Dartok: Concerto for Orchestra (Flute and Piccolo)

Bartok: Concerto for Orchestra (1st part only top line throughout)

The second movement features pairs of woodwinds in extended duets, first the bassoons, then the oboes and clarinets, and finally the flutes. The flute duet is written in parallel perfect fifths throughout this section. Thus in an ensemble setting, it is important to check the tuning in this duet because of the unusual sensitivity of the open fifths. So

practicing very slowly in *sostenuto* style will give you a chance to hear each interval long enough to ascertain the pitch accuracy between the two flutes. The tempo marked in the score is \downarrow =74, but is rarely, if ever, played that slowly. The more typical tempo for this section would be anywhere between 84 and 92. The marking of 74 has proven to be a publisher's error, and

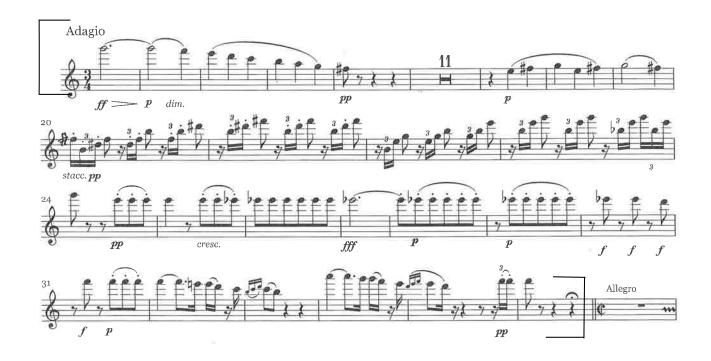
II. Giuoco Delle Coppie



Beethoven: Leonore Overture No. 3

From the Classical/Romantic period of the orchestral repertoire, the *Leonore Overture No. 3* by Beethoven is undoubtedly the most frequently requested in flute auditions – and for good reason. It places great demands on the flutist for accuracy in rhythm, phrasing, dynamics, articulation, finger-tongue coordination, and sustained tones.

When slurring from E-F#, lead with the right hand third finger; that is, depress the third finger a millisecond before raising the first and second fingers. (Conversely, when slurring from F# to E, lead with the first and second fingers.) Lack of synchronization in this fingering change is particularly obvious in slow tempos. Do not take a breath at the end of



The sustained passage in the opening five bars is an excellent test of tone quality, intonation and breath control, and is therefore being requested in auditions more and more. After taking your initial deep breath, be careful not to attack the high G too aggressively. Think of a round ff sound with a nicely integrated vibrato, then as you diminish the high G, you can begin to narrow the vibrato so that by the time you get bar 3, the vibrato is practically inaudible, enabling you to get a very transparent sound all the way from the high E to the final F‡. One flaw that you must avoid in this descending scale is excessive key noise due to "heavy" fingers, which can mar the legato quality.

Rhythm Test

After the eleven-bar rest comes the famous excerpt that all audition committees look to as a test of your ability to maintain a steady and consistent tempo throughout. Typically, the first three bars are done too fast, then the next four bars with the 16th triplets are played too slowly. Conscientious metronome practice of this passage is absolutely essential. $\Rightarrow = 76$ is a good average tempo, though sometimes it is done a bit faster. Listen for smooth fingering changes in the first

the bar line in bar 19; your first breath should not be until the first 16th rest in bar 20 of this passage. Some excerpt books contain a tie over the bar line from the quarter note F# to the first 16th note, but the F# in bar 20 should be tongued. (In the corresponding place in *Leonore No. 2*, this tie does indeed exist, but there are numerous other differences as well.)

Starting in bar 20, Beethoven specifies that the passage should be staccato and pp. The challenge here is not to get too loud as you ascend to the high F#s in bar 21 and to the high G's in bar 23. On the other hand, we often make the mistake of beginning the first triplet too softly, making the first B and the D# almost inaudible (in particular, the recalcitrance of the D# in staccato should be noted). The key to maintaining a steady tempo through this passage is to make sure that the 8th notes are sustained for their full value. Otherwise, the entrance of each 16th note group after the rest will tend to be too early. Even after careful practice with the metronome, you will still have the tendency to enter too early after the rest. It requires careful listening, and you should hear in your mind the ongoing triplets played by the first violins as they answer the flute. It is tempting at the end of the 16th note triplet passage when it changes to the E diminished chord to suddenly make a big crescendo, but as you start the Bb, be outs to maintain the At It is all were calm and steady

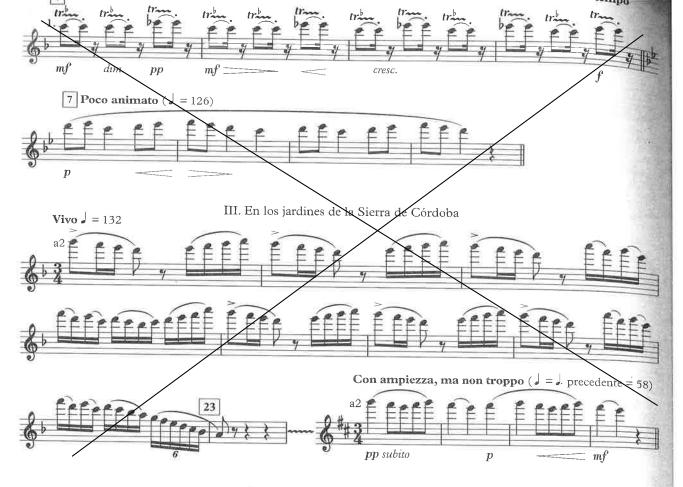
The Megro Boto

Now we turn to the most familiar solo passage, the one beginning at Bar 328 (29 bars after letter E.) The tempo of this passage would average J=126, though it is sometimes as slow as 120 and as fast as 138. There are only a few dynamic markings in this solo, but it is essential to convey the ones that are there. The first crescendo in the ascending scale must be very smooth and progressive, meaning that you must not start

very susceptible to rushing and general unevenness. The scale exercise at the bottom of the page (inspired by this scale-like introduction of the last movement of Beethoven's Symphony No. 1) will help you indentify and correct the uneven scale steps and achieve more clarity in articulation. All of the low notes of the scale must project, but you must also leave room to make a noticeable crescendo all the way through.

The most practical approach to the fp on the G is to





PELLÉAS ET MÉLISANDE SUITE



Prokofiev: Peter and the Wolf

The technical difficulties of the first solo from *Peter* and the Wolf are formidable enough to distract us from paying closer attention to the precision needed for the seemingly easier bars of the solo, bars 1,3,9, and 11 after rehearsal 2. The staccato 8ths and the grace notes must be practiced

Practice both in the high octave as written and also in the middle octave. Then play the whole measure without the grace notes, very staccato, and again in both octaves. Next, play only the first three 8th notes without the grace notes, then play the same three 8th notes with the grace notes, concentrating



carefully not just for accuracy and clarity, but for maintaining the most appropriate bird-like style and character. Here are some ideas for reviewing or relearning this solo, particularly for the opening measure. First, play only the grace note and the 8th note following; that is, play the beginning of the first, third, and fourth beats without the afterbeat 8th notes.

now on the placement of the E. This E tends to be too late, resulting in a quasi-triplet feeling. If the E is in the habit of being too late, the second G# of the seconed beat will also likely be too late, resulting in an unwanted jazz feeling to the rhythm.

Prokofiev's tempo marking for this excerpt is J = 176,

SYMPHONY No. 8

Piccolo: Optional

DMITRI SHOSTAKOVICH, Op. 65

(1906-1975)

EXCERPT 1 – from Mvt. II

This is a very important passage, having the leading line. Keep it flowing with good rhythm, and bring out the notes marked *sf*.

This excerpt begins at 1=132 and immediately accelerates to reach 1=144 at rehearsal 53. The first 5 notes are doubled with Piccolo 2, and you become a solo player after that.

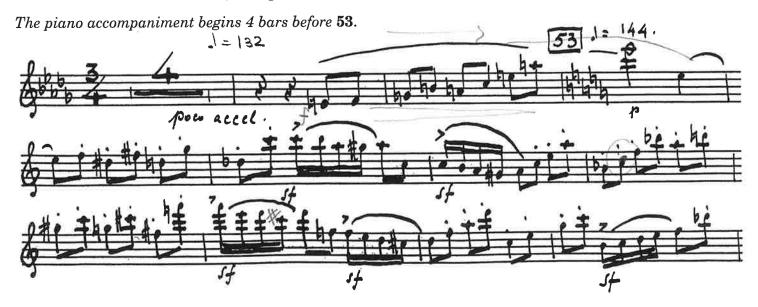
In the passage beginning at the 3rd bar of 53, aim to play p between the sf accents. The 3 quarter notes marked p 2 bars before 55 should be played that way to the extent possible.

At 2 bars before 58, make the repeated C#'s lead to the D in the next measure.

The part you read from in a real audition or performance is likely to be at least as smudged as it is here!

ERRATA:

- —The entrance before 53 should be marked f, followed by a hairpin diminuendo until 53. The initial slur at this entrance should continue past the high E through the following E an octave lower.
- -In the 5th bar of 53, the second 8th note should be D not C.
- —In the 7th bar of 53, the 4th note should be C# not C.
- —Note this authentic bad page turn during your long solo. The other edition of this symphony also has a bad turn during this solo, but in a different location!
- —In the 6th bar of 54, the second eighth note on beat 2 should be F, not G.
- —In the 7th bar of **54**, the second eighth note on beat 1 should be D\(\dagger, not F\(\dagger.
- —In the 2nd and 3rd bars of **56**, all eighths should have staccato dots.
- —In the 3rd bar of **56**, the second note should be Bb rather than B.
- -1 bar before 57, the last pitch should be D rather than D.
- —In the 1st bar of **57**, the 5th note (last 16th) should be C, not D.
- —In the 5th bar of **57**, the last note needs a staccato dot.
- —In the 2nd bar of **58**, the score has a quarter for the E on the 1st beat followed by an eighth rest, rather than a dotted quarter as shown here.
- —In the 3rd and 4th bars of **58**, all eighths should be marked staccato.





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