

**Ensemble Auditions**  
**Flute and Piccolo**  
**Fall 2020**

Please prepare the following flute excerpts. Consult recordings, full orchestral scores (many of which are on IMSLP) 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) Mozart—Concerto in G, K. 313, I. *Allegro maestoso*; exposition only (please be sure you understand what this means)—mm. 31-91; Novello edition is preferred.
- 2) Rossini—William Tell Overture, mm. 181–226 (you may reduce multiple mm. of rest)
- 3) Brahms—Symphony No. 4, 4<sup>th</sup> movement: mm. 89–105
- 4) Hindemith—*Symphonic Metamorphosis*, mvt. III: 5 mm. before rehearsal C to end
- 5) Gounod—Petite Symphony, 2<sup>nd</sup> movement (*Andante cantabile*): 8 mm. before rehearsal A to rehearsal B

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) Berlioz—*Symphonie Fantastique*, V. "Dream of a Witches' Sabbath;" 7 mm. after rehearsal 63 to rehearsal 65

## 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, GarageBand 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.

# CONCERTO No.1 IN G, K.313

Edited by Trevor Wye  
Piano arrangement by Robert Scott

W. A. MOZART

FLUTE

1

*♩ = 126*  
**Allegro maestoso**

28 29 30 (f)

33 tr

37 (p) (cresc.) tr

41 (f) tr

46 (p)

50

55 2

\* See Preface

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FLUTE

60 (p) † (cresc.)

63 (dim.)

66 (p) tr

70 (p) tr

74 (cresc.)

81 (p) tr

85 tr

89 (cresc.) (f)

103 (mf)

\* See Preface † In some modern editions the G sharp appears three notes earlier.

# William Tell

## Overture

GIOACCHINO ROSSINI  
(1792-1868)

176 *Andante* (♩=76)  
2 Engl. H.

186 Engl. H.

194 *F* 1

200

204

207 *G* 1

211

214

217 *tr*

*Allegro vivace* (♩=152)

222

Brahms -  
Symphony No. 4, IV

Allegro energico e passionato

The musical score consists of four staves of music in G major, 3/4 time. The first staff (measures 95-100) features a piano introduction with a *pdolce* marking and includes triplets and a *pp dim.* ending. The second staff (measures 101-103) begins with a *Solo* marking and a *p espressivo* dynamic, followed by a *poco cresc.* instruction. The third and fourth staves continue the melodic and harmonic development of the passage.



FLÛTE

Gounod -  
Petite Symphonie

Nº 2 — ANDANTE CANTABILE

Andante (quasi Adagio)

The musical score is written for a single flute part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante (quasi Adagio)'. The score is divided into four systems of music. The first system starts with a five-fingered chord (marked '5') and a piano (*pp*) dynamic. A 'SOLO' bracket spans the first two systems. The second system features a crescendo (*cresc.*) and a piano (*p*) dynamic, with a section labeled 'A'. The third system continues with piano (*p*) dynamics. The fourth system includes another crescendo (*cresc.*) and piano (*p*) dynamic, with a section labeled 'B'. The piece concludes with a double bar line.

# Piccolo

## Berlioz - Symphonie Fantastique

### VI. Dream of a Witches' Sabbath

63 Allegro. (♩=104)

mf

*sempre cresc.*

64 *f*

*cresc.* *ff*

*ff*

65 (♩=♩) *ff*