

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

Xylophone Solo

f

tr

35

tr

top. gliss.

tr

40

Xylophone

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

Xylophone

tr

ff

85

Xylophone Solo

ff

accel.

poco a poco

90

cresc.

95

Cowboys Overture (Williams/Bocook) - Excerpt 1

Vigorous $\text{♩} = 128-135$

Xylophone

34 *f*

37

Cowboys Overture (Williams/Bocook) - Excerpt 2

Vigorous $\text{♩} = 128-135$

81 Xylo. *ff*

87 *fff*

92 8

90

TAMBOURINE

Carnival Overture, Opus 92 (Dvorák)

Q $\text{♩} = 138-148$

f

p

f

p

cresc.

ff

S

$\text{♩} = 138-148$

ff

U

tr tr tr tr

W Poco più mosso

ff

ff

secco

Detailed description of the musical score: The score is for a tambourine part. It begins with a tempo marking of quarter note = 138-148. The first system contains six staves. The first staff starts with a forte (*f*) dynamic. The second staff has a first ending bracket. The third staff starts with a piano (*p*) dynamic, then a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The fourth staff has a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic, with a triplet of eighth notes. The fifth and sixth staves continue the rhythmic pattern. The second system begins with a section marked 'S' (Sforzando), followed by a tempo marking of quarter note = 138-148. The first staff of this system is fortissimo (*ff*). The second staff has a section marked 'U' (Uppercut) and includes four trills. The third staff has a section marked 'W' (Waltz) with the instruction 'Poco più mosso' and includes a triplet of eighth notes. The fourth staff continues with fortissimo (*ff*) dynamics and includes a section marked 'secco'.

Suite No. 1 from *Carmen* (Bizet)

Nº 1ª Aragonaise.
(Prelude to Act IV)

Allegro vivace. (♩. = 80)
Tamburino.

ff

dim. molto ----- *p*

pp

pp

f *p* *f*

p *dim.* *pp*

poco cresc.

CYMBALS

Fantasy Overture, *Romeo and Juliet* (Tchaikovsky)

Allegro giusto ♩=138-160

ff

ff

ff

ff

A Night on Bald Mountain (Mussorgsky)

S ♩=104-120

f

f

Overture to *Candide* (Bernstein/Grundman)

216 (♩ = 152)
Hard sticks

pp (non cresc.)

Musical notation for measures 216-223 in bass clef, 4/4 time. The notes are: 216: Bb, Gb, Ab, Bb; 217: Bb, Ab, Gb, Ab; 218: Bb, Ab, Gb, Ab; 219: Bb, Ab, Gb, Ab; 220: Bb, Ab, Gb, Ab; 221: Bb, Ab, Gb, Ab; 222: Bb, Ab, Gb, Ab; 223: Bb, Ab, Gb, Ab.

224

mf

Musical notation for measures 224-230 in bass clef, 4/4 time. The notes are: 224: Bb, Ab, Gb, Ab; 225: Bb, Ab, Gb, Ab; 226: Bb, Ab, Gb, Ab; 227: Bb, Ab, Gb, Ab; 228: Bb, Ab, Gb, Ab; 229: Bb, Ab, Gb, Ab; 230: Bb, Ab, Gb, Ab.

231

Più mosso (♩ = 96)

ff p

Musical notation for measures 231-238 in bass clef, 3/2 time. The notes are: 231: Bb, Gb, Ab, Bb; 232: Bb, Gb, Ab, Bb; 233: Bb, Gb, Ab, Bb; 234: Bb, Gb, Ab, Bb; 235: Bb, Gb, Ab, Bb; 236: Bb, Gb, Ab, Bb; 237: Bb, Gb, Ab, Bb; 238: Bb, Gb, Ab, Bb.

239

cresc.

Musical notation for measures 239-246 in bass clef, 3/2 time. The notes are: 239: Bb, Gb, Ab, Bb; 240: Bb, Gb, Ab, Bb; 241: Bb, Gb, Ab, Bb; 242: Bb, Gb, Ab, Bb; 243: Bb, Gb, Ab, Bb; 244: Bb, Gb, Ab, Bb; 245: Bb, Gb, Ab, Bb; 246: Bb, Gb, Ab, Bb.

Musical notation for measures 247-254 in bass clef, 3/2 time. The notes are: 247: Bb, Gb, Ab, Bb; 248: Bb, Gb, Ab, Bb; 249: Bb, Gb, Ab, Bb; 250: Bb, Gb, Ab, Bb; 251: Bb, Gb, Ab, Bb; 252: Bb, Gb, Ab, Bb; 253: Bb, Gb, Ab, Bb; 254: Bb, Gb, Ab, Bb.

247

f cresc.

Musical notation for measures 247-254 in bass clef, 3/2 time. The notes are: 247: Bb, Gb, Ab, Bb; 248: Bb, Gb, Ab, Bb; 249: Bb, Gb, Ab, Bb; 250: Bb, Gb, Ab, Bb; 251: Bb, Gb, Ab, Bb; 252: Bb, Gb, Ab, Bb; 253: Bb, Gb, Ab, Bb; 254: Bb, Gb, Ab, Bb.

255

ff

Musical notation for measures 255-262 in bass clef, 3/2 time. The notes are: 255: Bb, Gb, Ab, Bb; 256: Bb, Gb, Ab, Bb; 257: Bb, Gb, Ab, Bb; 258: Bb, Gb, Ab, Bb; 259: Bb, Gb, Ab, Bb; 260: Bb, Gb, Ab, Bb; 261: Bb, Gb, Ab, Bb; 262: Bb, Gb, Ab, Bb.

SNARE DRUM

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

(210) (Allegro vivo ♩ = circa 160)

Sn. Dr. *p*



214 (215)



217 *mp* *mf* *f* *tr*



(220) Sn. Dr. (flam) *p*

Bass Dr. *p*



223 (*p*) *cresc. poco a poco* (*mp*) (225) (*mf*)



226 (*f*) *ff* *fff* (230) 1 5



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

1 *Doppio movimento* ♩=116
Tamb. mil. Solo

pp

pp

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

13 *Allegro come prima* ♩=116
Tamb. mil.

pp *pp*

14 *Andante assai*

pp *rit.*

March, "Washington Post" (Sousa) - Page 1

♩ = 112-120

March Tempo.

S.D.
B.D.
Cym. *ff*

7 [Cym. solo] 9 [*f*] [*mf*]

13 [*f*]

19 [*sfz*]

25 26 [- Cym.] [*p*] [*pp*] [*p*] [*pp*]

31 [*p*] [*pp*] [*p*] [*pp*] [*p*]

38 42 [+ Cym.] [*ff*]

44 [*p*] [*ff*] [*p*] [*ff*] [*p*] [*ff*]

March, "Washington Post" (Sousa) - Page 2

50

[p] > [ff] [sfz] [fff]

58 **TRIO.**

p
[- Cyms.]

63

68

74 [tacet]

[pp]

79

84

[Play]
[ff] [choke]

90

[sub pp] [+Cyms.] [ff]

March, "Washington Post" (Sousa) - Page 3

97 *pp* **98**
B.D. solo
sfz [*p*] *ff*

102

107

112 **114**
[*pp*]

118 *ffz* **122**
[+ Cyms.] [*ff*] B.D. solo [*ffz*] [*ff*] [+ Cyms.]

124

129 [*sfz*] [*sfz*] [*sfz*]

133

March, "The Stars and Stripes Forever" (Sousa) - Page 1

March Tempo.

The musical score is written for a snare drum on a single staff with a treble clef and common time. It begins with a rest for two measures, followed by a series of eighth notes with accents. The first measure is marked *ff*. A repeat sign appears after the first four measures. The second ending is marked *f* and includes a *[poco]* dynamic marking with a hairpin. The score is divided into measures 7, 12, 18, 24, 30, 36, 42, and 48. Dynamics include *p*, *f*, *[p]*, *[f]*, *[ff]*, *[p]*, *[lightly]*, *[+ Cyms.]*, *[sfz]*, and *[lightly]*. Articulations such as accents (*>*) and slurs are used throughout. Cymbal effects are indicated by *[Cyms.]* and *[+ Cyms.]*. A first and second ending are shown between measures 18 and 20.

March, "The Stars and Stripes Forever" (Sousa) - Page 2

86 **2** [Play] *ff* **2** Cym. BD

96 Cym. BD

102 Cym. *ff* B.D./Cym. Cym. *ff* B.D./Cym. 1st X *dim.* 2nd X *cresc.* [2nd X]

Grandioso
[Cyms. 2nd X only]

110 [*p*]-*ff*

117 [2nd X] [2nd X]

124 [2nd X] [2nd X]

131

138 [*sfz*] [2nd X] [*sfz*] [2nd X] 1. 2.