Dear everyone,
READ CAREFULLY.

1) Immediately download the attached pdf of excerpts.

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.

3a) NO iPads for the audition. ONLY PAPER. No exceptions.

3) Placement auditions are Monday, August 24, 2020, from 12:30pm-4pm 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.

4) Sign up NOW to this private FB group:
ASU Trumpet Placement Auditions Fall 2020
https://www.facebook.com/groups/2916393611769623/

We will have semi-regular studio class this summer, seeing as most everyone is available!!
Then, About 6-8 weeks before the placement auditions, we will begin online mock auditions. Every week on Friday will be due a video submission of you playing the excerpts. Sometimes in a straight run-through, sometimes edited. Then, every Monday, constructive (and anonymous) comments from all of you regarding everyone else’s videos are due. TA’s will collect and disseminate the comments to each player.

5) Here’s a youtube playlist of the excerpts:
https://www.youtube.com/playlist?list=PLZLCqdh4D_o2qCQgTXVw3OCr9wyyWor4

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 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 280 seconds of music, or about 5.66
minutes. Figure in 10 seconds of 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. 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 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 crappy 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 solo and etude are 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 solos, 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!

11) Pre-audition lessons
I will do my best.

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/

TIMINGS

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<tr>
<td>Hummel - Trumpet Concerto</td>
<td>35</td>
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<tr>
<td>Mental reset</td>
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<tr>
<td>Charlier - Etude #2</td>
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<td>Mental reset</td>
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<tr>
<td>Ives - Variations on America</td>
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<tr>
<td>Mental reset</td>
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<tr>
<td>Gershwin - American in Paris</td>
<td>40</td>
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<tr>
<td>Mental reset</td>
<td>10</td>
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<tr>
<td>Broughton - Silverado</td>
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<td>Mental reset</td>
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<td>Respighi - Pines offstage</td>
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<tr>
<td>Clifford Brown Solo</td>
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Hummel (part in C)

Allegro con spirito $\frac{\text{=} 135}{\text{=} 135}$

SING THROUGH (wide)

EACH SLIGHTLY LONGER THAN LAST SING THROUGH

WIDE GRACE, NOT TOO FAST

VIBRATE THROUGH VERY CONNECTED

START TRILL ON UPPER NOTE

SING THROUGH

OPERATIC

EMPHASIS

EMPHASIS

EMPHASIS

EMPHASIS
Part is in B-flat
Charlier - Play as-is on either B-flat or C trumpet. No transposing. Preferably play on C trumpet.
Play two parts as one player

part in B-flat

Var. V \( \frac{d}{=138} \)}
Gershwin - American in Paris

Part is in B-flat

Andante (à la "Blues")
(with felt crown) Solo
mf espr.

Poco rubato
Part is in B-flat
Martial and majestic \( \frac{\text{\textit{j}}}{\text{\textit{j}}} = 82 \)
Part is in B-flat

Parisian Thoroughfare

G   Am7   G   D7   Bm7   E7

Am7  D7   G   Am7  G   D7

G

Am7

G   D7   Bm7   E7   Am7   D7   G   Am7

G   D7   G   C#m7  F#7   B   G#m7

C#m7  F#7

B   G#m7   C#m7  F#7

D   Bm7   Em7   A7   D7   Am7

D7

G  Am7  G   D7

Bm7  E7   Am7  D7   G   Am7

G   D7   G