Trumpet Large Ensemble Auditions - Arizona State University - Fall, 2023
Professor Josef Burgstaller - Office, W 240; Email: joeburgstaller@asu.edu

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 or arrange on your IPad or similar device. Do not wait to do this until 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!

3) Placement auditions are Friday, August 18, 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 or 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=PLGluVvFf78xrq2rg-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.thestrad.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**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Seconds of Rest</th>
<th>Seconds of Playing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enter the stage, unpack, prepare</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>Hummel - Trumpet Concerto</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>rest/reset</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Charlier #2 (in original #5 form)</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>rest/reset</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Williams - Summon the Heroes</td>
<td></td>
<td>60</td>
</tr>
<tr>
<td>rest/reset</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Sensamaya all (short is 45)</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>rest/reset</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Amy Beach – Piano Concerto</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>rest/reset</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Clifford Brown Parisian Thoroughfare Solo</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Pack, exit the stage</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>Total seconds</td>
<td>175</td>
<td>245</td>
</tr>
<tr>
<td>Total minutes</td>
<td>2.92</td>
<td>4.08</td>
</tr>
</tbody>
</table>
Hummel (part in C)

Allegro con spirito $\downarrow = 135$

each slightly longer than last

sing through

wide grace, not too fast

vibrate through very connected

Start trill on upper note

sing through

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Hummel Trumpet Concerto - Part in B-flat

Hummel (part in B-flat)

Allegro con spirito $\frac{d}{4} = 135$

Each slightly longer than last sing through

Wide grace, not too fast

Vibrate through very connected

Start trill on upper note

Operatic

Sing through

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Charlier - Play as-is on either B-flat or C trumpet. No transposing. Preferably play on C trumpet.
Part is in B-flat

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Revueltas: Sensamayá - m 34 to end of m 53

1
2
3
4
5

Sensemayá

Trumpet in B-flat

Silvestre Revueltas

\( \text{\textcopyright} \text{Silvestre Revueltas} \)

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Reveltas: Sensamayá - m 34 to end of m 53

Sensemayá

Trumpet in C

Silvestre Revueltas

lds=100

(4+3)

mf ← f

f ← f

f← ppp f staccatissimo

f← f

f ← f

f ← f

f ← f

f ← f

f ← f

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Concerto for Piano and Orchestra - Amy Beach
Mvt 4 - m. 160 to end of m. 171

[Musical notation image]

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Parisian Thoroughfare

Part is in B-flat
These are exercises to be done with PURPOSE. Take your time and think about each habit you are instilling.

METRONOME: \( \frac{4}{4} = 135 \)  DRONE: E-flat  \( @ = \) reset embouchure  Rest between each exercise

Exercises 1-7  Preparing your entrance. Always breathe/prepare for a long note when approaching the short note.

1. Bring looser tone from lower note to the upper note  
   \( \text{huff breathe (hohoho)} \)  
   Play with loose tone

2. Hear/feel descending as you ascend (think down as you go up)  
   Tongue the slurred air

3. Hear/feel descending as you ascend (think down as you go up)  
   Bounce slightly and tongue slurred air

4. Hear/feel descending as you ascend (think down as you go up)  
   Bounce slightly and tongue slurred air

5. Hear/feel descending as you ascend (think down as you go up)  
   Bounce slightly and tongue slurred air

6. Operatic  
   Tongue the slurred air

7. NOT a pickup feel, a DOWNBEAT to start the phrase  
   Sing through  
   NOT a pickup feel, a DOWNBEAT to start the phrase  
   Sing through

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get down to the lower note
avoid reaching down
tongue the slurred air

bounce slightly
and tongue slurred air

get down to the lower note
avoid reaching down
tongue the slurred air

bounce slightly
and tongue slurred air

bounce slightly
sing through

sing through

= Bring out, but do not overaccent. Keep wide and resonant, and short notes need to be louder than long notes

conceptually, short notes
vibrate even if you can’t
hear them do so

NOT a pickup feel,
a DOWNBEAT to
start the phrase

even though these are "offbeats" in original, think of as downbeats or start of another phrase

slight breathe "accents" while slurring
tongue the slurred air

long but slightly separated, NOT secco

slight breathe "accents" while slurring
tongue the slurred air

long but slightly separated, NOT secco
even though these are "offbeats" in original, think of as downbeats or start of another phrase

Grace notes should sound deliberate and wide. Never so fast/short that it sounds like a mistake to a first-time listener.

"Phrase-subdividing", not rhythm subdividing.
Make sure each subdivision adds to the direction of the phrase

RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS
Hummel - Exercises in B-flat

"Phrase-subdividing", not rhythm subdividing.
Make sure each subdivision adds to the direction of the phrase

hearth/feel descending as you accend
(think down as you go up)

RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS

121

18

130

136

141

144

Prefer this way but the previous way is ok too

RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS

©2019 Joe Burgstaller
RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS

NOW TAKE A BREAK. EDIT TOGETHER YOUR BEST VERSION OF HUMMEL.
THEN MOVE ON TO YOUR NEXT EXCERPT or SOLO.
Charlier Practice  Use this page if you are playing the first 2 excerpts on B-flat trumpet

Start trill on upper note

operatic  

sing through

(subdivide these in your head
to get tempo conversion)

bring loose sound up from lower notes
feel/hear descend as you ascend

USE SLIDE

USE SLIDE

USE SLIDE

USE SLIDE
Charlier Practice  Use this page if you are playing the first 2 excerpts on C trumpet

Start trill on upper note
sing through

use slide

bring loose sound up from lower notes
feel/hear descend as you ascend
Continue using the rest of these pages regardless of choice of trumpet
USE SLIDE

* = treat as downbeat or beginning of phras/sub-phrase, or think of as emphasis but not undone

RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS
95

99

163

167

169

111

* treat as downbeat or beginning of phras/sub-phrase, or think of as emphasis but not overdone

RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS

113

USE SLIDE

118

operatic

operatic
RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS

* = treat as downbeat or beginning of phras/sub-phrase, or think of as emphasis but not overdone

breathe

bring loose sound up from lower notes
feel/hear descend as you ascend
USE SLIDE
USE SLIDE

* = treat as downbeat or beginning of phras/sub-phrase, or think of as emphasis but not overdone

lifl only, no breath!
slightly forward feeling

RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS
USE SLIDE

operator

operator

* = treat as downbeat or beginning of phras/sub-phrase, or think of as emphasis but not overdone

RECORD THIS 3X,
LISTEN to all 3,
MOVE ON,
SAVE THE RECORDINGS

NOW TAKE A BREAK. EDIT TOGETHER YOUR BEST VERSION OF CHARLIER.
THEN MOVE ON TO YOUR NEXT EXCERPT OR SOLO.
–treat as downbeat or beginning of phras/sub-phrase, or think of as emphasis but not overdone

breathe

lift only, no breath!

slightly forward feeling

operatic

slight rit.

breathe

vibrate

slight rit.

breathe

treat as eighth rest