

**Ensemble Auditions**  
**Flute and Piccolo**  
**Fall 2018**

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) Bizet, L'Arlesienne Suite No.2, 3<sup>rd</sup> mvt. – mm.3-18
- 2) Dvorak, Symphony No. 8, last mvt. – Rehearsal D to Rehearsal E
- 3) Gould, American Salute- pickup to Rehearsal F through 10<sup>th</sup> m. of Rehearsal F
- 4) Holst, Second Suite in F for Military Band, 2<sup>nd</sup> mvt. – 4<sup>th</sup> beat of Rehearsal A through 15<sup>th</sup> m. of Rehearsal A

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/arr. Hunsberger, Festive Overture, Rehearsal 5- 8 mm. after Rehearsal 6
- 2) Shostakovich/arr. Hunsberger, Festive Overture, Rehearsal 14 through 7 mm. after Rehearsal 16

## 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 you 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.

2. Bizet, *L'Arlesienne Suite No. 2*, 3rd mvt ("Menuet") - mm. 3 through 18

Andantino quasi Allegretto (♩ = 72)

Musical score for Bizet's "Menuet" in 3/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a dynamic of *pp* and a tempo marking of "Solo". The second staff continues the melody with a dynamic of *pp*. The third staff is marked with a box containing the letter "A" and a dynamic of *p*. The fourth staff concludes the piece with a dynamic of *p*. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations and slurs.

3. Dvorak, *Symphony No. 8*, last mvt - Rehearsal D to Rehearsal E

Musical score for Dvorak's Symphony No. 8, last movement, from Rehearsal D to Rehearsal E. The score consists of four staves of music in 2/4 time, key of D major. The first staff is marked with a box containing the letter "D" and the word "Solo", with a dynamic of *p*. The second staff features a first ending (1.) and a second ending (2.), with a dynamic of *p*. The third staff includes dynamics of *fz*, *f*, and *dim.*. The fourth staff concludes with a dynamic of *p* and a box containing the letter "E". The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with accents and slurs.



2. Shostakovich/arr. Hunsberger, *Festive Overture* - Rehearsal 5 through 8 mm, after Rehearsal 6; Rehearsal 14 through 7 mm, after Rehearsal 16

The musical score consists of five systems of staves, each in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The first system, marked with a box containing the number '5', begins with a dynamic marking of *mf* and features a long, sweeping melodic line with many slurs. The second system continues this melodic line and includes a box with the number '6'. The third system continues the melodic development. The fourth system also continues the melodic line. The fifth system, marked with a box containing the number '14', features a dynamic marking of *f*. The sixth system, marked with a box containing the number '15', features a dynamic marking of *ff*. The seventh system, marked with a box containing the number '16', features a dynamic marking of *f*. The score concludes with a double bar line and a fermata.