

ASHLAND UNIVERSITY

SYMPHONIC BAND

FLUTE 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. Symphony No. 7, Opus 92, 1st movement (Beethoven)
2. Leonore Overture No. 3 (Beethoven)
3. Theme and Variations, Opus 43a, Variations 4 (Schoenberg)
4. *Hammersmith* (Holst)
5. Symphony No. 4 in E minor, Opus 98, 4th movement (Brahms)
6. Symphony No. 4 in A, Opus 90, *Italian* – 2nd movement, 2nd flute part (Mendelssohn)
7. Scherzo from *A Midsummer Night's Dream* (Mendelssohn)
8. Gypsy Dance from *Carmen Symphony*, 2nd flute part (Bizet/arr. Serebrier/trans. Patterson)

Symphony No. 7, Opus 92, 1st movement (Beethoven)

Vivace ♩ = 104

sempre piano *cresc.* *p*

70

79 *f* *p* *f* *sf* *sf* *sf* *sf*

Detailed description: This block contains the musical notation for measures 61 through 79 of the first movement of Beethoven's Symphony No. 7. The music is in 3/4 time with a key signature of two sharps (D major). It begins with a dynamic marking of 'sempre piano' and a tempo marking of 'Vivace' with a quarter note equal to 104 beats. The notation includes various articulations such as slurs and accents. Dynamic markings include 'cresc.' (crescendo), 'p' (piano), 'f' (forte), and 'sf' (sforzando). Measure numbers 70 and 79 are indicated at the start of their respective staves.

Leonore Overture No. 3 (Beethoven)

Allegro ♩ = 126

cresc. *fp*

337

344

351 *pp*

1 2 3 4 5 6 7 8

Detailed description: This block contains the musical notation for measures 337 through 351 of Beethoven's Leonore Overture No. 3. The music is in 3/4 time with a key signature of one sharp (F# major). It starts with a tempo marking of 'Allegro' and a quarter note equal to 126 beats. The notation features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include 'cresc.' (crescendo), 'fp' (fortissimo), and 'pp' (pianissimo). Measure numbers 337, 344, and 351 are marked at the beginning of their respective staves. At the end of the passage, measures 351 through 358 are shown with a 'pp' dynamic and numbered 1 through 8, indicating a specific performance instruction.

Theme and Variations, Opus 43a, Variations 4 (Schoenberg)

TEMPO DI VALZER $\text{♩} = 60$

106 Solo *p* 107 108 109 110

111 112 113 114 115

116 117 *f* 118 119

120 121 122

Hammersmith (Holst)

Poco vivace $\text{♩} = 112$

1st Fl. Soli (The accents must not be overdone)

p stacc.

pp *p*

1st Fl. *p*

(C) (D)

Symphony No. 4 in E minor, Opus 98, 4th movement (Brahms)

Allegro energico e passionato

p dolce < > < > < > < > *pp dim.*

95 *Solo* *p espressivo* < > < > *poco cresc.*

100 < > < > < > < >

103 < > < > < > < >

Symphony No. 4 in A, Opus 90, *Italian* – 2nd movement, 2nd flute part (Mendelssohn)

Andante con moto. (♩ = 60-68)

f *p*

8

7 *p* < > < > < > < >

Scherzo from *A Midsummer Night's Dream* (Mendelssohn)

Allegro vivace ♩ = 84

p

P

sempre stacc.

Q

cresc.

dim.

pp

Gypsy Dance from *Carmen Symphony*, 2nd flute part (Bizet/arr. Serebrier/trans. Patterson)

And^{no} quasi all^{to}. ♩ = 100.

The musical score is written for a 2nd flute part in G major, 3/4 time, with a tempo of And^{no} quasi all^{to} (♩ = 100). The score consists of nine staves of music, starting with a dynamic marking of *pp* (pianissimo). The first staff begins with a fermata over a whole note G4, followed by a series of eighth notes and quarter notes. The second staff continues the melodic line with eighth notes and quarter notes. The third staff is marked with a box containing the number 10. The fourth staff is marked with a box containing the number 14 and features slurs under groups of notes. The fifth staff is marked with a box containing the number 18 and includes dynamic markings: *dim.* (diminuendo) and *sempre pp* (pianissimo throughout). The sixth staff is marked with a box containing the number 23. The seventh staff is marked with a box containing the number 27 and a box containing the number 30. The eighth staff is marked with a box containing the number 31. The ninth staff is marked with a box containing the number 35 and a box containing the number 40, and ends with a *dim.* marking.