

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.
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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!

2025 Bassoon Large Ensemble Auditions

Monday, August 25, 8:00 AM - 10:00 AM
Room TBD

Be prepared to play the following excerpts

Composer	Composition	Movement
Adolphus Hailstork	<i>Bassoon Set</i>	III. Lento e teneramente
Hector Berlioz	<i>Symphonie fantastique, Op. 14</i>	V. Songe d'une nuit du Sabbat
Sergei Prokofiev	<i>Peter and the Wolf</i>	"Grandpa"
Maurice Ravel	<i>Alborada del Gracioso</i>	Rehearsal 9-12
Ludwig van Beethoven	<i>Symphony No. 4 in B-flat Major, Op. 60</i>	IV. mm. 15-25 184-190 350-end
Igor Stravinsky	<i>The Soldier's Tale (L'Histoire du Soldat)</i>	Ragtime
Ruth Crawford-Seeger	<i>Diaphonic Suite No. 2 for Bassoon and Cello (1930)</i>	I. Freely mm. 18-41

AUDITION PREPARATION: Your bassoon audition requires dedication and careful attention to detail. The suggested plan will help you prepare and organize your excerpts effectively:

- **Listen to recordings:** Start by listening to a minimum of 3 **professional** bassoonists/symphonies (when possible). Pay attention to their interpretation, phrasing, dynamics, articulation, and overall expression. Take note of any variations in tempo.
- **Study the scores:** When possible, obtain a copy of the score (imslp.org) and study the score carefully. Analyze the markings, dynamics, articulations, and any other relevant information provided by the composer.
- **Practice with a metronome:** Use a metronome to ensure that you maintain a steady tempo and rhythm. Begin practicing each excerpt slowly and gradually increase the tempo as you become more comfortable.
- **Focus on technique:** Pay close attention to your technique while practicing each excerpt/solo. Work on achieving a clear and resonant tone, precise articulation, smooth phrasing, and dynamic control.
- **Record yourself:** Record yourself playing each excerpt and listen back critically. Take note of any mistakes, inconsistencies, or areas where you can improve. Use these recordings to keep track of your progress.

- **Seek feedback/mock audition:** Play your excerpts for other musicians and ask for feedback. Take note of any areas that need improvement and incorporate these suggestions into your practice time. Schedule a mock audition(s) with other musicians/bassoonists.
- **Reeds:** Be sure to spend a lot of time this summer crafting and selecting reeds that enhance your performance and allow for great control and expression for each excerpt. Remember, even the most skilled bassoonist can be hindered by a poorly functioning reed.
- **Final thoughts:** Your audition needs to reflect your best playing, since it will influence your ensemble placement for the entire school year. Start preparing your excerpts TODAY!
- **Contact:** albie.micklich@asu.edu with any questions you have.

For more information on large ensembles, auditions, and how to sign up for your audition click this link:

<https://musicdancetheatre.asu.edu/ensembles/ensemble-auditions>



There are three wonderful opportunities to be a member of Studio Orchestra (1 position) or ASU Chamber Winds (2 positions). Bassoonists will be selected for these positions based on their large ensemble audition and availability.

- **Studio Orchestra** rehearses on Wednesday and Friday from 8:30 AM - 9:45 AM; students receive \$500/semester.
- **ASU Chamber Winds** rehearses on Monday and Wednesday from 9:00 AM - 10:15 AM; students receive \$500/semester.

Bassoon Set

Adolphus Hailstork

III.

Lento e teneramente (♩. = 44)

p

5

9
(p)

13

17
mp *pp*

21
mp *pp*

25
f *rit.*

28 **a tempo**
p

32

36
pp

Symphonie fantastique, Op. 14

V. Songe d'une nuit du Sabbat

Hector Berlioz

Allegro (♩ = 104)

4 Clar. a 2

40

50

55

60

Peter and the Wolf

Sergei Prokofiev

5

15 Poco più andante pesante

narrator

energico

16

f energico

5

15

16

Alborada del Gracioso

Maurice Ravel

9 *Plus lent*
Solo
mf quasi recitativo express.

10 *au Mouvt*

11 *Plus lent* *au Mouvt*

12 *Plus lent* *pressez* *rall.* *au Mouvt*
poco dim.

Detailed description: This block contains the first three staves of music for 'Alborada del Gracioso'. The first staff (measures 9-11) is in bass clef, 3/4 time, and features a melodic line with a triplet of eighth notes. The second staff (measures 10-11) continues the melodic line with a double bar line and a fermata. The third staff (measures 11-12) includes a triplet of eighth notes and a 'poco dim.' marking.

Symphony No. 4 in B-flat Major, Op. 60 IV. mm. 15-25 | 184-190 | 350-end

Ludwig van Beethoven

15 *Allegro ma non troppo* ♩ = 80
p *cresc.* *ff*

23

184 Solo
p dolce *p* *f*

350
ff

Detailed description: This block contains three staves of music from 'Symphony No. 4'. The first staff (measures 15-25) is in bass clef, 2/4 time, and features a rhythmic pattern of eighth notes. The second staff (measures 184-190) is in bass clef, 2/4 time, and features a melodic line with a 'Solo' marking. The third staff (measures 350-end) is in bass clef, 2/4 time, and features a rhythmic pattern of eighth notes.

Practice tips for the finale of Beethoven's 4th Symphony (inspired by Chris Weait)

Beethoven's fast tempo makes this excerpt particularly challenging, and the addition of the grace note adds an extra layer of difficulty. The solo is marked *dolce*, so establish your clear phrasing plan before you begin practicing. Use a soft, legato articulation/tongue and FAST AIR throughout. There's no need to practice these excerpts with a *staccato* articulation— at the intended tempo, the notes will naturally sound short.

THE (IN)FAMOUS SOLO!

Allegro ma non troppo ♩ = 80

Solo



1. Practice all notes—including the grace note—slowly and evenly, treating each note with equal weight and clarity. Practice in a comfortable dynamic range (while still following your phrasing plan) and gradually increase the tempo as you improve.



2. Practice the grace note and the note that follows as eighth notes, placing the grace note *on* the beat.



3. Practice the grace note and the preceding note as eighth notes, placing the grace note *before* the beat.



4. Once you are confident in your progress, start practicing the solo by displacing the beat.

