

# 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!

## ASUSO Fall 2025 Viola Auditions

Placement auditions for viola in the ASU Symphony Orchestra will take place on Thursday, August 21, 2025 in Katzin Concert Hall. It is suggested you spend time listening to and comparing several different recordings of each orchestral excerpt so you are aware of the musical expectations and demands, such as proper articulation/bowing style, phrasing, dynamics, tempo, and sound characteristics. A successful audition performance will sound as if you are bringing the entire ensemble into the room with you for each orchestral excerpt segment you perform. Your playing gives the audition committee an example of how your sound/technique may positively contribute to the viola section of the ASU Symphony. Please email Professor Nancy Buck if you have any questions (nancy.buck@asu.edu).

Please prepare the following:

Solo:           The **Sarabande** movement from one of the Bach Cello Suites (BWV 1007-1012), or Violin Partitas or Sonatas (BWV 1001-1006)

Etude:         Maurice Vieux Etude No. 1 (based on Beethoven Coriolan Overture)

Orchestral Excerpts:

    Copland Appalachian Spring Suite

        4 bars after Reh #12 to one bar before Reh #14  
        Reh #59 to Reh #61

    Strauss Ein Heldenleben

        Reh #77 to 4 bars after Reh #79

    Tchaikovsky Nutcracker Suite

        No. 4 Scene Dansante (beginning to measure 13)

# DIX ETUDES POUR ALTO

SUR DES TRAITS D'ORCHESTRE

MAURICE VIEUX

1

## CORIOLAN

(BEETHOVEN)

Allegro con brio

*p*

*f* *p*

*f*

*dim.*

*p* cre - scen - do

*f*

*p*

2 Pos.

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The image displays a page of musical notation for '24 Etudes Melodiques' by J. Palaschko. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, each containing various melodic and harmonic exercises. The notation includes numerous slurs, ties, and fingering numbers (1-4) for the left hand. Dynamics such as *cresc.*, *f*, *p*, *crescendo*, *dim.*, *sfz*, and *ff* are used throughout. Technical markings include Roman numerals III, V, and VI, and a 'C' marking in the final staff. The music is characterized by complex rhythmic patterns and chromatic movement.

Travailler concurremment les "24 ETUDES MÉLODIQUES" de J. PALASCHKO  
A.L. 17.270

Copland  
Appalachian Spring (Suite) (♩ = 160)

VIOLA

107 *sf*  
112-114 115-118 *f marc.*  
122 *f* *sf* *f* *sf* *f cresc.*

126 *f*  
129 *fff* *ff*

133 *mf espress.*  
137 *unis.* *p*  
143 *1* *2* 149-150

151 G.P. *2* *16* Moderato ♩ = 104 *2* 159-160  
152-153 (♩ = ♩) 159-160 (♩ = ♩)

161 Cl. 2 *17* Twice as slow ♩ = 52 2 Violas *a tempo primo* ♩ = 104 *3* 165-167  
(♩ = ♩) (♩ = ♩)

168 *18* As before (a trifle slower) ♩ = 50 *a tempo primo* Slower ♩ = 80  
(♩ = ♩) (♩ = ♩) *3* 171-173

473 54

*p* *mf* *p* *mp*

unis.

479

*p* *pp*

55  $\text{♩} = 72$  57 A trifle faster  $\text{♩} = 80$

8 10

Ob. 1

487-494 495-504

508 58

4

514-517

518 Ob. 1 59

*mf cant., dolce*

526 60

534

542 61

4

549-552

553 move forward 62 Doppio movimento

*mf* *f*

7

556-562



№ 4. Scene dansante.

Andantino *Soli* V *f*

30 *f ff ff marcatissimo*

2 *p*

31 string.

*f mf f mf*

Allegro Vivo

2 *p*

3 *mf p*

32

3 *mf p*