University of Melbourne Symphonic Ensembles
2026 Auditions: Flute & Piccolo

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

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:

- *Listen 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. **MENDELSSOHN** A Midsummer Night's Dream *Page 3*
Scherzo, 2 bars before Fig. P – end

2. **DEBUSSY** Prélude à l'après-midi d'un faune *Page 4*
Excerpt 1 Bars 1 – 14
Excerpt 2 Bars 21 – 30

3. **STRAUSS** Don Juan
Excerpt 1 5 bars before Fig. A - 2nd bar of Fig. D *Page 5*
Excerpt 2 7th bar of Fig. K - Fig. L *Page 6*

4. **STRAVINSKY** Petrushka (1947)
Excerpt 1 Fig. 60 – 2 bars before Fig. 62 *Page 7*
Excerpt 2 Opening – 2 bars after Fig. 7 *Page 8*

5. **BRAHMS** Symphony No. 4 *Page 9*
Mvt IV, bars 89 – 105

6. **RODRIGO arr. Grey** Adagio for Wind Orchestra *Page 10*
Solo bars 1 - 46

7. **RAVEL** Daphnis et Chloé, Suite 2 *Page 12*
2 bars after Fig. 176 – 2 bars after Fig. 179

PICCOLO

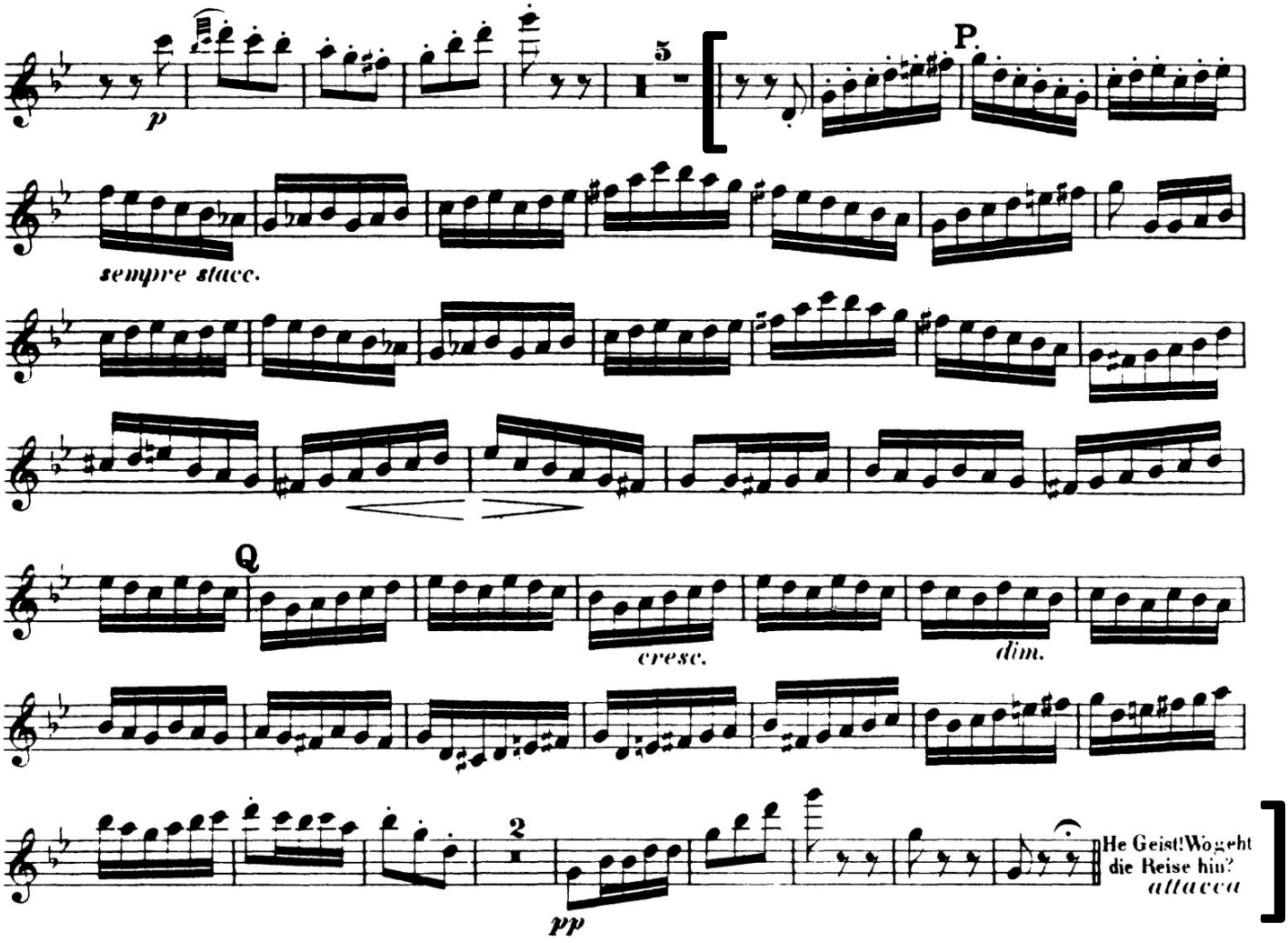
1. **ROSSINI** Overture to *The Barber of Seville* *Page 13*
Bars 26 – 53 **and** 4 bars before Fig. K – Fig. K

2. **RAVEL** Mother Goose Suite *Page 14*
Excerpt 1 Mvt III, Fig. 1 - 5 bars after Fig. 2
Excerpt 2 Mvt III, Fig. 7 – Fig. 8

3. **TCHAIKOVSKY** Symphony No. 4 *Page 15*
Mvt III, bars 162 – 203

Flute

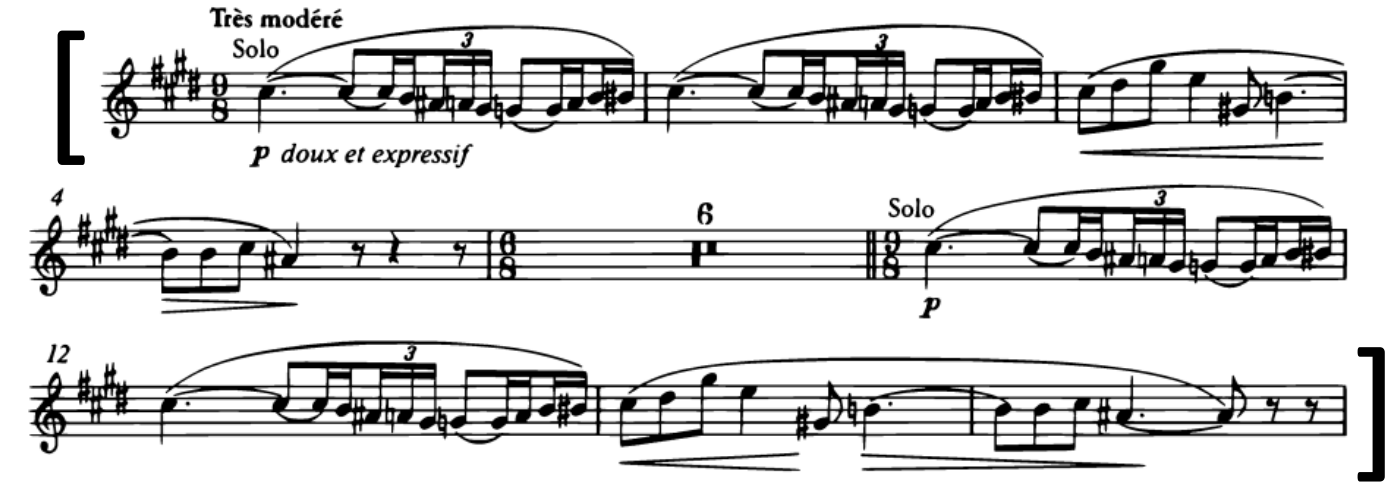
1. MENDELSSOHN A Midsummer Night's Dream
Scherzo, 2 bars before Fig. P – end



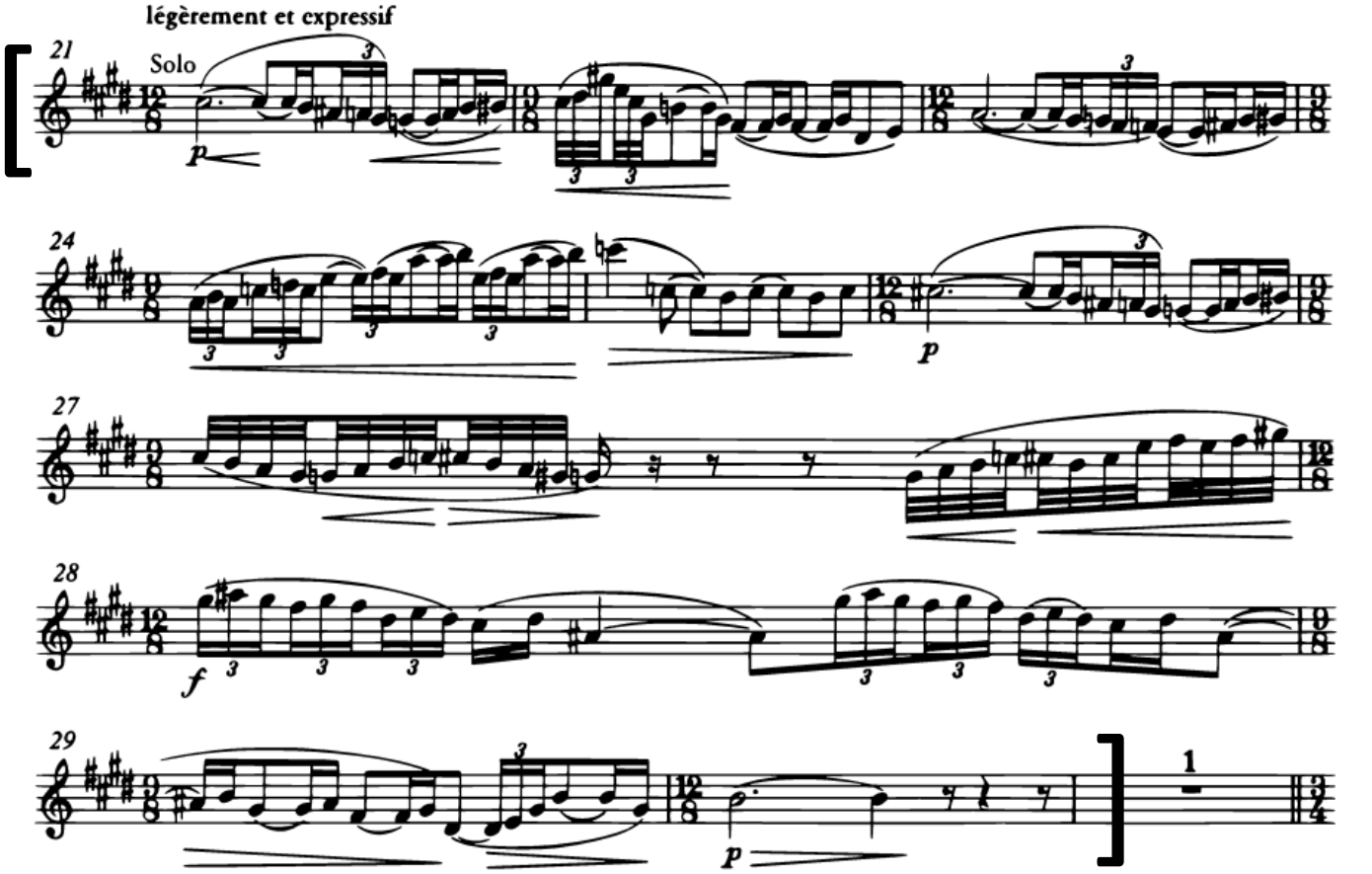
Flute

2. **DEBUSSY** Prélude à l'après-midi d'un faune

Excerpt 1 Bars 1 – 14



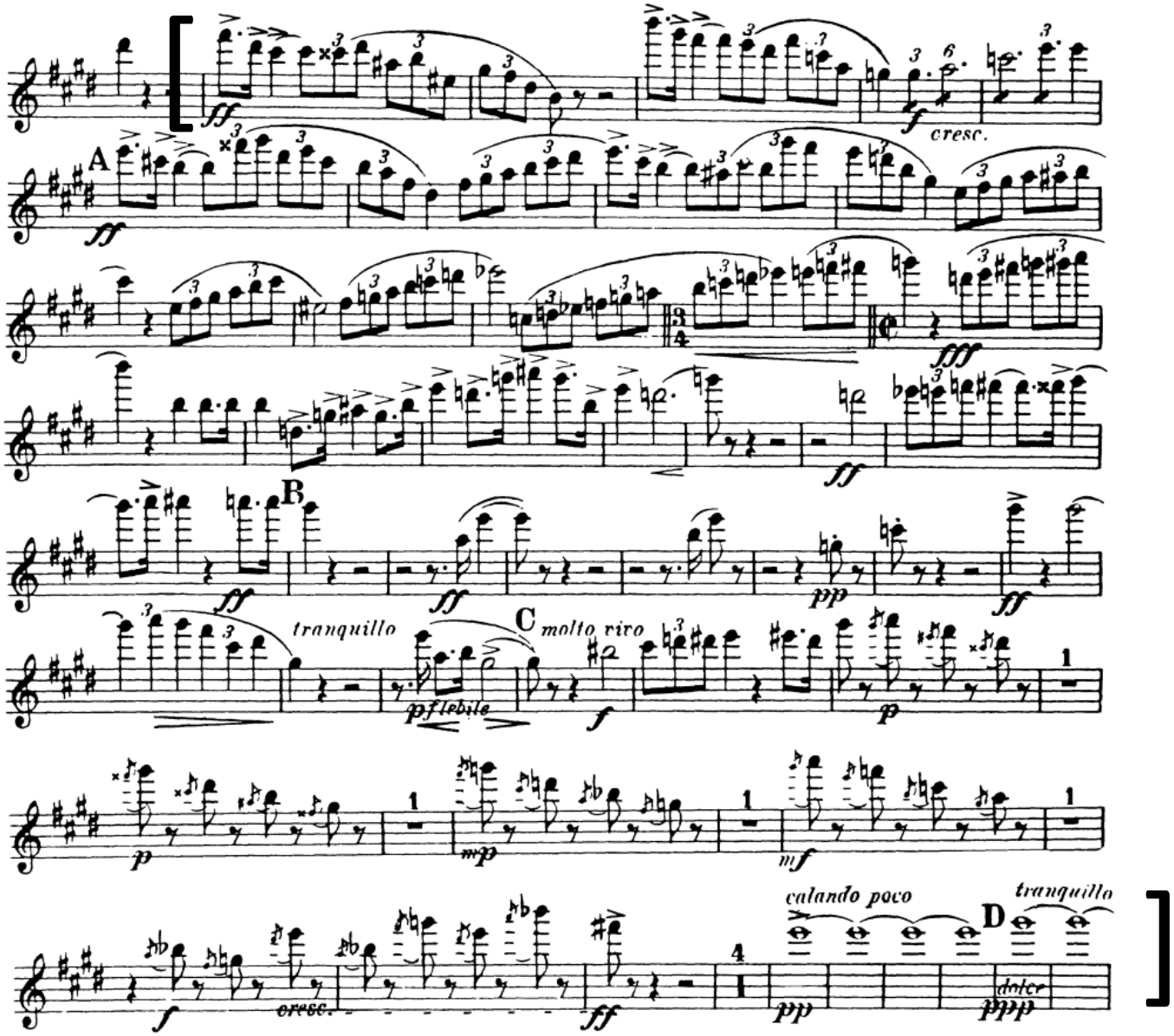
Excerpt 2 Bars 21 – 30



Flute

3. **STRAUSS** Don Juan

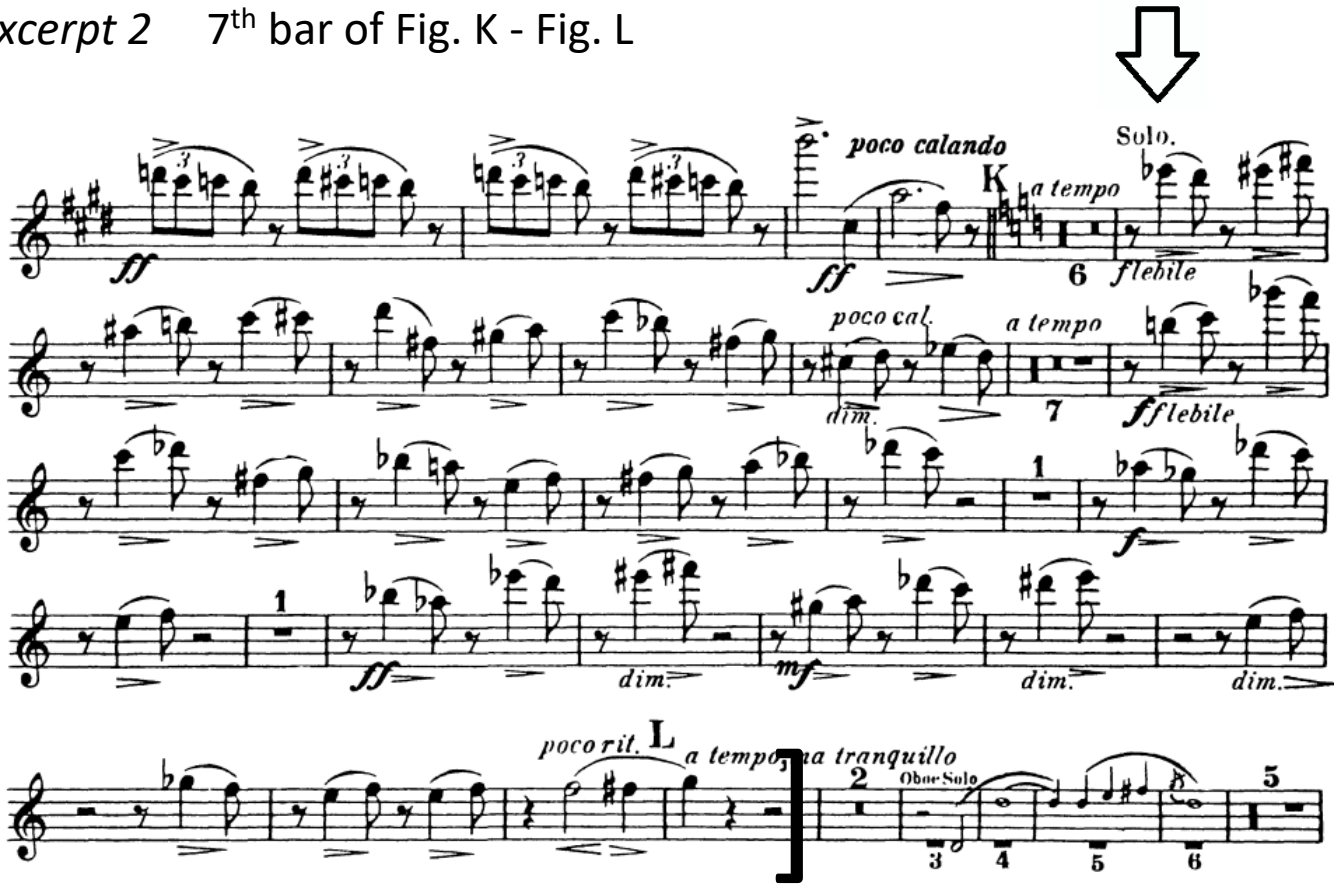
Excerpt 1 5 bars before Fig. A - 2nd bar of Fig. D



Flute

3. **STRAUSS** Don Juan

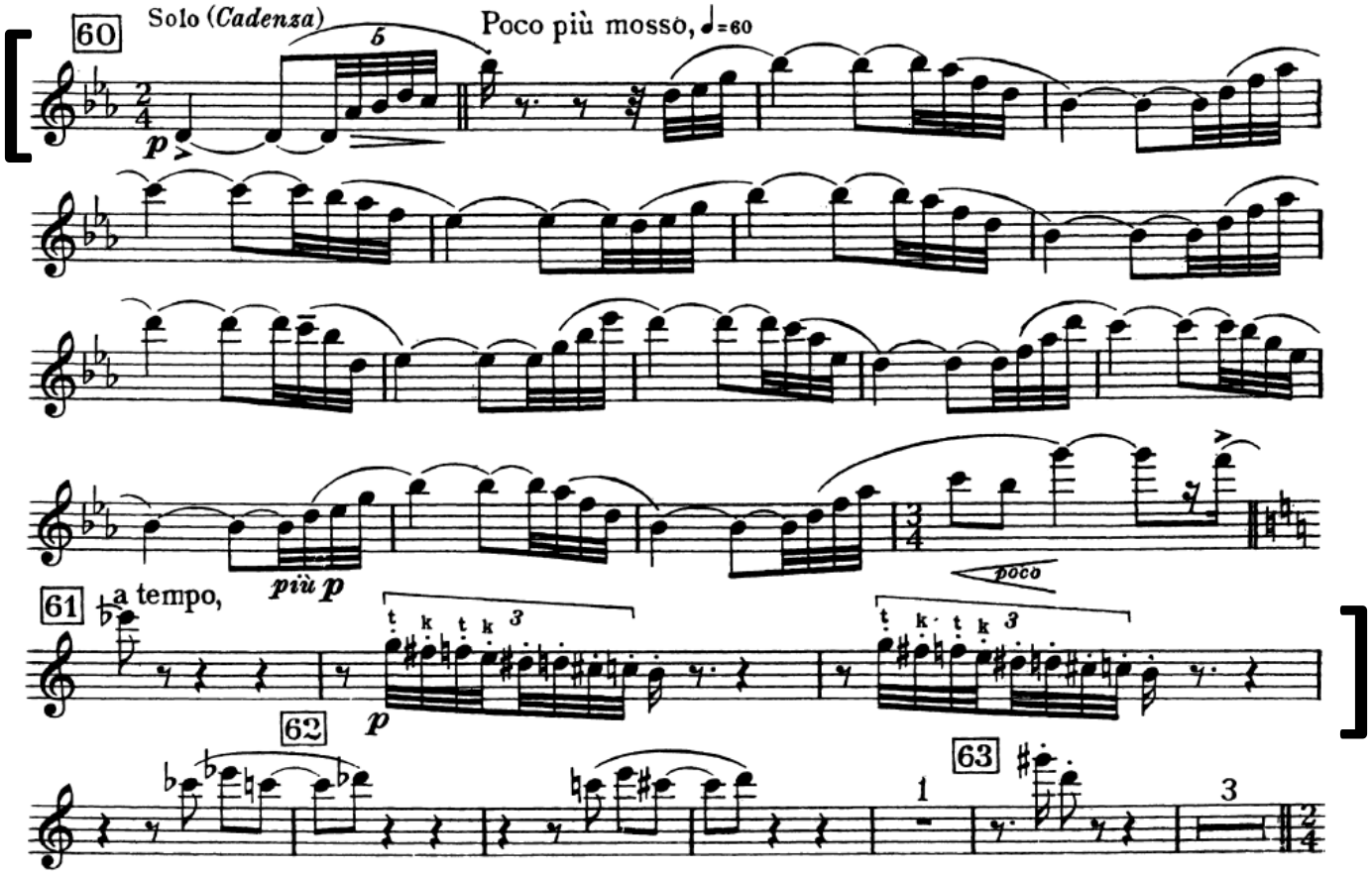
Excerpt 2 7th bar of Fig. K - Fig. L



Flute

4. **STRAVINSKY** Petrushka (1947)

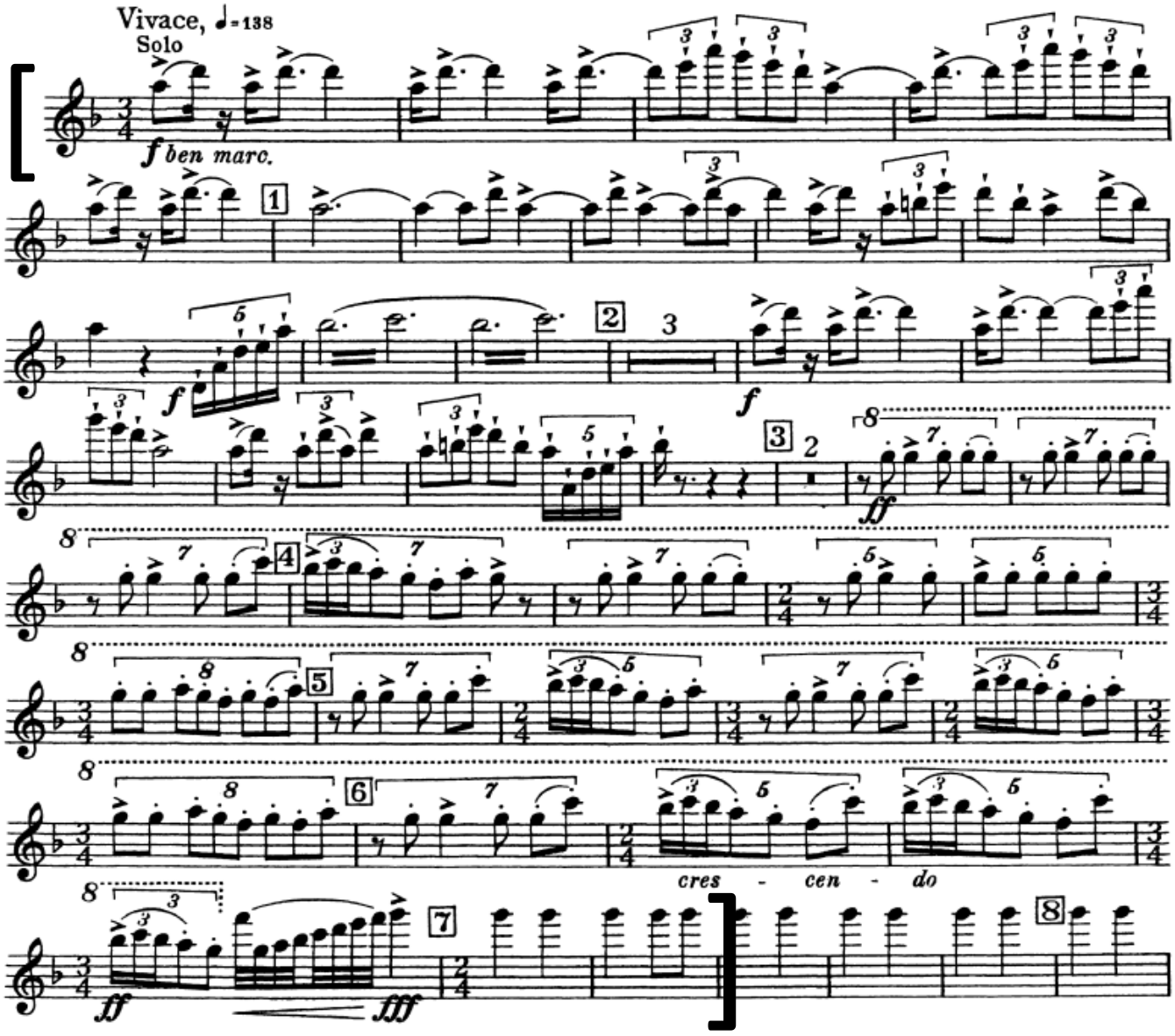
Excerpt 1 Fig. 60 – 2 bars before Fig. 62



Flute

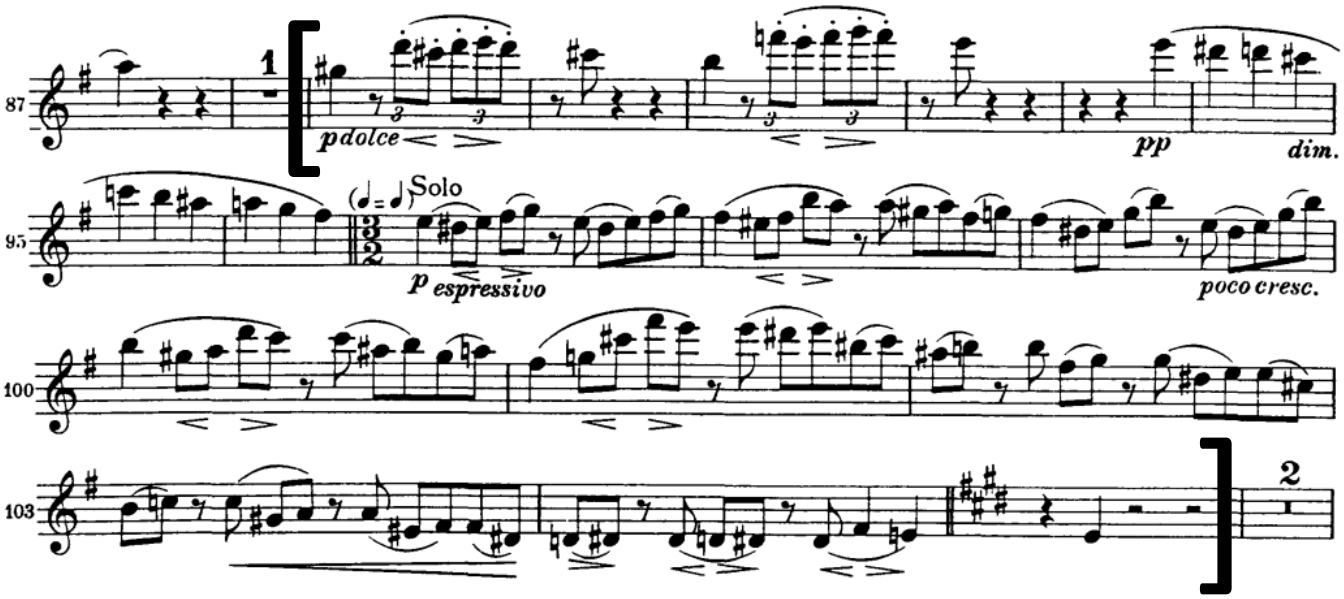
4. **STRAVINSKY** Petrushka (1947)

Excerpt 2 Opening – 2 bars after Fig. 7



Flute

5. BRAHMS Symphony No. 4
Mvt IV, bars 89 - 105



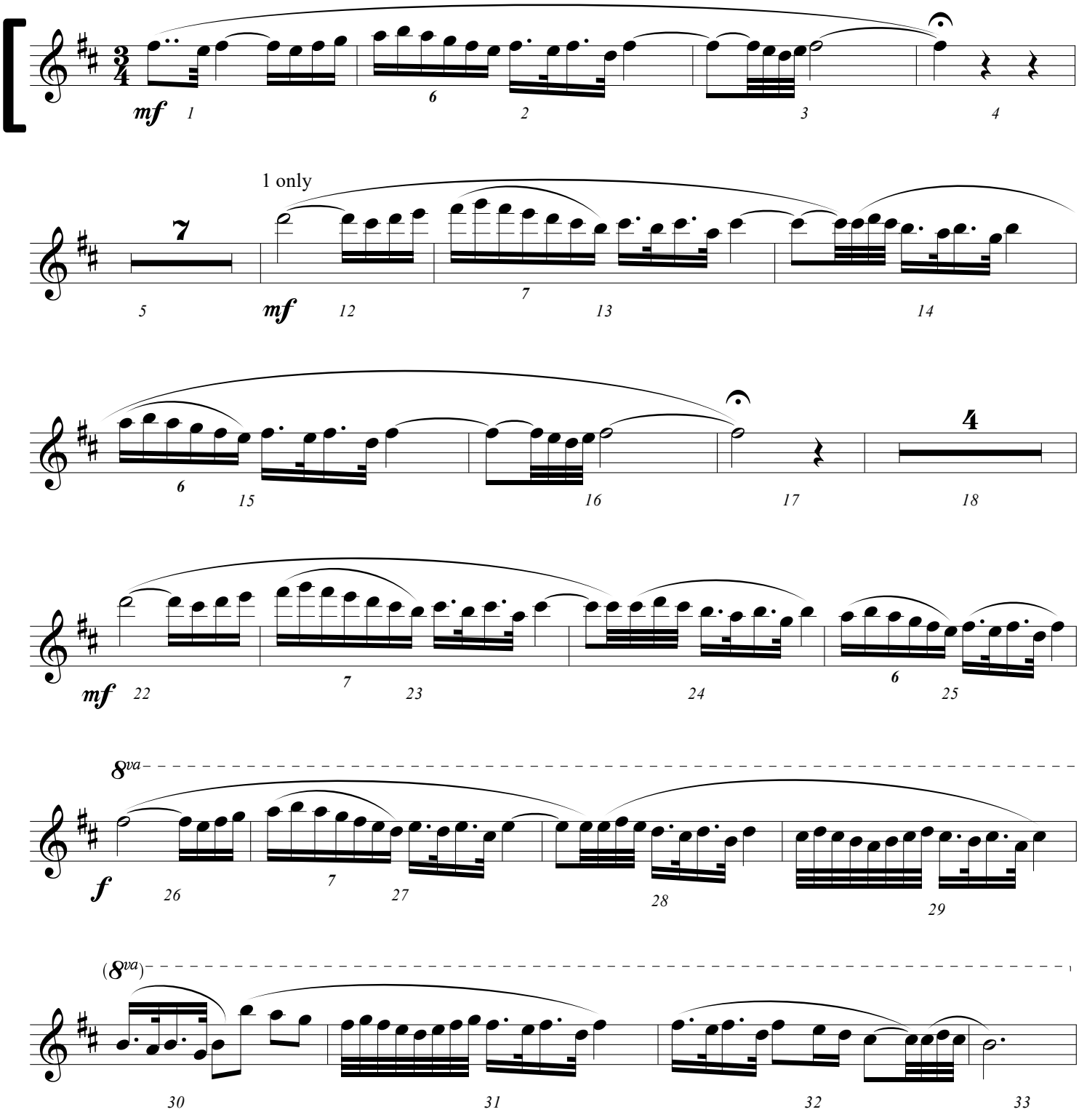
6. *Adagio*

para orquesta de instrumentos de viento

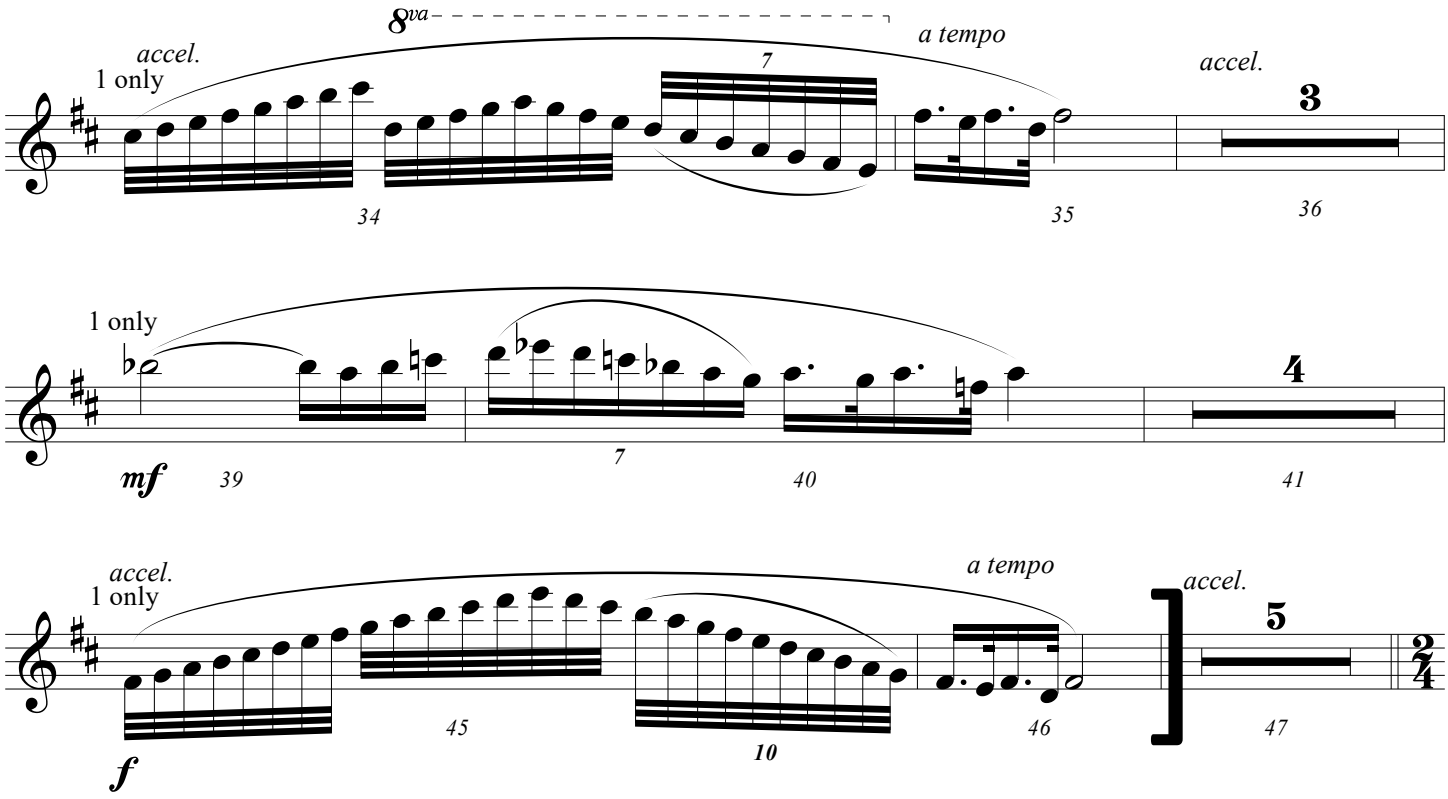
arranged for the University of North Texas Wind Symphony

Joaquin Rodrigo
Arr. Alyssa Grey

Adagio ♩ = 52

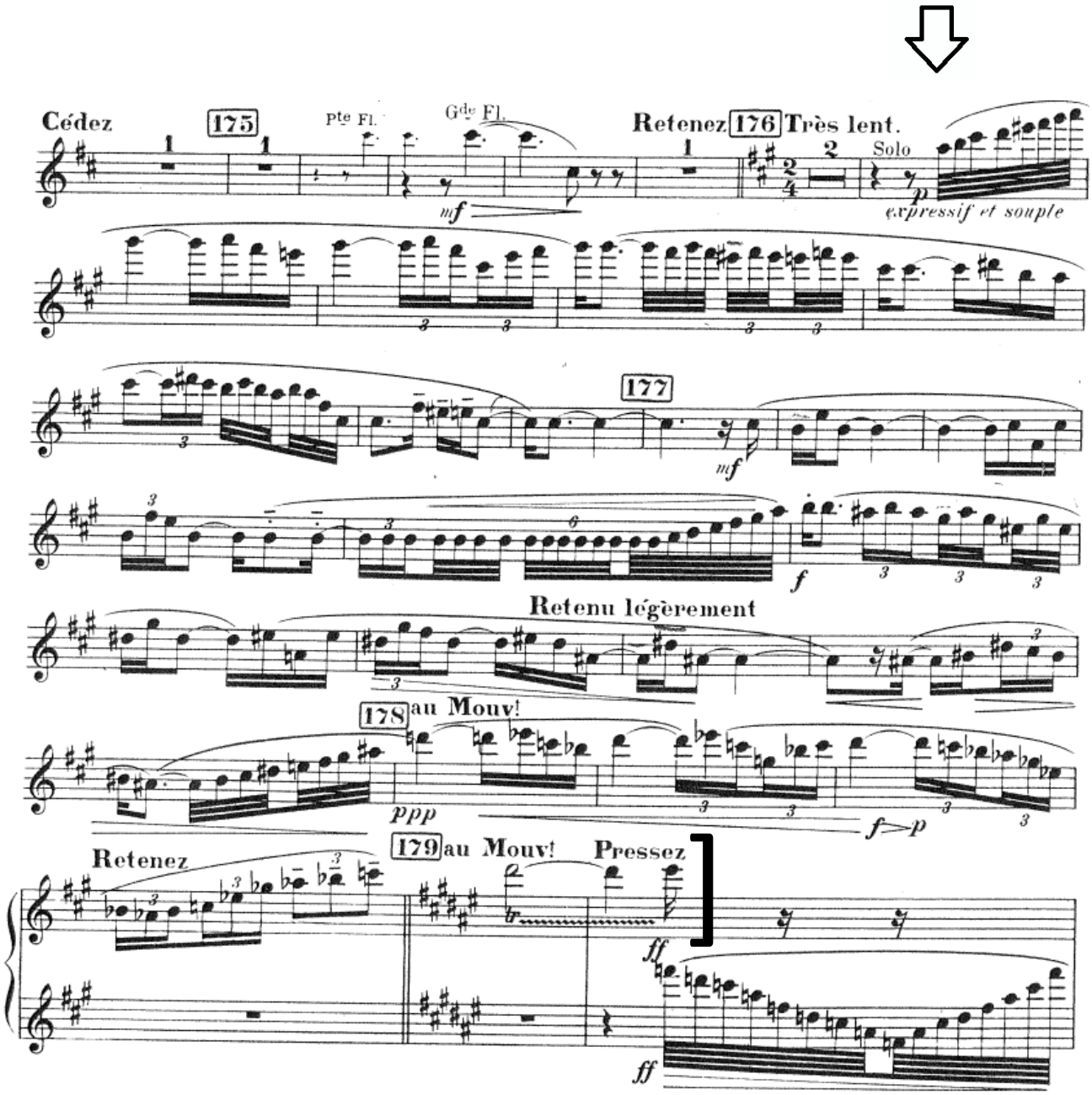


Adagio


8va
accel.
1 only
7
a tempo
accel.
3
34
35
36
1 only
4
mf
39
7
40
41
accel.
1 only
a tempo
accel.
5
f
45
10
46
47

Flute

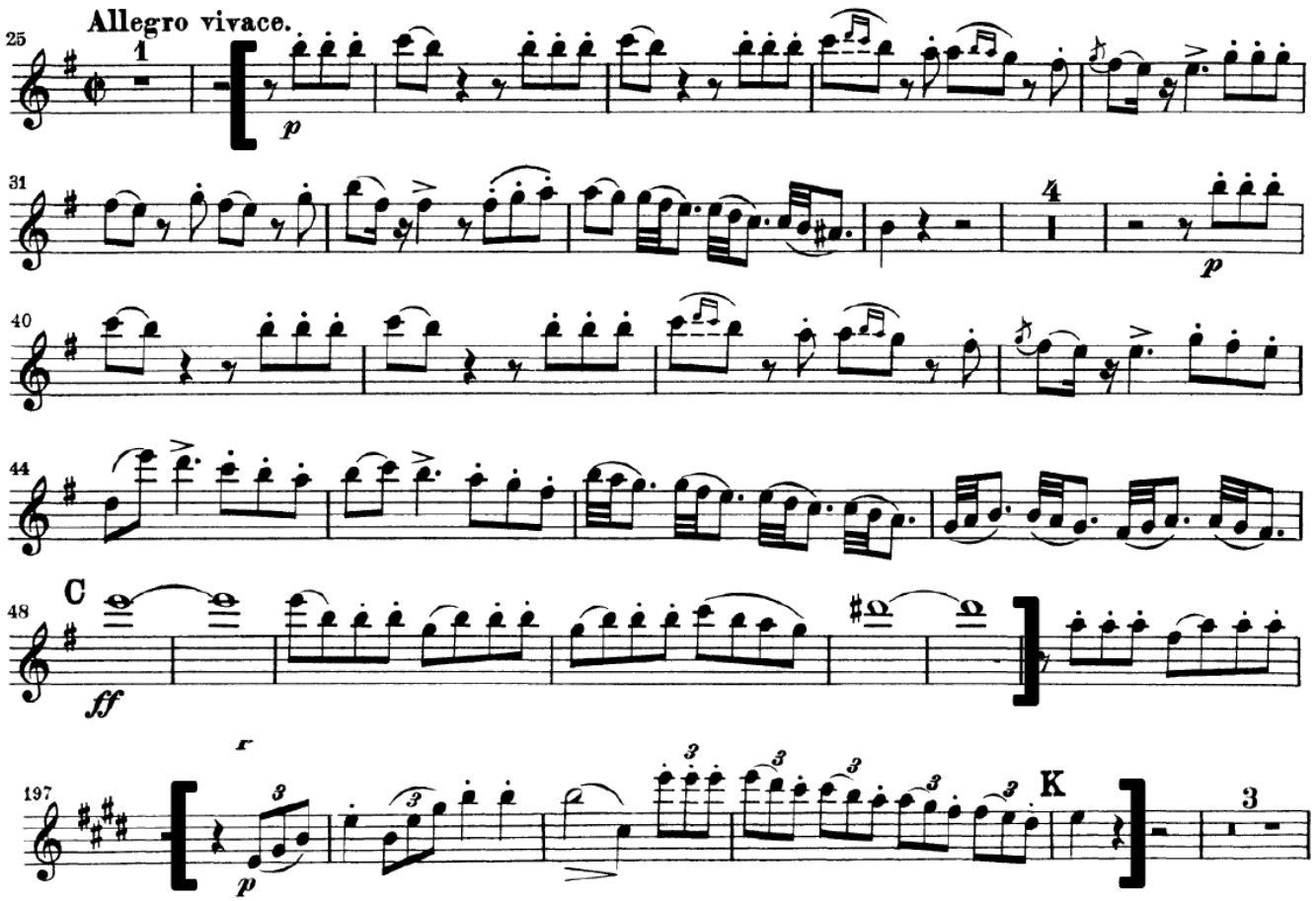
7. **RAVEL** Daphnis et Chloé, Suite 2
2 bars after Fig. 176 – 2 bars after Fig. 179



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.

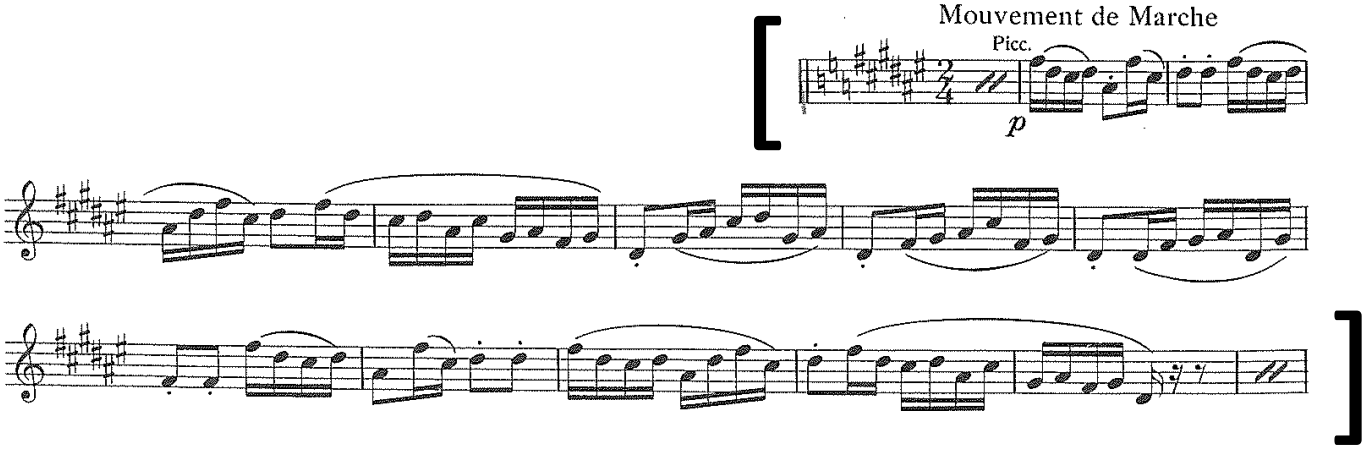
1. **ROSSINI** Overture to *The Barber of Seville*
Bars 26 – 53 **and** 4 bars before Fig. K – Fig. K



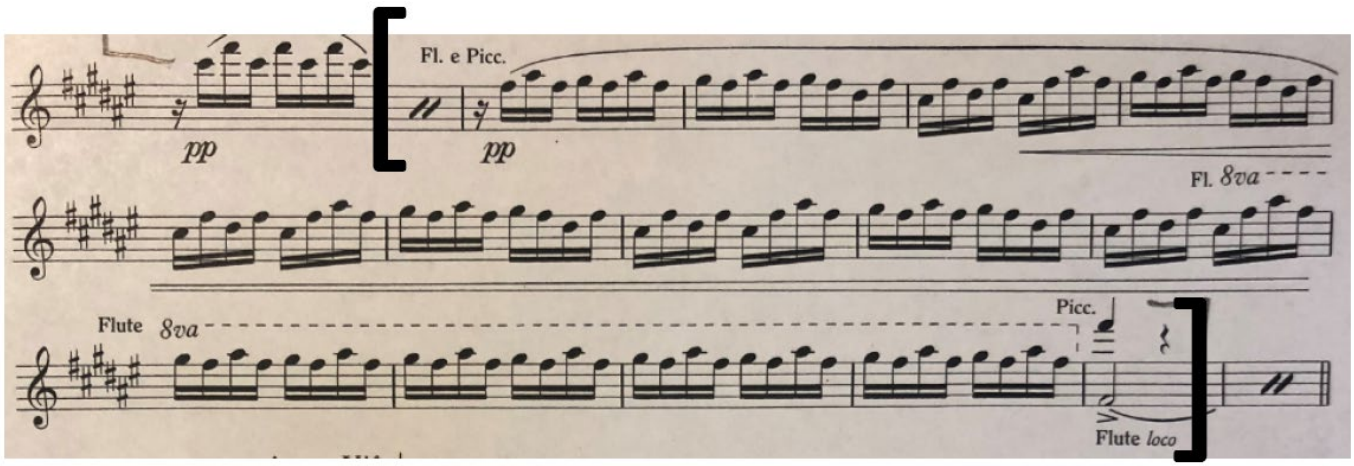
Piccolo

2. **RAVEL** Mother Goose

Excerpt 1
Mvt III, Fig. 1 - 5 bars after Fig. 2

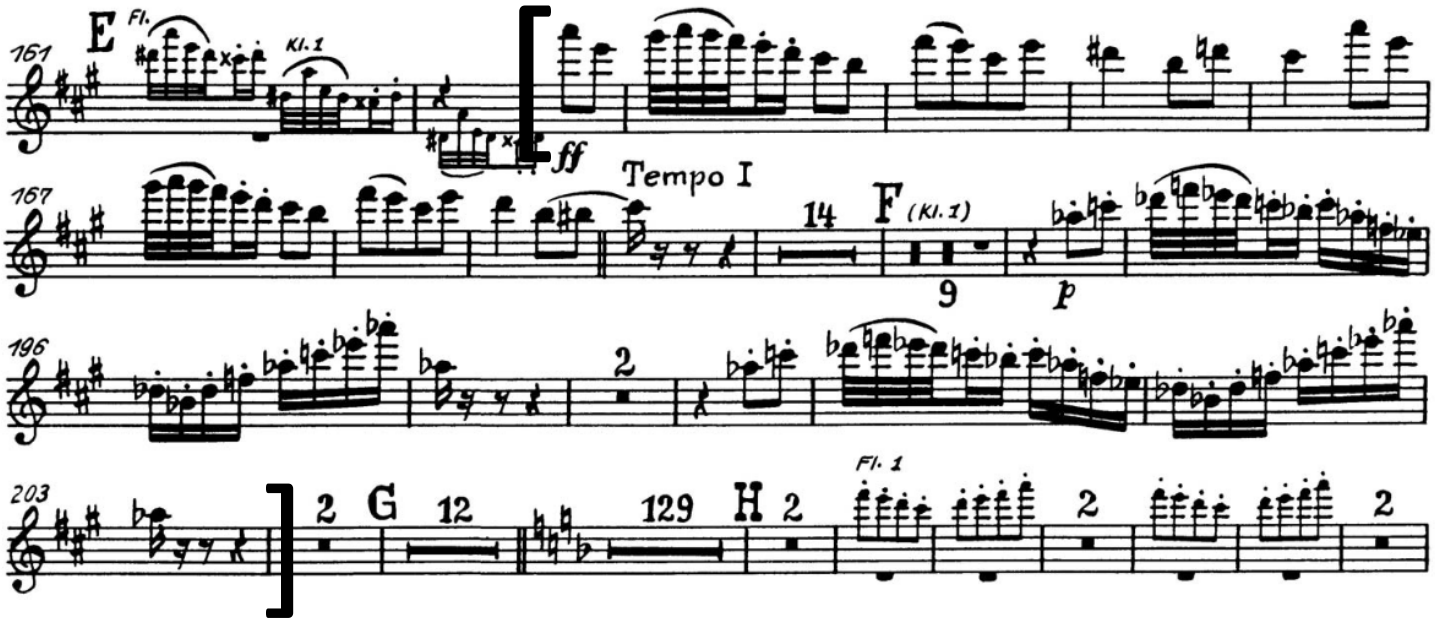


Excerpt 2
Mvt III, Fig. 7 – Fig. 8



Piccolo

3. TCHAIKOVSKY Symphony No. 4
Mvt III, bars 162 - 203



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Excerpts for educational purposes only