

EIU Flute Music Major Auditions Fall 2020

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 marked 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. Sight-reading

The final excerpt is 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: Symphonic Metamorphosis, mvt III, Hindemith
 Marked tempo is too fast – prepare for eighth = 108

intonation → arpeggio fix
 don't take too much time
 Solo T4B6!

EXCERPT 2 (from Movement III)
 Andantino $(\text{♩} = 126-132)$

mf
diaphragm
on
f
mf
mf cresc.
f
dimin.
evenly
allarg.
p

Excerpt 2: Symphony No. 4, mvt 2, Beethoven

Adagio $\text{♩} = 84$ Clar. I

pp cantabile

cresc. 1 2 3 4 *p*

cresc. *f*

p

Excerpt 3: Entr'acte from Carmen, Bizet

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

Arpa

Solo

pp

A

1st Flute Excerpt 4

MARCH

from Symphonic Metamorphosis
of Themes by Carl Maria von Weber

PAUL HINDEMITH (1943)

Transcribed for Concert Band by
Keith Wilson

(♩ = 80)

Start

mf

trbb

mf

f

trb

mf

1

2

p

cresc.

f

p

f

36

42

C

44

tr

End

D

p

3 3 3 3 3

1st Flute

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and cello. It is divided into sections E, F, G, and H. Section E is the main melody, starting with a piano introduction. Section F is a cello solo. Section G is a piano solo. Section H is the final section, ending with a double bar line and the word 'End'.

Section E: The main melody, starting with a piano introduction. It features a series of eighth notes and quarter notes, with a crescendo leading to a forte (ff) section. The melody is marked with a 'Start' bracket and a 'cresc.' marking.

Section F: A cello solo, marked with a forte (f) dynamic. It features a series of eighth notes and quarter notes, with a crescendo leading to a forte (ff) section.

Section G: A piano solo, marked with a piano (p) dynamic. It features a series of eighth notes and quarter notes, with a crescendo leading to a forte (f) section.

Section H: The final section, ending with a double bar line and the word 'End'. It features a series of eighth notes and quarter notes, with a crescendo leading to a forte (f) section.

CAUCASIAN SKETCHES

No. 4: Procession of the Sardar

MIKHAIL IPPOLITOV-IVANOV, Op. 10
(1859-1935)

This should be played in a march-like tempo, but not too fast. Piccolo and Bassoon play in unison, so tuning is very important. Play in four-bar phrases, and observe dynamics carefully. Make a good crescendo on the F# half-note 4 measures after A. Play the measure before B as *mf*, not *f*. This can best be accomplished using this fingering for high G#: $\circ \cdot \cdot \cdot \circ \cdot \cdot \cdot$

The score is marked $\text{♩} = 72$, but it generally is played at $\text{♩} = 92$ or faster.

One beat before B, the internal slur is really a triplet brace and doesn't imply a separate tonguing.

Allegro moderato, tempo marziale.

Piccolo

Copyright © 1929 (Renewed) by G. Schirmer, Inc. (ASCAP)
International Copyright Secured. All Rights Reserved. Reprinted by permission.

EIGHT RUSSIAN FOLK SONGS

No. 7: Round Dance

ANATOLI LIADOV
(1855-1914)