University of Melbourne Symphonic Ensembles 2024 Auditions: Flute & Piccolo

Please prepare all excerpts of your chosen instrument. All excerpts are from principal parts. Note that you may not be asked to perform all excerpts.

Whilst the Piccolo excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.

Need help preparing for your audition? Here are some suggestions:

- *Listening to the pieces in their entirety, with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
    - *http://imslp.org/*
    - *http://archives.nyphil.org/*
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

EXCERPT OVERVIEW

**Any rests longer than 2 bars can be observed as a short pause before continuing.*

FLUTE

1. **BEETHOVEN** Symphony No. 7 — *Page 3*
Mvt I, Solo bars 63 - 88

2. **MENDELSSOHN** A Midsummer Night's Dream — *Page 3*
Scherzo, 12 bars before Fig. P – End

3. **RAVEL** Daphnis et Chloé, Suite 2 — *Page 4*
2 bars after Fig. 176 – 2 bars after Fig. 179

4. **PROKOFIEV** Romeo and Juliet, Suite 2 — *Page 5*
Mvt II *The Young Juliet*, Fig. 16 - 19

5. **DVOŘÁK** Cello Concerto — *Page 6*
Excerpt 1 - Mvt I, 6th bar of Fig. 10 - 9 bars before Fig. 11
Excerpt 2 - Mvt II, 18 after Fig. 6 – Fig. 7

6. **RIMSKY-KORSAKOV** Scheherazade — *Page 7 - 8*
Excerpt 1 - Mvt I, Fig. D for 12 bars
Excerpt 2 - Mvt II, Fig. Q, for 13 bars
Excerpt 3 - Mvt III, Solo 5 bars before Fig B
Excerpt 4 - Mvt III, Solo 5 bars before Fig. N

PICCOLO

1. **RAVEL** Daphnis et Chloé, Suite No 2 — *Page 9*
Fig. 159 for 2 bars

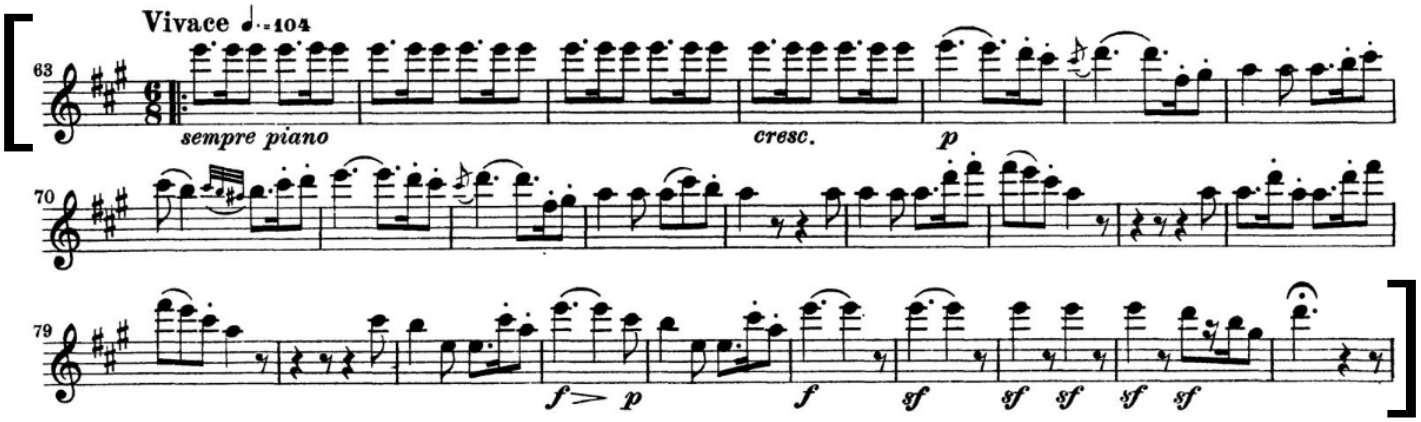
2. **RIMSKY-KORSAKOV** Scheherazade — *Page 9*
Mvt IV, 17th bar of Fig. V for 12 bars

3. **BRAHMS** Variations on a Theme by Joseph Haydn — *Page 10*
Excerpt 1 - Var. V, Fig. G for 10 bars
Excerpt 2 - Var. VIII, bars 327 – 341 **AND** bars 349 – 360

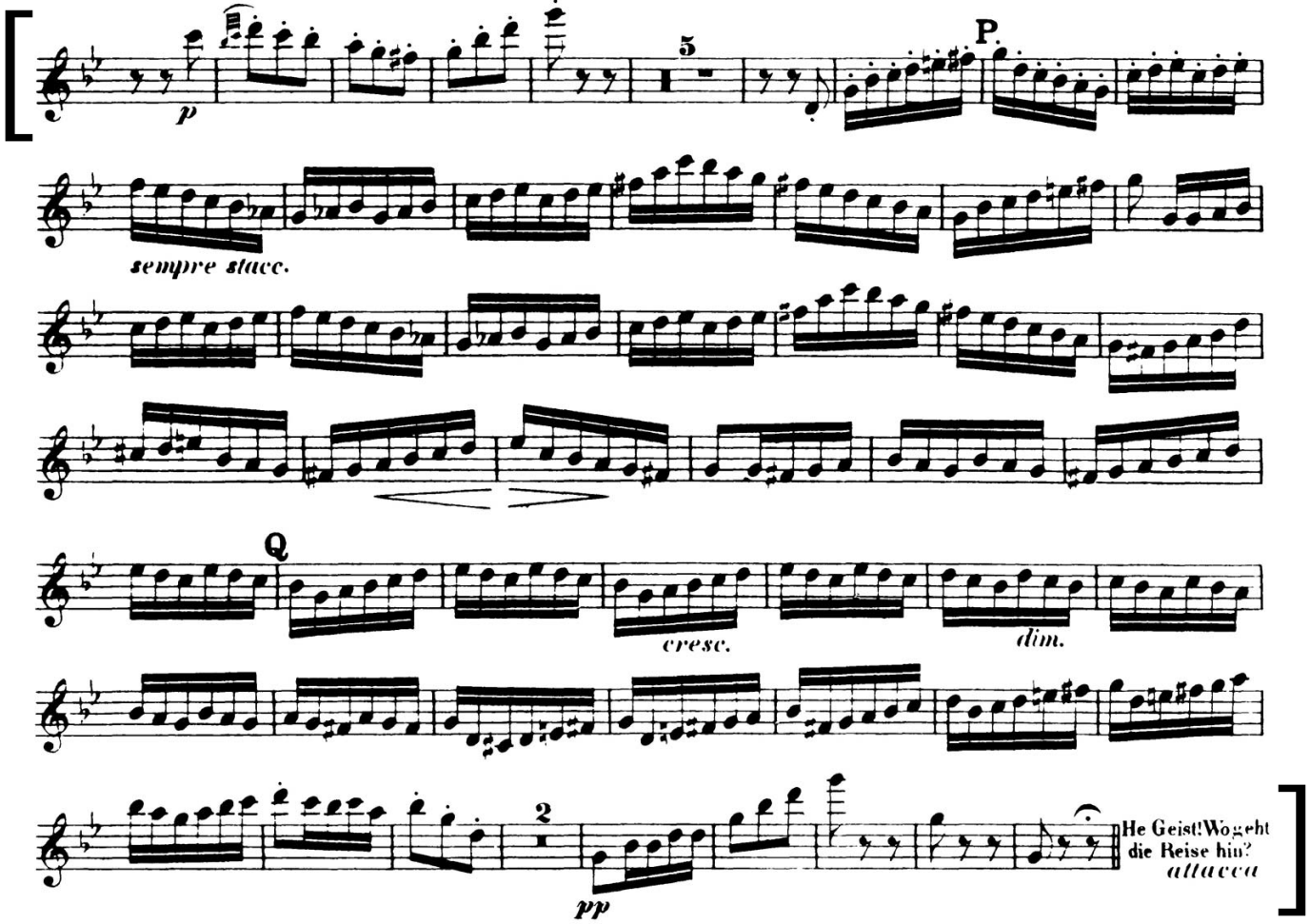
4. **ROSSINI** Overture to Semiramide — *Page 11*
Excerpt 1 - 5th bar of Fig. G - 1st bar of Fig. H
Excerpt 2 - 14th bar of Fig. T - 1st beat of Fig. U

FLUTE

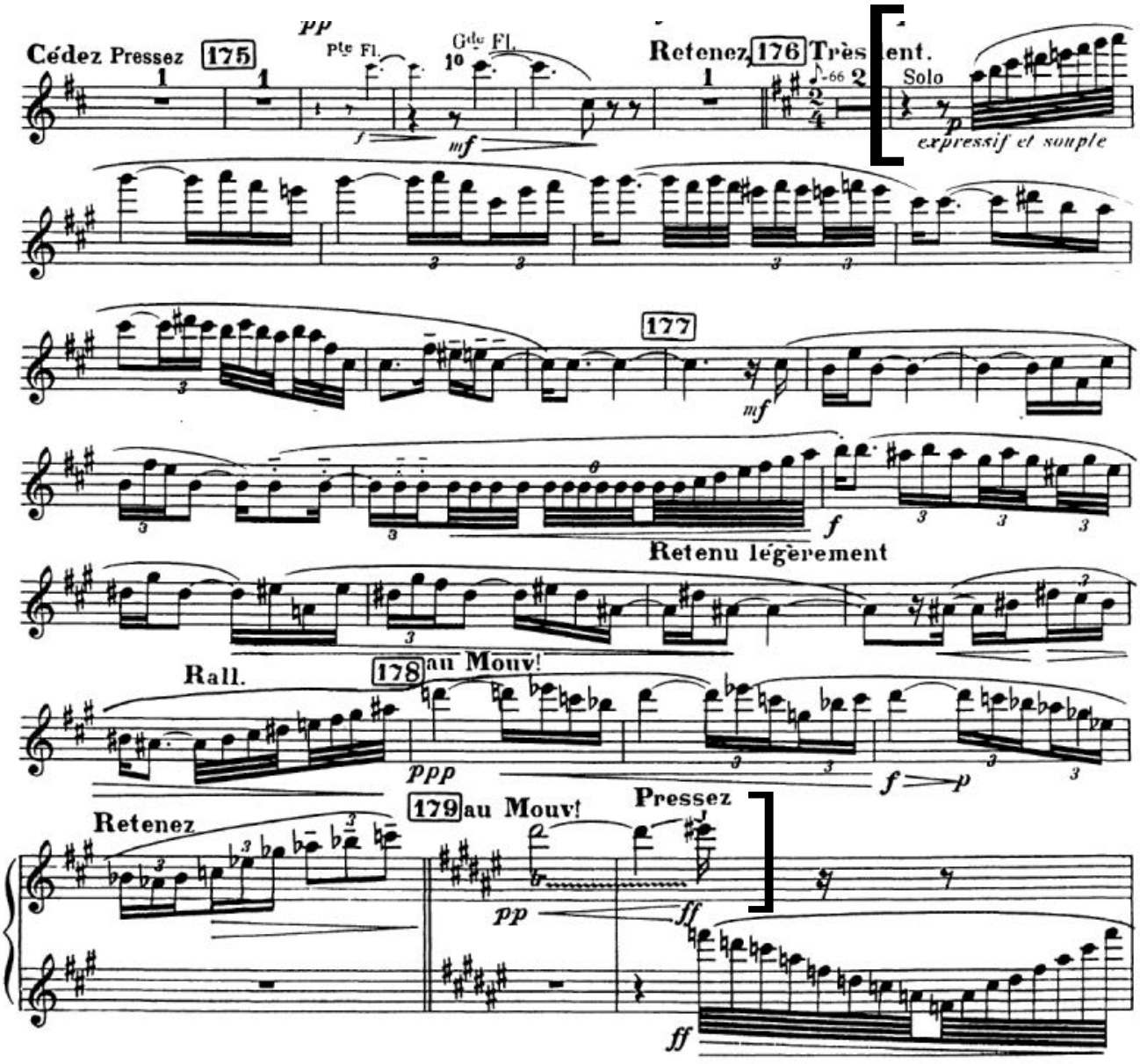
1. **BEETHOVEN** Symphony No. 7
Mvt I, Solo bars 63 - 88



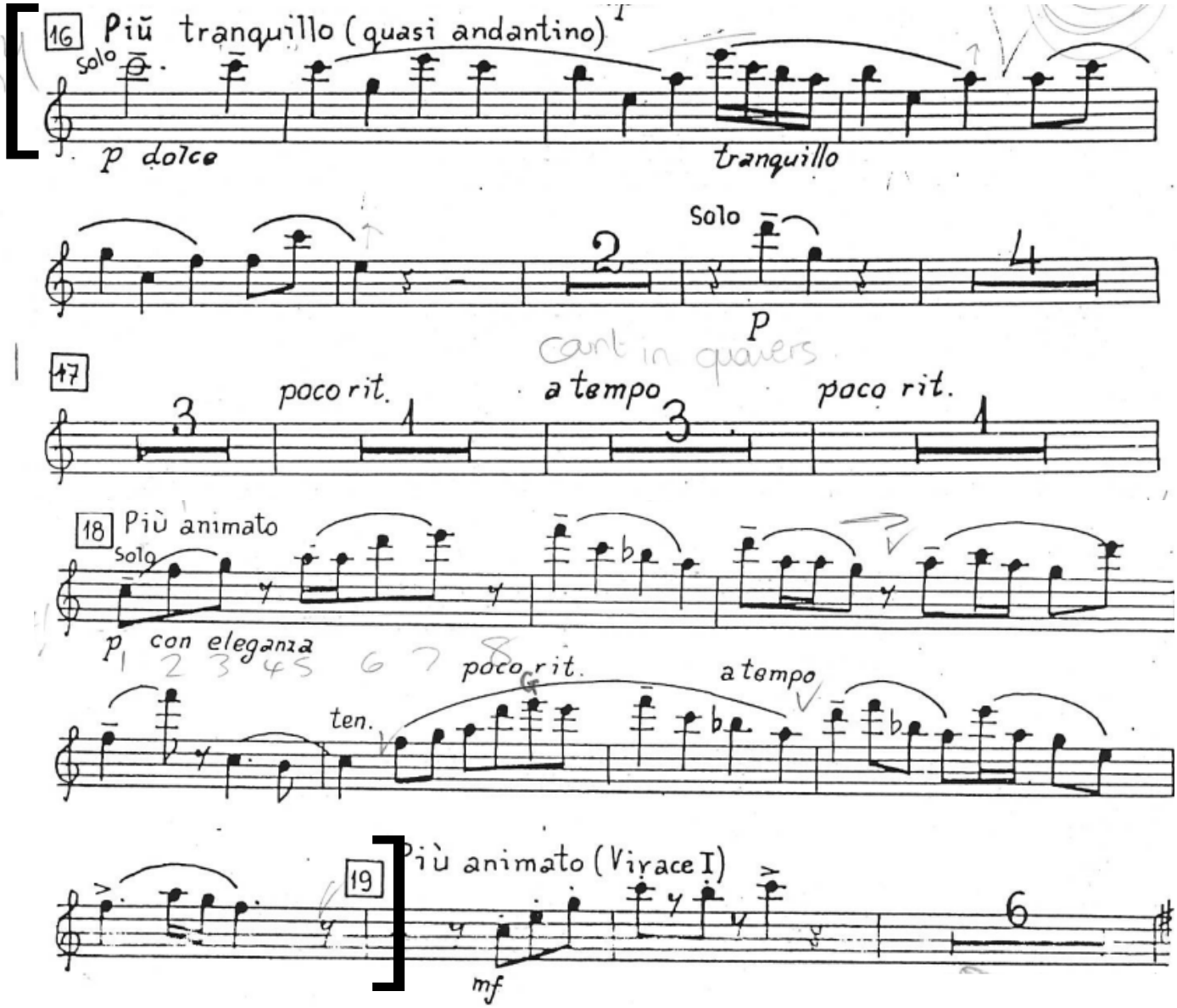
2. **MENDELSSOHN** A Midsummer Night's Dream
Scherzo, 12 bars before Fig. P – End



3. **RAVEL** Daphnis et Chloé, Suite 2
2 bars after Fig. 176 – 2 bars after Fig. 179

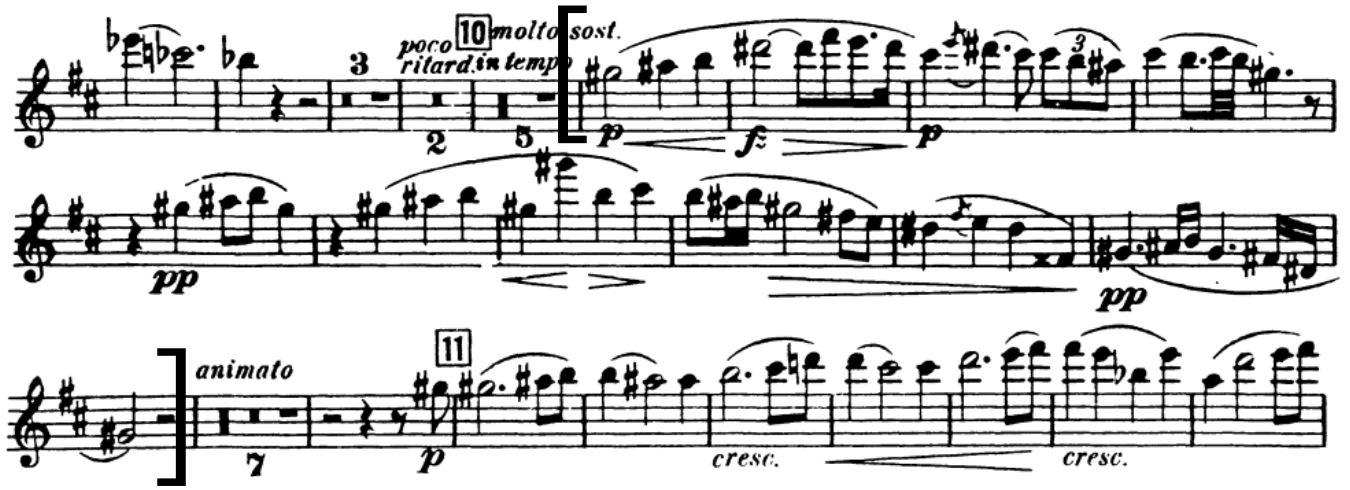


4. **PROKOFIEV** Romeo and Juliet, Suite 2
Mvt II *The Young Juliet*, Fig. 16 – 19

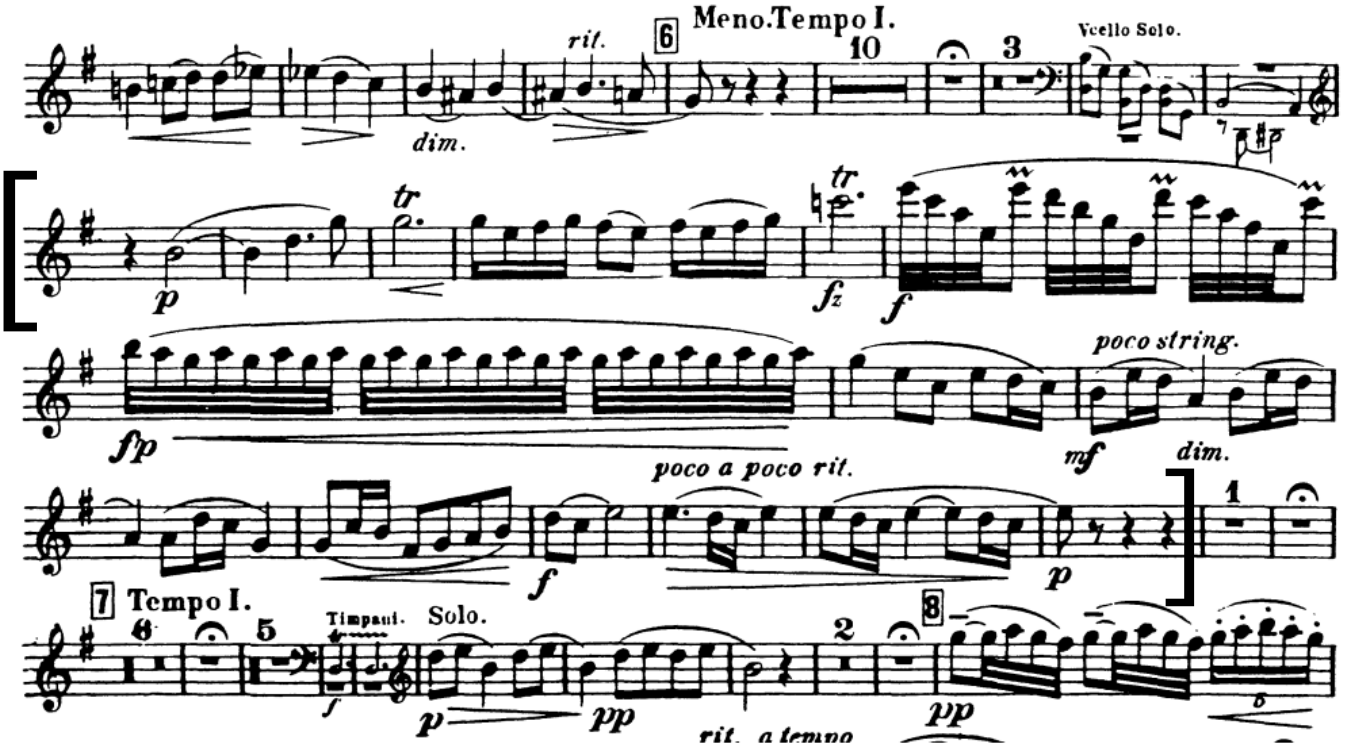


5. **DVOŘÁK** Cello Concerto

Excerpt 1 - Mvt I, 6th bar of Fig. 10 - 9 bars before Fig. 11

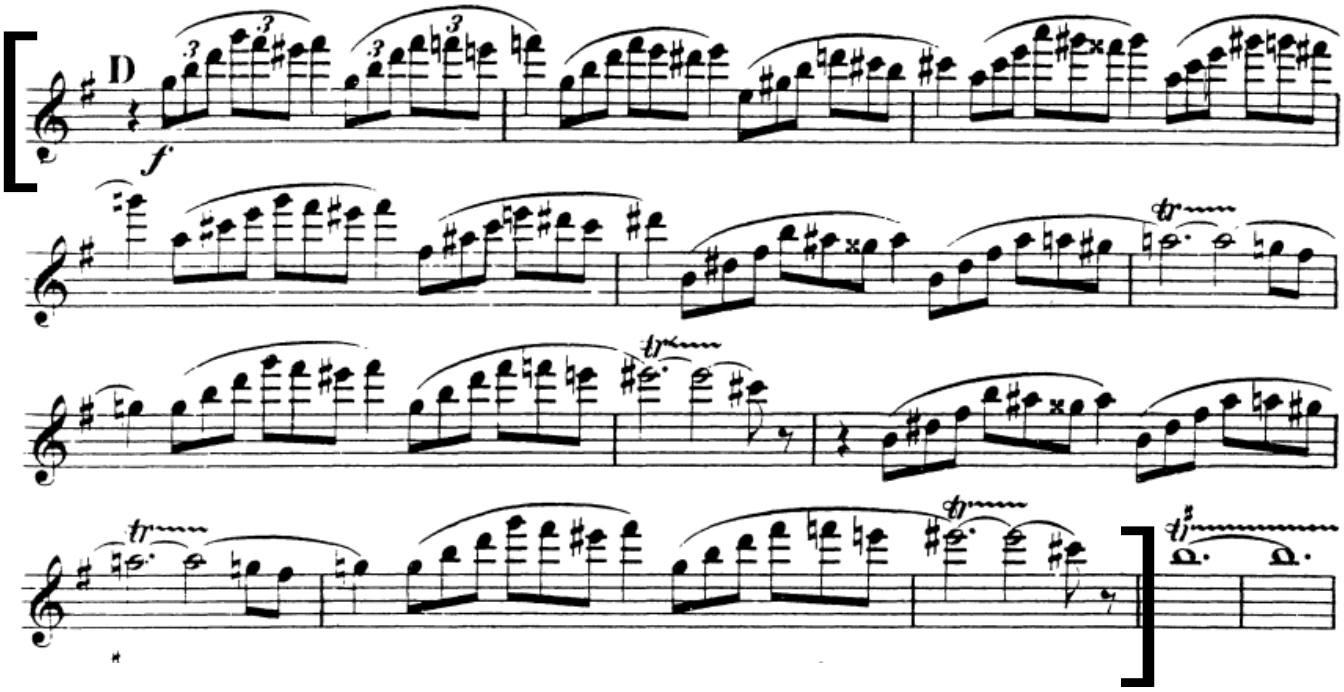


Excerpt 2 - Mvt II, 18 after Fig. 6 – Fig. 7

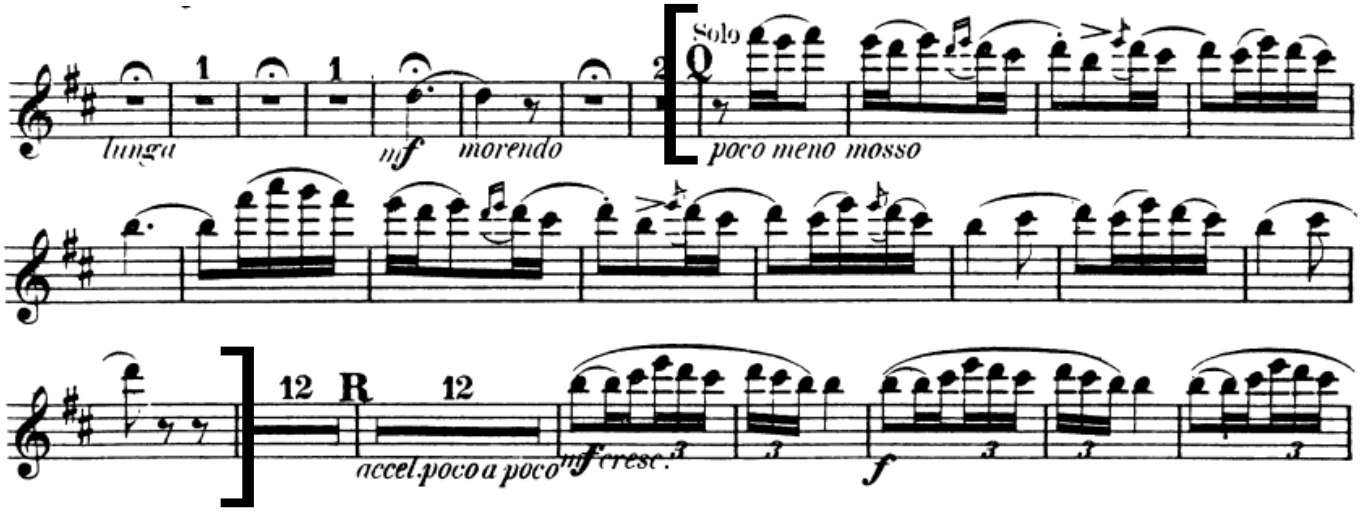


6. **RIMSKY-KORSAKOV** Scheherazade

Excerpt 1 - Mvt I, Fig. D for 12 bars

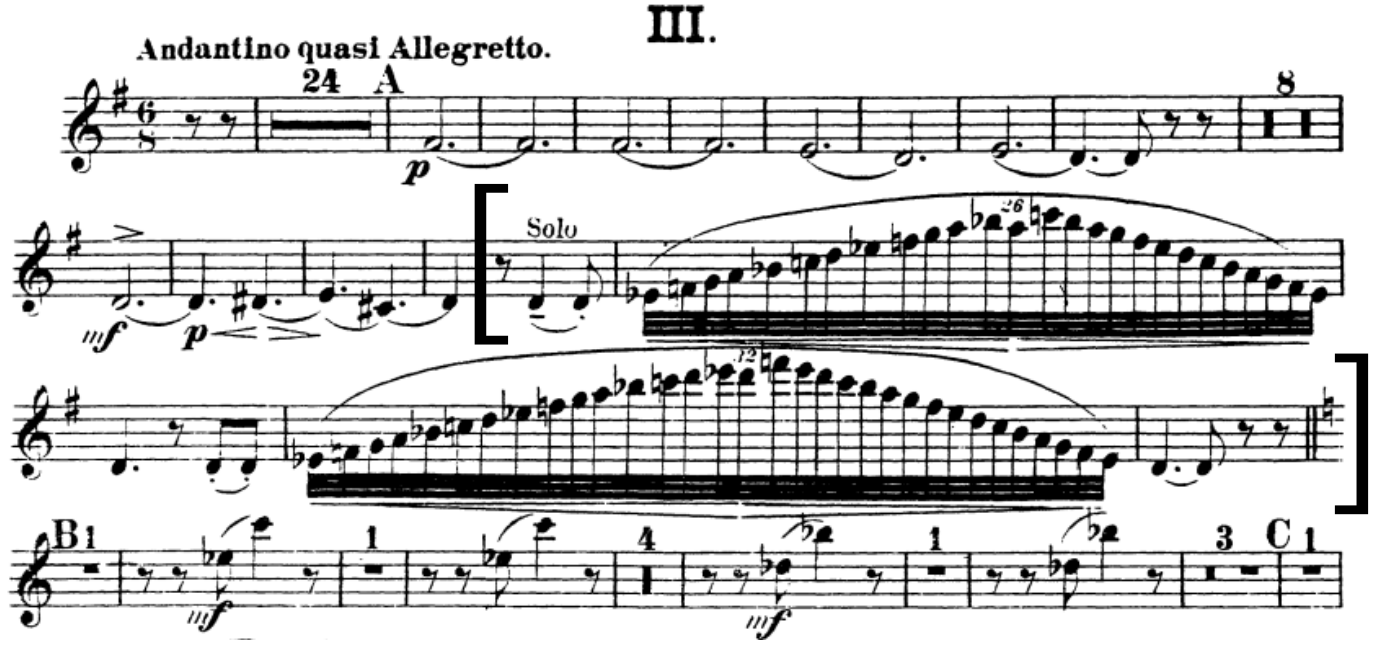


Excerpt 2 - Mvt II, Fig. Q, for 13 bars

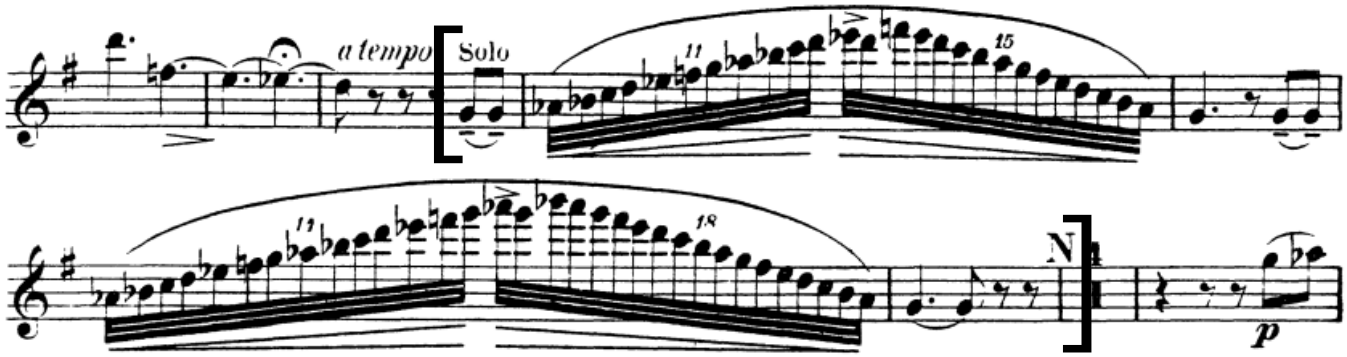


6. **RIMSKY-KORSAKOV** Scheherazade

Excerpt 3 - Mvt III, Solo 5 bars before Fig B



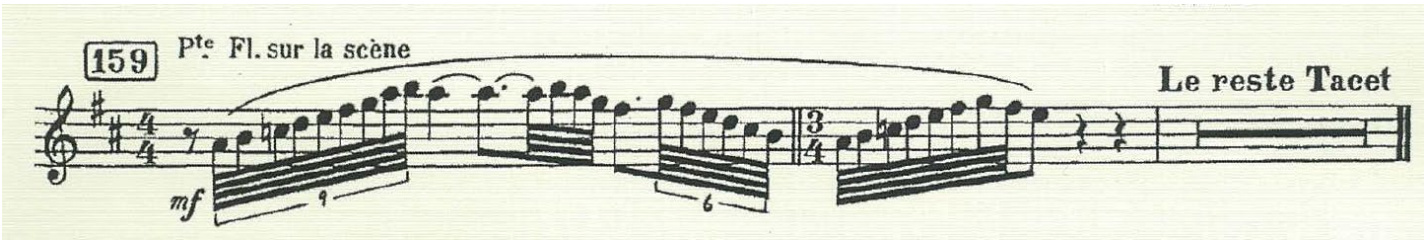
Excerpt 4 - Mvt III, Solo 5 bars before Fig. N



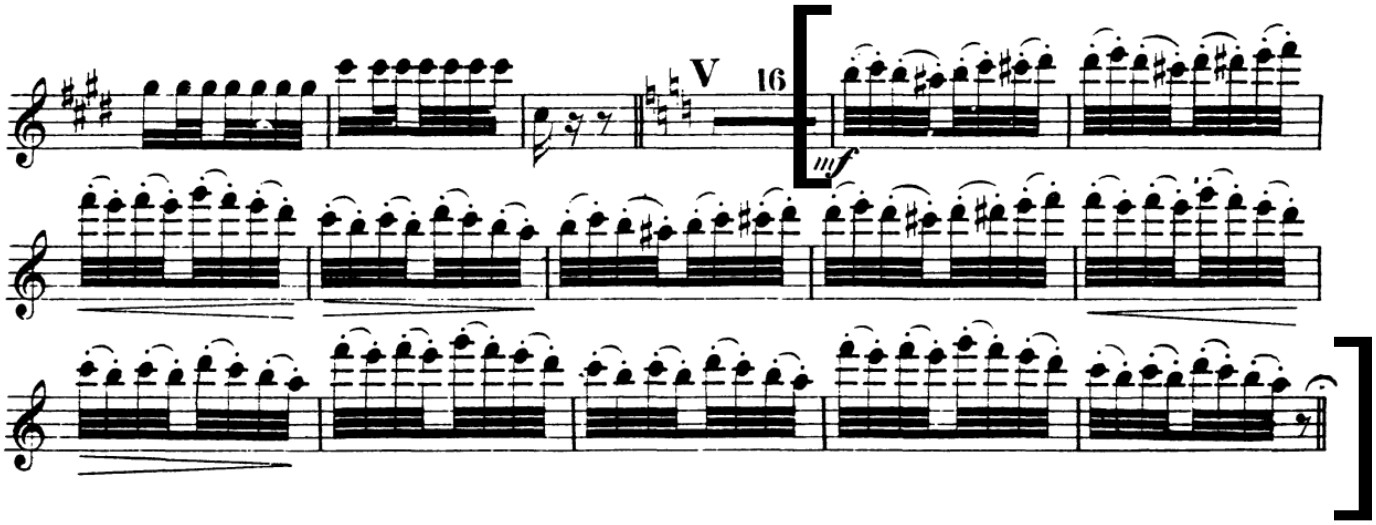
PICCOLO

Whilst the Piccolo excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.

1. **RAVEL** Daphnis et Chloé, Suite No 2
Fig. 159 for 2 bars

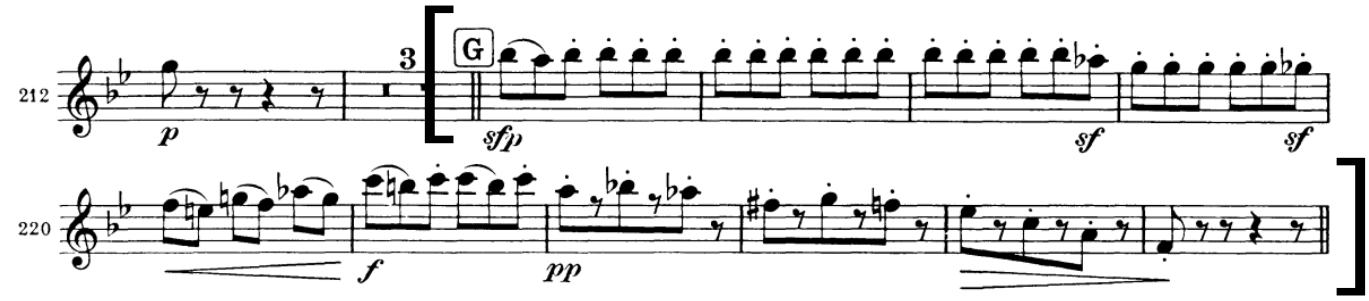


2. **RIMSKY-KORSAKOV** Scheherazade
Mvt IV, 17th bar of Fig. V for 12 bars

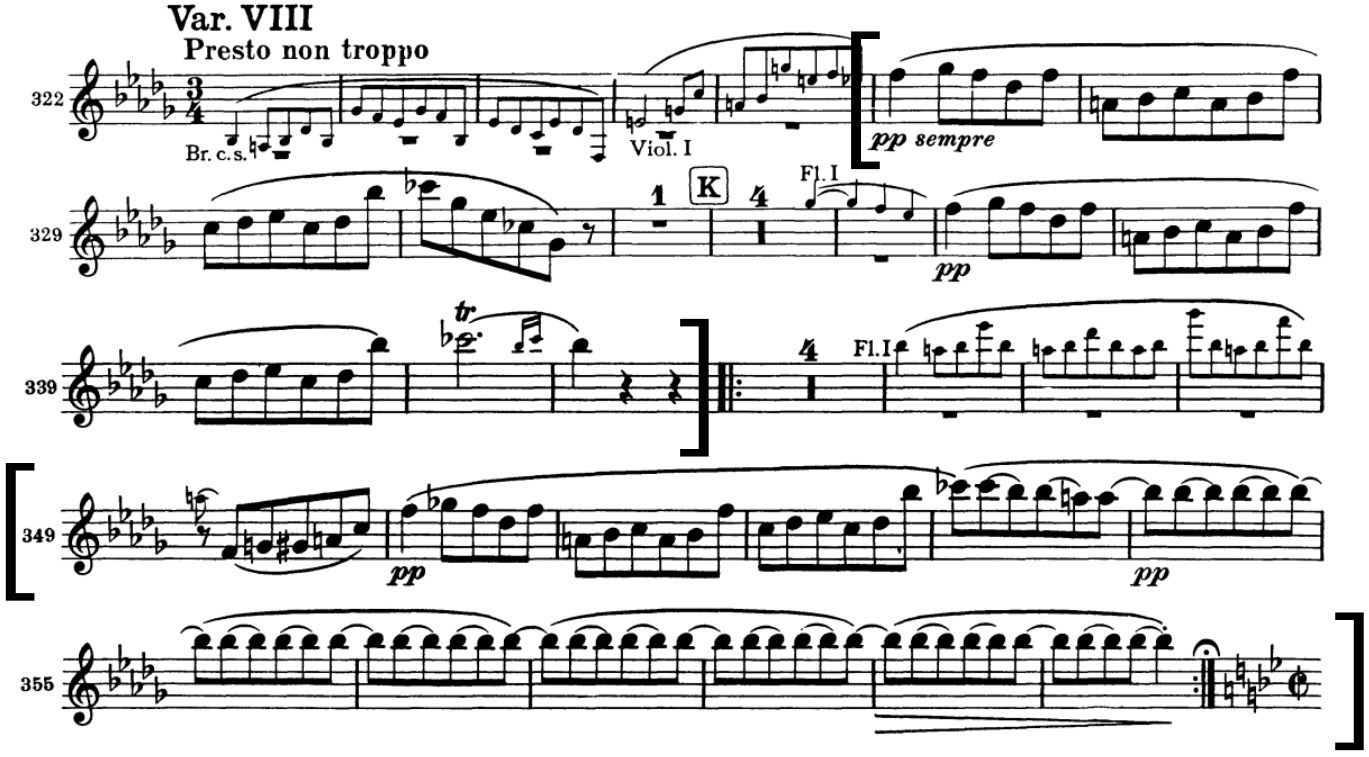


3. **BRAHMS** Variations on a Theme by Joseph Haydn

Excerpt 1 - Var. V, Fig. G for 10 bars

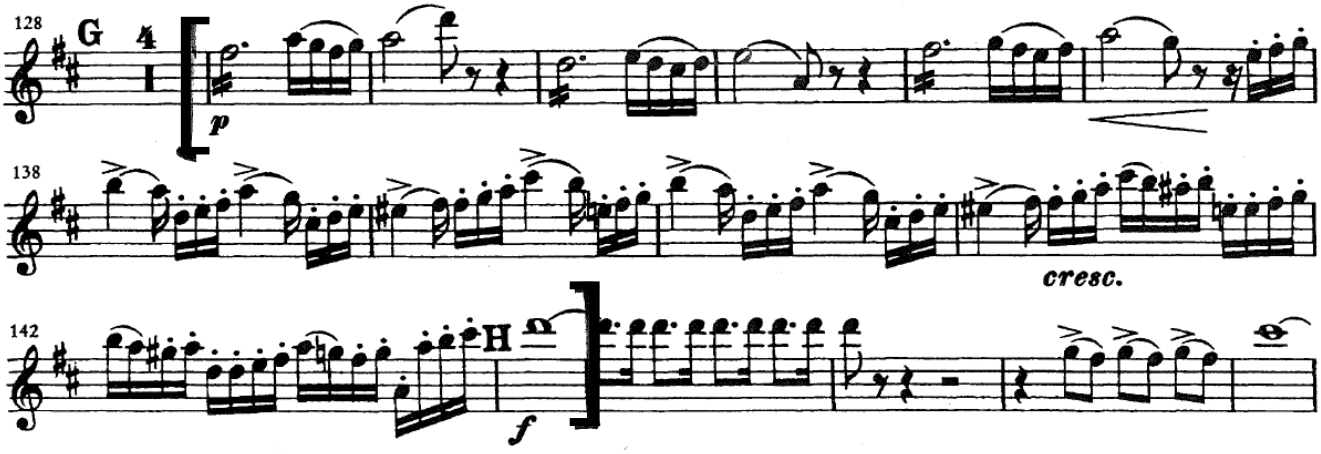


Excerpt 2 - Var. VIII, bars 327 - 341 **AND** bars 349 - 360

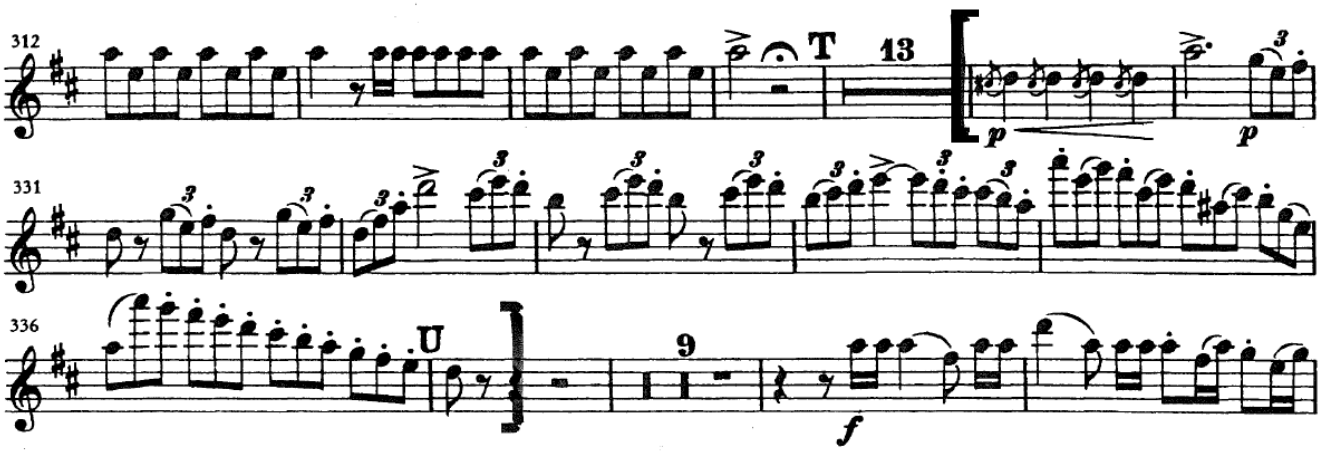


4. ROSSINI Overture to Semiramide

Excerpt 1 - 5th bar of Fig. G - 1st bar of Fig. H



Excerpt 2 - 14th bar of Fig. T - 1st beat of Fig. U



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