

**Ensemble Auditions**  
**Flute and Piccolo**  
**Fall 2021**

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 may also be a component of this audition.

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

**Flute:**

1. Dvorak—Symphony No. 8, Op. 88, IV. *Allegro ma non troppo*, rehearsal **C** through rehearsal **E** (with allrepeats)
2. Beethoven—Symphony No. 4 in Bb Major, II.: *Adagio*, pick-ups to rehearsal **E** (m. 64) to m. 72
3. Saint-Saëns—*Carnival of the Animals*, No. 10—*Volière* (all)

**Piccolo**

Prokofiev—Lieutenant Kijé, I. The Birth of Kijé: 5<sup>th</sup> measure of rehearsal **1** to rehearsal **3**

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

## 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

**Adverse training:** Create adverse circumstance for yourself, simulating nerves, different temperature, dry mouth, sweaty or cold hands, racing heartbeat etc.

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# SPRING 2021 ENSEMBLE AUDITION EXCERPTS--FLUTE

Dvorak—Symphony No. 8, IV.

*Allegro ma non troppo.*

25 A 8 8 B Fag. 5

4 V.I. ff

SOLO. p

f dim. dim. p

E ff

# Symphony No. 4 in B $\flat$ Major

## Movement II

LUDWIG VAN BEETHOVEN, Op. 60  
(1770-1827)

Adagio  $\text{♩} = 84$  Clar. I

65 *pp cantabile*

65 *cresc.* *f* *Sub.*

71 *cresc.* *f*

St.-Saëns—Carnival of the Animals—No. 10: Volière

Moderato grazioso

Quatuor

Basses

*p*

1

2

3

4

*ppp*

# PICCOLO

Prokofiev—Lt. Kijé Suite

РОЖДЕНИЕ КИЖЕ <sup>N° 1</sup> NAISSANCE DE KIJÉ

Andante assai 5 rit. 1 Doppio movimento Tamb. milit. 4 Solo p

5 rit. 1 Doppio movimento Tamb. milit. 4 Solo p

2 Solo p

3 4 Solo p

Solo p