Ensemble Auditions
Flute and Piccolo
Fall 2016

Please prepare the following flute excerpts. Consult recordings, full orchestral scores and Jeanne Baxtresser’s Orchestral Excerpts book for suggested tempos, phrase markings and understanding of style. Sight-reading will also be a component of this audition.

I have attached a guide, “Fundamentals of Practicing Excerpts”, to help with your preparation.

**Flute:**
1) Devienne, Concerto No. 7 in E minor, 1\textsuperscript{st} Mvt. Mm. 61-92
2) Beethoven, Leonore Overture No. 3, Op. 72, mm. 1-24 \underline{AND} 328-360
3) Shostakovich, Symphony No. 5, Mvt. 3, Reh. 79-81

All are encouraged to audition on the following piccolo excerpts but only those auditioning for Wind Ensemble and Orchestra are required to prepare them:

**Piccolo:**
1) Shostakovich, Symphony No. 5, Mvt. 1, Reh. 41-42 \underline{AND} mvt. 2, Reh. 53-54
2) Sousa, Stars and Stripes Forever March, reference brackets on scanned copy

Please don’t hesitate to contact me with any questions. elboysen@uncg.edu
Fundamentals of Practicing Excerpts

Always use a recording device to examine the following categories listed below. The recorder doesn't have to be expensive- I use the voice memo app on my iphone! Other options are, garage band app on a mac, audacity (free download), a zoom recorder etc. Listen to each category objectively and separately from its counterparts.

**Rhythm**- Having the metronome on isn't the same as playing with the metronome
-Practice with different subdivisions eventually relying upon yourself for the smaller divisions
-Record yourself playing with and without the metronome. Are you playing exactly with the pulse?
-Play with the metronome on the off-beats or on the measure

**Practice Suggestion:** Use a metronome during warm-ups while practicing sound or intonation, not just during scales or excerpts. This way, a precise sense of rhythm is developed outside of technical and rhythmical exercises.

**Intonation**- Learn to use your ears rather than your eyes to determine pitch
-Practice with a drone using different pitches to tune perfect intervals within the excerpt.
-When playing solo, pitch is determined by the relationships of your intervals, hear the distance between two succeeding notes.
-Know pitch tendencies of the flute. What notes are inherently sharp/flat on instrument?

**Practice Suggestion:** Using a tuner, be able to hit the "green dot" or center of each pitch at any dynamic, articulation or register.

**Articulation**- Can you hear the articulation? Does the articulation match the style?
- Easy to forget this aspect of a musical phrase
-Experiment with different shades of articulation, which do you like and why?

**Practice Suggestion:** Use only a diaphragmatic attack or no attack at all. Never get stuck in a rut, switch up how you hear the music so that it is new and fresh every time.

**Vibrato**- Does the vibrato serve the phrase? When does it stick out of the musical line?
-Use audacity or other recording program to SEE your vibrato. Is it always the same?
- Never let vibrato become habitual. Use great intent with how you choose to shade a note with vibrato

**Practice Suggestion:** Experiment with different combinations of amplitude (height or pitch variance) and frequency (speed). Get creative!

**Phrasing**- Using words, describe your musical intent. Mark in phrases- Where is the climax? How does the phrase build momentum? What tools do you have to achieve your musical ideas?
Write in character words for each measure, how does it function?
Assign colors, numbers or sounds to each note within a phrase.
What is the shape or contour of the phrase

**Purpose of excerpt**
-Why did the committee choose *this* particular excerpt?

**Comprehensive knowledge of the score and NOT just the solo**
-Know the harmonic structure, form, and rhythm. How are the changes in harmony reflected in your interpretation?
-How does the flute function in a particular style of music or composer's oeuvre?

For instance:
In Brahms' music, the flute was a member of the woodwind choir, blending with its wooden counterparts. Brahms preferred the wooden flute over the metal Boehm flutes. Therefore, we must approach his symphonic works with a rounded, "wooden" quality sound, one that is less poignant than when playing music by Stravinsky.

**Executing the excerpt**
-Have the entire flute part in your vision, not just the excerpt- remember the piece of music as a whole rather than the singular flute solo.
-Create a psychological atmosphere that is conducive to playing your best.
  *Hear the tutti sections, feel yourself in the orchestra
-Name character words or descriptive scenes that help to evoke the aura of the music
-Have a breathing ritual that centers and focuses your attention

**Adverse training:** Create adverse circumstance for yourself, simulating nerves, different temperature, dry mouth, sweaty or cold hands, racing heartbeat etc.
SYMPhONY NO. 5

DMITRI SHOSTAKOVITCH
(1906-1975)

In my years of orchestral performing, the Shostakovich SYMPHONY No. 5 never failed to arouse an extraordinary range of emotions in me. This powerful symphony is filled with rich sonorities and moments of exquisite beauty. Shostakovich's feelings of anguish while writing this symphony have been revealed in his memoirs and are worthy of our contemplation. He composed it as a populist response to official criticism from Stalin for his progressive compositions and referred to this symphony as "A Soviet Artist's Reply to Just Criticism." However, Shostakovich's true meaning of that response and the meaning of the symphony have been subjects of ongoing controversy.

Due to recent changes in international copyright laws, the old Russian parts are now the only edition in circulation for all of Shostakovich's orchestral works, and these are the editions provided in this book. However, don't be surprised if you encounter a newer edition which may have different errata and different rehearsal numbers.

Excerpt 1: Mvt. III, [79] through [81]
Largo; $\frac{1}{2}=50$

The following two flute duets create moments of unique expression and sonority, as the mood is soulful and despairing. Your tone should sound suspended and effortless. In these soft, exposed duos stagger the breathing; both players should work together to achieve an unbroken line.

At [80], the 1st flute should use a pale tone without vibrato to allow the 2nd flute to emerge as the richer, dominant voice. The two should finish as equal partners leading into [81].

ERRATA:
- Your entrance at [79] should be marked $p$.
- In the bar before [81], there is a morendo marking missing from your part.

Excerpt 2: Mvt. III, 8 bars before [86] through [87]
The passage begins at $\frac{1}{2}=72$; [86] is suddenly $\frac{1}{2}=50$ for only two measures. The tempo returns to $\frac{1}{2}=72$ at the beginning of the 3rd bar of [86]. At [87], the tempo is again $\frac{1}{2}=50$ (as in the beginning of the movement), following your poco calando.