

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!

ASU Symphony Orchestra
Audition Excerpts
2025-2026 Season

Beethoven — Symphony No.5

Allegro (♩ = 96)

poco ritard. a tempo

pp

10

poco ritard. a tempo

1

42

poco rit. a tempo

pp

sf sf dimin. pp

55

cresc. -

68

f

82

sf sf sf sf

96

A

dimin. pp

Vcllo

Cb.

pizz.

pizz.

(without repeat)

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Detailed description: This is a musical score for bassoon and piano. It consists of eight staves of music. The first staff (measures 137-146) is for the bassoon, starting with a red bracket on the left. It includes dynamics *p* and *f*, and the instruction "unis.". The second staff (measures 147-156) continues the bassoon part. The third staff (measures 158-165) features a first and second ending for the bassoon, with a dynamic of *f*. The fourth staff (measures 166-174) continues the bassoon part. The fifth staff (measures 175-187) includes fingerings 1 through 6 for the bassoon. The sixth staff (measures 188-197) is for the piano, with parts for Vello (Violoncello) and Cb. (Contrabbasso), marked with a box 'B' and dynamic *f*. The seventh staff (measures 198-206) is for the bassoon, marked "unis." and includes dynamics *dimin.* and *p*. The eighth staff (measures 207-207) is for the bassoon, marked "sempre più p" and ends with a red bracket on the right and the number 8.

Mozart — Symphony No. 40

114  Musical notation for measures 114-131. Measure 114 starts with a dynamic marking *f*. Measure 131 contains a circled letter 'C' and ends with a large closing bracket.]

183  Musical notation for measures 183-215. Measure 183 starts with a dynamic marking *p* and a first ending bracket. Measure 215 ends with a large closing bracket.]

R. Strauss — Ein Heldenleben

This musical score is for the first movement of Richard Strauss's 'Ein Heldenleben'. It consists of five staves. The first four staves are for the strings, and the fifth is for the piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The score begins at measure 9 with a *ff* dynamic. The first string part features a prominent triplet pattern. Measure 10 introduces a *fff* dynamic. The piano part, starting at measure 11, is marked 'geteilt' (divided) and includes *fresc.* (frescendo) markings. Measure 12 continues with *ff* dynamics. The score concludes with a large bracketed section.

Bruckner — Symphony No.7

I.

119 *ff* 17 18 *rit.* 19 20 **E** *Ruhig*
a tempo
arco

125 *pp* *cresc.*

129 *f* *p*

133 *pp* *f* **F**

136

139 *cresc. sempre* *ff*

142 *cresc.* *fff*

G 145 *pizz.*
pp *pp* 3

Detailed description: This is a page of musical notation for the first movement of Bruckner's Symphony No. 7. It contains seven staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The first staff (measures 119-120) starts with a fortissimo (*ff*) dynamic and includes markings for *rit.* and *a tempo*. A red bracket highlights measure 20, which is marked with a box 'E' and the instruction *arco*. The second staff (measures 125-126) features a piano (*pp*) dynamic and a *cresc.* marking. The third staff (measures 129-130) has a forte (*f*) dynamic followed by a piano (*p*) dynamic. The fourth staff (measures 133-134) shows a piano (*pp*) dynamic followed by a forte (*f*) dynamic, with a box 'F' above measure 134. The fifth staff (measures 136-137) continues the piano (*pp*) dynamic. The sixth staff (measures 139-140) includes a *cresc. sempre* marking and a fortissimo (*ff*) dynamic. The seventh staff (measures 142-143) has a *cresc.* marking and a fortissimo fortissimo (*fff*) dynamic. The eighth staff (measures 145-146) begins with a box 'G' and a red bracket, followed by a piano (*pp*) dynamic, a *pizz.* marking, and a triplet of notes.

Wagner — Die Meistersinger von Nürnberg

J aber sehr markiert.
(*più molto marcato*)
mf

allmählig immer stärker
(*poco a poco più di forza*)

nicht sehr gebunden, aber
(*non legato, ma molto*)
tr *f* **K**
marcato

sehr gehalten
(*sostenuto*)
più

ff

The musical score consists of five staves of music. The first staff begins with a dynamic marking of *mf* and the instruction 'aber sehr markiert. (più molto marcato)'. The second staff has the instruction 'allmählig immer stärker (poco a poco più di forza)'. The third staff includes 'nicht sehr gebunden, aber (non legato, ma molto)', a trill marking 'tr', a dynamic marking 'f', and the letter 'K'. The fourth staff is marked 'sehr gehalten (sostenuto)' and 'più'. The fifth staff is marked 'ff'. The music is written in a single melodic line on a five-line staff with a bass clef. It features various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece.

CONTRABASSO.

e piu f *ff*



Sehr gewichtig.
M (Molto pesante.)
stacc.
immer ff
(sempre ff)



piu f



off strings!
ff



mp *ff*

