

# ASHLAND UNIVERSITY

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## SYMPHONIC BAND

### EUPHONIUM 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. March from Suite in F for Military Band, Opus 28, No. 2 (Holst)
2. Chaconne from Suite in E-flat for Military Band, Opus 28, No. 1 (Holst)
3. Toccata Marziale (Vaughan Williams)
4. The Pines Near a Catacomb from *The Pines of Rome* (Respighi/Duker)
5. Raiders March (Williams/Lavender)
6. "The Stars and Stripes Forever" (Sousa)
7. *When Jesus Wept* (Schuman)
8. Colonial Song (Grainger)

March from Suite in F for Military Band, Opus 28, No. 2 (Holst)

$\text{♩} = 120$  *solo* **E**  
*mf*

**F**  
*cres.*

Chaconne from Suite in E-flat for Military Band, Opus 28, No. 1 (Holst)

$\text{♩} = 96-100$  **A**  
*mf legato*

**B**  
*f* *cresc.* *ff*

*Pesante .*

**C**  
*dim.*

Toccata Marziale (Vaughan Williams)

Allegro maestoso ♩=104

*f* *f* *simile*

*f* *p* *cresc.* *f*

*f* *ff* *p*

*f* *ff marc.*

The Pines Near a Catacomb from *The Pines of Rome* (Respighi/Duker)

♩=72

*ff*

*ff* *f dim. poco a poco*

Raiders March (Williams/Lavender)

♩=112

67 *mf* *poco rall.* <

69 **Meno Mosso**

73

77

79 *Solo*

85

(Solo)

(Section)

*mp*

*End Solo*

"The Stars and Stripes Forever" (Sousa) - No repeat

March Tempo.

*ff* *f* [*poco*]

7 [*poco*]

13 *p* *f*

17 [*p*] [*f*] [*ff*]

22

30

37

Detailed description of the musical score: The score is written in bass clef with a key signature of two flats (B-flat major) and a 2/4 time signature. It begins with a dynamic marking of *ff* and a *poco* marking. The first staff contains measures 1-6. The second staff, starting at measure 7, features a *poco* marking. The third staff, starting at measure 13, shows a dynamic shift from *p* to *f*. The fourth staff, starting at measure 17, includes dynamics [*p*], [*f*], and [*ff*], along with first and second endings. The fifth staff, starting at measure 22, contains measures 22-29. The sixth staff, starting at measure 30, contains measures 30-36. The final staff, starting at measure 37, contains the concluding notes of the piece.

When Jesus Wept (Schuman)

$\text{♩} = 60$

Meno mosso

Solo

Tutti

*mp legato sempre, espressivo*

*p*

*mp*

*mp*

80

85

Tempo I

(Solo)

90

95

100

*mp*

Detailed description: This is a musical score for the piece 'When Jesus Wept' by Robert Schuman. It is written for piano and features a solo part and a tutti part. The tempo is marked 'Meno mosso' with a quarter note equal to 60 beats per minute. The score is in a key with one flat (B-flat major or F minor) and a 3/4 time signature. The solo part begins with a dynamic of *mp* and is marked 'legato sempre, espressivo'. The tutti part enters with a dynamic of *mp*. The score includes several measures with dynamic markings of *p* and *mp*. The tempo changes to 'Tempo I' at measure 85. The solo part continues with measures 90, 95, and 100, ending with a dynamic of *mp*. The score is written in bass clef for both parts.

Colonial Song (Grainger)

Fairly slow Solo  
♩ = 80  
*mp molto espress.*

*cresc.* *rit.* *(più mosso) a tempo* **29**  
*più rit.* *mf molto espress.*

*molto rit.*  
*cresc. appass.*

**36** *a tempo* *(poco meno)* *f* **40**  
*ff* *appass.* *ff*

*meno mosso* **44**  
*cresc.* *fff*