

Trumpet Large Ensemble Auditions - Arizona State University - Fall, 2022

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Dear Trumpet players who are auditioning for ASU's large ensembles,
Welcome to the audition process! We are very much looking forward to hearing you play and working with you.

Please read this entire document slowly and carefully, don't skim, thanks.

If you are a trumpet major (MUP 111, 127, 311, 327, 511, 527, 727), please look out for additional communication regarding summer trumpet major activities coming soon to your inboxes.

Instructions:

- 1) Immediately download this pdf to your device.
- 2) Print out everything right away. Put all pages in a 3-hole binder (I recommend a ½ inch size). Do not wait to do this later, it is integral to your practice routine/mantra to flip the same pages in the same order over and over again. It will become a subconscious positive anchor for your brain. Print everything out and practice from the printout, not your computer screen, not your iPad. Trust me please, thank you!
- 2a) I highly recommend NO iPads for the audition itself. ONLY PAPER.
- 3) Placement auditions are Friday, August 29, 12:30 pm - 4:00 pm in Katzin Concert Hall. Whatever you've been planning on doing this summer, NOW is the time to start practicing for placement auditions. You'll be given no special treatment or understanding if you show up unprepared. THERE IS A DIFFERENCE between being unprepared and having a bad audition. Bad auditions are a part of life, so if that happens it's OK, this particular committee can look past that somewhat. BUT being unprepared is always obvious to the committee and will mess up your upcoming year, so best advice is BE PREPARED. Start practicing NOW. Also, consider that the definition of "prepared" is professional preparation, not student-level prep.
- 5) Here's a youtube playlist of the excerpts:
<https://www.youtube.com/playlist?list=PLGluVvFf78xrg2rg-S0fk-07W1DM-bJF->
- 6) Diligently practice. Pay attention to what you're trying to accomplish at all times.
- 7) RECORD YOURSELF every day in your practice. LISTEN TO THE RECORDINGS too! Then edit together the recordings to hear what you can sound like at your best. Then endeavor to figure out how to sound like that consistently. USE METRONOME AND TUNER for 50% of your practice.
- 8) Mock Audition Scheduling.
Sit down and figure out a schedule where you get in 100 mock auditions (no less) before the real thing. This is NOT a lot. The audition rep is only 235 seconds of music, or about 4 minutes. Figure in prep time before every excerpt, and we have 420 seconds, or 7 minutes. RECORD THESE MOCK AUDITIONS. No stopping and starting over. Play for live people as much as

possible, including over Zoom. DO this early and often and do not procrastinate. DO NOT BE ANTI-SMART please!! I know, I know, it's sad that the concept of summer a total vacation is over, and... start practicing. It's MUCH better than the alternative outcomes. The committee will have no understanding for unpreparedness. Mistakes, even a bad audition, that's understandable. But if you show up unprepared, watch out!

9) Mock Auditions Conditions.

Make it as real as possible. Repeat and repeat until it is a routine. Make the audition a short recital. Like a speech you've said out loud hundreds of time until it is simply automatic.

- a) Your job in an audition: Be prepared. Be able to play at a consistently high level on all excerpts. Play with convincing/appropriate style, your very best sound at all times, great rhythm (A MUST. Practice with metronome at least 50% of your practice), and great intonation.
- b) Pre-audition - In the real audition, you'll be warming up in a warmup room, and someone will bring you to the stage to wait to play. You'll likely hear the person before you play. They may play great or they may not. It has nothing to do with you. You then will walk out on stage. The committee will likely be sitting behind a screen in the audience.
- c) On-stage Prep – Use only C and/or B-flat trumpet. You may choose to play a few notes or not. IF you choose to play a few notes, make it sound fantastic. To do this, you should decide NOW what you'll play for this short warmup. DO NOT casually improvise some offhand warmup on stage. Your first notes are the committee's first impression of you. Analogy: don't blow your nose into your bare hands before you shake hands with someone. An audition is an interview.
- d) Playing the solos and excerpts – An audition is NOT the same as a performance in the orchestra. Play these in the appropriate "box". The etude is an opportunity to show your individual musicality, but MUST have obvious rhythm (not necessarily metronomic, just obvious and logical to follow for a first-time listener), great sound and intonation. After the etude, proceed with the excerpts. BUT do not play too loud (like you think you might in a large ensemble setting), and DO play with your best sound at all times. Yes, sometimes a recording or concert with a large ensemble will get quite bombastic, but DO NOT PLAY THIS WAY IN AN AUDITION. An audition is NOT an large ensemble performance. Take 10 seconds per excerpt to go over your top-5 list of things you choose to pay attention to for each excerpt. NO STOPPING AND STARTING OVER. Do NOT give yourself this bad habit. Keep a poker face. When you make a mistake (and everyone will), leave it behind you and don't carry it around as baggage.
- e) Exit – Gather your trumpets, get up and leave the stage.

10) Nerves

Of course this is a long topic I can't really address in a "short" email, but basically: Ok, so you might get nervous. So what! So do I, so does everybody! Practice the physical symptoms of being nervous by being extremely physical before playing (sprinting, push-ups, etc.). Get out of breath and try to play. It'll be difficult. So what, nothing is at stake. Observe how you can get to your center quickly. Are you meditating every day? Are you practicing being centered and focused before every practice session or mock audition? If you are, you'll be fine! If you want to "wing it", you'll probably stink. It's a pretty easy equation. Prepare for all possibilities!

Here are some online resources for help on audition prep:

<http://www.bulletproofmusician.com>

<http://musiciansway.com>

<http://www.embouchures.com/auditiontips.html>

<http://www.thestrads.com/cpt-latests/10-tips-for-a-successful-orchestral-audition/>

Trumpet Performance Majors (MUP 127, 327, 527, 727), you are to perform everything on C trumpet except the Clifford Brown solo, transposed where appropriate. If you (performance major) have not yet started learning C trumpet, or do not have access to a C trumpet, email me, thanks, and we will make accommodations.

TIMINGS

	seconds of rest	seconds of playing
Enter the stage	40	
Hummel - Trumpet Concerto		35
rest/reset	25	
Higdon – In Our quiet, from Trumpet Songs		50
rest/reset	25	
Williams - Summon the Heroes		60
rest/reset	25	
Hindemith		25
rest/reset	25	
Moncayo - Huapango		15
rest/reset	25	
Clifford Brown September Song Solo		50
Exit the stage	20	
Total seconds	185	235
Total minutes	3.083333333	3.916666667

1	
2	
3	
4	
5	

Allegro con spirito ♩ = 135

each slightly longer than last

sing through (wide)

f

wide grace, not too fast

vibrate through very connected

p *mp*

(emphasis)

operatic (emphasis)

mf

Start trill on upper note

operatic (>)

sing through (>)

mf *f*

3

3

3

3

Hummel Trumpet Concerto - Part in B-flat

1	_____
2	_____
3	_____
4	_____
5	_____

Part is in B-flat

71

78

84

In Our Quiet, from Trumpet Songs - Jennifer Higdon

1

2

3

4

5

part in C

12 *a tempo*

molto rit. *mp*

17

21 *rit.*

f

23 *a tempo* *rit.* *molto rit.*

mp *p*

In Our Quiet, from Trumpet Songs - Jennifer Higdon

1	_____
2	_____
3	_____
4	_____
5	_____

part in B-flat

A tempo

12

mp

17

21

rit.

f

3

3

A tempo

rit.

molto rit.

23

mp

p

Williams: Summon the Heroes. Pickup to m 33 to m 50

1	_____
2	_____
3	_____
4	_____
5	_____

Part is in B-flat

33 **Broader**
"Prologue"
majestically

Solo
mf

(cant.)

(cant.)

A Little Broader

Rit.
dim.

Symphony in B flat

Symphonie in B
for Concert Band / für Blasorchester

Paul Hindemith
(1951)

1	_____
2	_____
3	_____
4	_____
5	_____

Solo - Kornett in B

Solo B \flat Cornet

Moderately fast, with vigor (♩ 88-92)

The musical score for the Solo B-flat Cornet part consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is indicated as 'Moderately fast, with vigor' with a metronome marking of quarter note = 88-92. The first measure starts with a forte (f) dynamic. The melody is characterized by eighth and sixteenth notes, often beamed together, with many notes marked with accents (>). A triplet of eighth notes is indicated in the second measure. The second staff continues the melody, also featuring eighth and sixteenth notes and accents. The third staff begins at measure 8, marked with a circled 'A' above the staff. The key signature changes to two flats (B-flat and E-flat) at measure 8, and the time signature changes to 2/4. The melody continues with eighth and sixteenth notes and accents.

Huapango- José Pablo Moncayo

1 _____

2 _____

3 _____

4 _____

5 _____

part in B-flat

21 *mf*

22

23

September Song Improvisation by Clifford Brown

1	
2	
3	
4	
5	

part in B-flat

The musical score is written for a single melodic line in B-flat major, 4/4 time. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Chord symbols are placed above the staff at specific points: Bb m6, Gb/Bb, Bb, Cm7b5, F7b9, Bb, Gb/Bb, Bb, Bb7, and C7. There are also triplet markings (indicated by a '3' over a group of notes) on several staves. The final staff shows a partial measure ending with a B-flat note.