

ASU FALL 2024 ENSEMBLE SEATING AUDITION MUSIC-- HORN

The music that follows the solo below reflect works that are planned (as of 5/2024) for performance at ASU during the 2024-25 school year. Your audition is behind a screen, and must reflect your very best playing, as it will influence your seating for the entire year. Each selection must be prepared well over the summer! Review of all of these with a horn teacher is recommended, and, before classes start, Dr. Ericson will be available to polish up these excerpts with students of all levels (including non-majors), at no charge. Contact info: john.ericson@asu.edu If a Zoom lesson over the summer might be helpful, that can also be arranged. Additional performance notes are provided at the end of this packet. Good luck!

Sonate

Cor en Fa

I

Jane VIGNERY (op.7)

Allegro (♩ = 138)

f

5 bouché +

sf dim.

dim.

p > pp

f

sf >

sf > sf > sf >

p

Tempo

Cédez

p

II Lento ma non troppo (♩ = 48)

2

très soutenu

p

mf

mf

rit.

Tempo

2

un peu plus de mouvement

mf

**Rimsky-Korsakov: Scheherazade, Op. 35. Movement 2, Andantino.
Horn I in F (3/8)**

p sf ff dim. p morendo
Poco meno mosso.
Solo. dolce
con sord. p
senza sord. accel. p.a. p. poco cresc. mf cresc. f
Animato. sf

**Scheherazade, movement 3, Andantino quasi Allegretto. Horn I in F
(6/8)**

M senza sordino pp allarg. assai a tempo
Solo. N. dolce
colla parte
mf p pocchiss. più animato

Scheherazade, movement 4, Vivo. Horn I in F (2/8)

Rimsky-Korsakov — Scheherazade, Op. 35

Corno I in F 7

Mahler – Symphony No. 1

Horn I in F, mvt. I

Langsam. Schleppend.

Mahler, Symphony No. 1, movement 2. Horn 2 in F

Horn II in F, mvt. II, Kraftig bewegt 3

26 4

Tempo primo

LA FIESTA MEXICANA

1

A Mexican Folk Song Symphony
for Concert Band

Arizona State UNIVERSITY BANDS

H. OWEN REED

1st F Horn

1. PRELUDE and AZTEC DANCE

Allegro maestoso ($\text{♩} = 60$)
8 (Bells up) 3

NOTES

- Listen to all of these works as part of your preparation! Most of the selections will be relatively easy to find on YouTube, etc.
- The Vignery Sonata excerpts, especially the first one, need a light and musical style. They should not at all sound like a horn etude – unless your model is one of the better Maxime-Alphonse etudes, composed around the same time in the same style.
- Also, of note in the first Vignery excerpt is that she asks for stopped horn (*bouche* in French – *ouvert* means open). For those three bars, the most standard way to play it would be to cover the bell tightly with the right hand and finger a half step lower using F horn fingerings. I would suggest trying first to play all those notes on the 2nd valve on the F horn. If they are very sharp for you, then try Bb horn – T23 to T1.
- The first two *Scheherazade* excerpts are another chance to show your musicality and expression. The first one has a section marked *con sordino*. That is Italian for muted (*senza sord.* means open). In the horn lesson syllabus, I require that every student own a horn mute (upper rotation be requested to have a mute better than the basic Stone Lined model), and this would be a passage to use yours on.
- The third *Scheherazade* passage is one to show off your tonguing. The excerpt should, at the correct tempo, be triple tongued. If you are not able to do this well, this summer would be a great time to work daily on this essential, fundamental skill.
- Next are two Mahler passages. The first one needs to be played with presence, but without that much expression – and on one breath each phrase, if at all possible. The second one contains the only “low horn” excerpt in the packet, and you will want to try to show some power and a good sound in the low range.
- Finally, the packet closes with the opening of *La Fiesta Mexicana*. This should not be overly loud; work for control and accuracy in this exciting opening passage.