

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!

Percussion Studio **Fall 2025 Percussion Placement Auditions**

Questions? Contact Michael Compitello: compitello@asu.edu

Repertoire

Marimba or Xylophone

- Bach: Violin Concerto in A minor, BWV 104, mvmt I
 - Beginning to downbeat of letter E

Marimba

- Gene Koshinski: *Afternoon in March*, from *Two*
- Sight-reading

Timpani

- Nick Woud: Etude no. 2 from *Symphonic Studies for Timpani*

Snare Drum

- Keith Aleo: Etude 1 from *Advanced Etudes for Snare Drum*

General Preparation Tips

The audition should reflect your very best playing, as it will influence your seating in ensembles for the entire year. That said, with preparation and organization, you can feel prepared without anxiety.

- Study the music! Look carefully at the dynamics, articulations, and other phrase markings
- Listen to recordings from reputable performers to get a sense of appropriate tempo, character, mallet choice, and other information.
- As you practice, keep track of difficult passages. Focus on them more than the easy spots.
- Work to make a list of the technical and musical challenges you face, isolate down, and work on them as part of your warm-up routine.
- Practice scales and technique as much or more than the repertoire

Bach: Violin Concerto in A minor, BWV 104, mvmt I
Beginning to downbeat of letter E

Allegro moderato

The musical score is written for a single melodic line in A minor, 2/4 time. It begins with a half rest followed by a half note A, then a half note G, and continues with a series of eighth and sixteenth notes. The tempo is marked *Allegro moderato*. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are three specific points marked with circled letters: (A) on the fourth staff, (B) on the eighth staff, and (C) on the twelfth staff. The piece begins with a half rest followed by a half note A, then a half note G, and continues with a series of eighth and sixteenth notes.

dim.

cresc.

D

f

mf

restez

E

AFTERNOON IN MARCH

TO MY SISTER, AMY

GENE KOSHINSKI (ASCAP)

Flowing Freely (Rubato)

♩ = 52

f

trifft hand only

stim.

3:2 6:4 7:4 5:4

9

Slower (In Time)

poco rit..... A Tempo

mp

mf

mp

mf

rit..... accel.....

D.S. al Fine

Tempo I

f

stim.

3:2 6:4 7:4 5:4

9

rit.....(2nd time only)..... p fine

Aleo: Etude No. 1 from *Advanced Etudes for Snare Drum*

Moderato un poco lento $\bullet = 63$

1 *ff* *p*

5 *sub. ff* *p*

8 *mf* *p cresc.* *ff* *mf*

12 *ff* *mf* *ff*

15 *mf* *ff* *mf* *ff* *pp* *dolce*

19 *p* *pp* *p* *pp*

25 *mp* *pp* *p* *fff*

31 *poco a poco cresc.* *mf* *p*

37 *cresc.* *ff*

42

45 *mf cresc.*

48 *ff* *mf* *f* *fff*

The musical score consists of six systems of staves. The first system (measures 25-30) features a treble staff with triplets and a bass staff with a melodic line. Dynamics range from *mp* to *pp* and *p*. The second system (measures 31-36) continues the melodic development in the bass staff, with a *poco a poco cresc.* marking and dynamics of *mf* and *p*. The third system (measures 37-41) shows a more active treble staff with triplets, marked *cresc.* and *ff*. The fourth system (measures 42-44) continues the treble staff's activity. The fifth system (measures 45-47) features a bass staff with a *mf cresc.* marking. The final system (measures 48-50) shows a treble staff with a dynamic progression from *ff* to *fff*.

Timpani: Woud

Allegro ♩ = 120

1 **F-C-F** *f*

7 *mp* *f* *p*

13 *f* *f* l' Istesso tempo ♩ = ♩

19 *p*

25 *pp* *p*

31 *f* //

37 *mp*

43 *mf*

49 *ff*

56

62

69

75

pp

f

p

ff

- Try to prepare or subdivide the sudden change from 16th notes to triplets, for example by counting 8th note triplets in bar 38 and 16ths in bar 41. You will find that your movement respectively changes from round to square. Also decide which drums to take. Suggestion: to realize the bright character and precise rhythms choose a 32", 29", 26" (a tight head, a lot of rebound and clear sound).

Repertoire-Specific Tips

Marimba/Xylophone: Bach

- This work by JS Bach is *extremely* well known. Listen to a number of recordings to get a sense of how the solo part works against the orchestral parts, even though you'll play this piece alone.
- Play this piece with 2 mallets. On the marimba, play it an octave down.
- Think of the rolls as sustained notes: they don't need to be fast
- 3 before A: do these rolls as a trill, and remember that 2 before A begins with a tied over F#
- Practice a lot of scales and arpeggios instead of repeating this work over and over: you will be better prepared technically and less nervous.
- Strive to show harmonic movement, contour, and be as expressive as possible. Flat and even ≠ good!

Sight-reading

- Sight-reading is a skill, not a talent. Take 10-15 minutes out of your practice session to read as much music as you can.
- Scan the music to be read: look at clef, meter, key, tempo, etc
- Set a tempo in your mind. Keep your eyes moving ahead of your position.
- Don't look down! Don't stop!

Snare Drum

Always articulate clearly and distinctly the groupings of four thirty-second notes. Use alternating sticking (RLRL) to attain this articulation. Ensure that the tempo stays the same from measure 18-31, as there is silence which causes some players to speed up. Counting the rests is as important as counting the notes.

Timpani

Try to prepare or subdivide the sudden changes from 16th notes to triplets, for example by counting 8th note triplets in bar 38 and 16ths in bar 41. You will find that your movement respectively changes from round to square. To realize the bright character and precise rhythms, tune this etude on the 32", 29" and 26" drums

Marimba/Xylophone: Koshinski

1

Flowing Freely (Rubato)

$\text{♩} = 60$

The musical score is written for piano on a grand staff (treble and bass clefs) in B-flat major (two flats) and 3/4 time. The tempo/mood is indicated as 'Flowing Freely (Rubato)' with a quarter note equal to 60 beats per minute. The piece begins with a repeat sign. The first section consists of two measures of eighth notes, followed by a triplet of eighth notes (marked 3:2), and then sixteenth notes (marked 6:4). This is followed by another triplet of eighth notes (marked 3:2) and seven measures of eighth notes (marked 7:4). The second section starts with a half note, followed by a triplet of eighth notes (marked 3:2), and then eighth notes (marked 7:4). The piece ends with a final measure. Below the staff, there are two rows of rhythmic notation: 'L R L R L R L R R L R R L R R L R' and 'f L R L R L R L R R L R R L R R L R'. A fermata is placed over the final 'R' in the second row.

L R L R L R L R R L R R L R R L R L R L R L R L R R L R R L R R L R

f

The time in the opening phrase should certainly “push and pull,” but the music should always feel as if it’s in a “loose 3/4.” I’d suggest referencing “A Note About Rubato” in section 1 for more detail on how to shape this section. Listening to the enclosed recording will also aid in the interpretation of this phrase.

2 The opening passage feels best, to me, when performed with the sticking notated above. If performed evenly, this sticking allows for a smoother approach to shaping the line. It also minimizes the motion involved in getting around the instrument, thus improving note accuracy. Thirdly, it allows for the upper manual to be played in the center of the bars, which provides me with the rich and full sound I want for this piece. If this sticking pattern is still uncomfortable after substantial practice, a simple alternating sticking approach will suffice. See

3

The musical score is written on a grand staff with two staves. The first staff contains a 9-measure phrase, indicated by a bracket and the number '9'. The second staff contains a 5-measure phrase, indicated by a bracket and the number '5'. The notes are black dots on the staves, and there are various musical symbols like beams and slurs. The title 'Fuga sulla Oreg.' is written above the second staff.

To execute this gesture, stand in one central location and shift your upper body from left to right without taking a step (I stand at middle C for the entire piece). For the fade out, decrescendo only the high G to niente. After the accent on the high note, the bass line should take precedence and become the focal point of the line.

4 The melody heard from measure 8-18 should be played slightly louder than the accompaniment, with a little more weight in the stroke rather than a louder dynamic (see "Double Stops" and "Independence" in Section 1 for additional information). The accompaniment includes not only the left hand material, but also the slurred gestures that are similar to bars 5-7. Make sure all of the aforementioned accompaniment is subordinate to the main melodic line.

5 There is a considerable amount of repetition in this short piece. Do not leave out any of the repeats, but rather find ways of presenting the material with subtle differences each time.