ASHLAND UNIVERSITY

SYMPHONIC BAND

PERCUSSION 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):

XYLOPHONE
- "Shepherd's Hey" (English Morris Dance) (Grainger)
- *Cowboys* Overture (Williams/Bocook)

TAMBOURINE
- Carnival Overture, Opus 92 (Dvorák)
- Suite No. 1 from *Carmen* (Bizet)

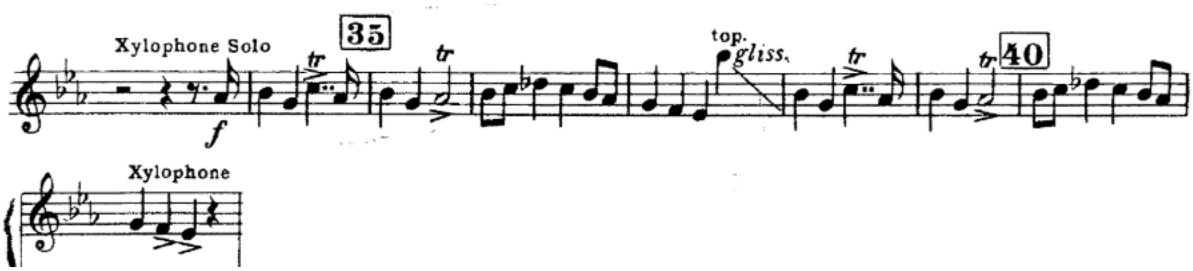
CYMBALS
- Fantasy Overture, *Romeo and Juliet* (Tchaikovsky)
- *A Night on Bald Mountain* (Mussorgsky)

TIMPANI
- "Be Glad Then, America" from *New England Triptych* (Schuman)
- Overture to *Candide* (Bernstein/Grundman)

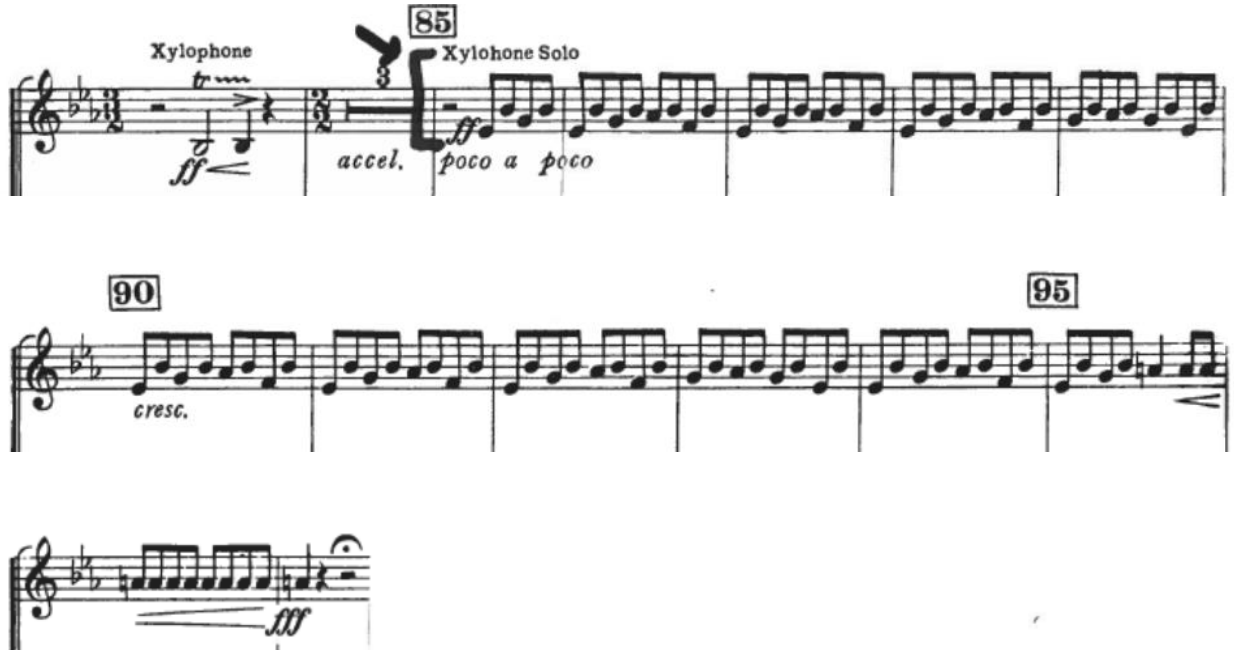
SNARE DRUM
- "Chester" from *New England Triptych* (Schuman) (band version)
- "The Birth of Kijé" from *Lieutenant Kijé*, Opus 60 (Prokofiev)
- March, "Washington Post" (Sousa)
- March, "The Stars and Stripes Forever" (Sousa)

XYLOPHONE

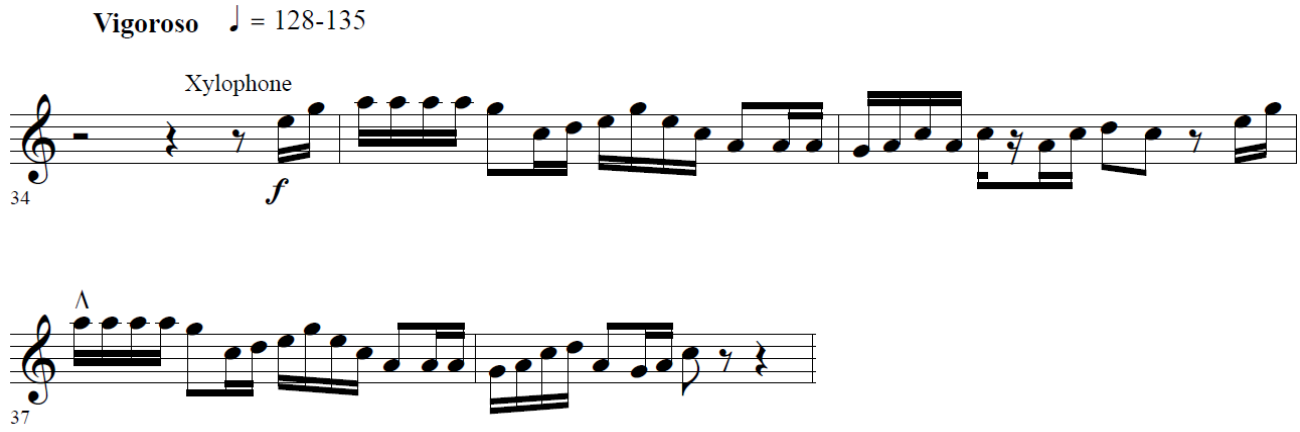
"Shepherd's Hey" (English Morris Dance) (Grainger) - Excerpt 1



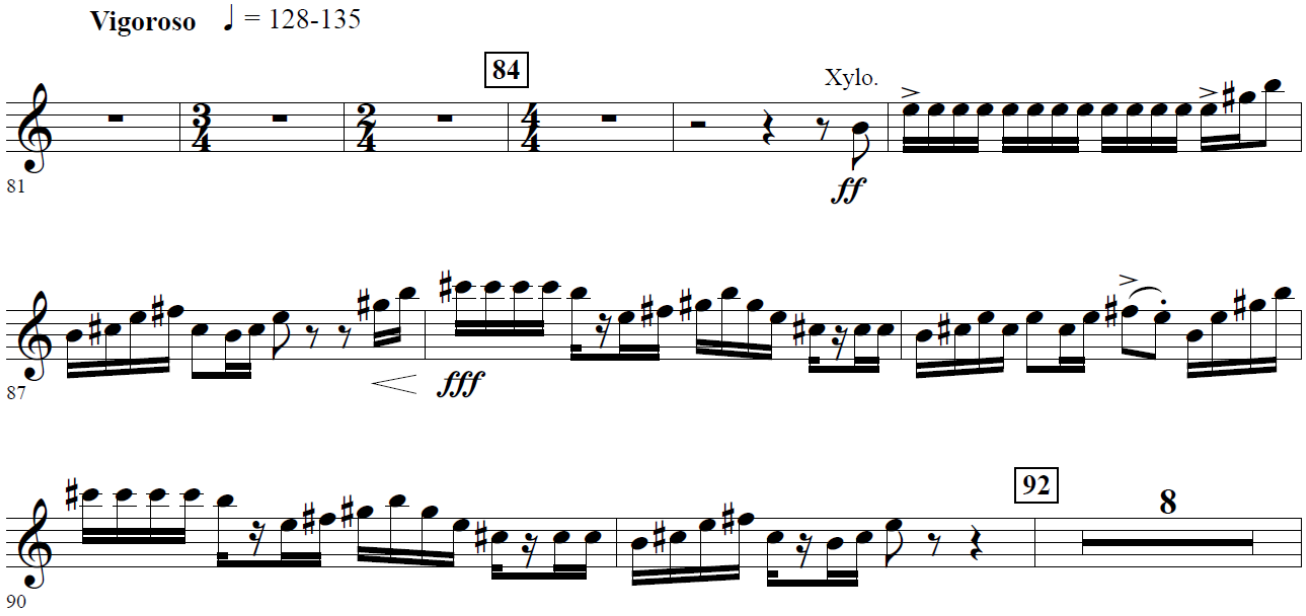
"Shepherd's Hey" (English Morris Dance) (Grainger) - Excerpt 2



Cowboys Overture (Williams/Bocook) - Excerpt 1

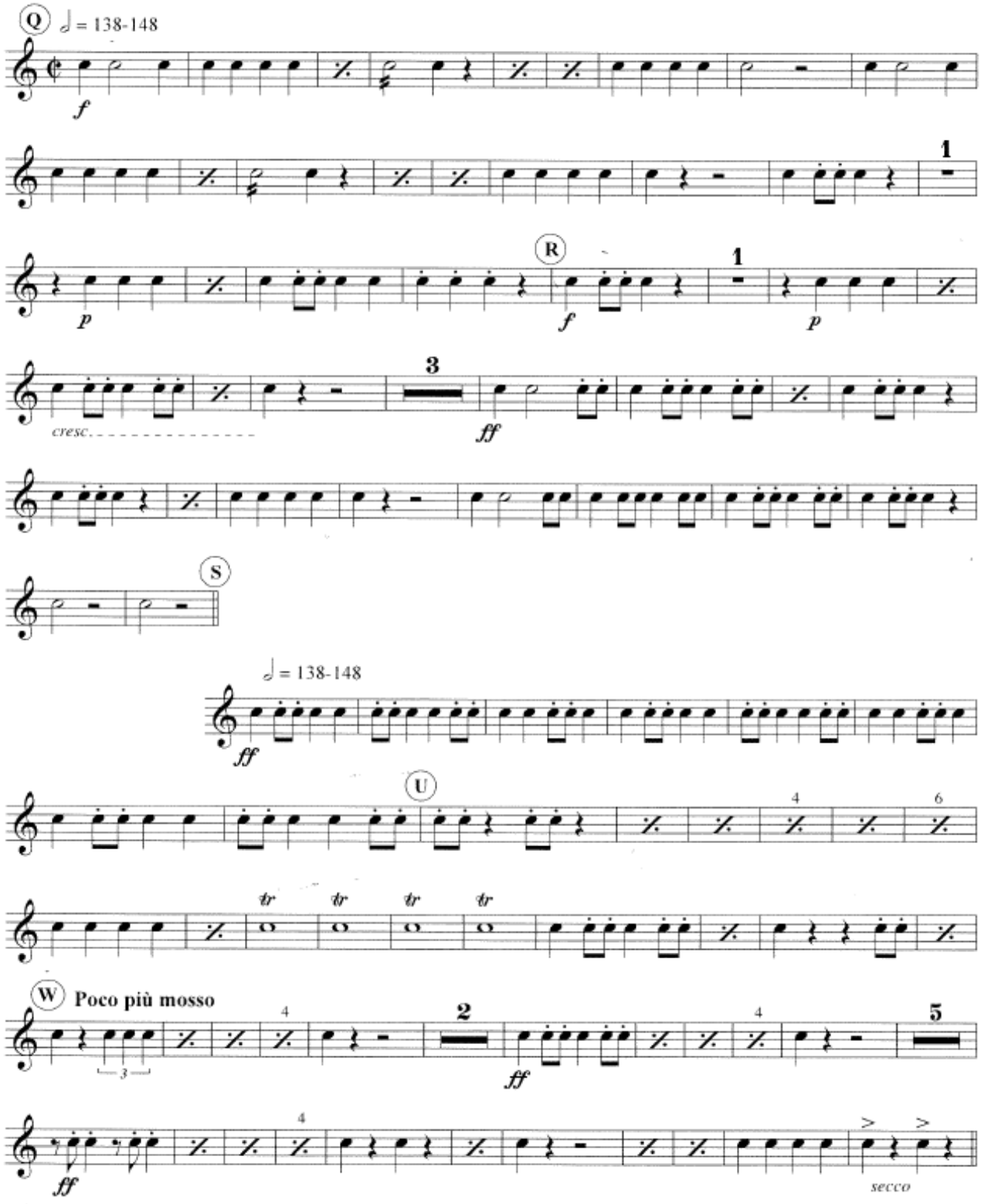


Cowboys Overture (Williams/Bocook) - Excerpt 2

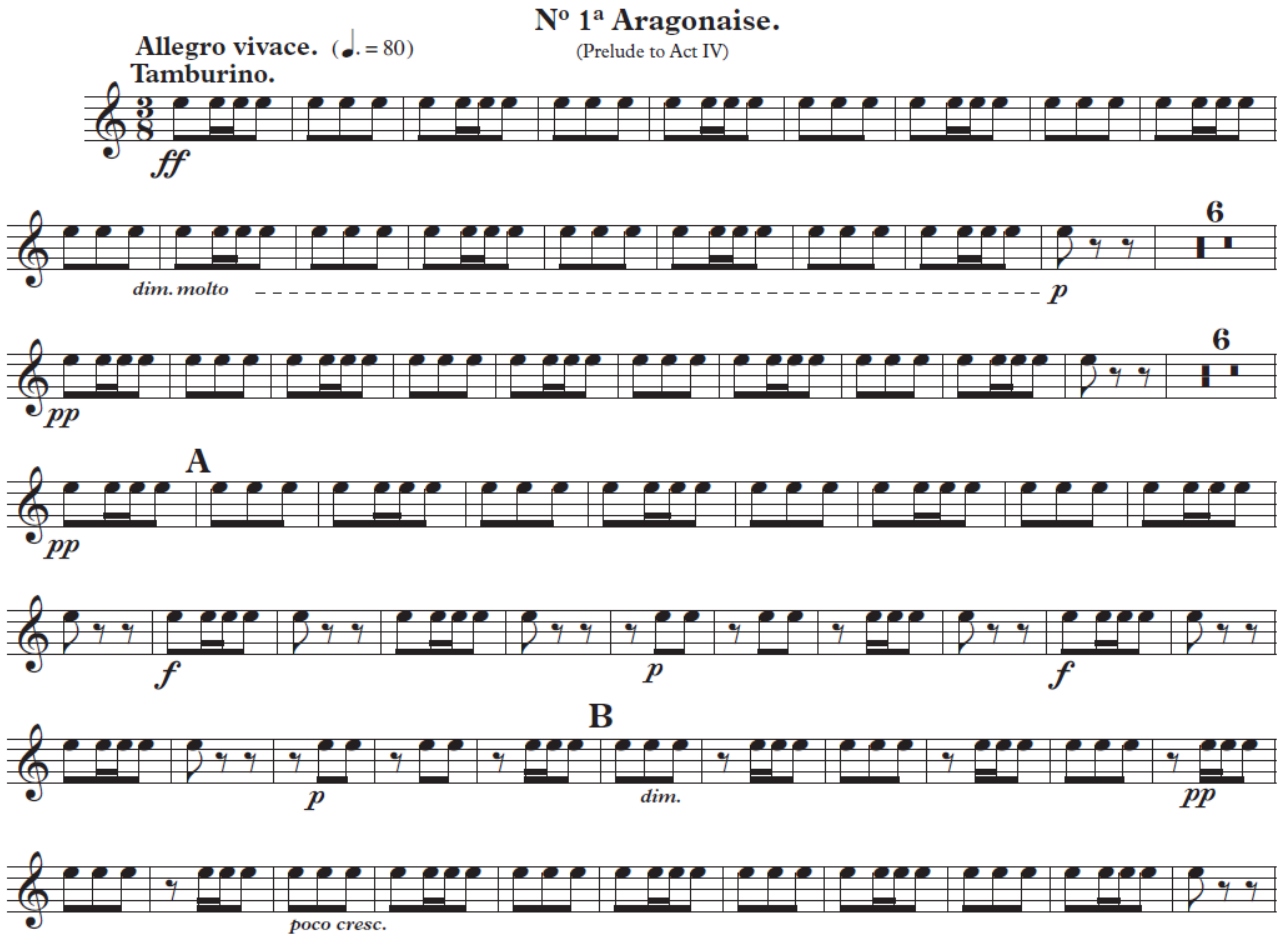


TAMBOURINE

Carnival Overture, Opus 92 (Dvorák)



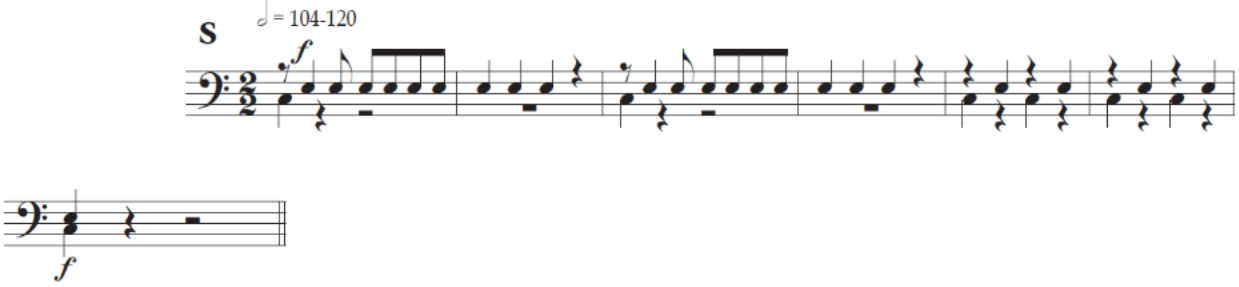
Suite No. 1 from *Carmen* (Bizet)



CYMBALS

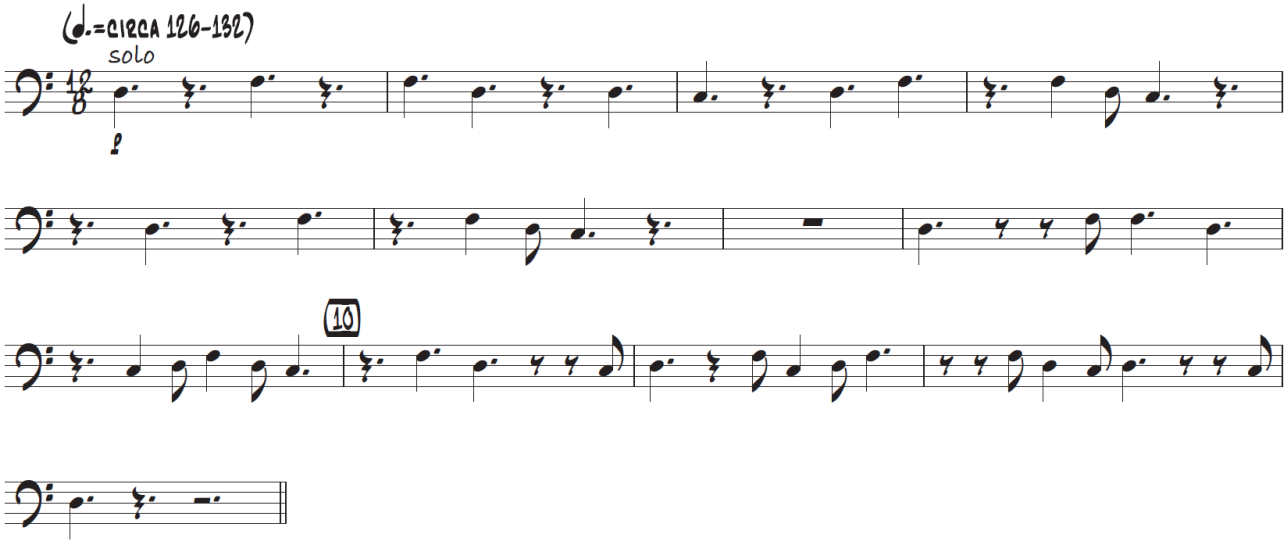
Fantasy Overture, *Romeo and Juliet* (Tchaikovsky)

A Night on Bald Mountain (Mussorgsky)

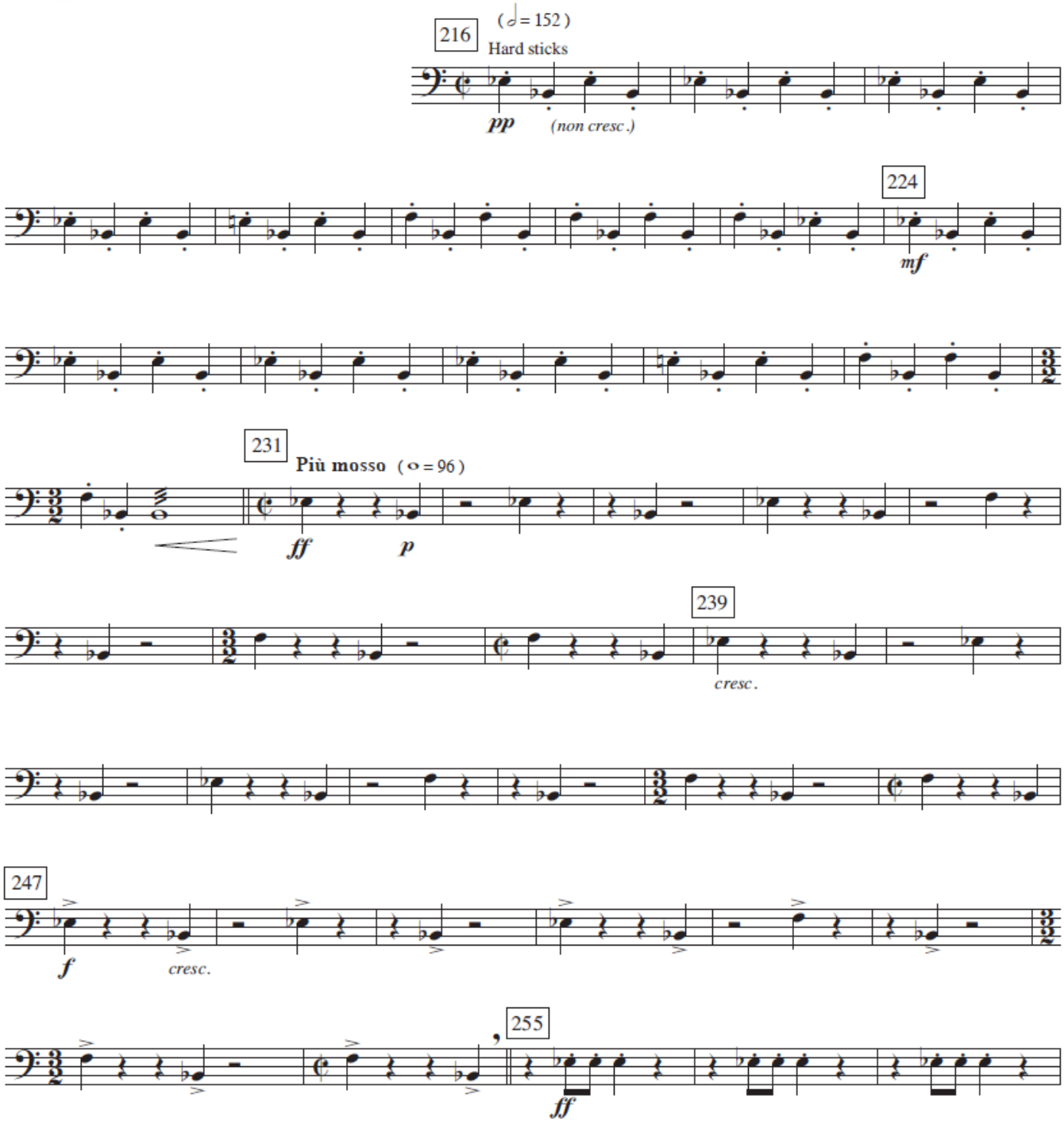


TIMPANI

"Be Glad Then, America" from *New England Triptych* (Schuman)

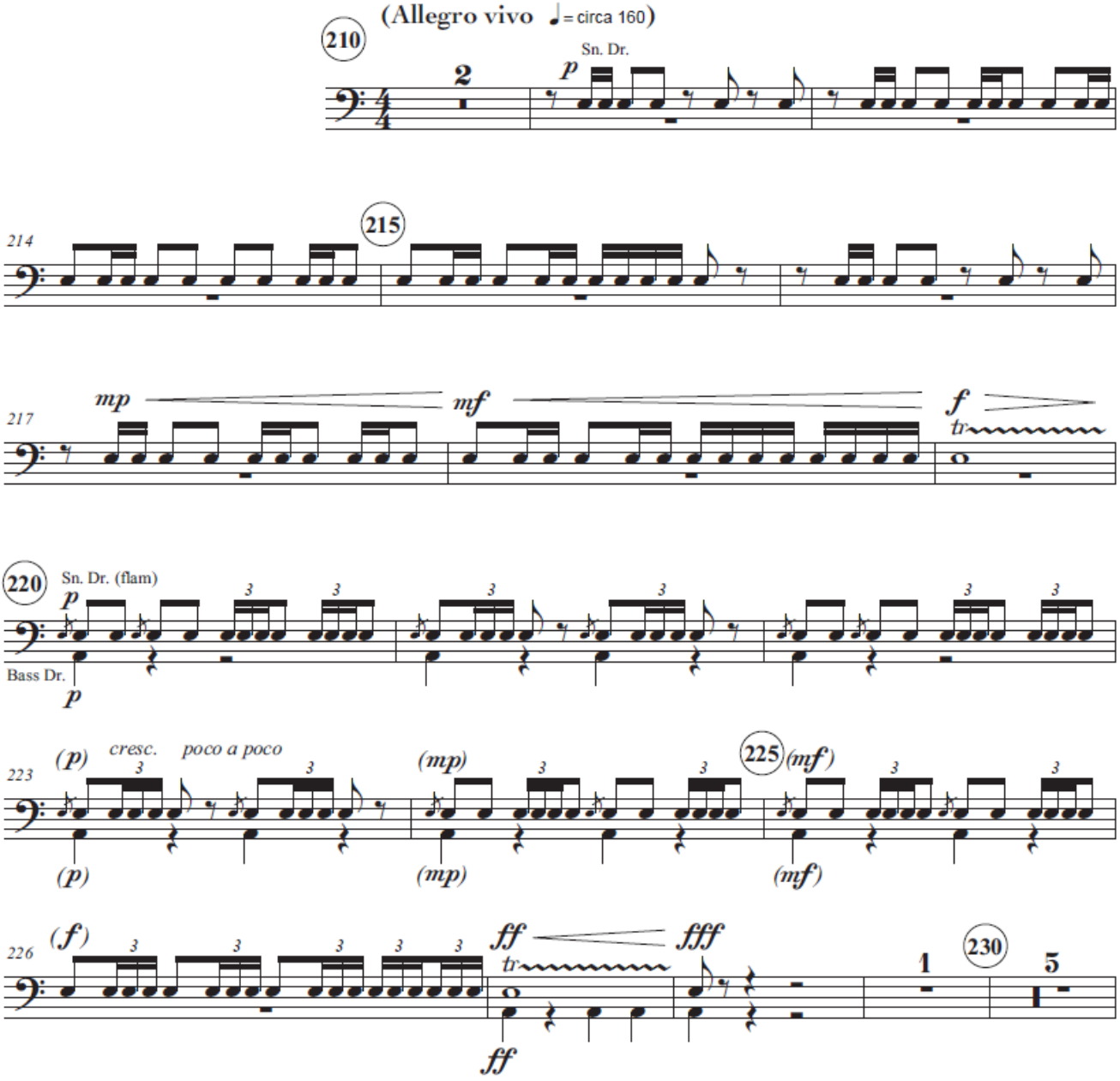


Overture to *Candide* (Bernstein/Grundman)

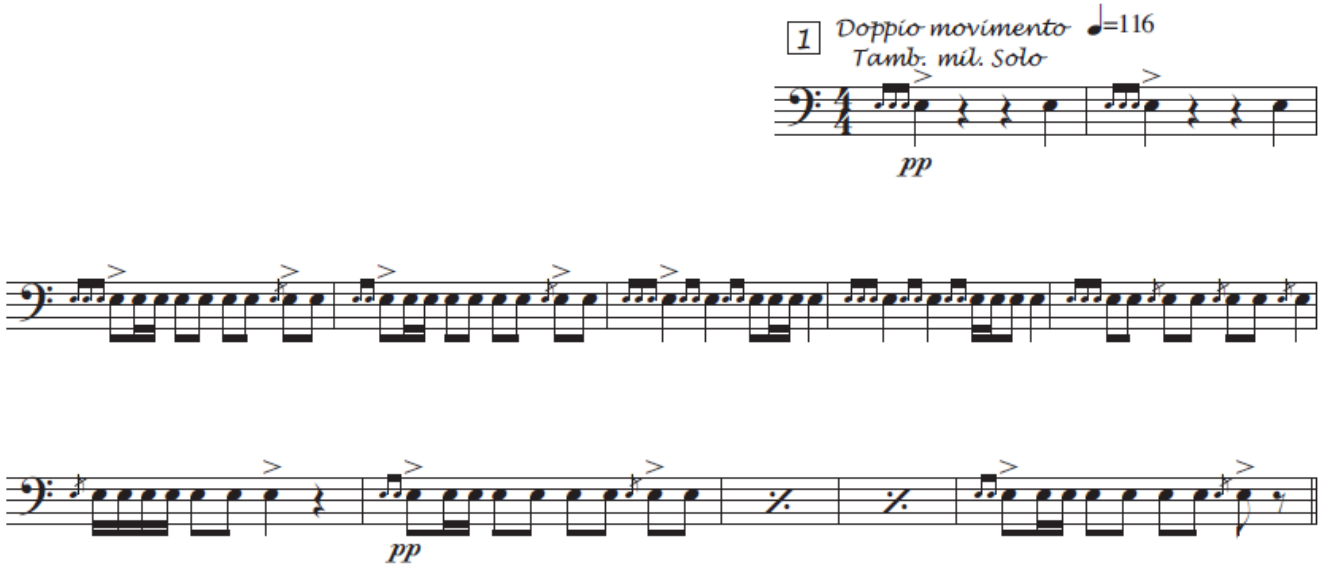


SNARE DRUM

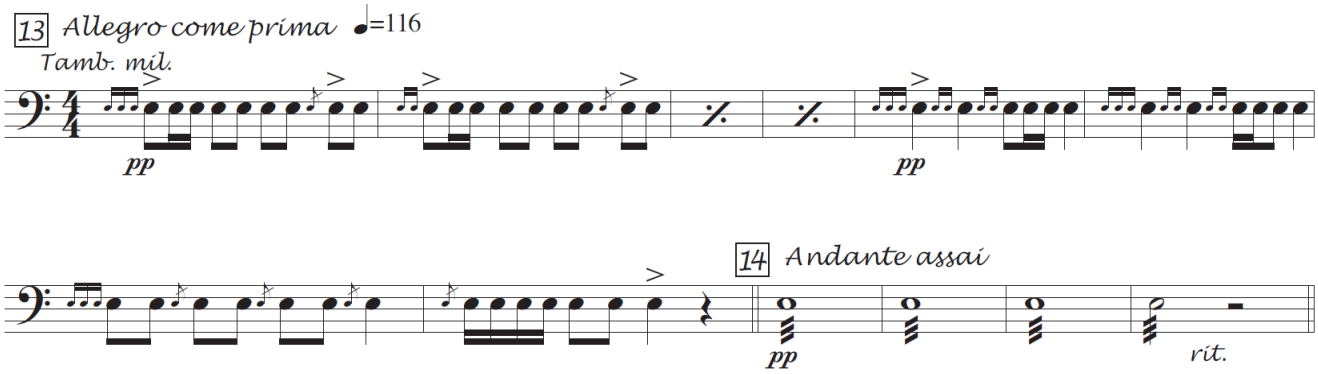
"Chester" from *New England Triptych* (Schuman) (band version)

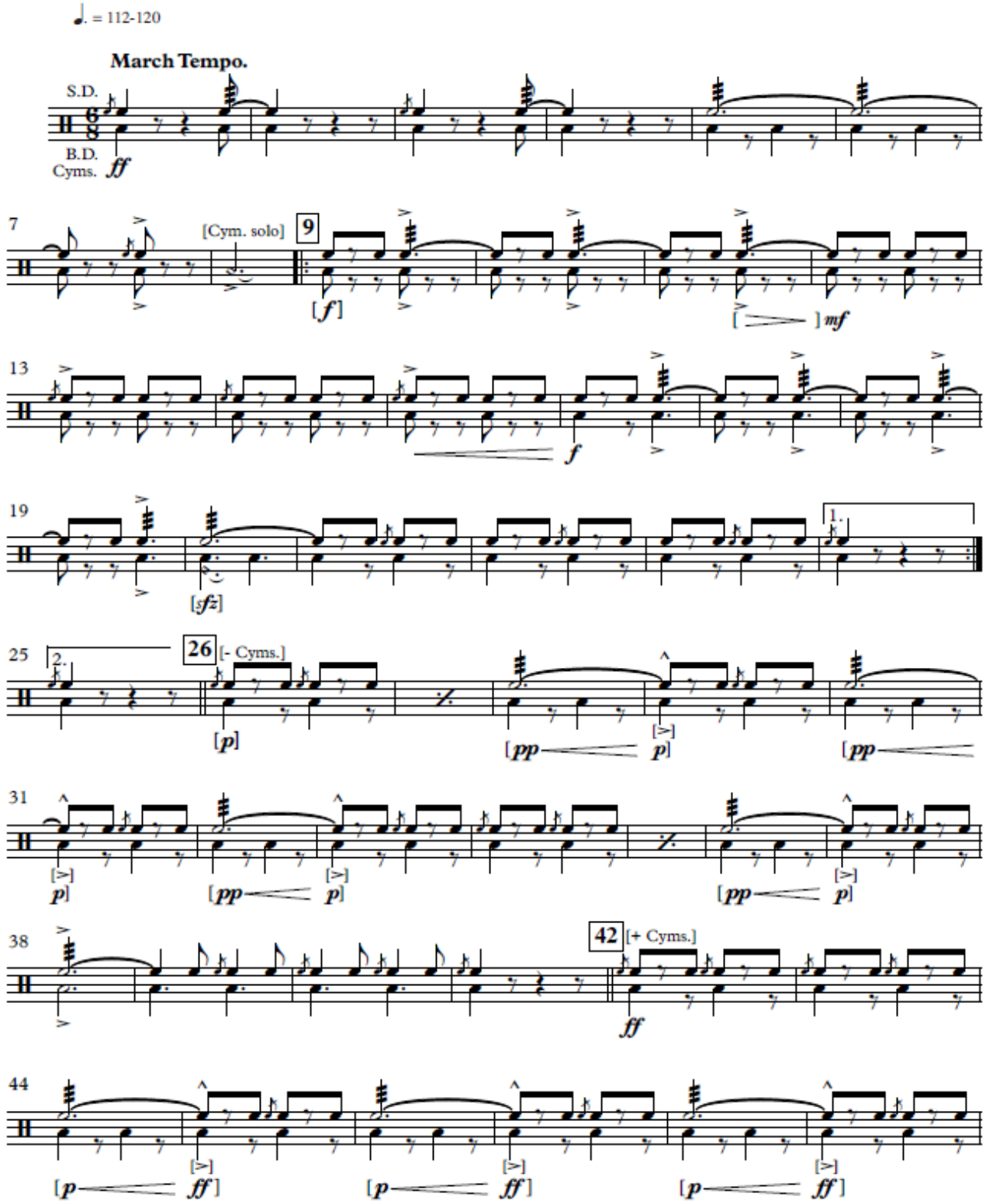


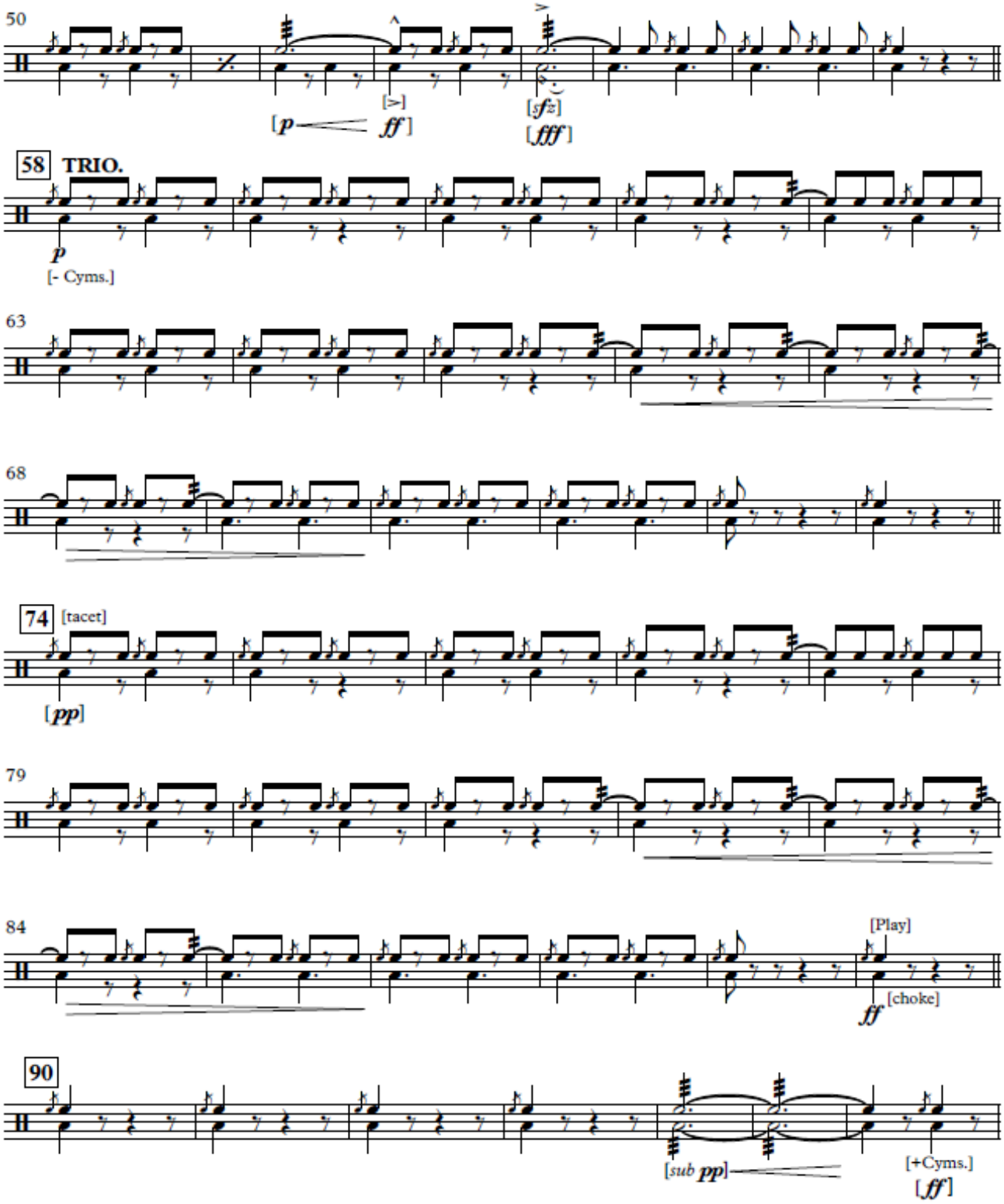
“The Birth of Kijé” from *Lieutenant Kijé*, Opus 60 (Prokofiev) - Excerpt 1

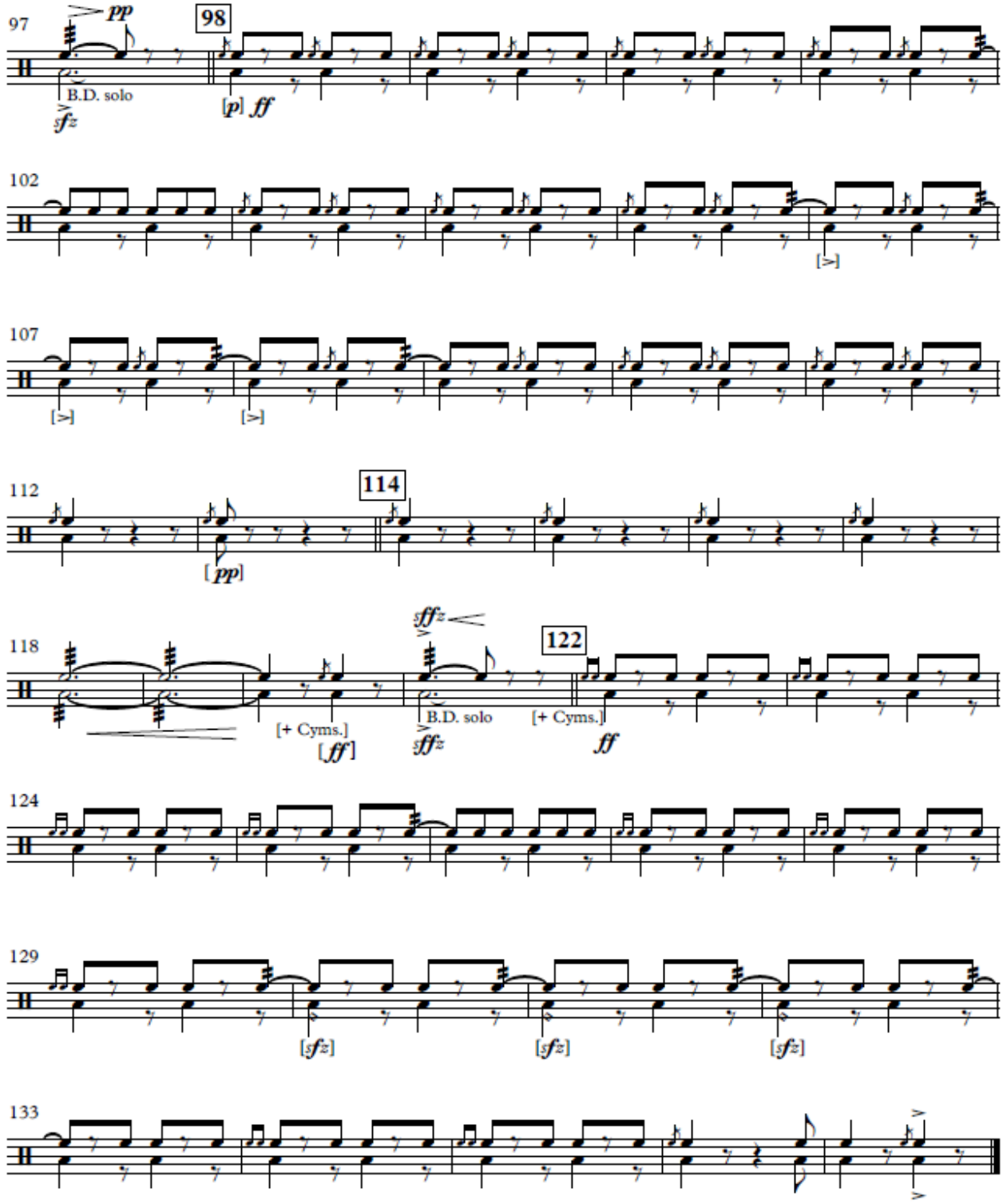


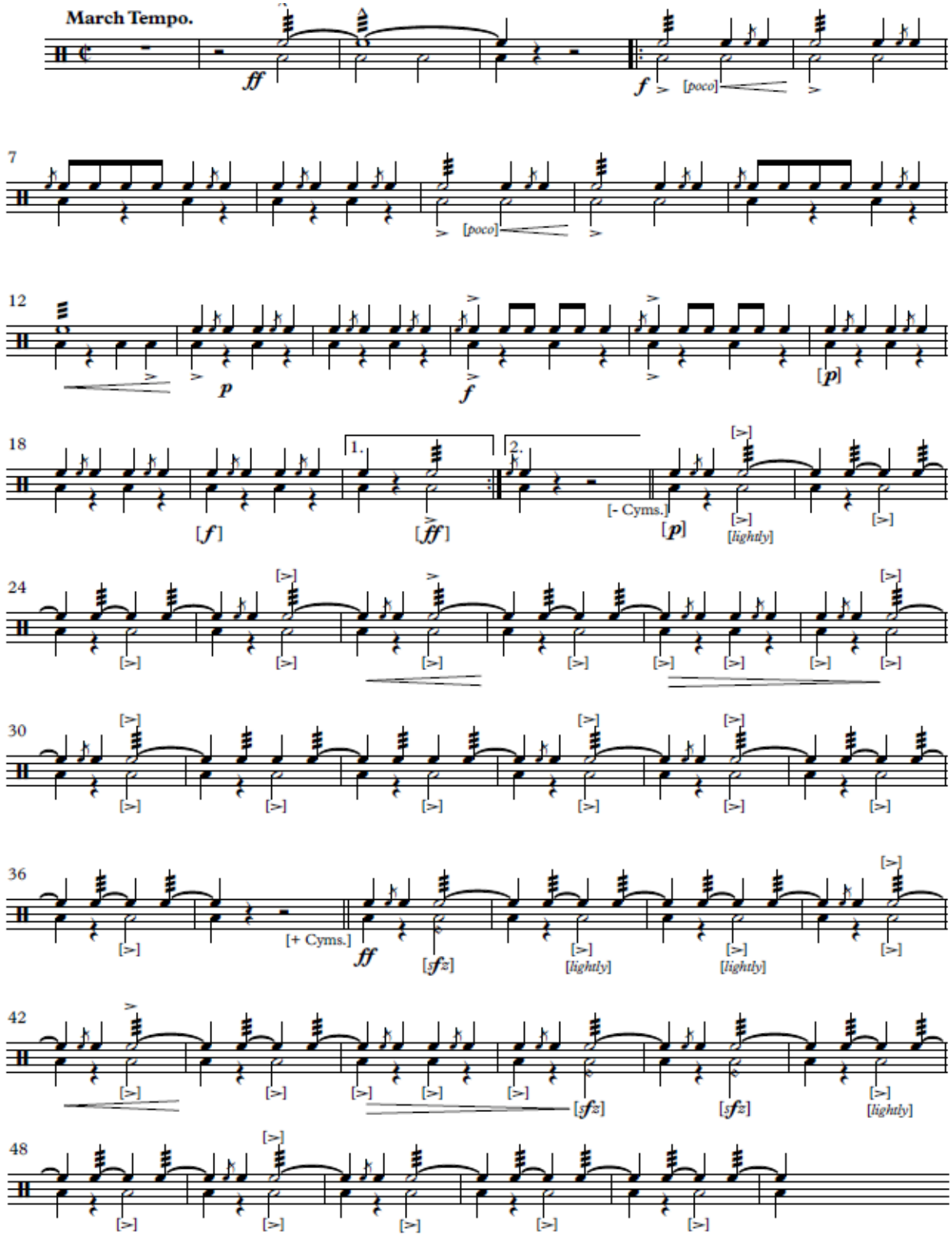
“The Birth of Kijé” from *Lieutenant Kijé*, Opus 60 (Prokofiev) - Excerpt 2

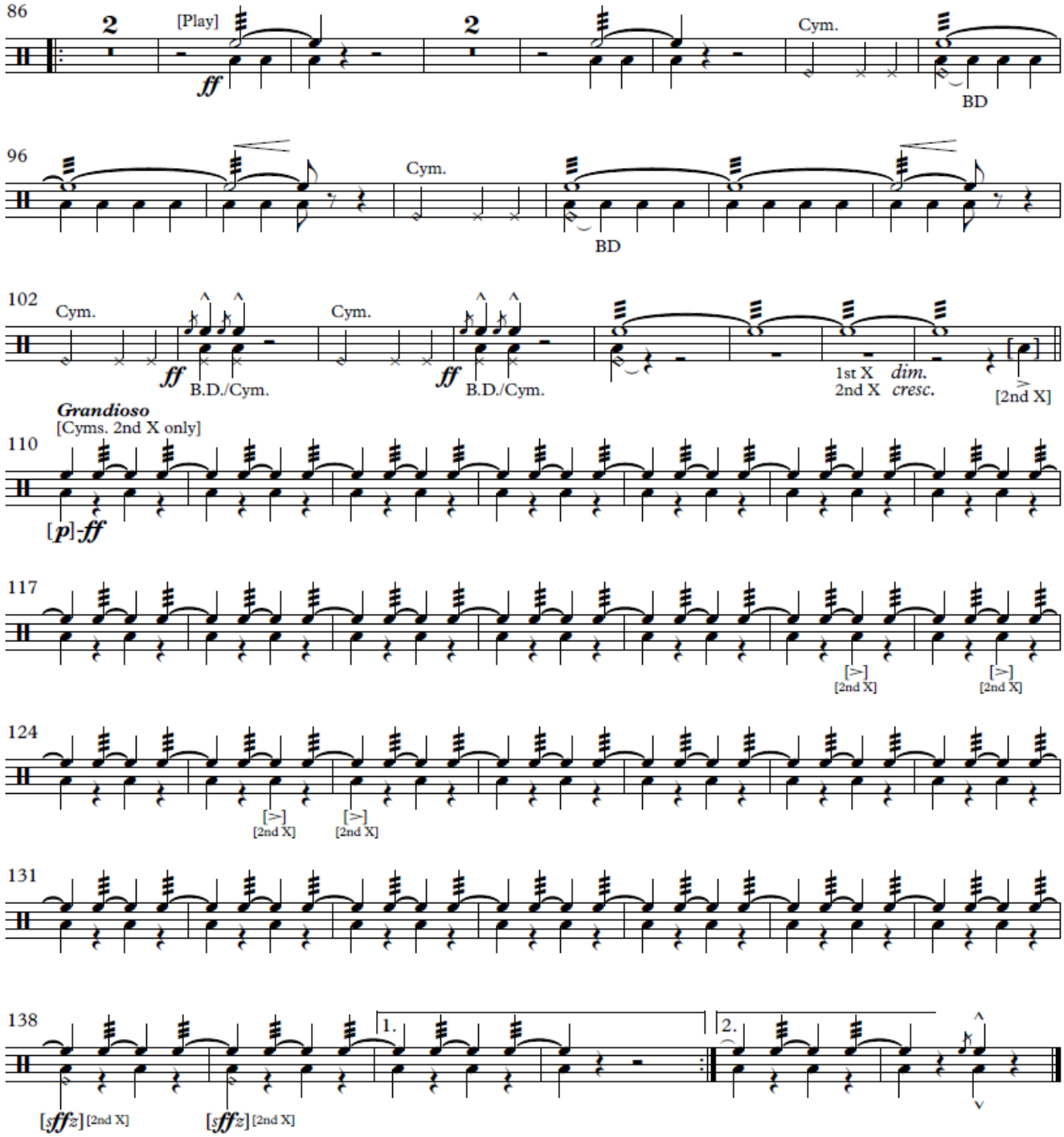



♩. = 112-120
March Tempo.
S.D.
B.D.
Cyms.
ff
7
[Cym. solo]
9
[f]
[ ] mf
13
f
19
[sfz]
1.
25
2.
26
[- Cyms.]
[p]
[pp
[>]
p]
31
42
[+ Cyms.]
38
44
[p
ff]


50
[p
ff]
[>]
[sfz]
[fff]
58 TRIO.
p
[- Cyms.]
63
68
74 [tacet]
[pp]
79
84
[Play]
ff
[choke]
90
[sub pp]
[+Cyms.]
[ff]


97
pp
98
B.D. solo
sfz
[p] ff
102
[>]
107
[>]
[>]
112
114
[pp]
118
sffz
122
[+ Cyms.]
[ff]
B.D. solo
sffz
[+ Cyms.]
ff
124
129
[sfz]
[sfz]
[sfz]
133


March Tempo.
ff
f
[poco]
7
[poco]
12
p
f
[p]
18
1.
2.
[f]
[ff]
[- Cyms.]
[p]
[lightly]
24
30
36
[+ Cyms.]
ff
[sfz]
[lightly]
[lightly]
42
[sfz]
[sfz]
[lightly]
48


86
2
[Play]
ff
2
Cym.
BD
96
Cym.
BD
102
Cym.
ff
B.D./Cym.
Cym.
ff
B.D./Cym.
1st X
2nd X
dim.
cresc.
[2nd X]
Grandioso
[Cyms. 2nd X only]
110
[p]-ff
117
[>]
[2nd X]
[>]
[2nd X]
124
[>]
[2nd X]
[>]
[2nd X]
131
138
1.
2.
[sffz] [2nd X]
[sffz] [2nd X]