

ASHLAND UNIVERSITY

SYMPHONIC BAND

TROMBONE 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. 3, Opus 78, *Organ Symphony* (Saint-Saëns)
2. Academic Festival Overture, Opus 80 (Brahms/Safranek)
3. March, "Hands Across the Sea" (Sousa)
4. March, "Barnum and Bailey's Favorite" (King)
5. Symphony No. 5 in C-sharp minor, 2nd trombone (Mahler)
6. Hungarian March from *La damnation de Faust*, 2nd trombone (Berlioz)
7. *Ein Heldenleben*, Opus 40, 2nd trombone (R. Strauss)
8. Tam o'Shanter Overture (Arnold/Paynter)

Symphony No. 3, Opus 78, *Organ Symphony* (Saint-Saëns)

Poco Adagio

p *cresc.*
p
p
pp

Academic Festival Overture, Opus 80 (Brahms/Safranek)

(♩ = 138-144)
p
f *sf*
Ⓜ

March, "Hands Across the Sea" (Sousa)

$\text{♩} = 120$

Musical score for the March "Hands Across the Sea" by John Philip Sousa. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked as quarter note = 120. The music features a melodic line with accents and a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte). The piece concludes with a final cadence.

March, "Barnum and Bailey's Favorite" (King) - Play top divisi

$\text{♩} = 144$

Musical score for the March "Barnum and Bailey's Favorite" by John Philip King. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a 2/4 time signature. The tempo is marked as quarter note = 144. The music is characterized by a driving, rhythmic accompaniment and a melodic line. Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score includes a "Trio" section and features first and second endings. The piece concludes with a final cadence.

Symphony No. 5 in C-sharp minor, 2nd trombone (Mahler)

nicht eilen
molto sf 1 *f*
Wuchtig.
f *f* *sf*

Hungarian March from *La damnation de Faust*, 2nd trombone (Berlioz)

Allegro marcato.
(♩ = 88)
p
poco cresc. *mf* *cresc.* *ff* *ff*
ff *ff*
5

Ein Heldenleben, Opus 40, 2nd trombone (R. Strauss)

(Festes Zeitmass)

61 *ff* *f* *cresc.*

62 *ff* *ff*

64 *sfz* *ff* *ff*

65 *ff*

Tam o'Shanter Overture (Arnold/Paynter)

Please play not too stiffly,
with an inebriated feel.
(♩ = 152)

f *gliss.* *ff* *gliss.* *f* *ff* *f*

gliss. *ff* *f* *gliss.* *ff* *f*

gliss. *ff* *gliss.* *ff* *f*

ff *gliss.* *ff* *gliss.* *ff*