

**Ensemble Auditions
Flute and Piccolo
Fall 2017**

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) Kuhlau, Divertissement #2, **Mm. 1- Rehearsal 'D'**
- 2) Bizet, Entr'acte from *Carmen*, **mm. 2- Rehearsal 'A'**
- 3) Mendelssohn, Symphony No. 4, "Italian", Second Flute; **Mvt. 4, beginning- Mm. 34 (see brackets)**

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) Rossini, Overture to "La Gaze Ladra", Mvt. 1, **mm. 188- Rehearsal 'E'**
- 2) Ravel, Bolero, **Two measures after Rehearsal '8' – downbeat of Rehearsal '9'**

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 another 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.

Flauto

Nº 2 *Allegro*

dim. *p*

f *dim.* *p*

f

A *f*

3 *3* *3* *3*

mf *cresc.*

f *dim.*

mf *cresc.*

f *p*

mp *cresc.*

C *p* *dolce*

mp

p *espressivo*

3

f *end*

D *p delicatamente*

mf *p* *mf* *p*

E *f*

p

mf *f*

3 *6* *3* *dim.* *G*

Entr'acte
from *Carmen*
(Prelude to Act III)

GEORGES BIZET
(1838-1875)

Cl.

Andantino quasi allegretto ($\text{♩} = 88$)

pp

pp Harp solo

(Use pedal very sparsely, to imitate the harp.)

A

poco meno p

SALTARELLO

Presto

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of two systems. The first system starts with a dynamic of **f** and includes measure numbers 8 through 17. Measure 8 begins with a forte dynamic. Measures 9 through 12 show eighth-note patterns with grace notes. Measure 13 features sixteenth-note patterns. Measures 14 through 17 continue the sixteenth-note patterns. The second system begins with a dynamic of **p** and includes measure numbers 18 through 31. Measure 18 shows sixteenth-note patterns. Measures 19 through 23 continue the sixteenth-note patterns. Measure 24 begins with a dynamic of **cresc.** and includes measure numbers 24 through 28. Measures 25 through 28 show sixteenth-note patterns. Measure 29 begins with a dynamic of **cresc.** and includes measure numbers 29 through 31. Measures 30 and 31 show sixteenth-note patterns. Various performance instructions are included, such as **p leggiero**, **ff**, and **v**.

OVERTURE TO “LA GAZZA LADRA”

GIOACCHINO ROSSINI

Rossini wrote very well for Piccolo! In these two passages, evenness in phrasing is important. Both passages are played in unison with two other instruments. The first is with Bassoon and Clarinet, the second with Oboe and Clarinet. Do not cut off the second note of the triplet. The line should continue for two measures. Crescendo to the quarter-note tied to the sixteenth, and then diminuendo the 16ths in strict rhythm. This applies whenever this figure occurs. Although the passage ends poco crescendo, I have played for conductors who prefer having the phrase end with a diminuendo. It is difficult to accomplish this, but the effect is wonderful.

The edition shown here originated with Breitkopf and is sometimes called the “German version.” There is also an “Italian version” originating from Ricordi which lacks the piccolo solo at measures 345-376.

EXCERPT 1

In 217-219, every beat begins with an accent according to the orchestra score, just like 193-195.

The piano accompaniment begins 8 bars (plus pickup) before your entrance.

188

p legg.

192

p *poco cresc.*

16

212

p legg.

216

p *poco cresc.*

E

22

EXCERPT 2

BOLÉRO

MAURICE RAVEL

(1875-1937)

Piccolo part:

8



9

