

ASHLAND UNIVERSITY

SYMPHONIC BAND

BASS TROMBONE AUDITION PACKET

INTRODUCTION

Thank you for your interest in the Ashland University Symphonic Band. This audition packet provides the required excerpts and instructions for placement within the ensemble. The Ashland University Department of Music supports a long tradition of rigorous ensemble performance, a collaborative culture of musicianship, and an academic environment shaped by the liberal arts. Students in the program participate in a wide range of musical experiences that include large ensembles, chamber groups, applied study, and an expanding schedule of concerts and community engagement. The Symphonic Band serves as the University's top performing wind ensemble and provides opportunities for meaningful artistic growth for both music majors and non-majors.

EXPECTATIONS

Auditionees are expected to demonstrate a high level of technique, rhythmic control, and musical sensitivities consistent with collegiate ensemble performances. All excerpts should reflect a level of preparation that allows the committee to evaluate your readiness for the responsibilities of membership in the Ashland University Symphonic Band.

ABOUT THE PROGRAM

The Ashland University Department of Music fosters a close-knit musical community supported by dedicated faculty, strong student involvement, and regular collaboration with campus and regional partners. Students benefit from individualized instruction, active ensemble participation, and performance opportunities that include concerts, festivals, outreach events, and interdisciplinary projects. The Symphonic Band contributes to the cultural life of the university through high-quality performances of standard and contemporary repertoire, with a focus on artistic excellence and inclusive music-making.

Your preparation for this audition is an important step in joining a vibrant musical community built on commitment, respect, and shared artistic purpose.

AUDITION FORMAT

Auditions are conducted as blind auditions. When you enter the audition room, the judges will be positioned so they cannot see you, or a screen will be placed to ensure full anonymity. This process allows the committee to evaluate each performer solely on musical merit.

Each candidate will be asked to perform two or more excerpts selected from this packet. You will not be informed in advance which excerpts will be requested. You should therefore prepare the entire packet with attention to accuracy, tone quality, rhythm, articulation, intonation, expression, and stylistic understanding.

Excerpts will be selected from the following (enclosed):

1. Sarabande from Cello Suite No. 5 (J. S. Bach)
2. Symphony No. 3 in E-flat, Opus 97, *Rhenish* – 4th movement (Schumann)
3. "Ride of the Valkyries" from *Die Walküre* (Wagner)
4. Overture to *William Tell* (Rossini)
5. "Entry of the Gods into Valhalla" from *Das Rheingold* (Wagner)
6. March, "Hands Across the Sea" (Sousa)
7. *The Creation*, No. 26 (F. J. Haydn)

Sarabande from Cello Suite No. 5 (J. S. Bach) - No repeats

5

11

16

Symphony No. 3 in E-flat, Opus 97, *Rhenish* – 4th movement (Schumann)

Feierlich. (♩ = 52)

pp

f > *f* >

Solo (♩ = 52)

nach und nach stärker -----

"Ride of the Valkyries" from *Die Walküre* (Wagner) - Excerpt 1

Lebhaft (♩=96)

Two staves of music in bass clef, 9/8 time signature, key of D major. The first staff begins with a dynamic marking of *f*. The second staff begins with a dynamic marking of *piu f*. The music consists of eighth and sixteenth notes with accents.

"Ride of the Valkyries" from *Die Walküre* (Wagner) - Excerpt 2

Lebhaft (♩=88)

Four staves of music in bass clef, 9/8 time signature, key of D major. The first staff begins with a dynamic marking of *ff*. The second staff ends with a dynamic marking of *ff*. The third staff ends with a dynamic marking of *ff*. The music continues with eighth and sixteenth notes and accents.

Overture to *William Tell* (Rossini)

Allegro. (♩ = 104-112)

The musical score for the Overture to *William Tell* by Rossini is written in bass clef with a 2/4 time signature. It begins with a **C** chord and a *ff* dynamic marking. The melody consists of eighth and sixteenth notes, with some rests. The score includes several *sf* (sforzando) markings. A **D_e** chord is indicated above the staff in the sixth measure. The piece concludes with a final chord and a fermata.

“Entry of the Gods into Valhalla” from *Das Rheingold* (Wagner)

Molto risoluto (♩ = 60)

The musical score for the “Entry of the Gods into Valhalla” from *Das Rheingold* by Wagner is written in bass clef with a 3/4 time signature. It begins with a **80** tempo marking and a *ff* dynamic marking. The melody is characterized by a steady eighth-note rhythm with a long, sweeping slur over the first two measures. The score concludes with a fermata.

March, "Hands Across the Sea" (Sousa)

(♩ = 120)

Musical score for the March "Hands Across the Sea" by John Sousa. The score is written in bass clef with a key signature of one flat (B-flat major) and a 2/4 time signature. It consists of three staves. The first staff begins with a *ff* dynamic marking and features several accents (^) over notes. The second and third staves continue the melodic and harmonic development of the piece.

The Creation, No. 26 (F. J. Haydn)

Vivace. (♩ = 104-112)

Musical score for "The Creation, No. 26" by Franz Joseph Haydn. The score is written in bass clef with a key signature of one flat (B-flat major) and a 2/4 time signature. It consists of five staves. The tempo is marked *Vivace*. The score includes first and second endings, labeled 'A' and 'B' respectively. The first ending (A) leads to the second ending (B), which concludes the piece with a final cadence.