

## **Flute Audition Excerpts Spring 2022**

Non-Majors who wish to audition only for Collegiate Winds should prepare the following two pages only:

# Compulsories

#1 - Full Range Scale with Articulation Pattern - At a tempo that demonstrates evenness of rhythm, depth of tone, and impeccable intonation.

Flute

The first exercise is a full range scale for flute in 4/4 time. It consists of two staves. The first staff shows the ascending scale: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff shows the descending scale: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The piece concludes with a double bar line and a key signature change to B-flat major (two flats) and a time signature change to 3/4.

#2 - Single Tongue - As fast as possible, while presenting clear articulations, accurate rhythm, and a consistent pulse of your choosing.

The second exercise is a single tongue exercise in 3/4 time, written in B-flat major (two flats). It consists of two staves. The first staff contains four measures of eighth notes, each measure containing a triplet of three notes. The notes in the four measures are: G4-A4-B4, F4-G4-A4, E4-F4-G4, and D4-E4-F4. The second staff contains four measures of eighth notes, each measure containing a triplet of three notes. The notes in the four measures are: C4-D4-E4, F4-G4-A4, B4-C5-B4, and A4-G4-F4. The piece concludes with a double bar line.

# Lyrical Etude

Create your own interpretation of this etude that demonstrates your most mature musical sensibilities.

**Moderato e cantabile**

The musical score for "Lyrical Etude" is written in a single system with five staves. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo and mood are indicated as "Moderato e cantabile".

The score begins with a treble clef. The first staff contains measures 1 through 5. Measure 1 starts with a half note B-flat, followed by a quarter note D-flat, and a half note E-flat. A slur covers measures 2 through 5, which contain a quarter note F, an eighth note G, a quarter note A, and a quarter note B-flat. There are two triplet markings (the number 3) under the eighth notes in measures 4 and 5.

The second staff begins at measure 6. It features a triplet of eighth notes (F, G, A) in measure 6, followed by a quarter note B-flat. A slur covers measures 7 through 9, which contain a quarter note C, an eighth note D, a quarter note E, and a quarter note F. A triplet of eighth notes (G, A, B-flat) is marked in measure 9. The staff ends with a quarter rest in measure 10.

The third staff begins at measure 11. It starts with a half note B-flat, followed by a quarter note D-flat, and a half note E-flat. A slur covers measures 12 through 14, which contain a quarter note F, an eighth note G, a quarter note A, and a quarter note B-flat. There are two triplet markings (the number 3) under the eighth notes in measures 13 and 14. The staff ends with a quarter rest in measure 15.

The fourth staff begins at measure 16. It starts with a quarter note B-flat, followed by a quarter note D-flat, and a quarter note E-flat. A slur covers measures 17 through 19, which contain a quarter note F, an eighth note G, a quarter note A, and a quarter note B-flat. There are two triplet markings (the number 3) under the eighth notes in measures 18 and 19. The staff ends with a quarter rest in measure 20.

The fifth staff begins at measure 22. It starts with a quarter note B-flat, followed by a quarter note D-flat, and a quarter note E-flat. A slur covers measures 23 through 25, which contain a quarter note F, an eighth note G, a quarter note A, and a quarter note B-flat. There are three triplet markings (the number 3) under the eighth notes in measures 23, 24, and 25. The piece concludes with a double bar line at the end of measure 25.

Music Majors and non-majors who wish to be considered for placement in all ensembles should prepare the following excerpts:

# Lyrical Etude

Create your own interpretation of this etude that demonstrates your most mature musical sensibilities.

**Moderato e cantabile**

The musical score for "Lyrical Etude" is presented in five staves. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo and mood are indicated as "Moderato e cantabile".

- Staff 1:** Measures 1-5. Features a melodic line starting with a half note B-flat, followed by quarter notes and eighth notes. Includes slurs and two triplet markings.
- Staff 2:** Measures 6-10. Continues the melodic line with slurs and triplet markings.
- Staff 3:** Measures 11-15. Continues the melodic line with slurs and triplet markings.
- Staff 4:** Measures 16-21. Continues the melodic line with slurs and triplet markings.
- Staff 5:** Measures 22-26. Continues the melodic line with slurs and triplet markings, ending with a double bar line.

# Lux Perpetua

-Frank Ticheli

75 **76** Majestic ( $\text{♩} = \text{c. } 60$ )

75 *f*

80 *mf* *f*

84 *rit.* *A Tempo* *mf* *mf*

The musical score consists of three staves of music in 3/4 time. The first staff (measures 75-79) begins with a box around the number 76 and the tempo marking 'Majestic (♩ = c. 60)'. The music starts with a rest, followed by a series of eighth notes with slurs and accents. The dynamic is marked 'f'. The second staff (measures 80-83) continues the melodic line with slurs and accents. The dynamic starts at 'mf' and increases to 'f'. There are two triplet markings (indicated by a '3' in a bracket) at the end of the staff. The third staff (measures 84-88) features a series of triplet markings at the beginning. The tempo changes from 'rit.' to 'A Tempo'. The dynamic is marked 'mf' and then 'mf' again. The piece concludes with a final measure in 2/4 time.

# Symphony No. 4

-David Maslanka

Quarter note = 112-116

679

680

682

684

686

688

689

Solo

*mf*

*mp*

691

*p*

Detailed description: This is a page of musical notation for a string instrument, likely a violin or viola, from the fourth movement of David Maslanka's Symphony No. 4. The score consists of seven staves of music. The first staff begins at measure 679. The music is written in a complex, rhythmic style with many slurs and accents. The key signature is not explicitly shown but appears to be B-flat major or D-flat major. The time signature is 3/4. The dynamics range from *p* (piano) to *mp* (mezzo-piano). A 'Solo' marking is present above the staff at measure 688. The piece concludes at measure 691.

# IV. INTERMEZZO INTERROTTO

$\text{♩} = \text{ca } 110$  **Allegretto** 5

1st Ob.

1

13

21

25

## Excerpt 3: Mvt. IV, pickup to bar 136 through bar 151

Published tempo:  $\text{♩} = \text{c. } 114$

This cadenza is a wonderful opportunity for the flutist's musical imagination to captivate the listener. The solo should begin with a luscious tone and attention to the delicate three-note groups within the first extended phrase. The rallentando phrase concluding on the eighth-note  $F\sharp$  before the sixteenth notes should be poised and unhurried, almost with a fermata on the  $C\sharp$  half-note. Ideally, a breath after this first  $F\sharp$  eighth-note in the Quasi cadenza will be the last breath of the solo.

Begin the *più volte ad lib.* tremolo between  $C\sharp$  and  $F\sharp$  softly, and then crescendo slightly as you accelerate the tremolo, then connect gracefully to the fermata  $C\sharp$ . The 16th-note flourish preceding the half note  $C\sharp$  trill can be played in an improvisatory manner. Resist playing a *Ritardando* in the last 11 notes (it is built in by the notation) and don't *diminuendo* too much, as you want to facilitate a comfortable transition to the oboe.

*Optional Alternate Fingering at più volte ad lib.:*

Depress the  $E\flat$ ,  $D$ , and  $G$ , and  $A$  keys, and trill the  $C$  and  $B$  keys.

Tempo

1 136 1

$p$  Rall. a tempo 140  $pp$

1 1

Quasi cadenza rubato *più volte ad lib.* 4 a tempo  $pp$

144 1 150 1