in E minor* on the Vosburgh recording

- Be able to identify the title, composer, and date of the composition from which the following orchestral excerpts are taken. On the exam the excerpts may be played alone or from an orchestral recording.
  1. Johann Sebastian Bach, *Magnificat* (1733)
    - 1. *Magnificat anima mea*
    - 7. *Fecit potentiam*
  2. Richard Wagner, *Prelude to Parsifal* (1882)
  3. Nikolai Rimsky-Korsakov, *Capriccio Espagnole* (1887)
  4. Nikolai Rimsky-Korsakov, *Scheherazade* (1888)
  5. Richard Strauss, *Ein Heldenleben* (1898)