

Trumpet Large Ensemble Auditions - Arizona State University - Fall, 2024

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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 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) 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=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 225 seconds of music, or about 3.75 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 times 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/>

TIMINGS

	seconds of rest	seconds of playing
Enter the stage, unpack, prepare	40	
Hummel - Trumpet Concerto		35
rest/reset	25	
Charlier #2 (in original #5 form)		35
rest/reset	25	
Williams - Summon the Heroes		60
rest/reset	25	
Scheherezade -Mvt 4		20
rest/reset	25	
Hindemith - Symphony in B Flat		25
rest/reset	25	
Clifford Brown September Song Solo		50
Pack, exit the stage	30	
Total seconds	195	225
Sub-Total minutes	3.25	3.75
Total Minutes	7.00	

Hummel Trumpet Concerto - Part in C

1	_____
2	_____
3	_____
4	_____
5	_____

Hummel (part in C)

Allegro con spirito ♩ = 135

each slightly longer than last

sing through (wide)

sing through

wide grace, not too fast

vibrate through very connected

(emphasis)

operatic (emphasis)

Start trill on upper note

sing through

operatic

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Hummel Trumpet Concerto - Part in B-flat

1	_____
2	_____
3	_____
4	_____
5	_____

Hummel (part in B-flat)

Allegro con spirito ♩ = 135

each slightly longer than last

3 sing through (wide)

f

wide grace, not too fast

vibrate through very connected

p **mp**

operatic (emphasis)

mf

Start trill on upper note

operatic (>)

mf **f**

3 sing through (>)

3

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

1	_____
2	_____
3	_____
4	_____
5	_____

6

♩ 5

DU STYLE

Allegretto (M. M. 84 = ♩)

mf



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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.

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Rimsky-Korsakov - Scheherezade (1st Trumpet)

Mvt. 4 – START 1 measure before Reh. C. END 9 measures after Reh. D



♩=96

Musical score for the 1st Trumpet part of the 4th movement of Rimsky-Korsakov's Scheherezade. The score is written on four staves. The first staff begins with a tempo marking of ♩=96 and a dynamic marking of *mf*. It features a series of eighth-note patterns with accents. A rehearsal mark 'C' is placed above the first staff. The second staff continues the eighth-note patterns. The third staff features a key signature change to D major (indicated by a sharp on the F line) and a dynamic marking of *f*. It includes a double bar line, a fermata, and a second dynamic marking of *f*. The fourth staff continues the eighth-note patterns. The score concludes with a final staff showing a few more notes.

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Symphony in B flat

Symphonie in B
for Concert Band / für Blasorchester

Paul Hindemith
(1951)



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 staff contains measures 1 through 4, starting with a forte (*f*) dynamic. The second staff contains measures 5 through 7, with a circled 'A' marking above measure 7. The third staff contains measure 8, which ends with a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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September Song Improvisation by Clifford Brown

1	
2	
3	
4	
5	

part in B-flat

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The key signature is B-flat major. 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 (3) over groups of notes. The score ends with a final staff containing a whole note and a half note.

Chord symbols and other markings in the score:

- Bb m6
- Gb/Bb
- Bb
- Cm7b5
- F7b9
- Bb
- Gb/Bb
- Bb
- Bb7
- C7

Charlier Practice

Use this page if you are playing the first 2 excerpts on B-flat trumpet

1

Start trill on upper note
operatic (>) *tr* sing through (>)

subdivide these in your head
to get tempo conversion

mf *f*

3 3 3 3 3 3

6

USE SLIDE

2

Start trill on upper note
operatic (>) *tr* sing through (>)

USE SLIDE

mf *f*

3 3 3 3 3 3

11

3

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

17

4

USE SLIDE

23

5

USE SLIDE

operatic operatic operatic operatic

27

Hummel Exercises (part in B-flat)

These are exercises to be done with PURPOSE. Take your time and think about each habit your are instilling.

METRONOME: ♩ = 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* @ *huff breathe (hohoho)* @ *play with loose tone* @

2 *hear/feel descending as you accend (think down as you go up)* @ *tongue the slurred air* @ *bounce slightly and tongue slurred air* @

3 *hear/feel descending as you accend (think down as you go up)* @ *bounce slightly and tongue slurred air* @ *bounce slightly and tongue slurred air* @ *bounce slightly and tongue slurred air* @

4 *hear/feel descending as you accend (think down as you go up)* @ *bounce slightly and tongue slurred air* @ *bounce slightly and tongue slurred air* @ *bounce slightly and tongue slurred air* @

5 *hear/feel descending as you accend (think down as you go up)* @ *bounce slightly and tongue slurred air* @ *bounce slightly and tongue slurred air* @ *bounce slightly and tongue slurred air* @

6 *operatic* 3 @ *tongue the slurred air* 3 @

7 *hear/feel descending as you accend (think down as you go up)* @ *NOT a pickup feel, a DOWNBEAT to start the phrase* 3 *sing through* @ *NOT a pickup feel, a DOWNBEAT to start the phrase* 3 *sing through* @

bounce slightly and tongue slurred air **f** *bounce slightly and tongue slurred air* **f**

Hummel - Exercises in B-flat

2

get down to the lower note
avoid reaching down

bounce slightly
and tongue slurred air

8

47

operatic

tongue the slurred air

get down to the lower note
avoid reaching down

bounce slightly
and tongue slurred air

9

55

operatic

tongue the slurred air

bounce slightly
sing through

bounce slightly
and tongue slurred air sing through

10

61

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

11

65

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

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

70

3

sing through

operatic

* operatic

NOT a pickup feel,
a DOWNBEAT to
start the phrase

f

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

12

73

slight breathe "accents" while slurring

long but slightly separated, NOT secco

79

Hummel - Exercises in B-flat

3

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

83 *slight breathe "accents" while slurring* *tongue the slurred air* *long but slightly separated, NOT secco*

13

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

88 *slight breathe "accents" while slurring*

93 *sub-phrase starts here!* *operatic* *sing through*

14

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

100 *operatic* *operatic*

15

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

106 *each slightly longer than last* *sing through* *wide grace, not too fast*

111 *hear/feel descending as you accend (think down as you go up)* *"Phrase-subdividing", not rhythm subdividing. Make sure each subdivision adds to the direction of the phrase*

16

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

117 *vibrate through*

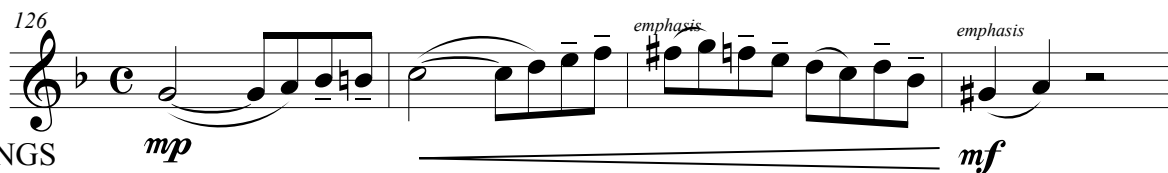
Hummel - Exercises in B-flat

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

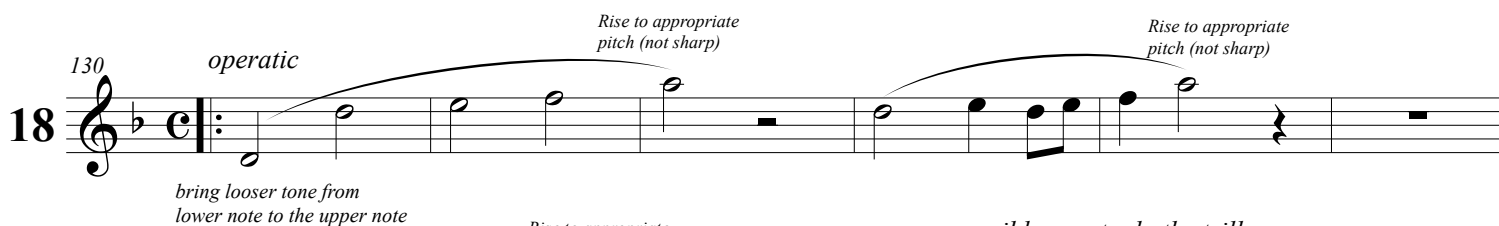
17 

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

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

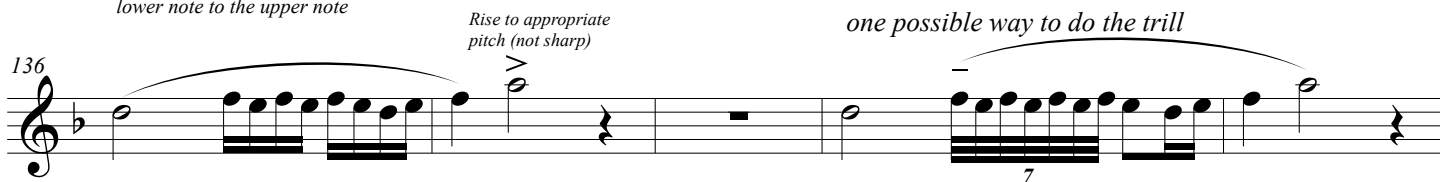
126 

mp *mf*

18 

operatic *Rise to appropriate pitch (not sharp)* *Rise to appropriate pitch (not sharp)*

bring looser tone from lower note to the upper note

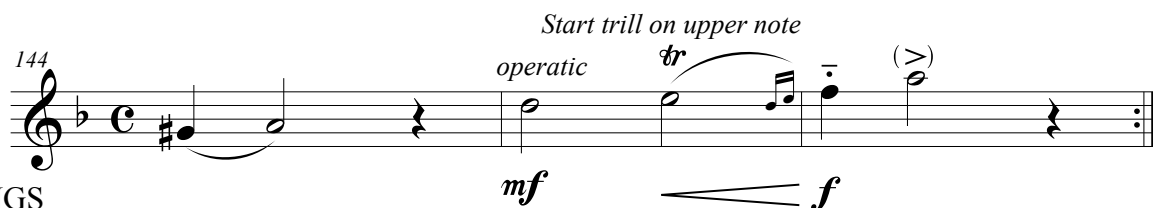
136 

Rise to appropriate pitch (not sharp) *one possible way to do the trill*

141 

Prefer this way but the previous way is ok too

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

144 

operatic *Start trill on upper note* *mf* *f*

Hummel - Exercises in B-flat

5

19

147 *huff breathe (hohoho)*

stop huff, tongue lightly, keep similar airstream

151 *bounce slightly and tongue slurred air*

155 *bring looser tone from lower note to the upper note*

f

159 *(>)*

f

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 C trumpet

1

Start trill on upper note
operatic ($>$) *tr* sing through ($>$)

mf \triangleleft f

subdivide these in your head
to get tempo conversion

3 3 3 3 3 3

6

USE SLIDE

2

11

Start trill on upper note
operatic ($>$) *tr* sing through ($>$)

mf \triangleleft f

USE SLIDE

3

17

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

4

23

USE SLIDE

5

27

USE SLIDE

operatic operatic operatic operatic

34 *USE SLIDE* *sing through* *sing through*

6 *operatic*

40 *sing through* *vibrate* *vibrate* *USE SLIDE*

7

47 *USE SLIDE* *USE SLIDE* *operatic*

8 *sing through* *sing through*

53 *sing through*

9 *sing through*

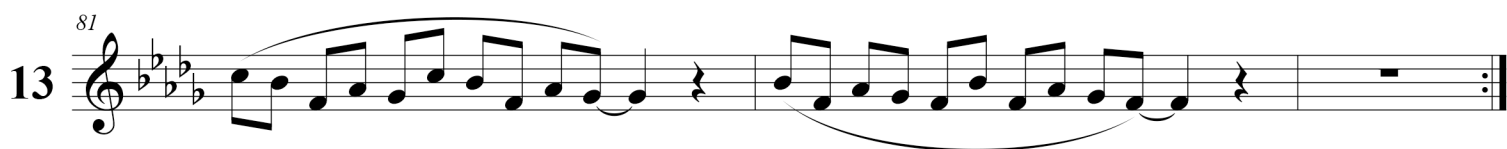
58 *USE SLIDE*

10 *operatic* *vibrate* *vibrate*

62 *vibrate* *vibrate*

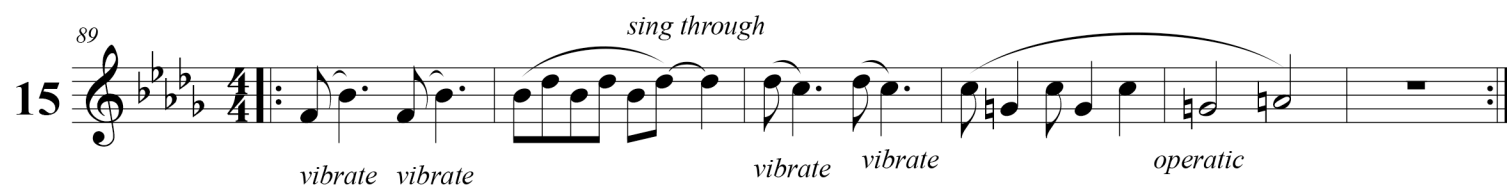
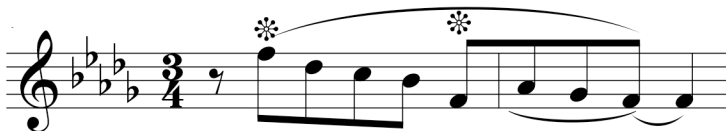
65 *USE SLIDE*

11



* =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



16 ⁹⁵

⁹⁹

¹⁰³

17 ¹⁰⁷

¹⁰⁹

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

¹¹¹

breathe

18 ¹¹³ *USE SLIDE*

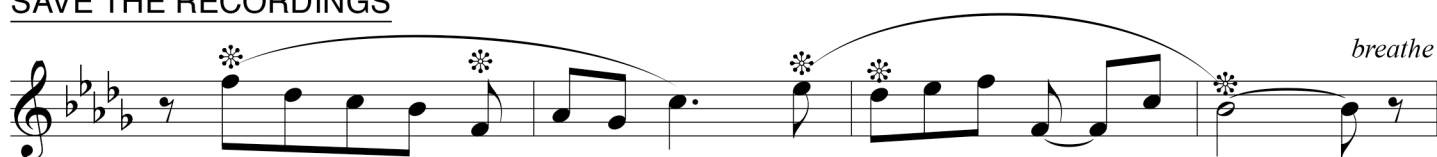
operatic operatic

19 ¹¹⁸

20 ¹²³  *sing through* *sing through* *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*

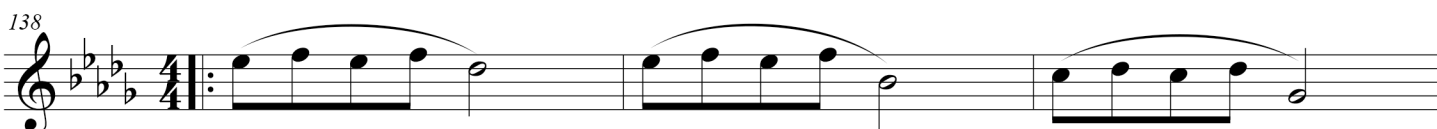
21 ¹²⁸ 

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

USE SLIDE

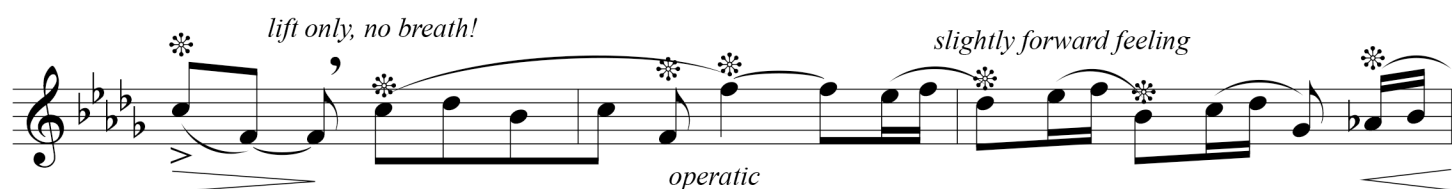
USE SLIDE

22 ¹³⁴ 

23 ¹³⁸ 

¹⁴¹ 

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

 *lift only, no breath!* *operatic* *slightly forward feeling*

 *slight rit.* *breathe*

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

24 ¹⁴⁵ *USE SLIDE*

25 ¹⁵⁰

26 ¹⁵⁷

* =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

breathe

slight rit.

vibrate

treat as eighth rest

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

7

