

ASU Wind Bands and Orchestras Audition Overview – 2025-26

For Music Majors and Non-Majors – Wind and Orchestral Instruments Only

Welcome to ASU! This guide will help you walk in feeling prepared, confident, and ready to put your best self forward.

Audition Overview

Your 7-minute audition is a chance for the panel to assess your tone, rhythm, musicality, and style.

Materials are posted [here](#).

You may be asked to play all or part of an excerpt. **Don't stress if we ask you to skip ahead or stop before the end of an excerpt.**

If sight-reading is required, it will be indicated in the materials specific to your instrument.

Many of the auditions are blind – This means you perform behind a screen so the panel doesn't see you at all. They're listening *only* to the music you make.

Available Ensembles

Wind Bands – Wind Ensemble, Wind Symphony, Maroon & Gold Band (non-auditioned)

Orchestras – Symphony Orchestra, Philharmonia

Your placement is determined by your audition, your preferences, and ensemble needs.

How to Prepare (a.k.a. Don't Panic, Just Practice)

- **Start early** – Future You will be so thankful.
- **Break it down** – Work in small chunks.
- **Listen to great recordings** – You learn a lot by listening.
- **Make music, not just notes** – We want to hear your soul, not just the technique.
- **Record yourself and listen back** – It's awkward, but it works.
- **Get feedback** – Teachers, friends, etc.

Audition Day Tips

- Arrive early with everything. You may use the Green Room (W122) as a warm-up area for auditions that take place in Katzin Concert Hall or the rooms listed as a warm-up area for auditions that take place in ASU Gammage. You may also warm up in the Music building practice rooms, if available.
 - Dress in something that presents yourself professionally and makes you feel confident and focused.
 - If the audition is blind, please communicate with the room monitor only. Additional instructions will be given by an audition panel member if needed. Do your best to not respond verbally so that you remain anonymous. In the event you have a question, leave the space, ask the monitor your question, and the monitor will communicate with the panel.
 - Results will be emailed out shortly after auditions wrap up.
-

Questions? Need Help? Nervous? Excited? All of the above?

We're here for you. Visit [here](#).

Or reach out to the appropriate ensemble director listed on the site.

We can't wait to hear you play—and we're even more excited to make music with you.

Forks Up!

Trumpet Large Ensemble Auditions - Arizona State University - Fall, 2025

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. 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 22, 8:30 am - 10:30 am in Gammage 301 (warmup room G209 and/or 212). 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 take that into consideration. 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.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

Hummel Trumpet Concerto - Part in C

1	_____
2	_____
3	_____
4	_____
5	_____

Hummel (part in C)

Allegro con spirito ♩ = 135

3 sing through (wide) each slightly longer than last sing through

f

6 wide grace, not too fast

vibrate through very connected

p mp

12 mp

(emphasis) operatic (emphasis) mf

16 Start trill on upper note operatic (>)

tr sing through (>)

mf f

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

mp

p

rit. *molto rit.*

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 (♩ 88-92)'. The first measure starts with a forte dynamic 'f'. The melody features a triplet of eighth notes in the second measure, followed by various eighth and sixteenth notes with accents. The second staff continues the melody, starting at measure 5, with a triplet of eighth notes in the first measure. The third staff starts at measure 8 and includes a circled 'A' above the staff in the fifth measure, indicating a first ending or a specific performance instruction. The score concludes with a double bar line and repeat signs.

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 in B-flat major (two flats) and 4/4 time. It consists of 10 staves of music. The chords and key signatures are indicated above the staves:

- Staff 1: Bb m6, Gb / Bb
- Staff 2: Bb
- Staff 3: C7
- Staff 4: Cm7b 5, F7b 9
- Staff 5: Bb
- Staff 6: Bb m6
- Staff 7: Gb / Bb, Bb
- Staff 8: Bb 7, C7
- Staff 9: (No chord indicated)
- Staff 10: (No chord indicated)

The music features various improvisational techniques, including triplets, slurs, and dynamic markings. The key signature remains B-flat major throughout the piece.