

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 HORN STUDIO -- FALL 2025 SEATING AUDITION MUSIC

As the fall semester audition will influence your seating in ensembles for the entire year, the music that follows must reflect your very best playing.

Besides listening to recordings of the musical works below, review of this music with an outside horn teacher is highly recommended. If a Zoom lesson over the summer with Dr. Ericson might be helpful, that can be arranged (at no charge). In addition, before classes start, Dr. Ericson will be available to polish up these selections with all interested in taking the seating auditions, including non-majors not taking lessons (again at no charge). Contact info: john.ericson@asu.edu

Kate Caliendo – Etude No. 7 (Horn in F)

Caliendo: 18 Virtuoso Concert Etudes for Low Horn

18

7. These Notes DO Exist

1 **Allegro maestoso**

6

11

16

21

Strauss: *Don Juan*

Horn I in F 

a tempo
senza sord.



Performance tips from Dr. Ericson

- I don't know of a recording of the Caliendo etude to reference, but it is best thought of as being similar in style to a Mozart horn concerto first movement (especially the second concerto). It will sound best if you think in 2 at a tempo of towards 60 beats per minute.
- The bass clef in the Caliendo and in the Mussorgsky is in "new notation," you play it (in F!) in the octave it is written in.
- The Tchaikovsky excerpt is the very beginning of this famous work. Be sure to listen to several recordings to reference tempo and style. Make a great diminuendo at the end, to almost nothing, while maintaining the pitch level well.
- The Mussorgsky excerpt is similar to the famous trumpet excerpt that opens the work, but from later in the piece – the tempo is slightly slower, with a more reflective mood. As to dynamics, the entire excerpt is around MP, as the first two passages are soloistic (play them like you want it to project) and the final one is back in the texture.
- The final excerpt from *Don Juan* is from the middle of this famous work. It needs to sound heroic. Observe the difference between F and FF (F not too loud!) keeping a round sound. Be sure all the eighth notes are played with good rhythm.