Flute and Piccolo
Fall 2026 Ensemble Placement Audition Excerpts

The fall ensemble auditions will be held during the first week of classes. Excerpts will be drawn from the attached packet, which includes several flute and piccolo excerpts to practice over the summer. The pieces from which the excerpts are drawn are marked on each page, and the portion which you are to prepare is indicated as well.

The audition will include the following components:

1. A selection of excerpts drawn from the attached packet
2. A full range chromatic scale
3. Selected major scales
4. Sight-reading

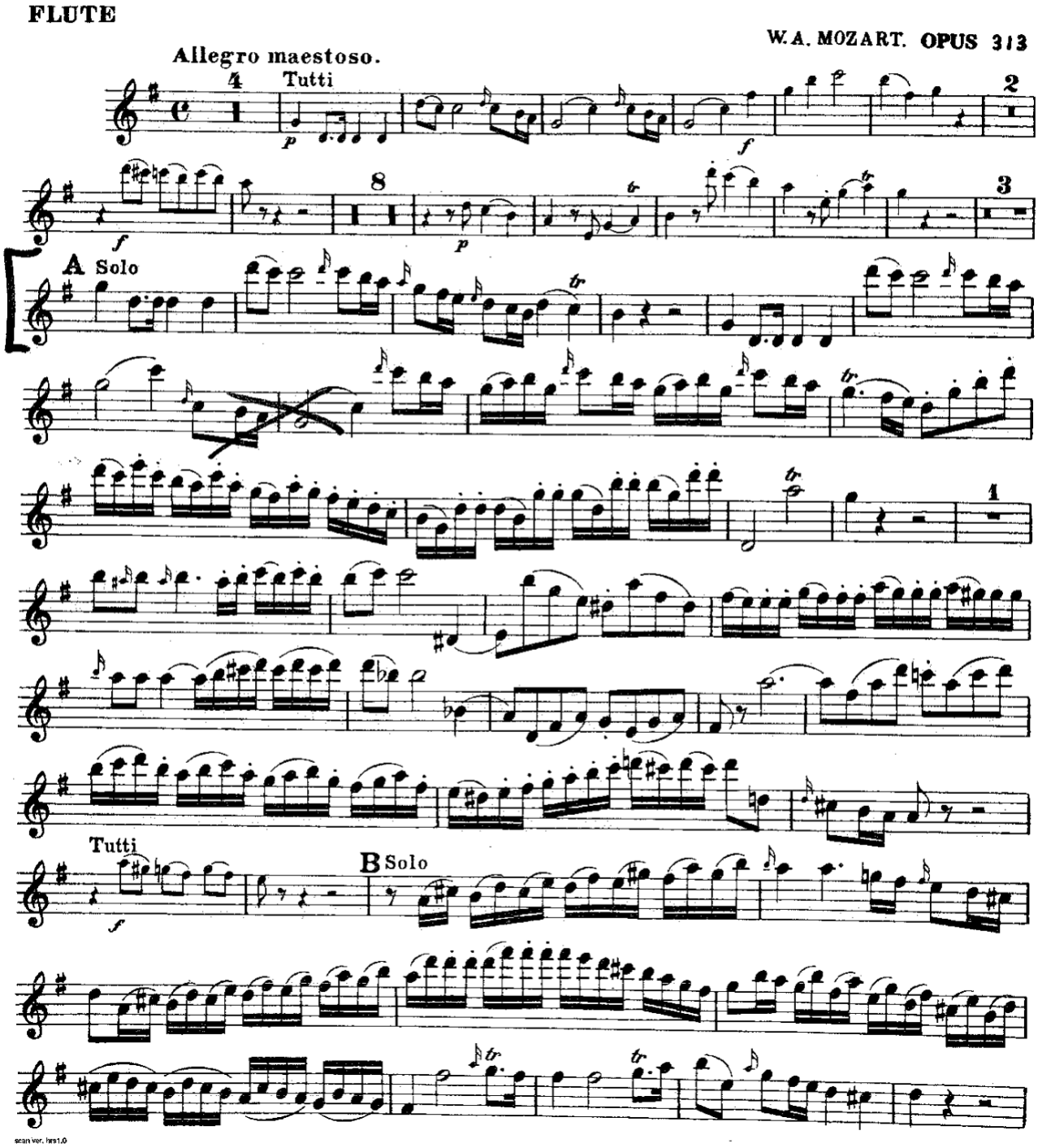
Excerpts 5 and 6 are optional, but must be prepared to audition for Wind Symphony or Eastern Symphony Orchestra.

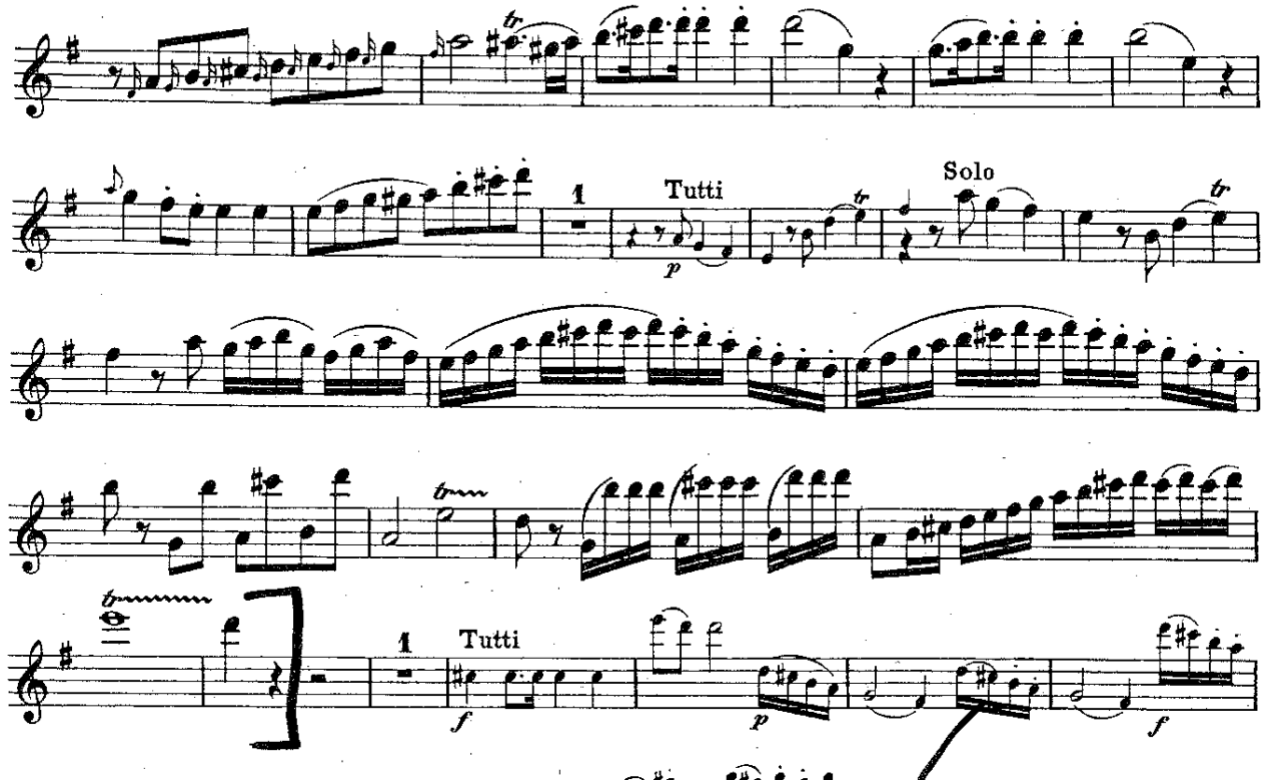
The final excerpts are to be played on piccolo. Auditioning on piccolo is optional, but highly recommended.

We will all look forward to hearing your progress at the start of the fall semester.

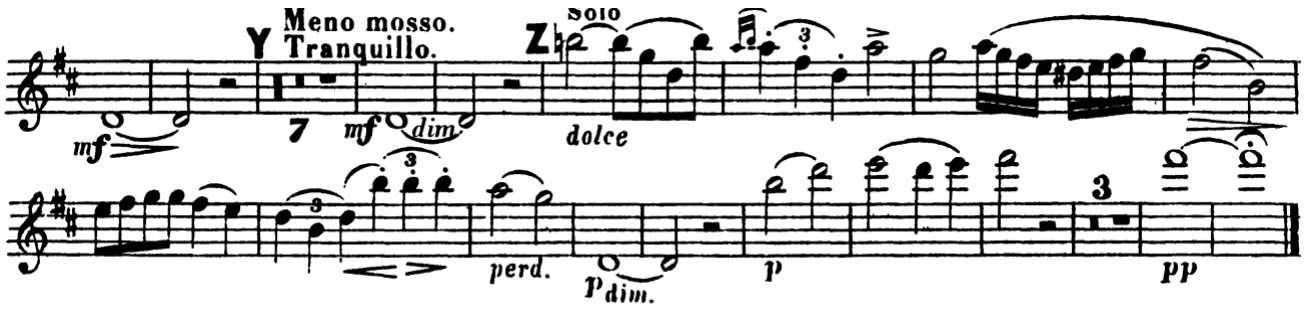
Excerpt 1: Concerto in G major, W.A. Mozart, mvt 1 Exposition only

CONCERTO I





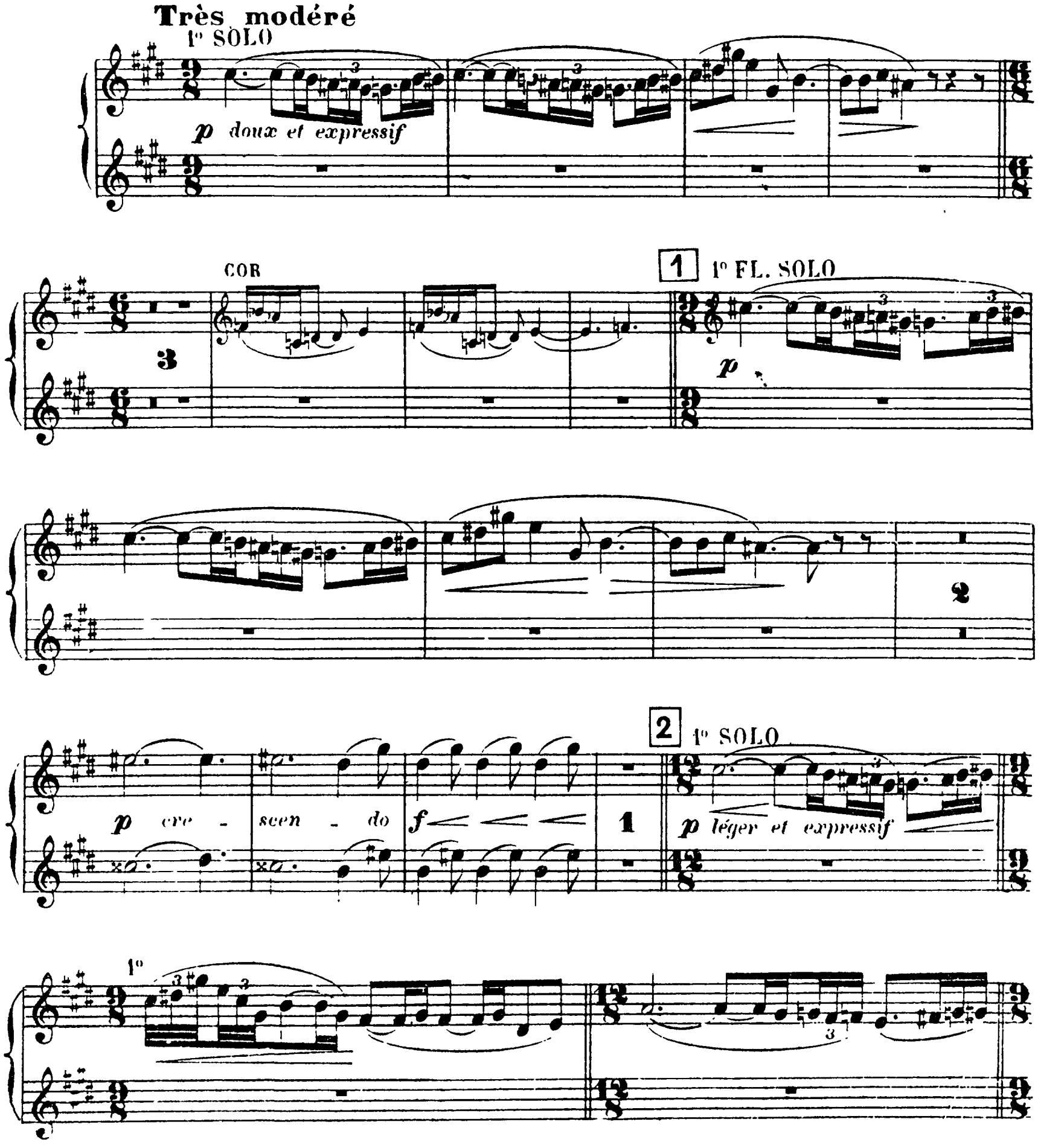
Excerpt 2: Night on Bald Mountain, Mussorgsky
Prepare Z to the end, including rests.



Excerpt 3: Prepare from Rehearsal 1 to 3

Claude Debussy
Prelude to the Afternoon of a Faun

1re et 2e Flûtes



1re et 2e FLÛTES

p

f

3

CLAR.

FL. SOLO

tr

p

mf

4 En animant

tr

f

p

5 Toujours en animant

p

cre - scen - do

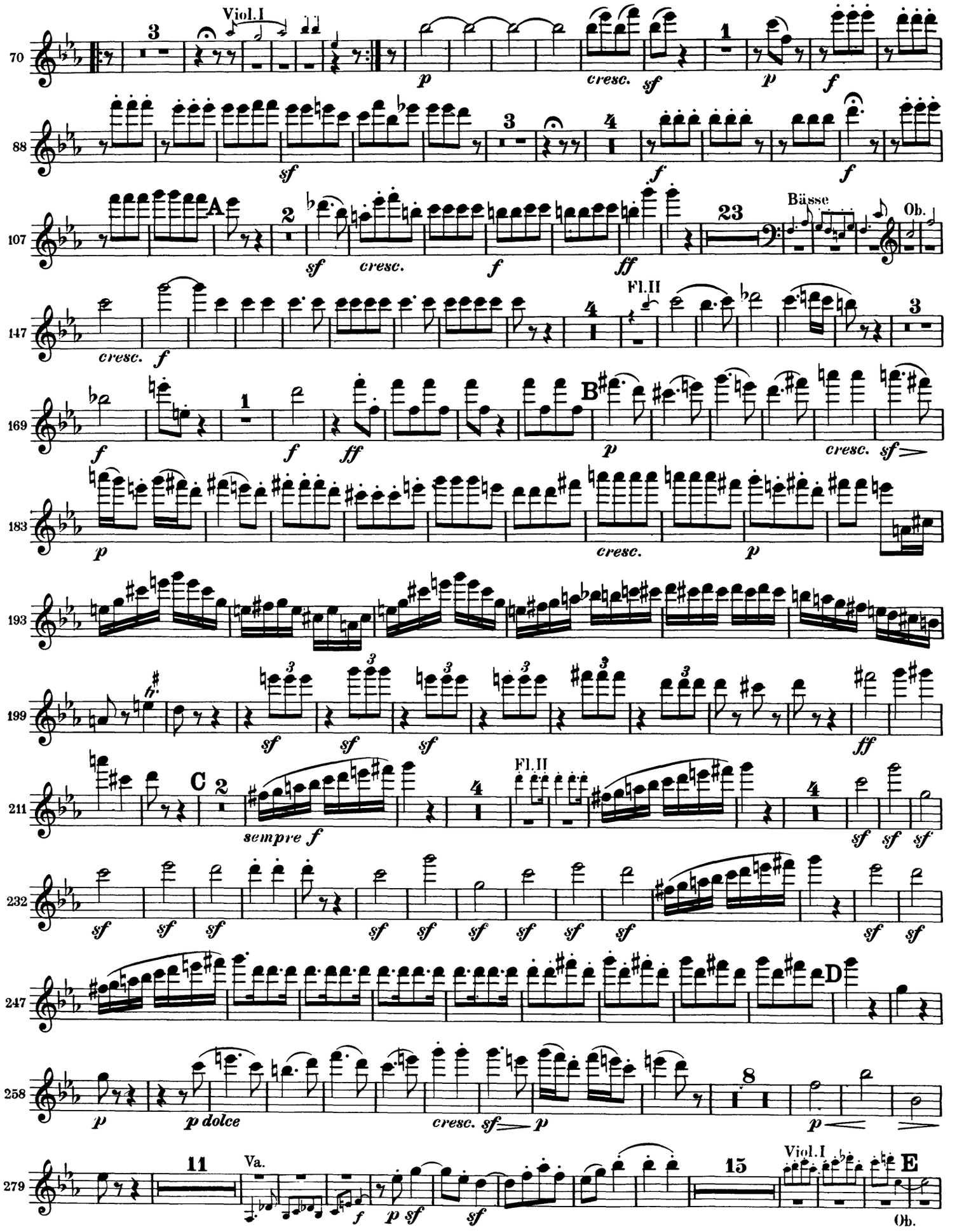
mf

f

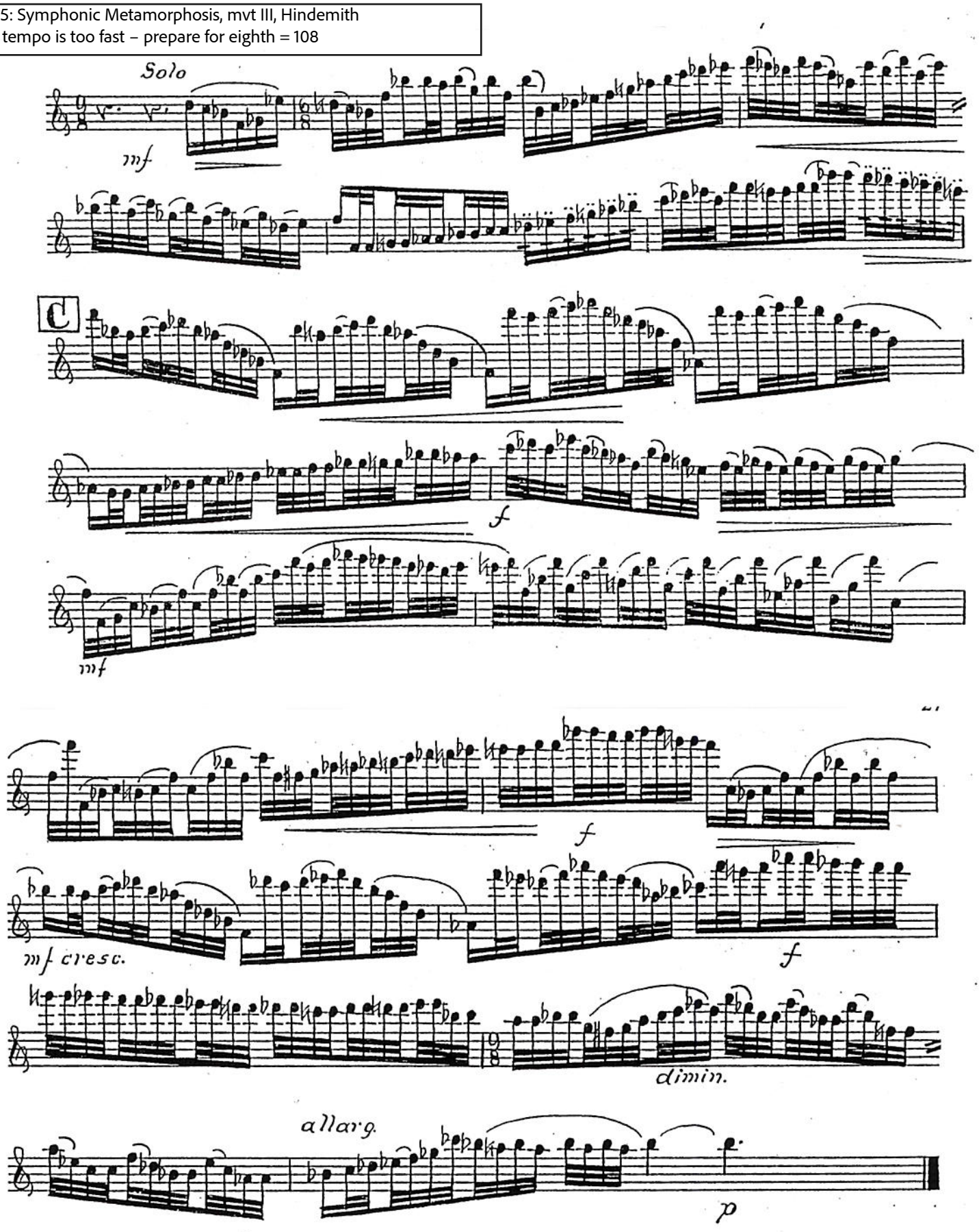
retenu

Beethoven — Symphony No. 3

Flöte I

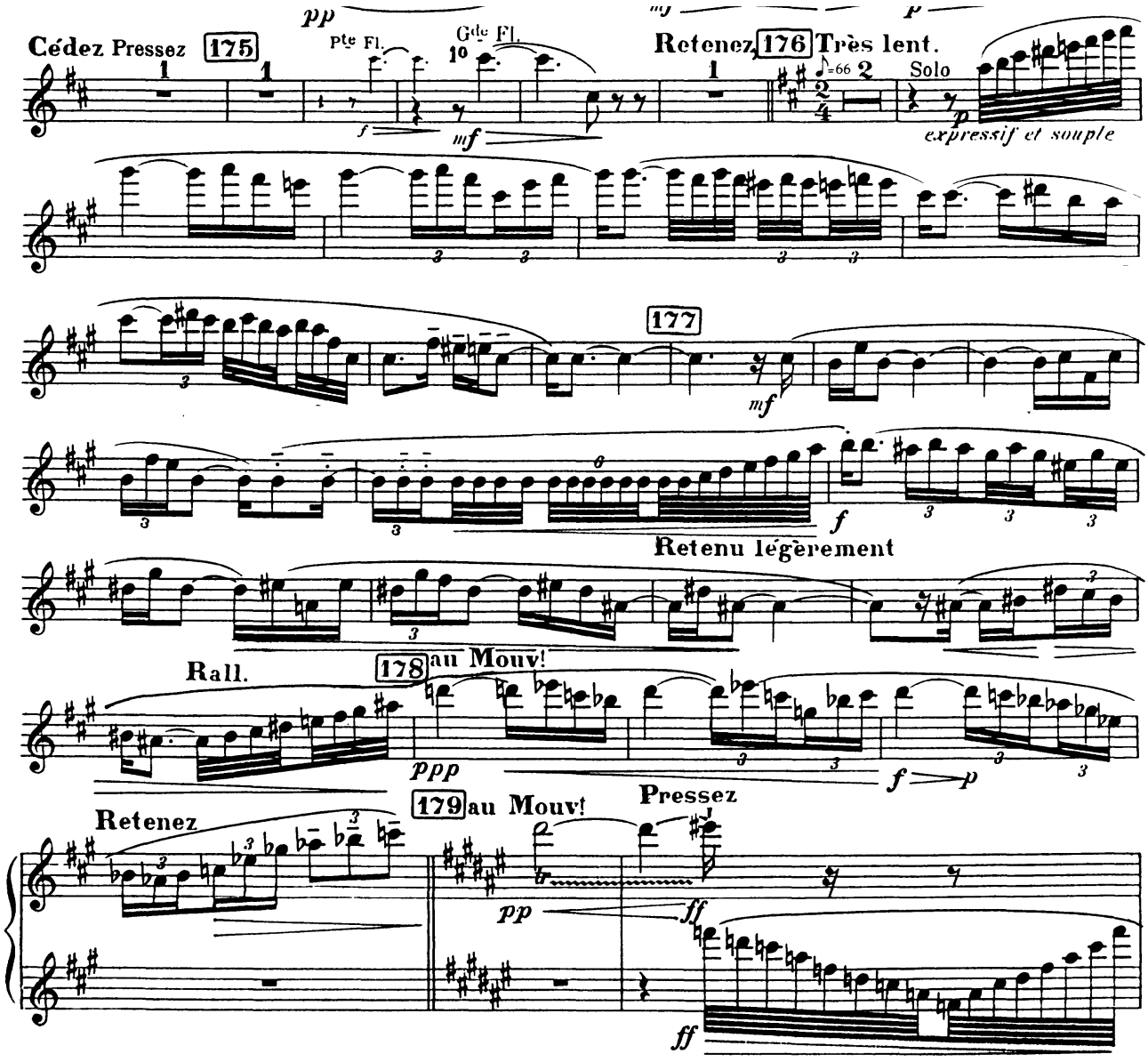


Excerpt 5: Symphonic Metamorphosis, mvt III, Hindemith
Marked tempo is too fast – prepare for eighth = 108

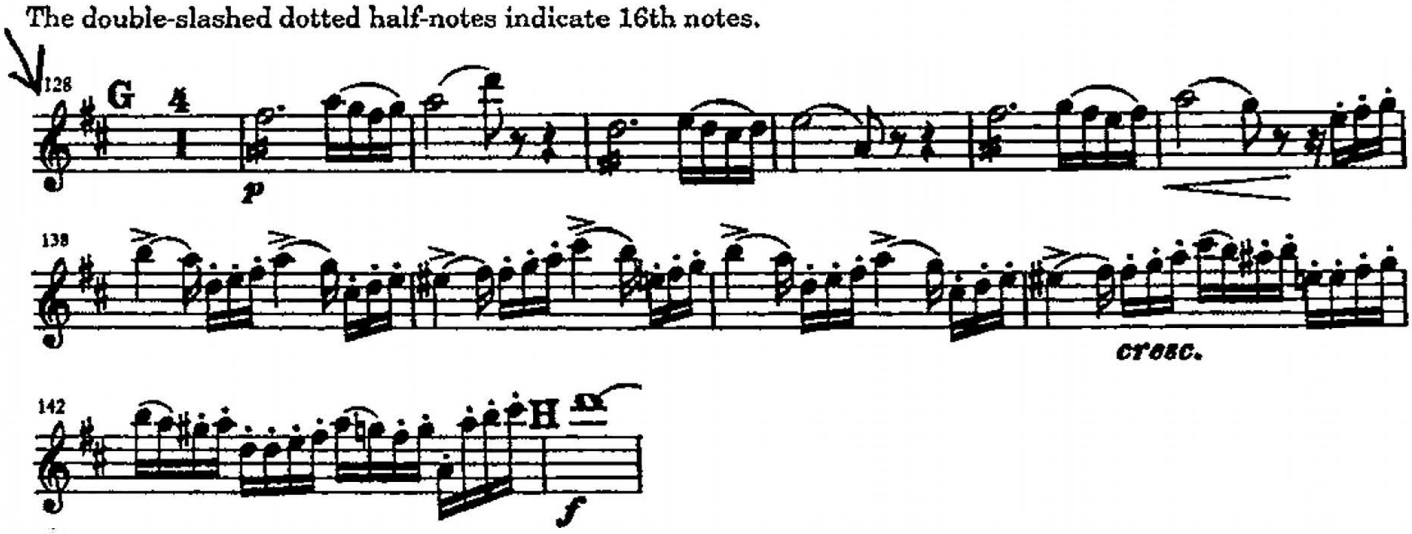


Text

Excerpt 6: Daphnis and Chloe Suite 2, Ravel
Prepare the first flute solo from 176 to the measure after 179.



The double-slashed dotted half-notes indicate 16th notes.

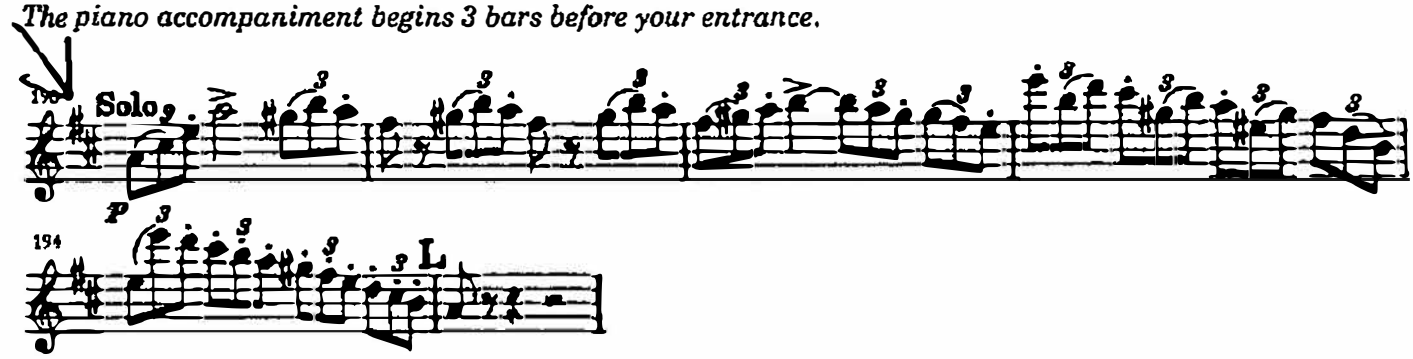


EXCERPT 2

Play this excerpt in the same style the Flute has used prior to your entrance. Hold back slightly on the first two notes of the first triplet before **L**, and make a nice diminuendo.

In the 3rd and 4th measures that you play in this excerpt, the notes which have no slur or staccato dot actually do have staccato dots in the score, lacking in the part.

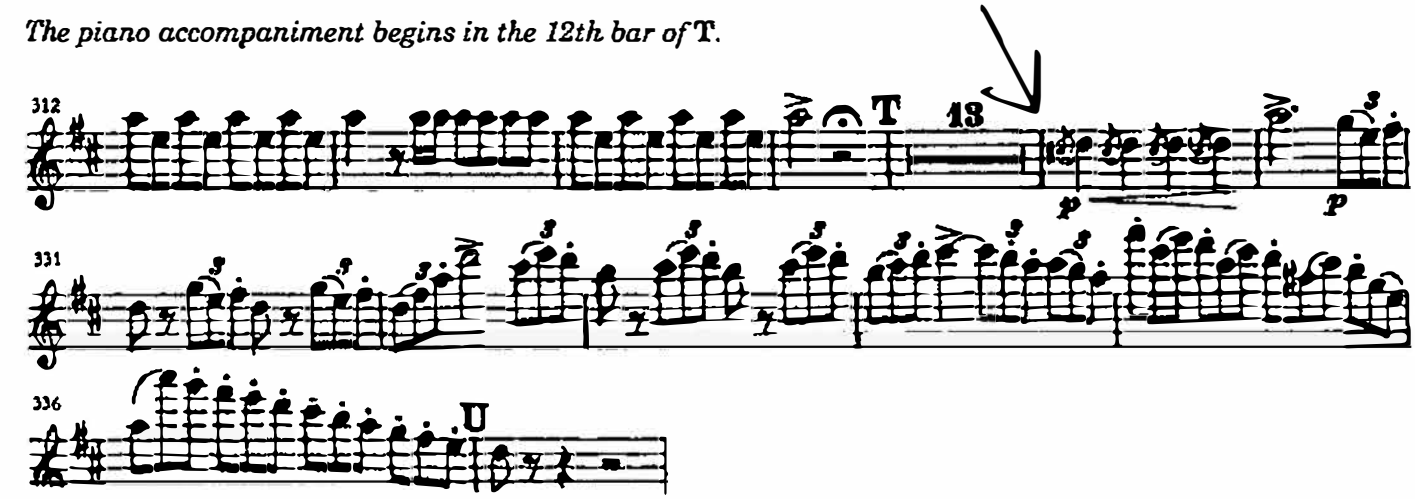
The piano accompaniment begins 3 bars before your entrance.



EXCERPT 3

Play each quarter with a little more intensity, but don't get behind. One and two measures before **U**, be sure the high A's sound clearly. All these passages must be played in an energetic, virtuoso style.

The piano accompaniment begins in the 12th bar of **T**.



SYMPHONY NO. 6

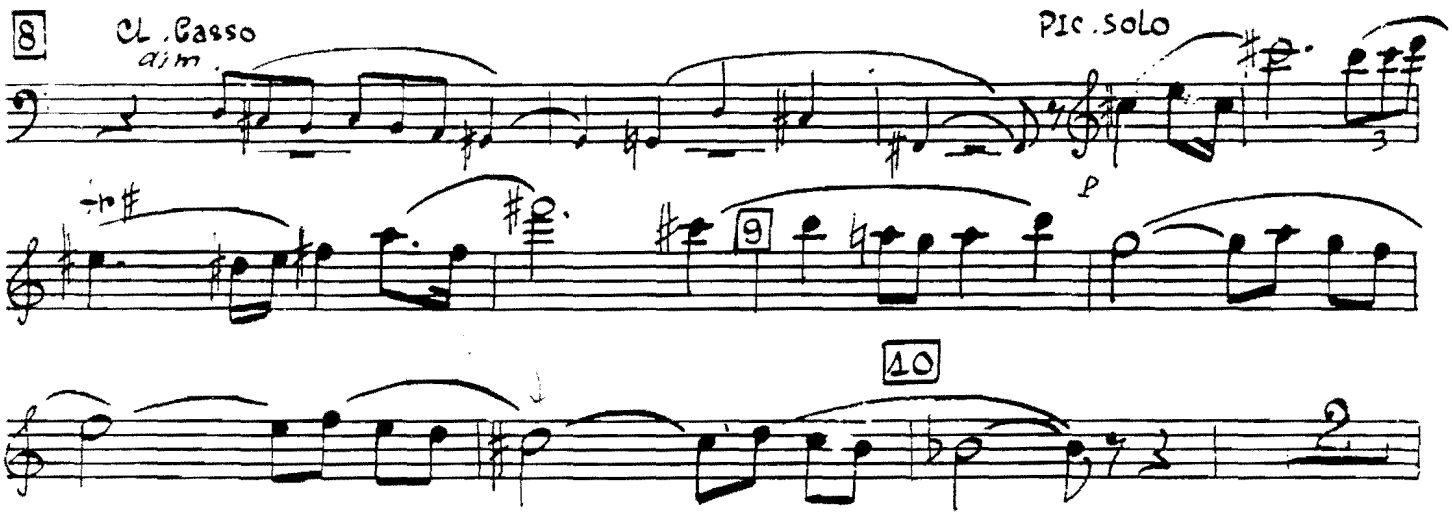
DMITRI SHOSTAKOVICH, Op. 54
(1906-1975)

EXCERPT 1 – from Mvt. I

This is a beautiful sustained solo. I would suggest making a diminuendo at the end of the phrase 5 measures after 8. The high F♯ in the next measure is the keynote of the entire excerpt. I find it speaks best by adding the second finger in the right hand and taking the 4th finger off the D♯ key.

In the third bar of 8, your first pitch is C♯, and the following E is a dotted eighth.

The score is marked ♩=44.



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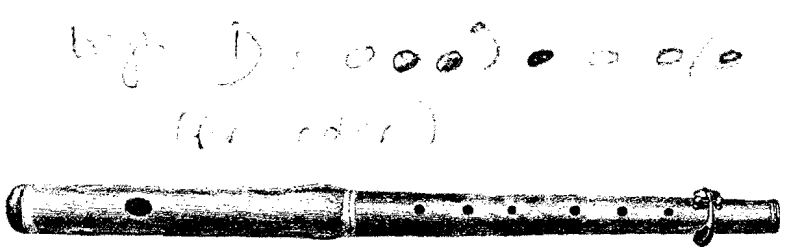
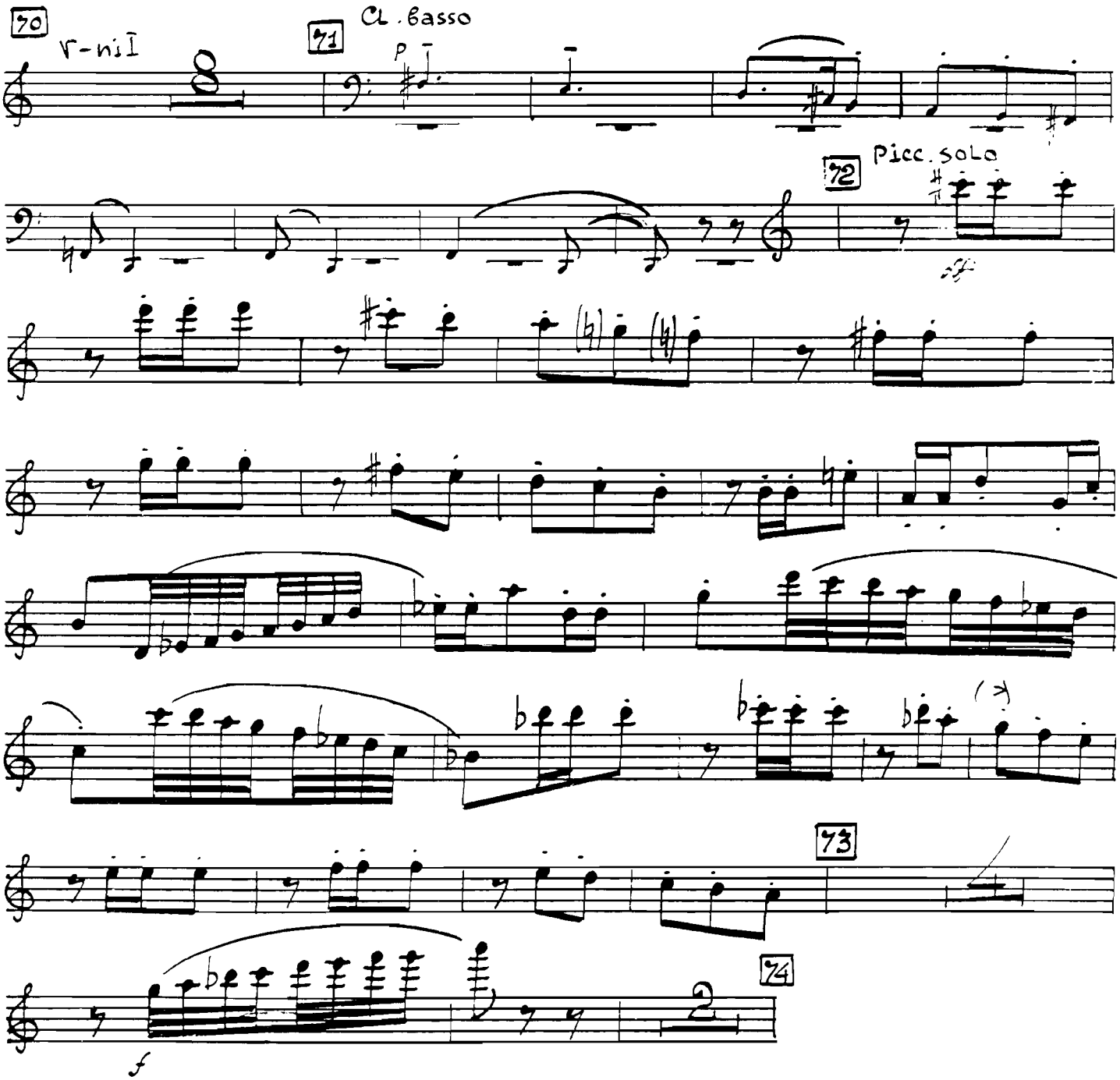


EXCERPT 2 – from Mvt. II

The staccato 8th and 16th notes in this excerpt must all be played brilliantly. Do not get behind on the slurred 32nd notes. Accurate rhythm is essential!

The smudged dynamic at **72** is ***ff***.

The tempo is ♩. = 88-96.

The piano accompaniment begins at **71**.