

# ASHLAND UNIVERSITY

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## SYMPHONIC BAND

### STRING BASS 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. 35 in D, K. 385, 4th movement (Mozart)
2. "Molly on the Shore" (Grainger)
3. Symphony No. 39 in E-flat, K. 543, 4th movement (Mozart)
4. Symphony No. 5 in C minor, Op. 67, 3rd movement (Beethoven)
5. Orchestral Suite No. 2 in B minor, BWV 1067 (J. S. Bach)
6. *Symphonie fantastique*, Op. 14, 4th movement (Berlioz)
7. Symphony No. 4 in F minor, Op. 36, 4th movement (Tchaikovsky)

Symphony No. 35 in D, K. 385, 4th movement (Mozart)

Presto.  $\text{♩} = 152$

**FINALE.**

The musical score consists of six staves of music in bass clef, D major, and common time. The first staff begins with a piano (*p*) dynamic and a fermata over the first two notes. The second staff starts with a forte (*f*) dynamic. The third and fourth staves continue the melodic and rhythmic patterns. The fifth staff features a series of sixteenth-note runs. The sixth staff concludes with a section marked *sf* (sforzando) and a final note marked 'A'.

"Molly on the Shore" (Grainger)

$\text{♩} = 98-102$

The musical score is in bass clef, D minor, and common time. It is marked 'Fast' and includes measure numbers 10, 11, 18, 19, 20, 21, 22, 23, 24, 25, 26, and 27. The score features numerous triplet markings (indicated by a '3' above the notes) and accents (>). The dynamics range from piano (*p*) to sforzando (*sf*). The piece concludes with a fermata over the final note in measure 27.

Symphony No. 39 in E-flat, K. 543, 4th movement (Mozart)

FINALE

Allegro ♩ = 136-138

101

108 ~~5~~ Viol. I

119

125

130

136

G.P.

Symphony No. 5 in C minor, Op. 67, 3rd movement (Beethoven)

*Allegro*  $\text{♩} = 90$

*pp* *poco ritardando a tempo* *pp*

13 *sf* *un poco ritard. a tempo* **1** *f*

25

38 *sf* *sf* *sf* *sf* *dimin. pp*

*poco ritard. a tempo*

51 *pp*

63 *cresc.* *f*

74

89 *sf* *sf* *sf* *sf* *dimin. pp* **A**

Orchestral Suite No. 2 in B minor, BWV 1067 (J. S. Bach) - No repeat

$\text{♩} = 88$

131 *ff* *p* *f*

Musical staff 131-140: Bass clef, B minor key signature. Measures 131-140. Dynamics: *ff* (measures 131-135), *p* (measures 136-138), *f* (measures 139-140). A bracket groups measures 139-140.

141

Musical staff 141-149: Bass clef, B minor key signature. Measures 141-149. Continuation of the rhythmic pattern from the previous staff.

150

Musical staff 150-158: Bass clef, B minor key signature. Measures 150-158. Continuation of the rhythmic pattern.

159 ~~11.~~ 12. *f*

Musical staff 159-165: Bass clef, B minor key signature. Measures 159-165. Measure 159 is crossed out with a large 'X'. Measure 160 is marked '12.'. Dynamics: *f* (measures 160-165).

166

Musical staff 166-174: Bass clef, B minor key signature. Measures 166-174. Continuation of the rhythmic pattern.

175 1-6 2 3 4

Musical staff 175-185: Bass clef, B minor key signature. Measures 175-185. Fingerings: 1-6 (measures 175-176), 2 (measure 177), 3 (measure 178), 4 (measures 179-180).

186 5 6

Musical staff 186-194: Bass clef, B minor key signature. Measures 186-194. Fingerings: 5 (measures 186-187), 6 (measures 188-189).

195 B *f* *dimin.* *p*

Musical staff 195-202: Bass clef, B minor key signature. Measures 195-202. Dynamics: *f* (measures 195-198), *dimin.* (measures 199-201), *p* (measures 202).

203 *sempre più piano*

Musical staff 203-210: Bass clef, B minor key signature. Measures 203-210. Dynamics: *sempre più piano* (measures 203-210).

211

Musical staff 211-218: Bass clef, B minor key signature. Measures 211-218. Continuation of the rhythmic pattern.

Symphonie fantastique, Op. 14, 4th movement (Berlioz) - No repeat

♩ = 130

Badinerie  
*stacc.*

7

13

20

28

34

*p*

*f*

*Fine*

Symphony No. 4 in F minor, Op. 36, 4th movement (Tchaikovsky)

♩ = 150-154

*ff*

11