

# 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.

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### 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.

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

Forks Up!

# 2025-26 ASU Ensemble Audition Repertoire

## Clarinet

Gammage 301 | 9:00 AM – 12:00 PM | August 20, 2025

Callback Auditions: Katzin Concert Hall | 3:30 – 5:00PM | August 21, 2025

(Use backstage entrance for Katzin)

### Excerpts

Composer	Composition	Movement	Notes
Beethoven	<i>Symphony No. 6</i>	Solos from movts 1, 2	Required for all ensembles
Brahms	<i>Symphony No. 3</i>	Solo from movt. 2	Required for all ensembles
Márquez	<i>Danzon No. 2</i>	Opening solo	Required for all ensembles
Beethoven	<i>Symphony No. 6</i>	Solo from movt. 3	Optional for Wind Ensemble & Symphony consideration
Day	<i>Concerto for Wind Ensemble</i>	Solo from movt. 2	Optional for Wind Ensemble & Symphony consideration
Mozart	<i>Concerto</i> (any edition is acceptable; add your own articulation)	Movt. 1, exposition only	Complete exposition for Wind Ensemble & Symphony consideration. For other ensembles, mm. 56-127 only

### Audition Preparation

- You are strongly encouraged to **listen** to multiple *professional* recordings of each piece to study style, context, and tempos. Please use the [Naxos Music Library](#) for appropriate recordings (you will need login using your ASU credentials if you are accessing this resource off-campus). Listen to a minimum of 3 professional recordings as you prepare.
- If available, study the **score** while listening. Many scores are available on [imslp.org](#).
- If you do not own an A clarinet, play as written in the music on Bb. Do NOT Transpose!
- If you don't know a **musical term** in the score, look it up and write the definition in your score. These are important instructions!
- Practice with a **metronome**. You will have over 3 months to prepare these excerpts. Use your metronome to pace your progress.
- **Slow practice** is effective practice! By starting slowly, you can focus on technical and musical details, including accurate notes, rhythm, steady pulse, articulation patterns, style, and dynamics. All these elements should be vivid and accurate in your performance.
- Tempos are included for all excerpts except the cadenza from the second movement of Scheherazade and the Copland cadenza. We would rather hear these excerpts slower than marked and clean than fast and sloppy. However, tempo will be a factor in ensemble placement.
- **Recording** yourself can help you review your performance/practice, as well as mimic some of the stress of a live audition. It's also valuable to perform your excerpts for and seek **feedback** from your friends/peers.
- Remember, your audition is a snapshot of your playing that will determine your ensemble placement for the entire year, so take the summer to **prepare carefully** and thoroughly.
- Feel free to contact us if you have any questions: [joshua.t.gardner@asu.edu](mailto:joshua.t.gardner@asu.edu) and [jeff.anderle@asu.edu](mailto:jeff.anderle@asu.edu)

Beethoven, Symphony No. 6, movement 1, quarter note = ~116

Musical score for Beethoven, Symphony No. 6, movement 1, measures 470-490. The score is in G major and 3/4 time. It features three staves of music. The first staff starts at measure 470 with a *f* dynamic and a *2* marking. A red "Start" label is above the first measure. The second staff starts at measure 482 with a *f* dynamic. The third staff starts at measure 490 with a *pp* dynamic and a red "Stop" label above the first measure. The score includes dynamics such as *f*, *p*, *f*, *dolce*, and *dim.*. There are also markings for *2*, *3*, and *8*.

Beethoven, Symphony No. 6, movement 2, dotted quarter note = 50

Musical score for Beethoven, Symphony No. 6, movement 2, measures 56-74. The score is in D major and 3/4 time. It features three staves of music. The first staff is for Violin II, starting at measure 56 with a *cresc. p* dynamic and a *2* marking. The second staff is for Violin I, starting at measure 69 with a *p* dynamic and a "Solo" marking. The third staff starts at measure 74 with a *cresc.* dynamic. A red "Start" label is above the first measure of the Violin I staff, and a red "Stop" label is above the last measure of the Violin I staff. The score includes dynamics such as *cresc. p*, *p*, *cresc. f*, and *p*. There are also markings for *2*, *2*, and *tr*.

Brahms, Symphony No. 3, movement 2, quarter note = 72-76

Musical score for Brahms, Symphony No. 3, movement 2, measures 7-20. The score is in B major and 3/4 time. It features four staves of music. The first staff is in *in B Andante* and *p espress. semplice*. The second staff starts at measure 7. The third staff starts at measure 13 with a *1* marking and a box labeled "A". The fourth staff starts at measure 20. The score includes dynamics such as *p*, *pp*, and *p*.

Márquez, Danzón No. 2, quarter note = 116

# Danzón no. 2

Solo B<sup>b</sup> Clarinet 1,2

*dedicado a Lily Márquez*

Arturo Márquez

*transcribed by*

*Oliver Nickel*

Danzón ♩ = 116

1.

*mf cantabile*

6

*f*

12

*mf*

18

*mp*

Beethoven, Symphony No. 6, movement 3, dotted half-note = 108-116

Allegro

*dolce*

*cresc.*

132

*p*

Day, Concerto for Wind Ensemble, movement 2, quarter note = 152

209 solo *trill* 10 3 3

213 *mf smooth* 3 3 3 *sfzp* *f*

216

219 222 3 3 3 3

# KONZERT

Klarinette in A

Komponiert im Herbst 1791

W. A. Mozart

KV 622

Allegro  
Tutti

78

83

86

90

95

98

103

107

110

113

\*) *g* (klingend *e*) nach autographem Fragment und Ausgabe André; bei Breitkopf & Härtel und Sieber statt dessen *b* (klingend *g*).

\*\*) *fis*<sup>2</sup> (klingend *dis*<sup>2</sup>) nach den gedruckten Quellen; im autographen Fragment *f*<sup>2</sup> (klingend *d*<sup>2</sup>).

\*) *g* (sounds *e*) taken from autograph fragment and André; Breitkopf & Härtel and Sieber give *bb* (sounds *g*).

\*\*) *f*<sup>♯2</sup> (sounds *d*<sup>♯2</sup>) taken from printed sources; autograph fragment gives *f*<sup>2</sup> (sounds *d*<sup>2</sup>).

\*) *sol* (sonnant *mi*) d'après le fragment autographe et l'édition André; au lieu de cela, on lit *si*<sup>b</sup> (sonnant *sol*) chez Breitkopf & Härtel et Sieber.

\*\*) *fa*<sup>♯2</sup> (sonnant *ré*<sup>♯2</sup>) selon les sources imprimées; dans le fragment autographe *fa*<sup>2</sup> (sonnant *ré*<sup>2</sup>).

118



123



127



133



136



139



142



145



148



151



\*) Hier kann eine Auszierung der Fermaten erfolgen. \*) These fermatas may be embellished *ad libitum*. \*) Les points d'orgue peuvent recevoir ici un ornement.