SDSU Instrumental Ensemble Auditions – Spring 2016

Audition Requirements
1. Email sdsuband@mail.sdsu.edu after January 13, 2016 to make an appointment for an audition time. In your email, include a 1st, 2nd, and 3rd preference for audition times. Also include your name, instrument, and phone number. Appointments will be made on a first-come, first-served basis. See below for details on audition times/places.
2. Perform prescribed audition material. Most audition materials can be downloaded from the ensembles website (http://music.sdsu.edu/index.php/bands_orchestra/auditions). No material will be mailed. Follow the links on the website for specific information on requirements for each instrument.

*Non-music majors and non-music minors may elect to prepare a solo of their choice instead of the below excerpts. (ALL MUSIC MAJORS AND MINORS must prepare the excerpts below)*
3. Perform sight-reading selection(s) chosen by audition panel.

Times & Locations
1. Auditions will be held the first two days of classes: Wednesday and Thursday, January 20-21, 2016 in the Music Building. Rooms are specified below.
2. Auditions will occur in 5- to 10-minute increments, during a block of time for each section (brass, woodwinds, strings, percussion). Though we will do our best to stay on schedule, please plan your schedule accordingly in case auditions either move ahead or fall behind.

<table>
<thead>
<tr>
<th>Strings:</th>
<th>Brass:</th>
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<tbody>
<tr>
<td>Time/Date – Thurs., Jan. 21; 6:00-9:00pm</td>
<td>Time/Date – Thurs., Jan. 21; 1:00-4:00pm</td>
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<tr>
<td>Music Building, Room 114</td>
<td>Music Building, Room 114</td>
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<tr>
<th>Woodwinds:</th>
<th>Percussion:</th>
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<tbody>
<tr>
<td>Time/Date – Wed., Jan. 20; 9:00am-12:00pm</td>
<td>Time/Date – Wed., Jan 20, 1:00-4:00pm</td>
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Ensembles and Rehearsal Times
- **Symphony Orchestra**: M/W/F, 2:00-3:50pm
- **Chamber Orchestra**: M/W/F, 5:30-6:45pm
- **Wind Symphony**: T/Th, 2:00-3:15pm AND Fri, 2:00-3:50
- **Symphonic Band**: M/W/F, 1:00-1:50pm
- **Concert Band**: M/W, 4:00-5:15pm (NO audition required)

*PLEASE NOTE that there is NO conflict between Orchestra and Wind Symphony. Strings rehearse alone on Fridays and wind/percussion players are permitted (and often encouraged) to participate in both ensembles.

Final Placement & First Rehearsals:
Ensemble assignments are posted on the call boards in the music building (outside of room 114)
- **Symphony Orchestra** will meet for the first time on Friday, January 22 @ 2:00pm
- **Chamber Orchestra** will meet for the first time on Tuesday, January 26 @ 5:30pm
- **Wind Symphony** will meet for the first time on Friday, January 22 @ 2:00pm
- **Symphonic Band** will meet for the first time on Friday, January 22 @ 1:00pm (bring instruments)
- **Concert Band** will meet for the first time on Friday, January 22 @ 4:00pm (No instruments)
Flute Excerpts

1) Bartok: Concerto for Orchestra
2) Ravel: Daphnis et Chloé
3) Prokofiev: Peter and the Wolf
   - All 3 excerpts
with the rhythm of dotted 8\textsuperscript{th}s and 16\textsuperscript{th}s. To mentally prepare or that, you must think of a continuous 16\textsuperscript{th} note pulse before tarteing. For example, look at bar 3 and feel the ongoing 16\textsuperscript{th} notes there as a basis for establishing that pulse.

The first appearance of the 16\textsuperscript{th} staccato notes is in bar 4, and they should be played throughout this excerpt with a zyli crisp, pointed style, and in a very playful fashion. In bar 5, be careful not to accent the high F#. Being the highest note, it also syncopated, it sometimes gets bumped too hard.

Bars 5-6 are the most dangerous in terms of rhythmic accuracy. The triplet that begins the second beat in each of these bars is sometimes played too quickly, and it ends up sounding like an 32\textsuperscript{nd}s and a 16\textsuperscript{th}. The crescendo at the end of bar 6 has to be very big in order to prepare the f of bar 7.

Therefore, in retrospect, one should play a rather modest f in the first five bars. All the accents are important in bars 1-5, and must be played with good control and without aching the tone. Be sure to use the thumb B flat key for the A\#-B flat trill in bar 10, and be ready to play a subito m at bar 11. One can almost imagine an mp, or even p, to make clear that it is calmer and more lyrical than the preceding ur bars.

Bartók: Concerto for Orchestra

IV. Intermezzo Interrotto

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{intermezzo.png}
\end{figure}

In bar 12, make sure that the E\# 8\textsuperscript{th} note at the end the slur is played short, as well as the C on the next wnbeat.

The triplet scale in bar 14 must be played very liantly, so don't back away from the high C in the first tp part or the high F in the second flute part, as they should done very assertively, without distorting the tone. Calm is tored in bars 15-16, and then the ascending scale in bar 17 again executed with a brilliant crescendo, being careful to vate at the top note without “spilling over” into the empty wnbeat of bar 18. Here is where we have our f triplets, these should be triple-tongued. In bars 19-21, the flutes rhythmically independent of each other. There will be a dual slowing in these three bars, but the tempo is restored in 22. An exercise for controlling the degree of rallentando that note, ending it with a nice taper.

Now, take a really full breath so that you can (we hopel) make it from here to the end of the cadenza in one breath. But if this is not possible, a breath would be allowed after the first C\# fermata of the cadenza. The first four 16\textsuperscript{th} notes (C\#-F\#-G-F\#) are done rather leisurely. In the bracket with the next group of notes, Bartók has written \textit{piu volte ad lib}, inviting you to repeat the two-note groups as many times as you think appropriate. My own preference is to play seven pairs of these notes, gradually increasing the speed. Then when I arrive at the G-F\# at the end of the measure, I do these more broadly in order to lead smoothly into the fermata C\#. During that quasi tremolo passage, I leave the third finger right hand down throughout, being careful to keep the C\# well in tune. The tendency is to go sharp, particularly if you
DAPHNIS ET CHLOË

MAURICE RAVEL
(1875-1937)

3 before [176] to [180]
Published tempo: introduction $\frac{\text{quarter notes}}{\text{sixty}} = 104$, [176] onward $\frac{\text{quarter notes}}{\text{sixty}} = 66$

In this, the Pantomime section of the ballet, Daphnis and Chloë mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse. Learn to be expressive and flexible within the rhythmic limits imposed by the accompaniment figure of the double basses.

Note that the E♯ in the scale three bars after [176] is not marked ♯ in the score. However, since there is an E♯ marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this initial E♯ is correct and was simply omitted by error in the score.

As a matter of personal preference, I have always played the E♯, but other players and conductors should make this decision guided by their own feelings on the matter. Be prepared to play it either way. It is interesting that in Ravel’s own published piano reduction, a sharp has been placed before both the E and the D♯.

The complete 1st Flute, 2nd Flute, and Alto Flute parts from [155] through the end of Daphnis are included in our companion book GREAT FLUTE DUOS (Presser 414-41186).
These solos are wonderfully descriptive. Play them with great character and personality, as the flute represents Prokofiev’s image of a bird. The technical challenges can best be overcome if you don’t play in a forced, hard, hysterical style. Try to think of the brilliance coming from light, firm technique and controlled bravura.

**Excerpt 1:** 5 before [2] to 5 after [5]

**Published tempo:** Andantino $d = 92$, Allegro $d = 176$

**Erratum:**
- One bar before [3] and one bar before [4], the slur continues through into the high G on beat 3.

"Peter and the Wolf" by Sergei Prokofiev
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Excerpt 2: 2 before [8] to 12 after [8], Published tempo: $\frac{3}{4} = 92$

- There is a con brio marking at [8].
- In the second bar of [8], on beat 2, the fifth 32nd note is E\# not F.
- In the third bar of [8], there should be an accent on the downbeat.
- In the final measure of Excerpt 2, on beat 2, the second 32nd note is F\#, and the sixth 32nd note is Fb not F\#.

Andantino $\frac{3}{4} = 92$

Excerpt 3: 11 before [52] to 8 after [52], Published tempo: $\frac{3}{4} = 112$

- In the 5th bar of this excerpt (including the opening whole rest), on beats 1 & 3, there should be staccato dots on the last note of each slur.
- The G half note immediately preceding [52] should be marked mp.