

ASHLAND UNIVERSITY

SYMPHONIC BAND

FRENCH HORN 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. Children's March, "Over the Hills and Far Away" (Grainger)
2. Symphony No. 5 in D minor, Opus 47, 1st movement (Shostakovich)
3. Promenade from *Pictures at an Exhibition* (Mussorgsky/Ravel/Lavender)
4. "Rufford Park Poachers" from *Lincolnshire Posy*, (Grainger, ed. Fennell)
5. March from *Symphonic Metamorphosis* (Hindemith/Wilson)
6. Irish Tune from County Derry (Grainger)
7. American Overture (Jenkins)
8. Symphony No. 8 in F, Opus 93, 3rd movement (Beethoven)

Children's March, "Over the Hills and Far Away" (Grainger) - Play top divisi

212 213

fff (as violently and roughly as possible)

220 221

228 229

appass. < *ff marcatis.* *sf* < *fff*

Symphony No. 5 in D minor, Opus 47, 1st movement (Shostakovich)

Horn in F

(♩ = 104-112)

18 *poco animando*

19 *mp*

20 *f*

21 *ff*

Promenade from *Pictures at an Exhibition* (Mussorgsky/Ravel/Lavender)

Promenade

18 Moderato comodo assai e con delicatezza

Musical score for the first six measures of 'Promenade'. The piece is in 5/4 time and features a melodic line with various rests and dynamics. The first measure starts with a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The sixth measure ends with a *rit.* (ritardando) marking.

"Rufford Park Poachers" from *Lincolnshire Posy*, (Grainger, ed. Fennell)

(♩ = 80) 68 In time, 2nd Speed, but waywardly

Musical score for 'Rufford Park Poachers' from measures 68 to 95. The piece is in 3/4 time and features a melodic line with various rests, triplets, and dynamics. The first measure starts with a mezzo-piano (*mp*) dynamic, which then changes to mezzo-forte (*mf*) and is marked as '(singly)'. The score includes a *p* (piano) dynamic at measure 76, a *ff* (fortissimo) dynamic at measure 83, and a *ppp* (pianissimo) dynamic at measure 83. The score also includes a *Slow off lots* marking at measure 83 and a *Slow off long* marking at measure 95. The score includes various rests, triplets, and dynamic markings.

March from *Symphonic Metamorphosis* (Hindemith/Wilson)

Horn in F

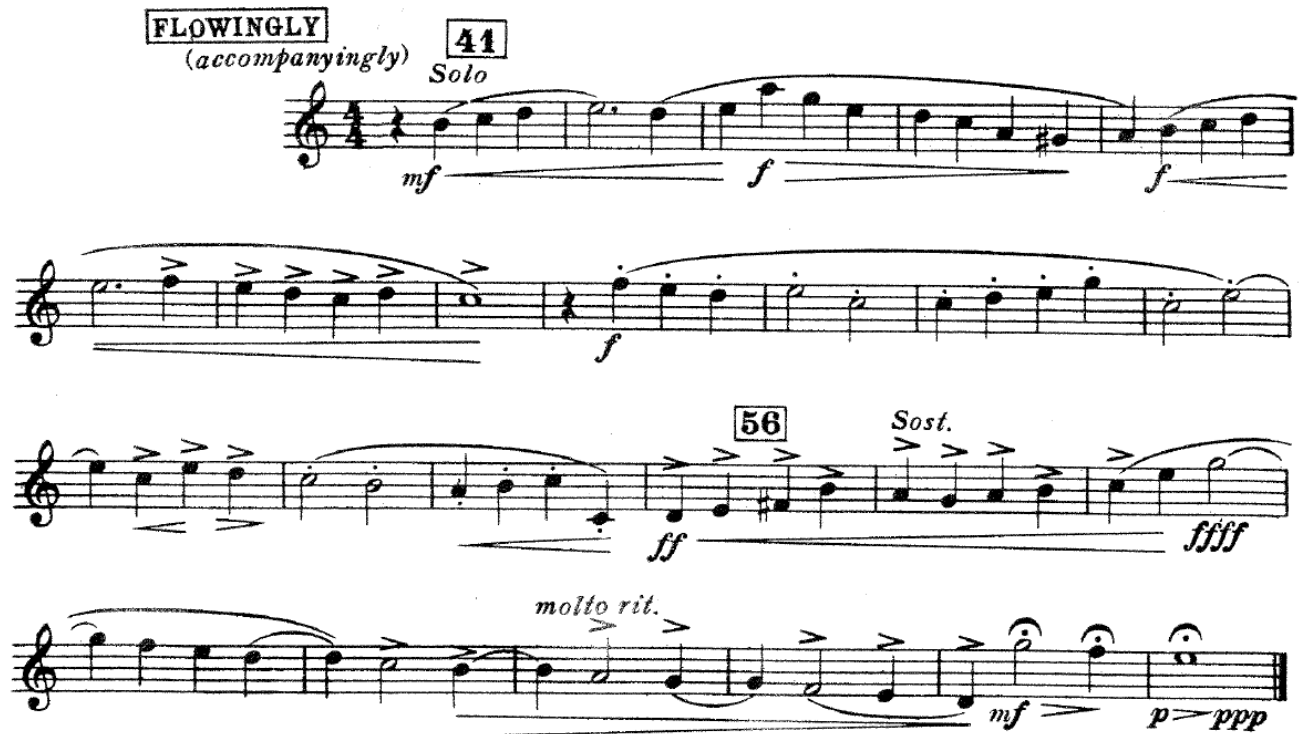
$\text{♩} = 88-96$

The musical score for the Horn in F part of the March from *Symphonic Metamorphosis* is presented across seven staves. The piece is in 3/4 time with a tempo of 88-96 beats per minute. The notation includes various dynamic markings: *f* (forte) at the beginning, *mf* (mezzo-forte) at the end of the second staff, *cresc.* (crescendo) on the third and fifth staves, and *ff* (fortissimo) on the fourth and fifth staves. Rehearsal marks J, K, and L are placed above the second, fourth, and sixth staves, respectively. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents or slurs. The key signature has one flat (B-flat), and the piece concludes with a triplet of eighth notes on the seventh staff.

Irish Tune from County Derry (Grainger)

Horn in F

FLOWINGLY
(*accompanyingly*) **41**
Solo



mf *f* *ff* *Sost.* *mf* *p* *ppp*

American Overture (Jenkins)

F Horn 1

Allegro molto
Soli



ff *ff* *mf* *ff* *mf* *p*

Symphony No. 8 in F, Opus 93, 3rd movement (Beethoven)

Tempo di Menuetto ♩ = 126

Solo
in Fa/F

dolce *cresc. - - p* *cresc. - - p*

52

p *cresc. - - -*

59

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

67

cresc. *p* *cresc.*

73

p *cresc. - - - p* *dimin.* *pp*