

# 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!



## Fall 2025 Audition Excerpts

(Update 4/28/2025)

For all excerpts, please refer to The 100 by Megumi Kanda or by Douglas Yeo (Encore Music Publishers). Do not count out rests of more than one measure.

Bordogni measure numbers are for the Alan Raph edition (Carl Fischer). Other editions may have measure numbers that differ by one bar.

Note: You will **not** play all of each excerpt in your placement audition. Slots are 7 minutes long. You will play for about 5 minutes. I will choose the exact passages prior to the audition.

### ***Tenor Trombone***

#### ***Set Five (Fall 2025)***

1. Bordogni, Melodious Etude #8 (m.19-end) [you may add rubato and catch breaths]
2. Mahler, Symphony No. 5 in C# minor (pp.92-94)
  - a. Reh 11, Tb 1 part to the end of the page (20 after 11) p.92
  - b. From 'Wuchtig' up to Reh 25
  - c. 16 before Reh 16 (nicht eilen) - Reh 17 (note: Kanda's edition has a mistake. The 4th bar of reh. 16, last 8th note should be an A-natural, not an A-flat.)
3. Brahms, Symphony No. 4 (pp. 44-45) [1st trombone part]
  - a. Reh. E through m 136 (the final 8 bars are NOT in Megumi Kanda's book but they are in Doug Yeo's book). Please see the studio share folder for this page or music attached to the PDF.
4. Wagner, Ritt der Walküren (p.182)
  - a. Trombone 1, Pick-up to Reh 6 - 3rd bar of Reh 7

### ***Bass Trombone***

#### ***Set Five (Fall 2025)***

1. Bordogni, Melodious Etude #8 (m.19-end) [down an octave] [you may add rubato and catch breaths]
2. Berlioz, Roméo et Juliette (pp.32-33)
  - a. M.78 - m. 146
3. Brahms, Symphony No.4 (p.54)
  - a. Reh E - m.136
4. Wagner, Die Walküre (p.258)
  - a. Pick-up to m.124 - m.140

Andante cantabile (♩ = 86)

No. 8

1/8 - 1 2/4

BASS TBN - DOWN AN OCTAVE



# Symphony No. 5 in C-sharp minor (1902) 469

Auditions: *Yes*

Errors: *Yes*

In Movement Three, four measures after Rehearsal No. 16, the last note should be an  $A^b$ . In Movement Five, nine measures after Rehearsal No. 23, the first eighth-note is not staccato.

Mahler's emotional and powerful Symphony No. 5 was first published in 1904 and a new edition by Mahler was published in 1905. Mahler's final revision, of 1911, was published in 1964. Additionally, there is a revision by Edition Peters dated 2001. The trombone parts differ somewhat in each of these editions.

Play the accents strongly. In the 13th and 14th measures after Rehearsal No. 11, the eighth-notes must be performed with precise rhythm. The final three measures, in the second trombone part, vary in some editions.

11

Tb. 1

Tb. 2

*mf sf cresc. sf ff*

*mf sf cresc. sf ff*

Tempo I

*ff p f 3*

*ff p f 3*

Here (pg. 93), the first and second trombones share the melodic line. Exaggerate each crescendo to add direction to the following measure. The first and second trombone must match in dynamics, tone color, and pitch. This passage must be played as one long and intense phrase.

Wuchtig



25



10

In this soli excerpt with the low brass, it is important to keep a good body of sound. Blow through the eighth-notes with a supported air flow. Mahler indicates *nicht eilen* (do not rush) for the general tempo, and *nicht schleppen* (do not drag) for the eighth-note passages. Your pulse must remain steady.

Four measures before Rehearsal No. 17 is the marking **Heftig drängend** (violently hurried). Drive this phrase forward with a crescendo leading to Rehearsal No. 17.

*nicht eilen* *nicht schleppen*

*f* *f* *fp* *f*

*cresc.*

**16**

**17**

**Heftig drängend.**

*f* *cresc.*

For Brahms, this beautiful chorale may have expressed a ray of hope—or perhaps a reflection of the past—in the midst of turmoil. As with the chorale in his Symphony No. 1, play the connected half-notes beginning at Rehearsal letter E as if executed on one stroke of a string instrument's bow. Conductors may vary in how they interpret this chorale with some preferring the notes to be very separated and others very connected.

Throughout, the dynamics are relative, with the *piano* dynamic marking as the passage's loudest point (measure 125). No breath should be taken after measure 120. At measure 129, the passacaglia returns abruptly with force and passion, this time in *fortissimo* and with an added *sforzando*.

113 **E** [♩ = ♩] Solo

Trombone 1 *pp* *espress.*

Trombone 2 *pp* *espress.*

Bass Trombone *pp* *espress.*

118 *ppp* *pp* *ppp* *pp* *ppp* *pp*

124 *p* *dim.* *p* *dim.* *p* *dim.* *pp*

128 *rit.* *pp* *f* *ff* *sf* *pp* *f* *ff* *sf* *f* *ff* *sf*



Play this **B** major passage strongly, but do not sacrifice clarity for volume. Reserve your maximum volume to keep your playing clean and accurate. Follow the dynamics carefully. The markings from the previous excerpt also apply here.

6

Tb. 1

Tb. 2

*ff*

*ff*

*f*

*f*

*ff*

*ff*

*f*

*f*

*ff*

*ff*

7

*ff*

*ff*

# Roméo et Juliette, Op. 17 (1839)

## Part I

Introduction: (Combats – Tumulte – Intervention du Prince)

The opening of *Roméo et Juliette* depicts the conflict between the families of Montague and Capulet. This tempo is brisk so be careful not to fall behind the beat.

The three trombones play in unison or in octaves throughout the excerpt apart from measures 59–77, 134–138, and 159–162.

At measure 78, the music represents a speech by Prince Escalus who pleads with the families to put aside their differences. It is in unison and octaves for trombone and ophicleide (or tuba). Perform this in a recitative manner of a vocal soloist; be prepared for the tempo to ebb and flow in rubato.

78 ***f*** **Fièrement, un peu retenu et avec le caractère du récitatif**

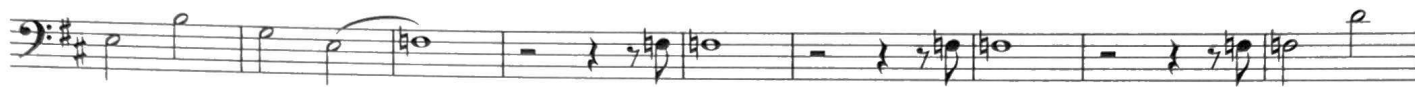
87 ***f*** **4** **1**

96

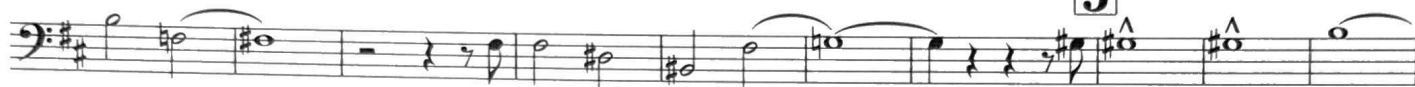
105

112 ***crec.*** ***dim.*** ***f***

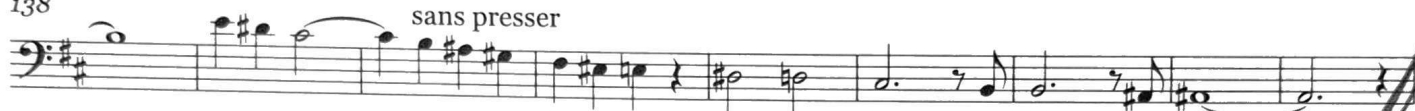
119



128

*ff*

138



147

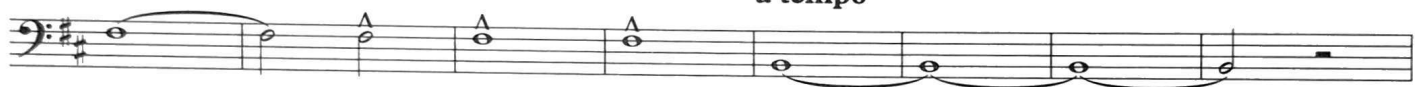
*ff**ff**ff*

155

6

un peu retenu

a tempo

*ff**dim.*

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113 **E** [♩ = ♩] Solo

Trombone 1 *pp* Solo *espress.*

Trombone 2 *pp* Solo *espress.*

Bass Trombone *pp* Solo *espress.*

118 *ppp* *pp* *ppp* *pp* *ppp* *pp*

124 *p* *dim.* *p* *dim.* *p* *dim.* *pp*

128 *rit.* *pp* *f* *ff* *sf* *pp* *f* *ff* *sf* *f* *ff* *sf*

113 7 Cello *ff*

124

130 *ff*

135 *ff*

140