

RICE UNIVERSITY

**The Orchestral Flute Audition:
An Examination of Preparation Methods and Techniques**

by

Elizabeth Y. Buck

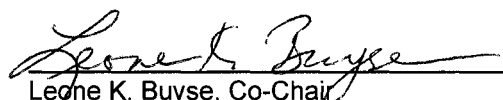
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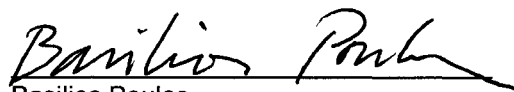
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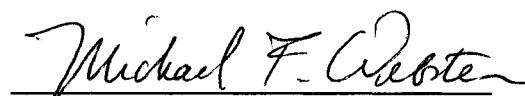
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ABSTRACT

The Orchestral Flute Audition:
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This dissertation examines the flute audition process from the viewpoints of flutists currently or recently employed by major symphony orchestras. Out of 153 orchestral flutists among the top 50 American orchestras, 50 flutists representing 36 symphonic organizations responded to a flute audition questionnaire created by the author. Methods and techniques of audition preparation that professional flutists have used to win their current positions have been detailed. Included, also, are relevant insights on the orchestral audition process from within an audition committee perspective.

While much has been written in the last several years about audition procedures, from taking auditions to helpful preparation advice, this dissertation will be a unique look from the flutist's perspective. There are hundreds, if not thousands, of flutists who have taken orchestral auditions in the hopes of winning a job. Many flutists question what audition committees look for, why they take multiple auditions with no success, and how they can improve their chances of gaining a full-time job with a symphony orchestra. This thesis will explore the known

success strategies of employed orchestral flutists in the attempt to de-mystify a subjective process called the orchestral audition.

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Thanks, too, to the many flutists in the orchestral world who responded enthusiastically and openly to my audition questionnaire. We all have a story to tell, and I thank all the flutists who participated in my questionnaire for sharing theirs. My thanks extend also to my students over the last several years, without whom I would have no reason to discuss this topic. Thank you for trying out my practice ideas and for providing me with pedagogical examples.

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Jordan, let's go play...

TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGEMENTS	iv
LIST OF TABLES	viii
LIST OF DATA AND EXAMPLES	ix
Chapters	
1. INTRODUCTION	1
2. FLUTE AUDITION QUESTIONNAIRE	8
3. AUDITION COMMITTEE PERSPECTIVES	14
4. REPERTOIRE	23
5. COMMENTARY AND SUGGESTIONS FOR FLUTE EXCERPTS	42
Debussy – <i>L'Après-Midi d'un Faune</i>	43
Ravel – <i>Daphnis et Chloé</i>	47
Beethoven – <i>Leonore Overture No. 3</i>	55
Mendelssohn – <i>Scherzo from A Midsummer Night's Dream</i>	63
Brahms – <i>Symphony No. 4</i>	74
6. METHODS OF PREPARATION	82
7. CONCLUSION AND SUMMARY	105
BIBLIOGRAPHY	110
APPENDICES	116
Cover Letter for Flute Audition Questionnaire	117
Flute Audition Questionnaire	118

TABLE OF CONTENTS (con't)

Average Number of Flutists Competing in One Audition	122
Number of Flute Vacancies 2000-02	123
Total Number of Auditions Taken by Respondents	124
Number of Hours Devoted to Audition Preparation	125

LIST OF TABLES

Table	Page
1. Top Five Flute Excerpts	26
2. Top Excerpts (#6-#10) for Flute	31
3. Top Excerpts (#11-20) for Flute	32

LIST OF DATA AND EXAMPLES

Data	Page
• List of Musicians Who Responded to the Survey	11
• Orchestras Represented by the Survey	12
• List of Respondents by Position Held	13
• List of the Most Popular Flute Excerpts	35
• List of Most Frequently Asked Flute Audition Repertoire Based on Orchestra Audition Lists	36
• Complete List of Flute Orchestral Excerpts in Alphabetical Order	39
• Practice Patterns for Mendelssohn – Scherzo from <i>A Midsummer Night's Dream</i>	68
• Brahms – Symphony No. 4, Movement 4, measures 97-105	81

CHAPTER 1

INTRODUCTION

By the last half of the twentieth century, auditions for vacancies in major American orchestras¹ had become standard procedure. Whereas up until the 1940s and 1950s vacant positions in orchestras might have been filled with musicians attending private auditions at the invitation of music directors/conductors (by reference of major teachers)², the period between 1960-1990 marked a significant change in the hiring process of symphonic musicians. Instead of private auditions (often one-on-one with a conductor), orchestras opened up the audition process, having candidates play before a committee (or panel) comprised of members within the orchestra. Unanimous voting within the committee might advance a player to play before the conductor, or excuse a player from the proceedings. Opening up the audition process attracted many more available players due to the fact that orchestras were growing in size and number³ and advertisements could be posted and distributed within the musicians' trade journal, *The International Musician*.⁴

Auditions might have several rounds in order to narrow the field of contestants to

¹ As defined by the American Symphony Orchestra League and the International Conference of Symphony and Opera Musicians. The budget size of these orchestras is approximately \$5 million and higher.

² Donald Peck, Retired, Principal Flute, Chicago Symphony, Telephone Interview, July 2002 and James Pellerite, Retired, Professor of Flute, Indiana University, Written Survey Response, July 2002.

³ Robert R. Craven, ed., *Symphony Orchestras of the U.S. – Selected Profiles* (New York: Greenwood Press, 1986), xvii.

⁴ *The International Musician* is published by the American Federation of Musicians.

one or two individuals. After each applicant had sent in a résumé for an advertised opening, the orchestra could decide to invite all applicants for audition, ask for supplementary tapes from inexperienced applicants, or choose to invite selected candidates. Excerpts would be drawn from the orchestral repertory and each potential auditionee would receive this specified orchestral audition list. (Early auditions for conductors in a private setting did not specify musical works; often the flutist or musician would bring solos of his/her choice and be asked to play orchestral excerpts from memory.) Preliminary rounds involved each applicant performing identical musical selections before the audition committee. Further rounds of semi-finals and finals could occur as part of an elimination process to narrow the field of contestants. The audition committee would be responsible for selecting the winning candidate best suited for the vacancy or recommending their choice of candidate to the music director, who ultimately, as music director/conductor, made the final decision for hiring.

The process of change from private auditions to auditions before an orchestra committee did not preclude issues such as discrimination of gender, race, or musical training. Throughout the 1950s and 1960s, most orchestras were all male.⁵ Lois Schaefer, piccolo player (retired) from the Boston Symphony Orchestra, recalls an audition with Fritz Reiner, "I auditioned for a panel and heard a gasp as I was announced as Mr. Schaefer and proceeded to walk on

⁵ Jonathan Marshall, "'Blind' Auditions Putting Discrimination on Center Stage," *San Francisco Chronicle* 10 February 1997.

stage.”⁶ In the attempt to make auditions “blind” in respect to gender and race, orchestras began to use screens in the preliminary stages to disguise the identity of instrumentalists. The Boston Symphony Orchestra initiated the use of blind auditions in 1952, and most major American orchestras slowly incorporated their use between the 1970s and 1980s.⁷

Screens protect the anonymity of applicants and serve to prevent discrimination from all extra-musical consideration and merit. (It is interesting to note that in the 1970s, 10% of newly hired orchestral players were women. By the early 1980s, 50% of new hires in the New York Philharmonic were women, with 40% in San Francisco and more than 30% in Boston and Chicago.⁸) Leone Buyse, former assistant principal flute with the Boston Symphony Orchestra and San Francisco Symphony, remembers that the use of a screen became important throughout the 1970s, and “definitely in the 1980s, the screen was almost always used.”⁹ Some orchestras would screen the committee (in the hall) so that acoustic considerations remained consistent for the player on stage, while some orchestras screened candidates on the stage itself. Additionally, orchestras broadened the term to include initial screening of applicants based on résumés and experience, in the hope of minimizing the number of candidates invited to play live before the audition committee.

⁶ Lois Schaefer, Retired, Boston Symphony Orchestra, Written Survey Response, July 2002.

⁷ Marshall.

⁸ Marshall.

⁹ Leone Buyse, Former Assistant Principal Flute, Boston Symphony Orchestra, Telephone Interview, July 2002.

Also in the 1980s, communications among orchestra musicians and managements resulted in a proposal by the International Conference of Symphony and Opera Musicians for a code of ethical audition practices. The *Code of Ethical Practices for National and International Auditions*¹⁰ was adopted and approved by the Major Orchestra Managers Conference, ICSOM, and the American Federation of Musicians in 1984 as a means to establish some conformity to the audition process and procedure. Erich Graf, principal flutist with the Utah Symphony, remembers auditioning in hotel ballrooms, school gymnasiums, and behind hanging sheets in noisy environments.¹¹ While each orchestra has its own bargaining contract with language stating the policies of audition procedure, the *Code of Ethical Practices for National and International Auditions* greatly unified the standard audition process as we know it today.

Other developments in audition procedure through the 1980s included establishing American Federation of Musicians guidelines for taped auditions. Due to increasing numbers of applicants and decreasing lengths of time orchestras could schedule for auditions, cassette tapes could serve as a pre-preliminary round. For the flute, this amounted to a standard list of five orchestral excerpts. Orchestras could then listen to identical taped repertoire from all applicants and limit the number of invited auditionees. In some orchestras, committees would split into two or three groups to listen to all preliminary auditions, inviting each and every candidate who sent in a résumé for their

¹⁰ *Senza Sordino* Vol. 23, No. 2, December 1984. [ICSOM, New York]

¹¹ Erich Graf, Principal Flute, Utah Symphony, Written Survey Response, July 2002.

vacancy. Often orchestras would hold a “cattle call” on the morning of the audition. Each contestant arrived in the early morning and randomly drew numbers for the order in which they would play that day. Finalists would be announced at the end of the day, making for a stressful and long wait for results.

By the 1990s audition procedures from orchestra to orchestra varied less. Organization and efficiency streamlined the process towards the candidate: people could be grouped in estimated times of arrival or be given exact audition times to avoid *en masse* gatherings. Audition results could be announced every hour within the group of musicians playing in that round, giving musicians a greater sense of control for the course of their day. Audition committees could vote by secret ballot (in some orchestras) to protect the integrity of blind auditions, and in some cases, the music director/conductor could no longer wield total authoritative power in the hiring of a musician. Most auditions involved at least a preliminary round and final round, with some orchestras adding additional semi-final rounds. And orchestras that deviated from the preparation and conduct towards auditions as stipulated in the ICSOM code could be reported to the American Federation of Musicians, which established a symphony audition hotline for complaints and questions.

With the standardization of audition procedures among orchestras, competition to win an orchestral position has magnified. In the 1970s most flute vacancies in the major American orchestras attracted fewer than 30 applicants. By surveying

50 flutists in a variety of ICSOM orchestras¹² in 2002, this author learned that the average number of applicants had more than doubled to 70-90 players.¹³ The number of vacancies within the major orchestras varies from year to year, with no guarantee of any open positions since tenured musicians are granted job security. Add to that the fact that orchestras in the 21st century are struggling financially and not primed for growth or expansion, and the number of potential vacancies diminishes further. An informal perusal of the *International Musician*, over a 30-month period between February 2000 and July 2002, found only twenty flute vacancies in full-time orchestras.¹⁴ These factors have led to increased competition to win an orchestral flute position, since conservatories and music schools across the country continue to graduate flute majors year after year. Because it is rare for flutists to win their first audition for an orchestral position,¹⁵ there is growing area of specialization to master flute audition techniques and preparation in the hopes of landing a full-time orchestral position with a major symphony orchestra. In recognition of these facts, I was motivated to learn more about current audition practices for the flute. I decided to devote my dissertation to the topic of orchestral flute auditions.

This dissertation will examine the flute audition process from the viewpoints of flutists currently or recently employed by major symphony orchestras. Out of 153

¹² International Conference of Symphony and Opera Musicians (ICSOM) has 50 member orchestras throughout the United States. The budget size of these orchestras is approximately \$5 million and higher.

¹³ See appendix.

¹⁴ See appendix.

¹⁵ The average number of auditions flutists (who responded to the Flute Audition Questionnaire) took was thirteen. See appendix.

orchestral flutists among the top 50 American orchestras, 50 flutists representing 36 symphonic organizations responded to a flute audition questionnaire sent by the author. Methods and techniques that professional flutists have used to win their current positions have been detailed, along with relevant insights on the orchestral audition process from within an audition committee perspective. While much has been written in the last several years about audition procedures, from taking auditions to helpful preparation advice, this dissertation will be a unique look from the flutist's perspective. There are hundreds, if not thousands,¹⁶ of flutists who have taken orchestral auditions in the hopes of winning a job. Many flutists question what audition committees look for, why they take multiple auditions with no success, and how they can improve their chances of gaining a full-time job with a symphony orchestra. This thesis will explore the known success strategies of employed orchestral flutists in the attempt to de-mystify a subjective process called the orchestral audition.

¹⁶ See appendix.

CHAPTER 2

FLUTE AUDITION QUESTIONNAIRE

The flute audition questionnaire was created by the author to establish current perspectives on the flute audition process. Having taken twenty flute auditions, placed as a finalist in several auditions, won a principal position with the Phoenix Symphony Orchestra in 1994, and continued to take selected auditions, I was interested to research how other flutists viewed the process of securing an orchestral job. Preparation for orchestral auditions can be intensive and personal. While there have been numerous articles on audition preparation in journals such as *The Horn Call*, *The Clarinet* and *ITG Journal*,¹ none have been specifically for flute or flutists. I wanted to know how other flutists prepared auditions for orchestral vacancies. What were their methods of preparation? What could I learn from talking with others? What information might be available for other flutists striving for the same goal of playing professionally in an orchestra?

Respondents to the questionnaire were asked to provide details about auditions taken, auditions won, lessons learned, and experienced gained, in addition to audition committee participation, techniques of audition preparation and general words of advice. The questionnaire was limited to flutists who have held full-time jobs in the top American orchestras, as defined by membership in ICSOM, the International Conference of Symphony and Opera Musicians. This limitation

¹ See bibliography.

provided that flutists would be sharing their knowledge and experience on factual evidence, since most or all of the musicians won an audition for their job. Some flute players had retired from prominent positions in the top orchestras such as Chicago and Boston, while others were teachers at colleges and universities who had previously held titled positions in symphony orchestras. Out of the 50 member orchestras in ICSOM, there are currently 153 flutists engaged as full-time orchestral performers.²

Sending the questionnaire to these flutists elicited a return of 50 questionnaires, or a 33% return rate. Out of 50 orchestral organizations, 36 were represented, accounting for 72% of the major American symphony orchestras. Distinguishing among titled positions within the flute section, sixteen were Principal players (32%), seven held Associate or Assistant Principal positions (14%), fourteen were primarily Second Flute players (28%), and twelve held Piccolo positions (24%).³ (The actual titles of positions vary by orchestra and section, so I have used the broadest terms possible.)

Participants were given the option to remain anonymous. In some cases this brought forth sensitive and honest information that hitherto might stay unmentioned or confidential. Most flutists, however, were more than happy to share their experiences and advice. The lists that follow include the names of

² Based on 2000-01 ICSOM Directory.

³ The percentages may not add to 100% due to anonymous questionnaires that omitted detailed information on position held.

participants in the flute audition questionnaire, the orchestras that are represented within, and the breakdown of positions held by these individuals. In the writing of this thesis, I have made every attempt to protect the confidentiality of those participants who requested that their names not be used. For this reason, I have purposely withheld placing flutist's names in a list alongside their orchestras. Any words that can be construed to identify particular flutists within their orchestra have been modified, with the exception of those who gave me permission to use their complete identities.

LIST OF MUSICIANS WHO RESPONDED TO THE SURVEY

NAME	
1 anonymous	26 Huppert, Susanna Self
2 anonymous	27 Karr, Kathleen
3 anonymous	28 Kaufman, Mindy
4 Ashmead, Elizabeth	29 Kenny, Rhian
5 Baefsky, Laurie	30 Lagerquist, John
6 Bailey, Christine	31 Leibundguth, Barbara
7 Baron, Deborah	32 Levy, Gerardo
8 Bassett, Joanna	33 Lunsford, Elizabeth
9 Buyse, Leone	34 McGinn, Susan
10 Coleman, Jan	35 Moratz, Karen
11 Conner, Jennifer	36 Mortimore, Stephanie
12 Corral, Joe	37 Ostling, Elizabeth
13 Cramer, David	38 Peck, Donald
14 Decker, Cynthia Stachowski	39 Pellerite, James
15 Dikeman, Philip	40 Ransom, Catherine
16 Dines, Judy	41 Reeds, Betsy
17 Dorough, Aralee	42 Richards, Ann
18 Ellerbroek, Clay	43 Robinson, Jean
19 Finney, Shannon	44 Schaefer, Lois
20 Foster, Jeani	45 Sligh, Lewis
21 Gippo, Jan	46 Smith, Christina
22 Goldberg, Bernard	47 Tuck, Sarah
23 Graf, Erich	48 Voorhees, Joan
24 Hall, Carl	49 Walker, James
25 Herby, Martha	50 Weinhold, Lisa

ORCHESTRAS REPRESENTED BY THE SURVEY

- 1 Alabama Symphony
- 2 Atlanta Symphony
- 3 Boston Symphony Orchestra and Pops
- 4 Buffalo Philharmonic
- 5 Charlotte Symphony
- 6 Chicago Symphony
- 7 Cincinnati Symphony
- 8 Dallas Symphony
- 9 Detroit Symphony
- 10 Florida Orchestra
- 11 Honolulu Symphony
- 12 Houston Symphony
- 13 Indianapolis Symphony
- 14 Kansas City Symphony
- 15 Kennedy Center Opera Orchestra
- 16 Los Angeles Philharmonic
- 17 Louisville Symphony
- 18 Metropolitan Opera Orchestra
- 19 Milwaukee Symphony
- 20 Minnesota Orchestra
- 21 Nashville Symphony
- 22 New York City Opera Orchestra
- 23 New York Philharmonic
- 24 North Carolina Symphony
- 25 Oregon Symphony
- 26 Philadelphia Orchestra
- 27 Phoenix Symphony
- 28 Pittsburgh Symphony
- 29 Rochester Philharmonic
- 30 San Antonio Symphony
- 31 San Diego Symphony
- 32 San Francisco Symphony
- 33 St. Louis Symphony
- 34 Syracuse Symphony Orchestra
- 35 Utah Symphony
- 36 Virginia Symphony

LIST OF RESPONDENTS BY POSITION HELD

	PRINCIPAL PLAYERS	ASS'T PRINCIPAL	SECOND FLUTE	PICCOLO
1	Bailey, Christine	Buyse, Leone	Baefsky, Laurie	Ashmead, Elizabeth
2	(Buck, Elizabeth)	Cramer, David	Bassett, Joanna	Baron, Deborah
3	Dorough, Aralee	Dikeman, Philip	Coleman, Jan	Gippo, Jan
4	Foster, Jeani	Finney, Shannon	Conner, Jennifer	Hall, Carl
5	Goldberg, Bernard	Leibundguth, Barbara	Corral, Joe	Kaufman, Mindy
6	Graf, Erich	Ostling, Elizabeth	Decker, Cynthia Stachowski	Kenny, Rhian
7	Huppert, Susanna Self	Walker, James	Dines, Judy	Lagerquist, John
8	Karr, Kathleen		Ellerbroek, Clay	Lunsford, Elizabeth
9	McGinn, Susan		Herby, Martha	Mortimore, Stephanie
10	Moratz, Karen		Lewy, Gerardo	Schaefer, Lois
11	Peck, Donald		Ransom, Catherine	Sligh, Lewis
12	Pellerite, James		Reeds, Betsy	Voorhees, Joan
13	Smith, Christina		Richards, Ann	
14	Tuck, Sarah		Robinson, Jean	
15	Walker, James			
16	Weinhold, Lisa			

Not all positions are exact; some are combinations of 2nd/Ass't Principal, Ass't Principal/Piccolo, etc.

CHAPTER 3

AUDITION COMMITTEE PERSPECTIVES

Serving on an orchestra audition committee is one of the advantages of being a tenured member of an orchestra. The process by which a flutist had to audition and play before a committee to earn a position is reversed and the flutist now finds that s/he is listening to candidates to cull the best player of the day. It can be argued that committees are looking for the best player overall; however, in today's audition circuit, it can come down to the best prepared auditionee rather than the best player or musician. Martha Herby says, "We are looking for the best player who can do it all."¹

Committees are at times viewed as being impossible to please. Donald Peck, former Principal Flutist with the Chicago Symphony Orchestra, does not know which is better – convincing six of nine people on a committee or playing a private audition for a conductor.² Perceptions abound that orchestras are looking for the perfect player – an impossible standard considering the human condition – and it's hard to say if it is related to an inflated sense of quality within the committee.³ Listening to music and performing well on an instrument are two distinct skills, often overlooked when a committee is faced with listening to 100 flute applicants. It is disconcerting when a position remains unfilled after an

¹ Martha Herby, 2nd Flute, Oregon Symphony, Written Survey Response, July 2002.

² Donald Peck, Retired, Principal Flute, Chicago Symphony, Telephone Interview, July 2002.

³ Leone Buyse, Former Assistant Principal Flute, Boston Symphony Orchestra, Telephone Interview, July 2002.

audition. Is it the quality of the players or the quality of the committee? Audition committees members have admitted that it can be confusing to hear so many players. One anonymous flutist recalled all the auditioning flutists just started to blend together: people made the same mistakes, did not play Mozart well and could not play in tune. Yet there are those who wanted to hear beautiful playing and had recollections of the audition process. Principal Flutist with the Indianapolis Symphony, Karen Moratz says, “ I felt sympathetically nervous for the players – didn’t expect it to be so nerve-wracking for the audition committee as well.”⁴ Philip Dikeman, with the Detroit Symphony, commented that “while sitting on the committee for the first time, [I realized] how MUCH everyone on the committee wanted people to play well.”⁵

For all the major orchestras, an important quality that committees are looking for in potential hires is experience. Experience can come across as a musician who can play in tune, with proper sense of stable rhythm, demonstrating knowledge of musical styles and interpretation, and displaying beauty of sound on the flute. These musical qualities can be categorized as rhythm, intonation, sound, musicality and/or style. Extra-musical qualities are components of successful performance, often characterized as musicianship, leadership, confidence and personality. These traits integrate the cohesiveness of the musical presentation, often elevating the level of playing beyond the mundane and routine. While

⁴ Karen Moratz, Principal Flute, Indianapolis Symphony, Written Survey Response, July 2002.

⁵ Philip Dikeman, Assistant Principal Flute, Detroit Symphony, Written Survey Response, July 2002.

extra-musical qualities can enhance the odds for winning a flute position, basic musical qualities that are sub-standard or deficient will always diminish the odds of winning full-time employment as a flutist.

The majority of respondents who had participated on an audition committee cited rhythm and intonation as the first factors that eliminated players from the initial preliminary round. Outstanding rhythm and intonation are the basic prerequisites for a successful orchestral audition. Playing in an orchestra, after all, is a group endeavor that necessitates individual attention to holding and maintaining a steady internal beat. To play in a section, one needs an innate sense of rhythm and that needs to come through solidly in the audition.⁶ The components of rhythm that flutists cited as being weak included the steadiness of tempo, the ability to subdivide, the accuracy of rhythmic groupings and knowledge of acceptable tempi for each excerpt.

Preliminary rounds for many orchestras are elimination processes designed to assess the technical skills and proficiency of each candidate. More and more flutists can play the standard excerpts, raising the competition level for all; however, many players sound generic and everybody sounds good. Few players stand out from the crowd, distinguishing themselves as musicians and artists, not just flutists. Rhythm and intonation are musical qualities that stand out for their

⁶ Buyse.

mastery acquired, but there are still the issues of tone, musicianship/style and technique. According to David Cramer:

Lots of people can play all the notes, with lots of technique. There are far fewer who can play in a real convincing musical way, with a sense of style, variety of tone and vibrato, and with a sense of an excerpt as a part of a whole, and as a complete musical thought in and of itself. I remember thinking that with the very high technical level of almost everyone, I wished there were more satisfying music-making in general from many players.⁷

Candidates who pass on to semi-final and final rounds are those players who demonstrate more than the technical demands of performing excerpts well and possess qualities that the audition committee (or orchestra) may be desiring. Emphasis moves towards musical expression, consideration of sound and blend, and personality. There is more time for the player and committee to interact, since a new player needs to match within the orchestra and the flute section. Committee members are often thinking of the best person to hire and may take into consideration personality traits such as flexibility and confidence. Impressions are inevitable if the screen is removed since body language and physical appearance are an integral part of making music. It is important to mention that audition committees notice how people move when they play. Personality is on display once the screen is put away, as is posture, finger position, and embouchure. Undoubtedly these are subjective factors in excess of the musical presentation by the auditionee; nevertheless, flutists themselves mentioned these traits.

⁷ David Cramer, Assistant Principal Flute, Philadelphia Orchestra, Written Survey Response, July 2002.

Within the flute section of an orchestra, each player is a soloist, one on a part. The hierarchy of specific chairs includes Principal, who assumes the leadership role of the section and plays first flute; Associate or Assistant Principal, who fills in for the Principal, doubles parts, or plays auxiliary parts or instruments such as piccolo and alto flute; Second, who plays second flute with the Principal; and Piccolo, who plays all piccolo parts and flute parts as needed, usually as third flute. Each position carries a set of responsibilities unique to the chair and each audition committee is looking for candidates to fill a particular chair. The following descriptions and attributes were important factors in narrowing a field of viable contestants. These were the descriptive qualities cited by flutists serving on audition committees:

Principal Flute

1. We have always wanted someone that played not only with excellent tone, rhythm, pitch and good taste in phrasing, but also with some flair in their approach to playing.⁸
2. For Principal – a sound that could blend and balance with other principal winds and Concertmaster; somebody who could take charge of the section, stand as a pillar of the woodwinds, with leadership through the instrument, not necessarily personality.⁹
3. In the Principal auditions, I want to be “wowed” by this person’s playing as a soloist and as part of the wind section. (anonymous)
4. The difference of Principal is being a soloist, you can hear the special something beyond the right notes.¹⁰
5. A Principal player needs to have certain qualities that will project over the footlights, that will stand out, and have a tone that will carry out into the hall.¹¹
6. Principal – we were looking for someone who was a soloist and leader...for someone who has something to say.” (anonymous)

⁸ Carl Hall, Piccolo, Atlanta Symphony, Written Survey Response, July 2002.

⁹ Jan Gippo, Piccolo, Saint Louis Symphony, Telephone Interview, July 2002.

¹⁰ Lewis Sligh, Piccolo, Florida Orchestra, Written Survey Response, July 2002.

¹¹ Cramer.

7. We're looking for command, ability to lead.¹²
8. Principal players are beholden to other principal winds. They must blend with their other woodwind principals as well as be a solo voice in their section. (anonymous)
9. Personality, big sound but capable of blend...knowledge of music...personality is most important. (anonymous)

Assistant Principal

1. Titled position: monster technique, personal style in context of team player. (anonymous)
2. Because of the job title (Assistant Principal) we were looking for someone experienced who sounded experienced, like they knew the orchestral repertoire very well. Also we were looking for someone with the beautiful sound primarily.¹³
3. For this particular position, it was important that the person be able to step in at a moment's notice and play principal, or really any of the parts.¹⁴
4. Assistant is an unusual job and requires an experienced, well-rounded player who is also good at piccolo.¹⁵

Second Flute

1. A second player has to have tremendous flexibility to match the principal and has to be a good soldier to put up with the momentary personal lapses by the colleague who is under too much stress.¹⁶
2. Section players – we're looking for someone who fits in. (anonymous)
3. Not looking for a "green" player – however talented. I wanted someone who showed that they understood what playing second flute was about and knew the orchestral rep. beyond the excerpts. (anonymous)
4. As 2nd, ability to follow, blend, and generally support the section.¹⁷
5. 2nd flute – good rhythm and intonation, sound and tone flexible without overpowering, ability to blend. Flexibility. (anonymous)
6. Looked for great pitch and a sound that would blend. (anonymous)
7. Quality of sound and how well it would blend with the other members of the section who were already playing in the orchestra.¹⁸

¹² Erich Graf, Principal Flute, Utah Symphony, Written Survey Response, July 2002.

¹³ Christina Smith, Principal Flute, Atlanta Symphony, Written Survey Response, July 2002.

¹⁴ Smith.

¹⁵ Smith.

¹⁶ James Walker, former Principal Flute, Los Angeles Philharmonic, Written Survey Response, July 2002.

¹⁷ Graf.

¹⁸ Dikeman.

Piccolo

1. We're looking for great sound and pitch, ability to play softly.¹⁹
2. Intonation first, then musicianship. (anonymous)

General, utility

1. We were looking for good sound, rhythm, intonation and musicality – to identify players with the potential to get the job and advance them. Need to play beautifully, convincingly, musically, securely.²⁰
2. Everyone needs to both blend and lead, as needed. (anonymous)
3. I wanted to hear really beautiful playing, plus an understanding of the orchestral repertoire.²¹
4. A section player must match the principal flute's sound and style – it's all about blend and not being too unique and soloistic. (anonymous)
5. We're looking for the best player – we're not trying to trip people up. (anonymous)
6. Non-titled: solid in all aspects, then special musical sensitivity. (anonymous)

Ideally, every finalist or eligible candidate would play with the orchestra as the final result of auditions,²² so that flute sections and conductors can try out one another. John Lagerquist says, "It is important, to me, to see how an applicant behaves."²³ This sentiment is shared by others, who look upon final candidates and imagine sitting next to that person for years.²⁴ Playing a perfect audition is no indication that a person will fit in his/her new section. Unfortunately, many orchestras do not have the time or funding to try out potential hires in the orchestra, so they include sight-reading or playing with other section musicians in

¹⁹ Susanna Self Huppert, Principal Flute, Charlotte Symphony, Written Survey Response, July 2002.

²⁰ Aralee Dorough, Principal Flute, Houston Symphony, Written Survey Response, July 2002.

²¹ Elizabeth Ashmead, Piccolo, San Diego Symphony, Written Survey Response, July 2002.

²² Graf.

²³ John Lagerquist, Piccolo, Kennedy Center Orchestra, Written Survey Response, July 2002.

²⁴ Joanna Bassett, 2nd Flute, Rochester Philharmonic, Telephone Interview, July 2002.

the last round of the audition to gauge inter-personal working skills. A person's general attitude and how easy s/he seems to work with others are considerations that flutists anonymously have stressed as desirable attributes for prospective colleagues.

Auditions are not a fair process. Expectations can be unrealistic in searching for the player who has it all. And even when you find such a player, the "interesting fluke is that you can prepare beautiful auditions and then find that the candidate can't really play with the orchestra."²⁵ Playing and performing excerpts alone does not show aspects of working side-by-side as colleagues in the orchestra. Committees can get burned out, confused or impatient at the end of a long day. There have been disagreements between committee members resembling hung juries, and instances where committee members exhibit less-than-expert judgement of candidates. All these factors can account for the possibility that orchestras cannot find someone to hire and then must hold another set of auditions at a later time.

In regard to improving or changing the audition process, most orchestral flutists feel that flawed as it is, there is no alternative to the way in which auditions are held. Even if people desired a change in the audition procedure, no suggestions were forthcoming. "The audition process as it stands does not always hire the

²⁵ Sligh.

most qualified candidate. Due to the sheer volume of people on the audition circuit, auditions are by definition ruthless. The process often eliminates stronger more mature players in an attempt to whittle down the pool – often in the first round, a missed note or out of tune octaves or rushed rhythm is enough to dismiss a player; then in latter rounds, when the committee is really listening for musicality, the techno-wizards whose assets are not always line and phrasing and blend are the only ones left standing. I do think the audition process needs revamping – the bottom line is that there are not enough jobs for eligible applicants, and the numbers are growing steadily.”²⁶

²⁶ Anonymous Survey Participant.

CHAPTER 4

REPERTOIRE

The existing books available to the orchestral flutist include fragments of orchestral excerpts compiled in multi-volume works edited and published by many different companies, orchestral flute parts printed by publishers such as Kalmus and bound together by composer, and miscellaneous collections and portions of the orchestral repertory edited by prominent orchestral players such as Walfrid Kujala, Kyril Magg and Jeanne Baxtresser.¹

The most notable collection of orchestral excerpts is Jeanne Baxtresser's *Orchestral Excerpts for Flute with Piano Accompaniment* (Bryn Mawr: Theodore Presser Company, 1995). Baxtresser's book is intended to add an "approximation" orchestral reduction piano accompaniment to the flute orchestral part; to provide annotations and brief commentary on the pieces from the performer's perspective; to reproduce replicated copies of the editions used by major orchestras so that a flutist is familiar with page layout; to explain common errata contained within the printed excerpts; and to explain the orchestral audition process from preparation of successful auditioning to playing in the orchestra. Prior to this publication, the flutist had access to numerous books devoted to orchestral extracts, but in abbreviated form. With just one melodic line and often no indication of its relation to the whole, the flutist had additionally

¹ Members of the Chicago Symphony, Cincinnati Symphony and New York Philharmonic (formerly), respectively.

to consult orchestral scores for learning underlying accompaniment and instrumental texture. The diverse publications also included many works that might not be on a particular audition list while separating the more common excerpts among different volumes. Thus a flutist would have to tote several books of music and scores in order to start learning the orchestral repertory.

As comprehensive as the Baxtresser book appears, the auditioning flutist may need more information than a brief commentary on the selected excerpts by one individual. For instance, a flutist just beginning to study orchestral excerpts may ask which are the most important solos to learn. The available repertoire books categorize orchestral works alphabetically with no distinction as to the most frequently-asked excerpts, the most popular excerpts, or the most common excerpts. They contain the well-known solos from the repertory, but the number can range from twenty to two-hundred works. Where does the flutist begin when encountering excerpts? Are some excerpts more significant than others?

In my survey, I collected information for determining which are the most important flute excerpts from the flutist's view. Pedagogues and college curriculums often require the flutist to demonstrate knowledge of orchestral excerpts, and history shows more than a few attempts to list the frequently asked-for excerpts for flute. Mark Stein listed flute audition repertoire as part of an article for *The Instrumentalist* in 1979, as did Eric Hoover in 1983.² Jack

² Mark Stein, "Repertoire in Orchestral Flute Auditions," *The Instrumentalist* 34 (Oct. 1979): 46-50. Eric Hoover, "Tips for Playing Auditions," *The Instrumentalist* 37 (Jan. 1983): 36.

Wellbaum (formerly with the Cincinnati Symphony), Walfrid Kujala (Chicago Symphony and Northwestern University) and James Pellerite (formerly at Indiana University) each compiled their own personal listings of the frequently asked pieces, covering a time period of 1970s to mid-1980s. Since the 1980s however, there has not been any published revision or update for the contemporary flutist (other than private compilations unknown to the author). Perhaps this is due to the fact that the orchestral repertory itself has not changed significantly in the last 100 years and the major orchestras continue to program the great works and masterpieces of Western music. It could also be that the existing literature confirms the top five orchestral excerpts for flute while neglecting to sift through the remaining possibilities due to subjective considerations or objective oversight. The following list is a comprehensive look into flute excerpts which are the most popular and commonly cited by orchestras and flutists, respectively. Thus, today's flutist has a resource for discerning among the vast orchestral repertoire those pieces that are presently the most important in flute auditions.

The flute audition survey requested flutists to name their top ten excerpts, and explain why they thought those particular excerpts were important. To balance these findings with actual audition lists from orchestral vacancies, I went through my collection of audition lists from thirty orchestras (1987-2002), listing the number of times a piece appeared on a list. James Pellerite's unpublished list of audition pieces from seventeen orchestras (1975-82) and Stephanie Mortimore's personal compilation of audition lists from twenty-seven orchestras (undated)

were combined altogether, resulting in a list of the most frequently asked excerpts over a twenty-five year span. These lists appear in their entirety on pages 35-41.

The top five orchestral excerpts for flute, in no particular order, are: Debussy's *L'après-midi d'un faune*, Ravel's *Daphnis et Chloé*, Mendelssohn's Scherzo from *A Midsummer Night's Dream*, Beethoven's *Leonore Overture*, No. 3, and Brahms' Symphony No. 4. Flutists cited the Debussy and Beethoven equally most important, followed in order by Ravel, Mendelssohn and Brahms. As far as appearance on orchestra audition lists, the Mendelssohn and Ravel were tied at the top of the list, with Beethoven next, and Debussy and Brahms equally rated just below.³

TABLE 1
TOP FIVE FLUTE EXCERPTS

FLUTISTS' RANKING	ORCHESTRAS' RANKING
1. Debussy – <i>L'après-midi d'un faune</i>	1. Mendelssohn – Scherzo
2. Beethoven – <i>Leonore Overture</i> No. 3	2. Ravel – <i>Daphnis et Chloë</i>
3. Ravel – <i>Daphnis et Chloë</i>	3. Beethoven – <i>Leonore Overture</i> No. 3
4. Mendelssohn - Scherzo	4. Debussy – <i>L'après-midi d'un faune</i>
5. Brahms – Symphony No. 4	5. Brahms – Symphony No. 4

³ Results of Flute Audition Questionnaire, July 2002.

The distinctions between what orchestras request from flutists and what flutists expect from themselves are few in regard to these five excerpts. No matter how one decides to rate and classify these excerpts, every flutist without doubt must know the Beethoven, Brahms, Debussy, Mendelssohn and Ravel excerpts cited above. Musical discussion forthcoming will clarify each of these excerpts in context of their inherent importance, providing stylistic and technical detail that reveals why individuals and committees differ on the order of ranking. Suffice it to say that each of these pieces demands the flutist's skill in playing with rhythmic stability and precise intonation, with mastery of techniques such as articulation and breathing, and knowledge of musical style with beautiful tone and appropriate phrasing. For the last quarter of a century, and more, there has not been any disagreement that the flute's most popular and requested excerpts can be narrowed to these five pieces.

Flutists ordered Stravinsky's *Firebird* Suite, Hindemith's *Symphonic Metamorphoses* and Prokofiev's *Peter and the Wolf* as the next most common excerpts in the flute repertory. Generally speaking, each of these pieces call for technical brilliance and command of the instrument throughout the range of three octaves. It is interesting that orchestras ask for these pieces with emphasis on *Peter and the Wolf* and *Firebird*, respectively. Both works are noted for their technical demand of rapid passage-work amidst steady rhythm and dynamic detail.

Prokofiev's *Peter and the Wolf* contains the famous bird solo that outlines grace notes and broken arpeggiated passages, fluctuating between articulated and slurred phrases. The challenge is to play technically and rhythmically accurately while sounding light and bird-like. The most important aspect of this excerpt is the brilliance of quick-sounding notes that imitate a bird call, rather than prodigiously trying to get each and every note flawless. One rhythmic aspect that audition committees specifically listen for is steadiness of tempo. In trying to sound bird-like, many flutists simply play too fast without attention to subdividing the accompaniment eighth-notes.

Stravinsky's Variation from the *Firebird* excerpt, while technically demanding, is equally important for its rhythmic component of subdivision and steadiness. The time signature of 6/8 is paramount in this excerpt, which contains many triplet sixteenth and thirty-second note groupings. Because the flute line is a continuation of active note-groupings between different treble instruments all set above an underlying pulse of strict eighth notes, accuracy must prevail. Rhythm and technique go hand-in-hand: attention must be paid to playing each rhythmic grouping with the precise notes and dynamics. Flutists cite this *Firebird* variation as perhaps the most technically challenging excerpt. The difficulty arises not only from negotiating third register fingerings that test physical dexterity and agility, but in controlling the extreme of registers when the flute line falls in and out of the high register. Stravinsky's metronome marking of dotted-quarter equals 76 (beats per minute) leads many flutists to play sloppily, sacrificing good

tone, style and accurate technique. It is worth mentioning that keeping a steady beat of eighth notes and subdividing each fragment of this flute excerpt faultlessly is more persuasive in an audition than trying to play at the printed metronome marking of the score, which is too fast for practicality. Dotted-quarter note equals 69 (beats per minute) is a better choice for tempo.

Hindemith's *Symphonic Metamorphoses* tends to be asked in orchestral auditions with the same regularity as Saint-Saëns' *Carnival of the Animals*, and Prokofiev's *Classical Symphony*; here again are two more excerpts thought of as displaying the flutist's ability to play with technical brilliance. Hindemith's *Symphonic Metamorphoses* is important for its musical style, connecting sense of phrase with technique and rhythm; and synchronizing technical nimbleness with subdued sensitivity. Rather than playing with technical wizardry alone, the flutist must portray an *obligato* line that complements the *Siciliano* feeling. Like the *Firebird* variation, the actual tempo marking printed in the score (eighth-note equals 126-132) does not have to be taken literally. Most performances are slower, circa eighth-note equals 100-108. Committees would rather hear unwavering tempi that are decidedly lyrical and sonorous than printed tempi that are inappropriately brilliant and active.

In contrast, *Carnival of the Animals* (Volières) is requested in auditions for its ability to reveal flutists' sparkling articulation, namely, double-tonguing that is smooth and consistent in all three registers. This movement is a bird variation

where the extra-musical consideration of birds and aviaries is vital for thoughtful performance. Flutists should play with buoyancy and energy, displaying clean note patterns and finger technique. Above all, the double-tongue should be well-controlled in *legato* fashion so that the continuous flitting of the musical line is not choppy.

Prokofiev's *Classical Symphony* calls for immaculate control of the high register fingerings, whether real or "fake."⁴ Passages of technical virtuosity outlining repetitive patterns must be played at extreme speed, but within a light, classical style reminiscent of Haydn. These patterns and phrases, especially in the last movement of the work, test the overall technical ability of the aspiring orchestral flute player. One must play with flawless authority and superb rhythm.

Unfortunately, many flute players tend to address technique as the sole requirement of this symphony, neglecting the second movement that displays ability to spin out effortless beauty in phrasing with finesse and control. In all movements of this work, the flute player must be able to show knowledge of classical style while demonstrating technical mastery.

In comparing excerpt lists of orchestras and flutists, flutists rate these last two aforementioned works in reverse order, perhaps because flutists may combine both Prokofiev's *Classical Symphony* and *Peter and the Wolf* as challenging technical excerpts. In any case, once again, the rankings of orchestral lists and

⁴ Fake fingerings, often based on harmonics, are used in place of the traditional fingerings in the third register, to ease the complexity of cross-finger action.

flutists may differ slightly: the next five excerpts to add to a top ten listing of orchestral flute works are (in alphabetical order): Hindemith, Prokofiev (*Classical Symphony* and *Peter and the Wolf*), Saint-Saëns and Stravinsky.

TABLE 2
TOP EXCERPTS (#6-#10) FOR FLUTE

FLUTISTS' RANKING	ORCHESTRAS' RANKING
6. Stravinsky – <i>Firebird</i> Suite (Variation)	6. Prokofiev – <i>Peter and the Wolf</i>
7. Hindemith – <i>Symphonic Metamorphoses</i>	7. Stravinsky – <i>Firebird</i> Suite (Variation)
8. Prokofiev – <i>Peter and the Wolf</i>	8. Hindemith – <i>Symphonic Metamorphoses</i>
9. Prokofiev – <i>Classical Symphony</i>	9. Saint-Saëns – <i>Carnival of the Animals</i>
10. Saint-Saëns – <i>Carnival of the Animals</i>	10. Prokofiev – <i>Classical Symphony</i>

Expanding the two lists to twenty works yields unique results. Orchestras have tended to ask for technical displays of right notes, rhythm and intonation as a means of eliminating less than able flutists. Such excerpts are Dvorak's Symphony No. 8 (also noted by flutists for establishing a soloistic, brilliant tone quality in addition to solid technique); Strauss' *Till Eulenspiegel* (mainly for showing technique and rhythm); Stravinsky's *Petrouchka* (for demonstrating creativity and imagination in the flute cadenzas and technique, rhythm and control in the opening); and Beethoven's Symphony No. 3 (noted for maintaining steady tempo while phrasing beautifully with clear sound and articulation).

TABLE 3
TOP EXCERPTS (#11-#20) FOR FLUTE

FLUTISTS' RANKING	ORCHESTRAS' RANKING
11. Beethoven – Symphony No. 3	11. Dvorak – Symphony No. 8
12. Bach – Aus Liebe from <i>St. Matthew Passion</i>	12. Strauss – <i>Till Eulenspiegel</i>
13. Dvorak – Symphony No. 8	13. Stravinsky - <i>Petrouchka</i>
14. Strauss – <i>Till Eulenspiegel</i>	14. Beethoven – Symphony No. 3
15. Rossini – <i>William Tell</i> Overture	15. Bartok – <i>Concerto for Orchestra</i>
16. Beethoven – Symphony No. 7	16. Brahms – Symphony No. 1
17. Gluck – <i>Orfeo ed Euridice</i>	17. Rossini – <i>William Tell</i> Overture
18. Strauss – <i>Salome</i>	18. Bizet – Entr'acte from <i>Carmen</i>
19. Stravinsky - <i>Petrouchka</i>	19. Bach – Aus Liebe from <i>St. Matthew Passion</i>
20. Bartok – <i>Concerto for Orchestra</i>	20. Strauss – <i>Salome</i>

Flutists rate Beethoven's Symphony No. 3 as their eleventh choice for excerpts, with Bach's *St. Matthew Passion* in close contention. Subjectivity may be responsible for the dissimilarity in ranking between the Beethoven and Bach excerpts, which appear lower in placement on the orchestral list. The technical demands for the Bach include sustained breathing and phrasing within a Baroque style, skills that flutists find more difficult to display than fast technique. Gluck's *Orfeo* also tests breathing and phrasing within a sustained, slow melody, accounting for flutists' ranking this piece within the top twenty. Orchestra lists, however, call for the Bizet's Entr'acte from *Carmen* as the excerpt of choice for

showing spinning, beautiful melody, primarily in the third octave where projection and tone are of utmost importance. In fact, orchestras ranked the Entr'acte (*Carmen*) slightly ahead of the *St. Matthew Passion* excerpt.

Spinning tone and beauty of phrasing are what flutists strive for, creating melodic lines that express a player's individuality and sensitivity. The flute is also capable of demonstrating agility between high and low registers and composers often combine effects of sustained melody within faster, technically diverse passages. Rossini's *William Tell* Overture, Bartok's *Concerto for Orchestra*, and Strauss' *Salome* all share these characteristics and appear in both lists. The other two discrepancies that appear side-by-side on each list are Beethoven's Symphony No. 7 and Brahms' Symphony No. 1:

Stylistic differences aside, both excerpts require sustain of sound, particularly in the high octave of the flute, exposing the flute's weakest note: E in the third octave above middle C. The Beethoven calls for a wide dynamic range with regard to articulation, control, rhythm and sustain of the E, while the Brahms shows off the flutist's ability to play this E with a full and projecting sound, closely echoing the horn solo that precedes it. With either excerpt, the flutist must show soloistic control within the prominent flute line while demonstrating appropriate sense of style for the period in which these symphonies were composed.

To expand the list of orchestral pieces that both flutists and orchestras cite as prominent and important, one must change the focus from agreement to inclusion. Apart from the coincidence that many of the same excerpts were highly-rated and easily classified as belonging within a top tier of five, ten and twenty – the limited number of flutists answering the query of “top ten excerpts” resulted in an additional eight excerpts mentioned besides these top twenty. Twenty-five years of various orchestra compilations of audition lists elicited up to thirty-four additional works requested, with an almost equal number of additional works appearing on at least one orchestra’s list. For the aspiring flutist wondering what orchestra audition lists may contain, s/he should be prepared for the inclusion of any number of the following works.

MOST POPULAR FLUTE EXCERPTS AS RANKED BY FLUTISTS

<u>Composer</u>	<u>Piece</u>
1. Debussy, Claude.	<i>Prélude à l'après-midi d'un faune.</i>
2. Beethoven, Ludwig van.	<i>Leonore Overture No. 3.</i>
3. Ravel, Maurice.	<i>Daphnis et Chloé, Suite No. 2.</i>
4. Mendelssohn, Felix.	<i>Scherzo from A Midsummer Night's Dream.</i>
5. Brahms, Johannes.	<i>Symphony No. 4 in E Minor, Op. 98.</i>
6. Stravinsky, Igor.	<i>L'Oiseau de feu. [Firebird]</i>
7. Hindemith, Paul.	<i>Symphonic Metamorphosis of Themes by Carl Maria von Weber.</i>
8. Prokofiev, Sergei.	<i>Peter and the Wolf, Op. 67.</i>
9. Prokofiev, Sergei.	<i>Classical Symphony, Op. 25.</i>
10. Saint-Saëns, Camille.	<i>Le Carnaval des animaux.</i> [Carnival of the Animals]
11. Beethoven, Ludwig van.	<i>Symphony No. 3 in E-flat Major, "Eroica", Op. 55.</i>
12. Bach, Johann Sebastian.	<i>"Aus Liebe will mein Heiland sterben" from St. Matthew Passion, BWV 244.</i>
13. Dvořák, Antonín.	<i>Symphony No. 8 in G Major, Op. 88.</i>
14. Strauss, Richard.	<i>Till Eulenspiegels lustige streiche, Op. 28.</i>
15. Rossini, Gioacchino.	<i>Overture to William Tell.</i>
16. Beethoven, Ludwig van.	<i>Symphony No. 7 in A Major, Op. 92.</i>
17. Gluck, Christoph Willibald.	<i>Dance of the Blessed Spirits from Orfeo ed Euridice.</i>
18. Strauss, Richard.	<i>Salome, Op. 43.</i>
19. Stravinsky, Igor.	<i>Petrouchka.</i>
20. Bartók, Béla.	<i>Concerto for Orchestra.</i>
21. Mozart, Wolfgang	<i>Concerto for Flute and Orchestra in G Major, K. 313</i>
Amadeus.	
22. Bizet, Georges.	<i>Entr'acte from Carmen, Suite No. 1.</i>
23. Dvořák, Antonín.	<i>Symphony No. 9 in E Minor, Op. 95.</i>
24. Ravel, Maurice.	<i>Boléro.</i>
25. Beethoven, Ludwig van.	<i>Symphony No. 4 in B-flat Major, Op. 60.</i>
26. Tchaikovsky, Piotr Ilyich.	<i>Symphony No. 4 in F Minor, Op. 36.</i>
27. Tchaikovsky, Piotr Ilyich.	<i>Concerto for Piano in B-flat Minor, No. 1, Op. 23.</i>
28. Rimsky-Korsakov, Nikolai.	<i>Scheherezade, Op. 35.</i>
29. Brahms, Johannes.	<i>Symphony No. 1 in C Minor, Op. 68.</i>

(Compiled from 35 Responses to the Flute Audition Questionnaire.)

LIST OF MOST FREQUENTLY ASKED FLUTE AUDITION REPERTOIRE BASED ON ORCHESTRA AUDITION LISTS (1975-2002)¹

Compiled by Elizabeth Buck, Stephanie Mortimore, and James Pellerite

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|---------------------------------|---|
| 1. Mendelssohn, Felix. | <i>Scherzo from A Midsummer Night's Dream.</i> |
| Ravel, Maurice. | <i>Daphnis et Chloé</i> , Suite No. 2. |
| 3. Beethoven, Ludwig van. | <i>Leonore Overture No. 3.</i> |
| 4. Debussy, Claude. | <i>Prélude à l'après-midi d'un faune.</i> |
| 5. Brahms, Johannes. | Symphony No. 4 in E Minor, Op. 98. |
| 6. Prokofiev, Sergei. | <i>Peter and the Wolf</i> , Op. 67. |
| 7. Stravinsky, Igor. | <i>L'Oiseau de feu</i> . [Firebird] |
| 8. Hindemith, Paul. | <i>Symphonic Metamorphosis of Themes
by Carl Maria von Weber.</i> |
| Saint-Saëns, Camille. | <i>Le Carnaval des animaux.</i>
[Carnival of the Animals] |
| 10. Prokofiev, Sergei. | <i>Classical Symphony</i> , Op. 25. |
| 11. Dvořák, Antonín. | Symphony No. 8 in G Major, Op. 88. |
| Strauss, Richard. | <i>Till Eulenspiegels lustige streiche</i> , Op. 28. |
| 13. Stravinsky, Igor. | <i>Petrouchka.</i> |
| 14. Beethoven, Ludwig van. | Symphony No. 3 in E-flat Major,
"Eroica", Op. 55. |
| 15. Bartók, Béla. | <i>Concerto for Orchestra.</i> |
| Brahms, Johannes. | Symphony No. 1 in C Minor, Op. 68. |
| 17. Rossini, Gioacchino. | Overture to <i>William Tell</i> . |
| 18. Bizet, Georges. | Entr'acte from <i>Carmen</i> , Suite No. 1. |
| 19. Bach, Johann Sebastian. | "Aus Liebe will mein Heiland sterben" from
<i>St. Matthew Passion</i> , BWV 244. |
| Strauss, Richard. | <i>Salome</i> , Op. 43. |
| 21. Beethoven, Ludwig van. | Symphony No. 4 in B-flat Major, Op. 60. |
| 22. Beethoven, Ludwig van. | Symphony No. 7 in A Major, Op. 92. |
| 23. Mendelssohn, Felix. | Symphony No. 4 in A Major, Op. 90. |
| 24. Mahler, Gustav. | <i>Das Lied von der Erde.</i> |
| Tchaikovsky, Piotr Ilyich. | Symphony No. 4 in F Minor, Op. 36. |
| 26. Gluck, Christoph Willibald. | Dance of the Blessed Spirits from
<i>Orfeo ed Euridice.</i> |
| Rimsky-Korsakov, Nikolai. | <i>Scheherezade</i> , Op. 35. |
| Stravinsky, Igor. | <i>Le Chant du rossignol.</i>
[Song of the Nightingale] |
| 29. Rimsky-Korsakov, Nikolai. | <i>Capriccio Espagnol</i> , Op. 34. |
| Strauss, Richard. | <i>Tod und Verklärung</i> , Op. 24. |

¹ Based on frequency of appearance on audition lists. Tied entries are listed alphabetically.

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| 31. Ravel, Maurice. | <i>Boléro.</i> |
| Schumann, Robert. | Symphony No. 1 in B-flat Major, Op. 38. |
| Shostakovich, Dmitri. | Symphony No. 5 in D Minor, Op. 47. |
| 34. Bizet, Georges. | <i>L'Arlésienne</i> , Suite No. 1. |
| Debussy, Claude. | <i>La Mer.</i> |
| Rossini, Gioacchino. | Overture to <i>Semiramide</i> . |
| Shostakovich, Dmitri. | Symphony No. 10 in E Minor, Op. 93. |
| Strauss, Richard. | <i>Don Juan</i> , Op. 20. |
| Stravinsky, Igor. | <i>Symphony in three movements.</i> |
| Tchaikovsky, Piotr Ilyich. | <i>Nutcracker</i> , Op. 71. |
| 41. Hindemith, Paul. | <i>Mathis der Maler.</i> |
| Shostakovich, Dmitri. | Symphony No. 6 in B Minor, Op. 54. |
| 43. Bach, Johann Sebastian. | <i>Mass in B minor</i> , BWV 232. |
| Bach, Johann Sebastian. | Orchestral Suite No. 2 in B minor, BWV 1067. |
| Mozart, Wolfgang Amadeus. | Serenade No. 9 in D Major, "Posthorn", K. 320. |
| Piston, Walter. | Suite from <i>The Incredible Flutist</i> . |
| Prokofiev, Sergei. | Symphony No. 5, Op. 100. |
| Rimsky-Korsakov, Nikolai. | <i>Russian Easter Overture</i> , Op. 36. |
| Rimsky-Korsakov, Nikolai. | Suite from <i>Le Coq d'or</i> . |
| Stravinsky, Igor. | <i>Jeu de Cartes.</i> |
| Tchaikovsky, Piotr Ilyich. | Symphony No. 6 in B Minor, Op. 74. |
| 52. Reznicek, Emil Nikolaus von. | Overture to <i>Donna Diana</i> . |
| Tchaikovsky, Piotr Ilyich. | Concerto for Piano in B-flat Minor, |
| | No. 1, Op. 23. |
| Tchaikovsky, Piotr Ilyich. | <i>Romeo and Juliet.</i> |

ADDITIONAL WORKS CITED²

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| 1. Barber, Samuel. | Overture to <i>The School for Scandal</i> . |
| 2. Beethoven, Ludwig van. | Symphony No. 5 in C Minor, Op. 67. |
| 3. Beethoven, Ludwig van. | Symphony No. 6 in F Major, "Pastorale", Op. 68. |
| 4. Berlioz, Hector. | <i>Roman Carnival Overture.</i> |
| 5. Berlioz, Hector. | <i>Symphonie Fantastique</i> , Op. 14. |
| 6. Brahms, Johannes. | Symphony No. 2 in D Major, Op. 73. |
| 7. Britten, Benjamin. | <i>Young Person's Guide to the Orchestra</i> , Op. 34. |
| 8. Bruckner, Anton. | Symphony No. 4 in E-flat Major. |
| 9. Bruckner, Anton. | Symphony No. 8 in C Minor. |
| 10. Copland, Aaron. | <i>Appalachian Spring.</i> |
| 11. Dvořák, Antonín. | Symphony No. 9 in E Minor, Op. 95. |
| 12. Gounod, Charles. | <i>Petite Symphony.</i> |
| 13. Haydn, Franz Joseph. | Symphony No. 94 in G Major, "Surprise". |

² Order is alphabetical by composer.

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| 14. Hindemith, Paul. | <i>Nobilissima visione.</i> |
| 15. Mahler, Gustav. | Symphony No. 4 in G Major. |
| 16. Mahler, Gustav. | Symphony No. 9 in D Major. |
| 17. Mahler, Gustav. | Symphony No. 10 in F-sharp Minor. |
| 18. Mendelssohn, Felix. | Symphony No. 3 in A Minor, Op. 56. |
| 19. Mozart, Wolfgang Amadeus. | Symphony No. 40 in G Minor, K.550 |
| 20. Prokofiev, Sergei. | <i>Romeo and Juliet.</i> |
| 21. Rachmaninoff, Sergei. | <i>Rhapsody on a Theme of Paganini.</i> |
| 22. Rachmaninoff, Sergei. | <i>Symphonic Dances</i> , Op. 45. |
| 23. Rachmaninoff, Sergei. | Symphony No. 2 in E Minor, Op. 27. |
| 24. Ravel, Maurice. | <i>Alborado del gracioso.</i> |
| 25. Ravel, Maurice. | <i>Rhapsodie Espagnol.</i> |
| 26. Ravel, Maurice. | Suite from <i>Ma Mère l'Oye.</i> |
| 27. Ravel, Maurice. | <i>Le Tombeau de Couperin.</i> |
| 28. Ravel, Maurice. | <i>La Valse.</i> |
| 29. Respighi, Ottorino. | <i>Pini di Roma.</i> |
| 30. Rossini, Gioacchino. | Overture to <i>La Gazza Ladra.</i> |
| 31. Schubert, Franz. | Symphony No. 5 in B-flat Major, D. 485. |
| 32. Scriabin, Alexander. | <i>Le Poème de l'extase</i> , Op. 54. |
| 33. Shostakovich, Dmitri. | Concerto for Violin, Op. 99. |
| 34. Shostakovich, Dmitri. | Symphony No. 9 in E-flat Major, Op. 70. |
| 35. Sibelius, Jean. | Symphony No. 2 in D Major, Op. 43. |
| 36. Strauss, Richard. | <i>Ein Heldenleben</i> , Op. 40. |
| 37. Strauss, Richard. | Suite from <i>Le Bourgeois Gentilhomme.</i> |
| 38. Strauss, Richard. | <i>Symphony Domestica</i> , Op. 53. |
| 39. Stravinsky, Igor. | <i>Le Baiser de la fée.</i> |
| 40. Stravinsky, Igor. | <i>Pulcinella.</i> |
| 41. Stravinsky, Igor. | Suite No. 2 for small orchestra. |
| 42. Tchaikovsky, Piotr Ilyich. | Symphony No. 5 in E Minor, Op. 64. |
| 43. Verdi, Giuseppe. | Overture to <i>La Forza del destino.</i> |
| 44. Verdi, Giuseppe. | Requiem. |

COMPLETE LIST OF FLUTE ORCHESTRAL EXCERPTS IN ALPHABETICAL ORDER

Bach, Johann Sebastian.	"Aus Liebe will mein Heiland sterben" from <i>St. Matthew Passion</i> , BWV 244.
Bach, Johann Sebastian.	Mass in B Minor, BWV 232.
Bach, Johann Sebastian.	Orchestral Suite No. 2 in B Minor, BWV 1067.
Barber, Samuel.	Overture to <i>The School for Scandal</i> .
Bartók, Béla.	<i>Concerto for Orchestra</i> .
Beethoven, Ludwig van.	<i>Leonore Overture No. 3</i> .
Beethoven, Ludwig van.	Symphony No. 3 in E-flat Major, "Eroica", Op. 55.
Beethoven, Ludwig van.	Symphony No. 4 in B-flat Major, Op. 60.
Beethoven, Ludwig van.	Symphony No. 5 in C Minor, Op. 67.
Beethoven, Ludwig van.	Symphony No. 6 in F Major, "Pastorale", Op. 68.
Beethoven, Ludwig van.	Symphony No. 7 in A Major, Op. 92.
Berlioz, Hector.	<i>Roman Carnival Overture</i> .
Berlioz, Hector.	<i>Symphonie Fantastique</i> , Op. 14.
Bizet, Georges.	<i>L'Arlésienne</i> , Suite No. 2.
Bizet, Georges.	Entr'acte from <i>Carmen</i> , Suite No. 1.
Brahms, Johannes.	Symphony No. 1 in C Minor, Op. 68.
Brahms, Johannes.	Symphony No. 2 in D Major, Op. 73.
Brahms, Johannes.	Symphony No. 4 in E Minor, Op. 98.
Britten, Benjamin.	<i>Young Person's Guide to the Orchestra</i> , Op. 34.
Bruckner, Anton.	Symphony No. 4 in E-flat Major.
Bruckner, Anton.	Symphony No. 8 in C Minor.
Copland, Aaron.	<i>Appalachian Spring</i> .
Debussy, Claude.	<i>La Mer</i> .
Debussy, Claude.	<i>Prélude à l'après-midi d'un faune</i> .
Dvořák, Antonín.	Symphony No. 8 in G Major, Op. 88.
Dvořák, Antonín.	Symphony No. 9 in E Minor, Op. 95.
Gluck, Christoph Willibald.	Dance of the Blessed Spirits from <i>Orfeo ed Euridice</i> .
Gounod, Charles.	<i>Petite Symphony</i> .
Haydn, Franz Joseph.	Symphony No. 94 in G Major, "Surprise".
Hindemith, Paul.	<i>Mathis der Maler</i> .
Hindemith, Paul.	<i>Nobilissima visione</i> .
Hindemith, Paul.	<i>Symphonic Metamorphosis of Themes by Carl Maria von Weber</i> .
Mahler, Gustav.	<i>Das Lied von der Erde</i> .
Mahler, Gustav.	Symphony No. 4 in G Major.
Mahler, Gustav.	Symphony No. 9 in D Major.
Mahler, Gustav.	Symphony No. 10 in F-sharp Minor.

Mendelssohn, Felix.	Scherzo from <i>A Midsummer Night's Dream</i> .
Mendelssohn, Felix.	Symphony No. 3 in A Minor, Op. 56.
Mendelssohn, Felix.	Symphony No. 4 in A Major, Op. 90.
Mozart, Wolfgang Amadeus.	Serenade No. 9 in D Major, "Posthorn", K. 320.
Mozart, Wolfgang Amadeus.	Symphony No. 40 in G Minor, K.550
Piston, Walter.	Suite from <i>The Incredible Flutist</i> .
Prokofiev, Sergei.	<i>Classical Symphony</i> , Op. 25.
Prokofiev, Sergei.	<i>Peter and the Wolf</i> , Op. 67.
Prokofiev, Sergei.	<i>Romeo and Juliet</i> .
Prokofiev, Sergei.	Symphony No. 5, Op. 100.
Rachmaninoff, Sergei.	<i>Rhapsody on a Theme of Paganini</i> .
Rachmaninoff, Sergei.	<i>Symphonic Dances</i> , Op. 45.
Rachmaninoff, Sergei.	Symphony No. 2 in E Minor, Op. 27.
Ravel, Maurice.	<i>Alborado del gracioso</i> .
Ravel, Maurice.	<i>Boléro</i> .
Ravel, Maurice.	<i>Daphnis et Chloé</i> , Suite No. 2.
Ravel, Maurice.	<i>Rhapsodie Espagnol</i> .
Ravel, Maurice.	Suite from <i>Ma Mère l'Oye</i> .
Ravel, Maurice.	<i>Le Tombeau de Couperin</i> .
Ravel, Maurice.	<i>La Valse</i> .
Respighi, Ottorino.	<i>Pini di Roma</i> . [Pines of Rome]
Reznicek, Emil Nikolaus von.	Overture to <i>Donna Diana</i> .
Rimsky-Korsakov, Nikolai.	<i>Capriccio Espagnol</i> , Op. 34.
Rimsky-Korsakov, Nikolai.	<i>Russian Easter Overture</i> , Op. 36.
Rimsky-Korsakov, Nikolai.	<i>Scheherezade</i> , Op. 35.
Rimsky-Korsakov, Nikolai.	Suite from <i>Le Coq d'or</i> .
Rossini, Gioacchino.	Overture to <i>La Gazza Ladra</i> .
Rossini, Gioacchino.	Overture to <i>Semiramide</i> .
Rossini, Gioacchino.	Overture to <i>William Tell</i> .
Saint-Saëns, Camille.	<i>Le Carnaval des animaux</i> .
Schubert, Franz.	[Carnival of the Animals]
Schumann, Robert.	Symphony No. 5 in B-flat Major, D. 485.
Scriabin, Alexander.	Symphony No. 1 in B-flat Major, Op. 38.
Shostakovich, Dmitri.	<i>Le Poème de l'extase</i> , Op. 54.
Shostakovich, Dmitri.	Concerto for Violin, Op. 99.
Shostakovich, Dmitri.	Symphony No. 5 in D Minor, Op. 47.
Shostakovich, Dmitri.	Symphony No. 6 in B Minor, Op. 54.
Shostakovich, Dmitri.	Symphony No. 9 in E-flat Major, Op. 70.
Shostakovich, Dmitri.	Symphony No. 10 in E Minor, Op. 93.
Sibelius, Jean.	Symphony No. 2 in D Major, Op. 43.
Strauss, Richard.	<i>Don Juan</i> , Op. 20.
Strauss, Richard.	<i>Till Eulenspiegels lustige streiche</i> , Op. 28.
Strauss, Richard.	<i>Ein Heldenleben</i> , Op. 40.

Strauss, Richard.	<i>Salome</i> , Op. 43.
Strauss, Richard.	Suite from <i>Le Bourgeois Gentilhomme</i> .
Strauss, Richard.	<i>Symphony Domestica</i> , Op. 53.
Strauss, Richard.	<i>Tod und Verklärung</i> , Op. 24.
Stravinsky, Igor.	<i>Le Baiser de la fée</i> . [The Fairy's Kiss]
Stravinsky, Igor.	<i>Le Chant du rossignol</i> .
	[Song of the Nightingale]
Stravinsky, Igor.	<i>Jeu de Cartes</i> .
Stravinsky, Igor.	<i>L'Oiseau de feu</i> . [Firebird]
Stravinsky, Igor.	<i>Petrouchka</i> .
Stravinsky, Igor.	<i>Pulcinella</i> .
Stravinsky, Igor.	Suite No. 2 for small orchestra.
Stravinsky, Igor.	<i>Symphony in three movements</i> .
Tchaikovsky, Piotr Ilyich.	Concerto for Piano in B-flat Minor,
	No. 1, Op. 23.
Tchaikovsky, Piotr Ilyich.	<i>Nutcracker</i> , Op. 71.
Tchaikovsky, Piotr Ilyich.	<i>Romeo and Juliet</i> .
Tchaikovsky, Piotr Ilyich.	Symphony No. 4 in F Minor, Op. 36.
Tchaikovsky, Piotr Ilyich.	Symphony No. 5 in E Minor, Op. 64.
Tchaikovsky, Piotr Ilyich.	Symphony No. 6 in B Minor, Op. 74.
Verdi, Giuseppe.	Overture to <i>La Forza del destino</i> .
Verdi, Giuseppe.	Requiem.

CHAPTER 5

COMMENTARY AND SUGGESTIONS FOR FLUTE EXCERPTS

Jeanne Baxtresser has provided for flutists of any level an excellent introduction and guide for preparing orchestral excerpts.¹ Written by an esteemed and accomplished musician who has held principal positions in Montreal, Toronto and New York, this primary source of information is beyond dispute. However, as one of the only sources of its kind, Baxtresser's book needs supplementation from an additional perspective: that of other flutists who have successfully won auditions and sat on flute audition committees. What follows is a summary of current thoughts about musical detail, technical advice, performance hints, etc., for each of the prominent flute excerpts, designed to provide a more comprehensive overview of the flute solos. Primary discussion centers on distinguishing the most important feature of each individual excerpt, allowing for subjective interpretation and influence. This will include consideration of qualities such as breath control, musicality, sound, rhythm, and intonation related specifically to each excerpt. Secondly, descriptive prose may be used as a means of elucidating expression, style, extra-musical images and ideas as generated by the respondents to the questionnaire. This information can be used generally for flutists and non-flutists alike who are interested in more in-depth analysis of the familiar excerpts.

¹ Jeanne Baxtresser, *Orchestral Excerpts for Flute with Piano Accompaniment*, (Bryn Mawr: Theodore Presser Company, 1995).

DEBUSSY – *L'APRÈS-MIDI D'UN FAUNE*

Flutists have cited breathing as the main focus for this excerpt. Whether to play in one breath, or take one or more breaths in the opening phrase is a lively debate among players. But breath control and breath span must support a beautiful tone, whose sound creates the texture of the solo melodic flute line. The central issue is not the number (or absence) of breaths, but the ability to breathe inconspicuously, without attention, so that the phrase unfolds seamlessly. An audition committee is persuaded by the flutist who can express a convincing musical statement – varying color and vibrato within the sound while paying strict attention to steady rhythm. One pitfall of auditionees is to play too freely with rubato, ultimately taking extra time for breaths. This distorts the printed rhythm of the melodic line and delays the movement of notes after each tied C[#].

The tritone created by the unfolding of notes from the opening C[#] to the G in the first measure calls for particular attention to color and shading. The deliberate use of a tie into the fifth beat of the opening measure creates suspension for the falling duple and triplet rhythms of the succeeding beats that sit momentarily on the tritone. The interval of the tritone itself is unstable, and this is where the flutist can coax meaning and expression, especially since the value of the G is a dotted eighth, another tied note that leads back to a C[#] in even sixteenth notes. Making a convincing phrase from these musical elements is the flutist's

challenge, especially since the first and second measures are identical. There are no indications for dynamic change, causing the flutist to consider vibrato and timbre as the means for developing and sustaining the line towards the third measure where the melody opens in ascending intervals to a G[#] and outlines the first harmonic implication of a minor chord. It is in this third measure that Debussy marks a crescendo, creating an open interpretation of harmonic ideas. What could be taken as a C[#] minor chord is changed with the insertion of a B, which then resolves to an A[#], by way of one last C[#].

The C[#]s are notoriously difficult to play in tune with consistent timbre, support and projection. These notes must match from the first measure through to the fourth measure, owing to their point of reference created by repetition within the line. Vibrato must be used judiciously to color the line and provide interest. Playing Debussy well has largely to do with creating an emotion or landscape through the musical statement. Capturing an audition committee's interest depends upon the flutist's ability to play not only with all the correct notes and rhythm, but with style, musicality and captivating tone. This means playing the line with consistent timbre and evenness through the interval leaps. The crescendo in the third measure continues through the B into the fourth measure; however, most flutists neglect this detail when issues of breath control dominate their attention. Also, the rise and fall of the line covering a tessitura of an octave (G[#] to G[#]) should be smooth and even. These issues concern quality and

continuity of sound and timbre, which often lose focus in regard to breathing and control.

In practicing *Afternoon of a Faun*, the two areas needing most attention are breath control and sound control. One may add musicality as another area of concern, since how musically one plays this solo is such an integral part of the opening line that it must be at the forefront of any detailed work, always prominent in spite of the flutists' concentration on specific techniques such as breathing and sound production.

Holding the C[#] for the duration of the opening solo (four measures) can be one method of practicing sustained breath control. By holding one single note, a flutist can work on consistency of timbre, steadily supporting the C[#] for endurance and intonation. Starting with eighth note = 108, one should hold the C[#] for 32 beats (length of the first phrase) to test breath control. If the flutist cannot make it to 32 beats comfortably, the metronome marking may be changed (faster) to accommodate the full sustain. Building up the breath support and control occurs with a gradual slowing down of the metronome marking, incorporating slower tempi while keeping the timbre and intonation stable. Ultimately one can work towards a goal of eighth note = 92-96.

Adding nuance and vibrato to the held C[#] to mimic the shape of the line, without changing the fingerings, is an added challenge that tests the ability to shape this

phrase with color. One should avoid outright pulsation of the beats through rhythmic vibrato, paying strict attention to keeping the vibrato blended within the tone. Many times a flutist will overpower the tone with excessive measured vibrato, thinking that use of vibrato conserves air exhalation. Or, a flutist will use no vibrato at all, sustaining a small sound that is controlled but devoid of resonance. This produces a tone color that stays static and boring, minimizing the effort it takes to create a beautiful, well-rounded sound. Ideally the vibrato constantly changes in speed and amplitude, flexible to the moving line while the air consistently supports the sound. If one can shape the contour and feeling of the line with a held C[#], playing an otherwise convincing phrase without the actual printed pitch changes, then one has a better understanding for using breath control in a realized rendition of the opening line.

While this commentary is limited to the opening phrase of the excerpt, flutists should know and prepare not only the subsequent entrances of rehearsal numbers 1 and 2, but the entire flute part to *L'après-midi d'un faune*. Treating this orchestral work like a concerto, in which the first flute part can be regarded as the soloist's line, can give the potential auditioner a way of personalizing interpretation, style and sound. Awareness of each entrance in its relation to the whole provides a framework for choosing color and dynamics. But most importantly, by treating this solo like a concerto, one may get used to playing this intimate solo with confidence and control.

RAVEL – DAPHNIS ET CHLOÉ

Like the Debussy excerpt, Daphnis is primarily concerned with beauty of sound and the sustain of color, vibrato and breath. What gives this excerpt its distinction is the full range required of the flute – from the opening third register notes reminiscent of a lyric soprano, to the middle section in the second register resembling an alto voice. Additionally, the dynamic range of the solo is much more dramatic and pronounced, with Ravel using triple *piano* (*ppp*) to *forte* (*f*). This excerpt is perhaps the most revealing in terms of musical expression and maturity. Within a span of 24 measures, musicality, sound, rhythm, phrasing and technical mastery of dynamics and control are tested.

The flute solo at rehearsal marking 176 begins in a subdivided 2/4 meter with an *ostinato* accompaniment of bass *pizzicati* delineating beats one and four of each measure. The regularity of the pulse is further established with harmonic cluster chords on the second beat of each measure, played by the orchestral strings and horns. These events for beats one, two and four of each measure are crucial for the flutist to memorize as part of the flute solo. The anacrusis of the flute line is dependent upon establishing a firm sense of beat or pulse, and the continuation of the solo line is contingent upon playing every note and nuance within the framework of a steady, recurring subdivided eighth-note accompaniment on beats one, two and four.

Musicality and sense of style are the two primary traits that audition committees require from this excerpt. The ability to color the third register notes with delicacy and resonance while maintaining forward direction and accurate tempo constitutes proficiency. Coloration of the flute line will depend on the harmonic progression and change in the orchestral texture. While the pulse is regulated measure by measure, the harmony does not change with parallel predictability. Ravel uses clusters of half-steps that give ambiguity to tonal chords, using C and C[#] together in a D major triad, blurring the distinction of the resulting seventh chord. This ambiguous tonality hovers above an F[#] in the bass, resulting in a cluster sound that sets the landscape for the flute solo. As the flute melody unfolds, the inner harmonies shift subtly by additional half-steps, creating other seventh chords in varying inversions. These internal changes occur in measures seven, nine, eleven and twelve, while the bass *pizzicati* remain centered around F[#]. By carefully noting where the harmonic shifts occur, the flutist can color the solo line in regard to these changes.

For the opening three measures of this solo, the G[#] is an additional dissonance above the implied harmonic color of the D major seventh/ D dominant chord superimposed on F[#]. Sustaining this G[#] is the flutist's challenge, both for intonation and color within the expressive marking of *p*. This G[#] dissonant is tied into the third eighth note beat of each of these measures, but as the line circles around the neighboring notes of G[#], bypassing a possible resolution of either A or F[#] in the fourth beat (repeated with more embellishment in the subsequent two

measures), one must choose an appropriate sound within a soft dynamic that reflects this state of unresolved tension.

One should pay particular attention to intonation, too, since the G[#] dissonance above the F[#] in the orchestral bass results in a major second interval. Just as the first harmonic shift occurs in measure seven (after 176), the unresolved dissonant G[#] descends to C[#], which resolves in regard to the *ostinato* accompaniment. Again, intonation is crucial, not only to maintain the same pitch level and color of the C[#]s, but to bring out the lyrical major second to D[#]. This difference is worth noting because the opening G[#] rose by one half-step to A before curving below to F[#] in the melodic contour, while this C[#] rises one whole-step to D[#] in a parallel contour.

As the C[#] shifts registers and floridly floats down one octave below, the next change in the orchestral accompaniment occurs in the ninth measure. Just as the chord clusters always change on beat two, Ravel ties the lower octave C[#] with a dotted eighth to sixteenth notes F[#], E[#] and E, each with *tenuto* markings. The purpose of these markings, drawing out the chromatic descent, stresses the E[#] as the only non-chord tone of the measure. One may emphasize this detail with added richness to the sound, making a distinct color variation between the octave C[#]s. Reiteration of the C[#] with added richness and depth leads naturally to the next measure (1 before rehearsal marking 177), in which many flutists take a quick breath, made convenient by Ravel's choice to re-articulate the C[#] on the

second sixteenth note. Deeper color and reinforced support in the flute line actually corresponds to the printed crescendo in the orchestral accompaniment, leading into the next harmonic shift in the eleventh bar of the solo (rehearsal number 177). The addition of a G natural in the inner texture against the held C[#] can be the impetus for additional dynamic growth and coloration ideas. Not only is this interval a tritone in relation to the flute line, but it is a minor second (or half-step) interval in relation to the F[#] bass. These dissonant, unstable intervals enhance tension by denying sonic resonance within the underlying harmonic structure. For this reason, flutists choose to sustain this lower octave C[#] with an unmarked crescendo, pointing direction in the line towards the step-wise descent to B in the twelfth measure of the solo.

These eight measures discussed so far can be described as setting the languid mood and impressionistic landscape of Ravel's ballet. Harmony is one framework for choosing appropriate color in expressing the flute melody. One should also follow common sense in the daily practice of this excerpt. The opening run should flow expressively and freely, luxuriating in the ascent to the G[#] dissonance. Many players are at the whim of uncontrolled fingers and troubled thought regarding these thirty-second notes. Playing frantically in a direct response to reading such small note values, many flutists fail to comprehend the importance of taking time to decipher all the subdivided note relationships. Sometimes flutists go too far in interpreting artistic expression and fail to play the printed notes as written, performing with so much freedom that

there is no resemblance to the rhythms that Ravel connoted. Flutists should take care to practice *Daphnis* with a metronome so that first and foremost, the solo line can be played accurately with regard to rhythmic proportions. It is better to start slowly so that the mind can relax and remember the mood of repose. This solidifies the rhythmic *ostinato* of the accompaniment and dispels the perception that fast note values must be executed quickly. Following this type of practice, the flutist may increase the tempo and experiment with *rubato* and printed *retenu* and *rallentando*.

The descent into the lower register of the flute begins in the twelfth measure of the solo, whereupon C[#] changes to B in anticipation of another harmonic change. This can be described as the alto voice of the solo, as introduced in previous paragraphs, with focus on coloring the sound with richness and depth of fundamental overtones. Ravel suspends movement in the flute line, dwelling on the elongation of the B above chord changes in the accompaniment. It is the orchestral texture that moves underneath, vacillating between G and G[#] or, E minor seventh/E dominant seventh chords, again superimposed above the *ostinato* F[#]. Ravel provides embellishment for these four measures after 177, giving the flutist interval leaps that search for tonal resonance within the harmony, culminating in repetitive B's that propel the flute line back up to the middle register. This expansion is a rhythmic *accelerando* comprised of shortened note values moving from sixteenth-note triplets to thirty-second quadruplets to sextuplet thirty-seconds, and finally, to octuplet sixty-fourth notes

that sweep the line in a scalar pattern to the higher octave, which is reinforced by a dramatic harmonic change to an E[#] half-diminished seventh in the orchestral accompaniment. For this dramatic high point of the solo (melodically and dynamically), the preceding repetitive B's must be clearly enunciated by the articulation so that the delineation of increasing motion within each subdivided beat is unmistakable. One should also be careful to play with exactitude in relation to the *ostinato* pulse, especially considering that the fourth subdivided eighth-note beat (eight sixty-fourth notes) is often rushed and nebulous.

The increased use of accidentals for the remainder of the solo reflect Ravel's choice of greater harmonic complexity. Suffice it to say that every subtle harmonic chromatic change in the second beat of each measure is intertwined with the melodic flute line, so that the flutist leads the coloration of chord-tones and non-chord tones. Each subsequent measure from the sixth measure of 177 to 178 contains an altered cluster chord and it falls to the flutist to be able to shape this line accordingly. After the climax, the melody descends back into the lower register briefly, trying to settle on the half-step below B, on A[#]. The melody meanders around neighboring notes, taking time to find matching chord tones as evidenced by Ravel's indication of *retenu* and *rallentando*.

Careful pacing of the *rallentando* one measure prior to rehearsal marking 178 is very important: it serves as the transition between twenty-one repetitions of the *ostinato* bass *pizzicati* and its absence for the last four measures of the solo.

The surprise of removing the bass downbeat at 178 comes by way of a triple *p*, as the flute line ascends to the third register and eases into the top note D on the downbeat unaccompanied. This “solo” comes unexpectedly if not placed properly and destroys the delicate shift from the inner chromatic modulation from an A[#] half-diminished seventh chord (second beat of the measure before 178) to a C minor seventh chord (second beat of the measure at 178). Ultimately, the flutist should remember to breathe fully in the sixteenth rest two measures before 178 so that the ascending melodic run can seamlessly bridge into the next section. *Rallentando* implies not only slowing down gradually, but getting softer simultaneously. Adequate support is necessary to both color the D and sustain the D in *ppp*. Timbre is an issue as well in these last four measures, for the D grows in its reluctance to resolve the dissonance against the accompaniment. (The breath from two measures before 178 should sustain into the second quarter-note beat of two measures after 178.) The contour of the melodic line recalls that of the opening, with the exception that the orchestral texture is devoid of the subdivided eighth-note beats of one and four. Re-voicings of the chord changes occur on the second eighth-note beats, culminating in a wash of sound with one final cluster chord of an A-flat dominant ninth chord. This ninth chord is entirely new in the harmonic palette, and is denoted with a *f* dynamic, requiring the flutist to display a dynamic growth from *ppp* to *f* in just two measures. Incidentally, the *f* immediately retreats back to *p*, a detail overlooked by many flutists.

Ravel ends this solo with another ascent of notes leading into a new section, complete with change of key and character. This last ascent is to be played with *retenu*: slowing down with less motion so that the new section can begin with a well-placed downbeat. Caution should be used in this last measure of the solo because Ravel once again uses rhythmic values as a means to alter the pacing of the line. This time he writes out longer note values in the full second quarter-note beat. One risks making too much of the *retenu* in coordination with Ravel's printed note values, so practicing with a metronome to place the last eighth-note triplet over two subdivided beats is absolutely essential. Only then can one incorporate the gradual slowing down of each beat in the measure while retaining the exact proportional value of each of the notes. Finally, unlike the previous *rallentando*, the volume of sound does not need to diminish in direct proportion to the rate of motion. The flutist should keep the contour of the line smooth while steadily maintaining a soft dynamic. This helps to connect the solo and its tonal landscape to the new tempo and scene commencing at rehearsal marking 179.

BEETHOVEN – LEONORE OVERTURE NO. 3

The Opening

Leonore Overture exemplifies classical purity within a sense of dramatic gesture. From the opening G that is proclaimed by every orchestral instrument in measure one, to the thinning diminuendo and descent of the remaining three measures, Beethoven calls for extreme dynamic range covering *ff* to *pp*. Seemingly innocuous on the page, these four measures expose whether a flutist has mastery of the dynamic range of the instrument. Specifically, intonation, technique and control are necessary in order to play successfully with the widest range of dynamics. The opening G in the third register must be instantaneously full and vibrant from the point of attack, leading into a gradual diminuendo to *p* in measure two. Common pitfalls in auditions include attacking the G with too much force, creating a *sforzando* or *fp* effect; sliding into the G, creating a slight crescendo following a vague attack; or playing the G without any indication of dynamics other than *mf*. Beethoven's gradual diminuendo not only includes switching from *ff* to *p* in one measure, but *p* to *pp* over the next three measures as the G descends step-by-step to the middle octave, coming to a rest on F[#].

Many flutists cannot play this line with the requisite controls of timbre through the extreme dynamic range and of intonation through the descent with diminuendo. This simple line is the inverse of what comes naturally to the flutist since one must take care to keep the pitch of the notes up as the melodic line goes down. Add to that the requirement of making each successive note softer and the flutist

is challenged in his/her effort to keep the intonation stable, as pitch tends to fall flat in diminuendo markings. (This is attributable to the fact that many flutists decrease air speed while attempting to restrict quantity of air for softer notes. In order for the pitch to remain constant, a flutist must maintain a consistent air speed despite using smaller portions of air for soft dynamics.)

The most remarkable aspect of this opening, however, is the combination of the above within a tempo indication of *Adagio*. The flutist, in effect, is fighting to keep intonation pure in a descending diminuendo line as breath is taxed to its maximum capacity. This first phrase comprises twelve beats ($\frac{3}{4}$ time) plus one extra eighth note, or twenty-five eighth-notes (subdivided quarters). One must be able to sustain these subdivided eighth-notes at a metronome marking of 72 (beats per minute). Many flutists literally run out of breath by the fifth measure and cannot keep the intonation or timbre of the line smooth. The tone may become weak and thin as the flutist nears depletion of breathing capacity. Or, the line may become too labored and fragmented as the flutist conserves air for the duration of the line. For some flutists, the control of the melodic line precludes any indication of sustained diminuendo. Other flutists are so successful achieving the diminuendo that the melodic line literally fades, then disappears. The flutist must be able to ensure that none of these weaknesses prevail in these opening four measures. S/he must be able to spin out a well-controlled, centered tone that is capable of producing an extreme range of dynamics while maintaining a prominent voice within the orchestral texture.

The next part of the *Leonore* excerpt that is commonly played begins in measure 17 with two quarter-note pick-ups. The tone should be centered from the opening line: clean, pure and soft. This passage also lingers around a *p* and *pp* range of dynamics, with the exception that the line ascends into a triplet sixteenth-note pattern of triads that dances above answering violins. Audition committees are concerned with the flutist matching the tempo of the opening measures with this entrance several measures later. Memory of the internal beat is important along with the ability to subdivide unerringly. Once the quarter notes commence, the beat must remain the same so that the triplet sixteenth passage is accurately executed. These rhythmic considerations are of utmost importance, although one should also be aware that the quarter notes E, F[#], G must not get louder by default of repetition. Many flutists mistake making a crescendo over the step-wise passage of E, F[#], G, E, F[#], G to enrich an otherwise simple note pattern. While the intensity of the line must stay active to reflect the contrary step-wise pattern in the harmonic texture (played by the violas), one need not get louder by inserting one's own crescendo to the half-note G in measure nineteen. Instead, one can work on varying the speed and depth of vibrato to achieve timbral intensity and interest over sheer volume fluctuation.

Measure twenty contains light, graceful triplet sixteenth-note triads that are echoed by the first violins within one sixteenth note (and one octave lower). Clarity of articulation and rhythm enable this passage to flow antiphonally between the flutist and violins, along with clean technique and sound. The

articulation must not interfere with producing a bell-like resonance on the eighth notes, which should be thought of as three tied triplet sixteenths. Internal rhythm must reflect uninterrupted flow of subdivided eighths (some flutists practice subdividing the sixteenth-note triplets), so that the flutist is not late after each printed rest. In terms of technique and sound, the notes should have forward direction, with full support, so that the *pp* and staccato indications remain distinct. Flutists tend to play this excerpt too loudly in the ascending triads and overlook Beethoven's dynamic marking. It takes considerable effort to sustain the high register notes softly. The ultimate aim is for these notes to sound graceful and delicate. One can imagine emulating the sound of the violin, imitating the finesse by which a violinist can draw the bow lightly across the string.

As an additional note, intonation must be precise to match perfectly the parallel violin part. The third register F[#]s that conclude each B major chord in measure twenty-one can be played with an alternate fingering: regular F[#] with the right pinky finger on low C[#], instead of the D[#] key. This slightly raises the pitch of the F[#] and brightens the tone to make sustaining the soft dynamic easier. For clarity of articulation on these staccato notes, one may practice slurring all the notes together so that proper levels of air speed and breath support can be found for sustaining the third register notes. The sound should stay focused and clean, with attention paid to minimizing any increase of volume as the notes ascend. After achieving this slurred sustain, one may introduce a pointed and precise "tu",

“too”, or “two” articulation with the tongue.¹ The consistency of articulation is maintained by supporting the air behind the tongue and isolating the point of attack within the oral cavity. One should beware of extraneous lip movements, embouchure changes, or jaw flexibility in between each articulation. These motions do nothing toward the maintenance of staccato or consistency of articulation except confuse the flutist as s/he learns how to best achieve these technical demands.

The Main Solo

The predominant solo in *Leonore* is found between measures 328-60. Audition committees require this excerpt of flutists for exhibiting rhythmic skills within a context of brilliant flute writing, as displayed by the soaring eighth-note passages that fly in and out of the three registers of the instrument. The opening ascent of the G major scale is challenging for placing the proper emphasis on the pick-up note, D. The arrangement of notes must lead from this first note (D) to the first F[#], carefully delineating the downbeat in measure 329. However, the line continues ascending in G major to the next bar, 330, affiliating all of the notes in this passage as one large pick-up to the G marked *fp*. Many players accent the low register D for emphasis and clarity, distorting the function of two introductory pick-up notes. If the D sounds like the downbeat, the resulting run up to G sounds ill-conceived and badly-timed. Other flutists stress the first downbeat in

¹ The syllabic pronunciations are different to accommodate the individual nature of a flutist's oral cavity. A flutist must try different syllables to find a precise articulation that works for him/her.

measure 329, and then neglect to follow the contour of the ascending line to its apex in measure 330. Still others completely rush through this scale, blurring the excitement of an introductory melodic passage that bursts forth into an extended flute solo.

The *fp* marking in measure 330 is misunderstood by many flutists, not only on technical grounds, but musical considerations. In effect, the *fp* is a re-take, so that the pick-up eighth notes have their point of arrival on G, and the line instantaneously drops in volume to accommodate another rise in melodic line. The musical effect can be described as running in anticipation to greet a friend, only to stop momentarily at the point of arrival to outstretch the arms for an embrace or hug. In keeping with the operatic story of the protagonists Leonore and Florestan, one may surmise that this flute solo is the reflection of the two lovers anticipating seeing one another again, and after meeting, being overjoyed.

Technically, the crescendo at the start of this main solo concludes with a *forte* marking in measure 330, and then quickly reverts back to a *piano* in the same beat. But the melody continues to rise through a G major triad to the added sixth (upper neighbor note) before descending in reverse. This is where many flutists question Beethoven's dynamic. Did he write the *fp* to ensure that a flutist would not exaggerate making a crescendo over the top (higher notes equal louder notes)? Does the *fp* involve only the accompaniment so that the prominent flute solo can be heard above the orchestral texture? Whichever way one decides to

tackle this conundrum, there are two things to consider: maintaining the *fp* should not result in shying away from the true climax of the line by decaying the volume to the third register E; and, disregarding the *fp* should not give a flutist the reins to soar dramatically into the high E with a bright and sharp sound.

Categorically, the test of *Leonore* is to play with rhythmic precision, so that the eighth-note runs and arpeggios sound crisp, energetic and exciting. Moreover, the tempo must be resolute from beginning to end. The brilliance of Beethoven's solo lies in the fact that small motives combine in sequence to produce one long phrase. Even the rests between motives are vital to the line: Beethoven uses the bassoon as a counterpoint duet to the flute line, perhaps portraying the masculine and feminine protagonists mentioned earlier. In effect, the phrase continues into the measures where the flute rests since the bassoon intertwines the melodic motives two octaves below. Flutists must be reminded that counting the rests in this solo is imperative. Furthermore, playing too quickly without consideration of the articulated bassoon line is anathema to many audition committees.

Articulation, again, must be strictly consistent, with special attention to matching note lengths. All quarter notes should be semi-detached and all eighth notes should be identically detached, regardless of register. One must be able to subdivide the quarter-note triplets in measures 346-49 without losing time (by stretching the notes out of proportion) or rushing (by failing to yield to the quarter-

note designation). Because the perpetual motion of eighth notes in the accompanying strings upholds the tempo, the flutist must be able to fit in three notes against four with exactitude. When the rhythmic figure returns two measures later to equal groups of four eighth notes, the same attention must be paid to matching the ongoing pulse. A common mistake is to play these eighth notes in measures 350-51 too fast.

The final commentary on *Leonore* is to honor Beethoven's intent for creating a sudden, dramatic change at the conclusion of this solo. Harmony has been straightforward throughout, centering on G for the initial statement and D major as a dominant complement. But just as the last six measures (346-51) seem to build up to a final cadence on the G (implied tonic), Beethoven inserts a deceptive cadence on a B diminished triad. So sudden is this move that Beethoven extends this harmony linearly in the strings for eight full measures. Eventually this is the mechanism by which the overture returns to the C major tonic. With this in mind, the flutist has reason for coloring the final [*subito*] *pp* (measures 352-60) and sustaining the note to the very end. One must pace the breath to support an unwavering D, paying close attention to the intonation, which will go flat if not addressed with proper air speed and direction. Ideally the tone should not fluctuate in timbre nor result in a flat line. Vibrancy, then, is to be practiced so that the note stays intact with the harmony to the final taper of the quarter-note D, which must resonate with the *tutti* strings as they also conclude these measures on octave Ds.

MENDELSSOHN – SCHERZO FROM A *MIDSUMMER NIGHT'S DREAM*

This Scherzo is the flutist's oft-cited excerpt for articulation. Double-tonguing is on display throughout the registers of the flute, with emphasis on the low register in particular. The tonguing should be uniform in both execution and expression, without lengthening the sixteenth-note articulation in the lower register, the downbeat of each measure, or the eighth notes commencing and concluding the excerpt. Additionally, breathing must be well controlled and sustained. Phrases tend to be quite long with short spaces to breathe and many flutists lose not only time when breathing, but tone and support for articulation as well. While accurate tonguing and controlled breathing should be the primary goals of this excerpt, one must put these into context, considering the musical *milieu* in which this was written: as incidental music depicting sprites and fairies.

The sixteenth notes contained in the excerpt are first and foremost arranged in 3/8 time. This rhythmic detail is absolutely the key towards playing Mendelssohn with musical effectiveness. Once again, knowledge of the accompaniment is imperative to the auditioning flutist, for s/he will find that the strings perpetually play on beats one and three. Fitting in the proper weight of each beat by emphasizing the downbeat and treating the third beat as a pick-up beat should influence the musical direction of the flute line. Energy created by the anacrusis leads into expectation of a downbeat, or ictus. Repeated cycles of anacrusis – ictus sustain forward motion, in essence by creating the equivalent of a heartbeat. Be aware, nonetheless, that this beat must stay absolutely steady.

Many flutists play this excerpt without the lightness and energy that recall Shakespeare's depiction of fairies due to the attempt to play with rhythmic accuracy. Or flutists play with such buoyancy and uneven tonguing that the tempo rushes uncontrollably. Adhering to these ideas, the flutist can learn to play this excerpt with regard to shape, direction and line. One cannot play so uniformly as to inhibit the rhythmic pulse of 3/8, nor can one play so technically as to lose sense of musical expression.

In practicing this excerpt, one may choose to separate articulation, breathing and rhythm into three different technical components. Flutists should pay close attention to double-tonguing, long-tones for breathing, and solid principles of rhythm and meter. For this particular extract of music, the best solution may be to combine each component into practice routines that establish 3/8 feel and longevity of phrase. Using scale and interval patterns already present in this excerpt, one can devise any number of variations for improving articulation, breathing and rhythmic accuracy simultaneously. Even when one area of technique needs special attention, the following exercises can help the flutist identify which technical aspect is the most deficient.

The examples of practice patterns that follow are derived from actual measures within the Mendelssohn excerpt. Since many measures of the flute solo are sequential patterns, a flutist may practice these specific patterns to identify weaknesses in tonguing, finger coordination, breathing or general control. By

slurring measures together, attention can be paid to sustaining line, moving the fingers evenly and cleanly, and making music within the line. Breathing can be addressed with the fact that the longest phrase in the excerpt is 18 measures long. These exercises take that into account and challenge the flutist to play in one breath. Utilizing a technique in which the second beat is deliberately omitted, the flutist may practice solidifying the rhythmic pulse of 3/8, taking care to establish a firm sense of downbeat on one and upbeat on three. (Resist taking breaths in the rests: doing so compromises the practice of sustaining the air flow and support for 18 measures.) Finally, double-tonguing can be practiced using these patterns to isolate the continuity and consistency of articulation.

One should use the most legato articulation possible in the double-tongue: “duh-guh” or “doo-goo”. The sustained vowel sound after the consonant attack is the most important aspect of legato tonguing, enabling the air support to continue uninterrupted. As one increases speed of the double-tongue articulation (all the while supporting the air behind each “duh-guh” enunciation), the notes will naturally get shorter and detached. One may practice the double-tongue commencing with the “guh” – this should help the flutist to de-emphasize the habit of always starting every note with “duh”. Working on strengthening the “guh” articulation results in being ambidextrous of tongue, preferring neither one nor the other, with both “duh” and “guh” sounding the same. For lightness of articulation, the consonant attack will be less defined, or softened, but with heightened support. Unfortunately, many flutists mistake lightness and speed of

articulation for pointed attack, creating a sharply defined “tuh-kuh” (T-K) that tightens the tongue, inhibits smooth air flow, and produces choppy sound that sounds peckish.

As a means to test overall evenness, the bottom three staves include practice for shifting the barline, stressing the naturally weak off-beat sixteenth notes. By changing the placement of the downbeat, the flutist can play any combination of notes in the style needed for Mendelssohn. Ideally the rhythmic ictus-anacrusis will be so internalized that it will not matter that the notes are “off” by one sixteenth. The goal is to make a convincing musical line regardless of note order. Furthermore, this type of practice helps to even out all the notes so that in returning to the original excerpt, one may play with ease and lightness.

Regarding performance practice, the acceptable tempo marking is dotted-quarter note = 88 (beats per minute). Audition committees are usually able to distinguish flutists who have never played this excerpt with orchestra by the fact that tempi are often quite faster. “I’ve heard people play Mendelssohn Scherzo in auditions at totally crazy, fast tempos; they would never think of doing that if they had witnessed a clarinet section struggling to get through it,” cites Beth Lunsford.¹ Additionally, this is one excerpt in which there can be differences between audition preparation and concert preparation. Projection and breathing are often more difficult when seated within the orchestra. A flutist may need to

¹ Beth Lunsford, Piccolo, North Carolina Symphony, Survey Response, July 2002.

take more breaths and adjust tempo to the prevailing tempo of the conductor's beat, considerations that do not apply in actual auditions. Nevertheless, one should be prepared to play Mendelssohn in a variety of tempi (including a slower tempo) with projecting dynamics in order to be primed for any type of performance.

Practice Patterns for Mendelssohn - Scherzo from *A Midsummer Night's Dream*
Pattern I

Pattern 1 - scale pattern

Flute

all slurred

denoting rhythm

Pattern 1 - shifted by one sixteenth-note

all slurred

denoting rhythm

The image shows a musical score for a flute part, specifically a practice pattern for Mendelssohn's Scherzo from A Midsummer Night's Dream. The score is divided into two main sections, each containing three staves. The first section is labeled 'Pattern 1 - scale pattern'. The first staff of this section is a scale pattern. The second staff is labeled 'all slurred' and the third staff is labeled 'denoting rhythm'. The second section is labeled 'Pattern 1 - shifted by one sixteenth-note' and follows the same structure with three staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The notes are beamed together in groups of sixteenth notes, with slurs indicating phrasing. The 'denoting rhythm' staves use eighth and sixteenth notes to indicate the timing of the main pattern.

- Tonguing should reflect legato, connected syllables of "duh-guh", rather than "t-k" for consistency.
- As the speed increases, the notes will get shorter on their own.
- For breathing purposes, the goal is to play all eighteen measures in one breath (to the double bar):
this reflects the longest phrase of the excerpt.

A musical score for a piano piece, consisting of six staves arranged in two systems of three. The key signature is B-flat major (two flats). The first system (staves 1-3) features a continuous eighth-note melody in the top staff, a similar melody with slurs in the middle staff, and a bass line with eighth-note chords and rests in the bottom staff. The second system (staves 4-6) continues this pattern, with the top staff maintaining the eighth-note melody, the middle staff adding slurs, and the bottom staff providing harmonic support with eighth-note chords and rests. Vertical dashed lines separate the measures across all staves.

A musical score for a piano piece, featuring six staves of music in a 3/4 time signature, with a key signature of one flat (B-flat). The score is divided into two systems of three staves each. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is characterized by rapid sixteenth-note passages in the upper staves and more rhythmic, accented patterns in the lower staves. The key signature is B-flat major, indicated by a single flat on the B line. The time signature is 3/4, indicated by a '3' over a '4'. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and slurs. The first system ends with a double bar line, and the second system continues the piece. The overall structure is a continuous melodic and harmonic development.

Practice Pattern - Part II

Pattern 2

The image displays musical notation for 'Pattern 2' and its shifted version, organized into two systems of three staves each. The first system is for 'Pattern 2' and the second is for 'Pattern 2 - shifted by one sixteenth-note'. Each system includes a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The notation consists of eighth notes and sixteenth notes. The first staff in each system is labeled 'all slurred' and features a slur over the entire pattern. The second staff is labeled 'denoting rhythm' and features a slur over the entire pattern. The third staff is labeled 'denoting rhythm' and features a slur over the entire pattern. The notation is divided into five measures by vertical bar lines. The first system is labeled 'Pattern 2' and the second system is labeled 'Pattern 2 - shifted by one sixteenth-note'.

all slurred

denoting rhythm

Pattern 2 - shifted by one sixteenth-note

all slurred

denoting rhythm

The musical score is written for a piano and consists of two systems, each with three staves. The key signature is one flat (B-flat), and the time signature is 4/4. The first system contains six measures, and the second system also contains six measures. The notation includes eighth and sixteenth notes, often beamed together, and some measures feature slurs or grace notes.

A musical score for six staves, all in treble clef and B-flat major. The score consists of seven measures. The first two staves have a melodic line with eighth notes and some slurs. The third staff has a rhythmic pattern of eighth notes with rests. The fourth staff has a continuous eighth-note melody. The fifth staff has a melodic line with slurs. The sixth staff has a rhythmic pattern of eighth notes with rests. Vertical dashed lines connect the third and fourth staves in measures 2 through 6.

BRAHMS – SYMPHONY NO. 4

The oft-requested and renowned excerpt from Brahms' Fourth Symphony can be found in the last movement of the work. Flutists cite phrasing and musicality as the primary elements of importance, followed closely by sound production or general quality of tone. Secondary elements that must enter discussion are rhythm and intonation, since the physical energy of rhythm and the audible organization of intonation influence music-making in general.

Traditionally the flute solo begins with a pick-up E quarter note in measure 93 of the fourth movement. Some orchestras, however, request flutists to commence this excerpt in measure 89, four measures earlier. This may be due to the fact that the transitional material leading into the flute solo actually begins sixteen bars prior (at rehearsal D) and the eight measures starting from bar 89 constitute the second half of this transition. Another consideration is that this transitional material comprises figures of triplet eighth-notes interspersed with off-beat duplet eighth-notes, a rhythmic detail that requires fortitude to play convincingly.

Audition committees can quickly determine within seconds the rhythmic abilities of an audition candidate by asking these additional four measures. Or it may be that since the publication of Jeanne Baxtresser's book on orchestral excerpts, which prints this excerpt beginning at measure 89, orchestras and flutists have adopted her edition as the norm.

The structure of Brahms' last movement centers on *chaconne* and *passacaglia*, combining both a melodic line and a harmonic progression or bass that serve as the fundamental theme and structure throughout this movement. The *chaconne* is first heard as a melodic theme in the opening eight measures of the last movement, as the chordal progression opens on a first inversion A minor chord that takes seven measures to resolve to the tonic key of E minor. Brahms composed this last movement as successive sets of *ostinato* variation in triple meter, inspired in part by J. S. Bach's *Cantata No. 150* and Buxtehude's *Chaconne in E minor*.¹ Concerned, too, with unifying the compositional process of theme and variations, Brahms converted the *chaconne* melody in the fourth variation, switching its appearance to the bass as a type of ground-bass. Using the *passacaglia* idea, in which an *ostinato* bass repeats, gave Brahms twice as much material for each subsequent eight-bar variation.

The flute solo is the twelfth variation to appear in the movement, following textural and transitional changes that transform the energetic, momentous opening into a hesitant, introspective middle section. The transition itself breaks the driving momentum of earlier variations by halting the harmonic rhythm. Full-measure chords in the strings and winds alternate and overlap as one group sustains into the next. A wavering, insecure feeling is introduced with eighth-note triplets in measure 89, a variation based upon the chordal structure just

¹ Alexander Silbiger, "Chaconne," *The New Grove Dictionary of Music and Musicians*, 2nd ed., (New York: Macmillan Publishers Limited, 2001),

mentioned. The mood shifts with a circle-of-fifths sequence in the bass accompanying a melodic descent into a double bar. This double bar is marked for all the contrasts it represents: a time signature change from 3/4 to 3/2, dynamic change to *p*, *dolce* and *espressivo*, and textural change from full orchestra to solo flute with upper strings and two horns.

In the musical example that follows, one sees that the flute solo is based upon the ongoing *passacaglia*, used in melodic form. The switch to 3/2 meter represents twice the length of variation, in which Brahms has filled out the melodic contour with chromatic half-steps, neighboring notes and *appoggiaturas*. Overall, the flutist must keep in mind the melodic contour of the phrase, where the line ascends step by step from tonic to dominant, with emphasis on the chromatic half-step (A[#]) below the dominant. (The importance of the A[#] is attributed to the inspiration of Buxtehude's *Chaconne*.²) The pacing of the solo should reflect the climax to the dominant (B) in measure 101, while sustaining its repetition one octave lower before the return to the tonic (E).

Too many flutists approach Brahms with short phrases, due to the eighth-note rests on beat four of every measure. The line must continue through each rest to point out the significance of three extra beats; otherwise there is no rationale for the 3/2 meter. Flutists should determine all the non-chord tones of

² Karen Painter, "Symphonies," in *The Complete Brahms: A Guide to the Musical Works of Johannes Brahms*, ed. Leon Botstein (New York and London: W.W. Norton & Company Inc., 1999), 73.

each measure, because that information will influence decisions about phrase coloration and nuance. An *appoggiatura*, for instance, should emphasize the dissonance or non-chord tone on the strong part of the beat. Neighbor notes should reflect the proximity to and the embellishment of given notes. Other non-chord tones (or in this case, non-melody notes) should be analyzed in this fashion so that appropriate inflection can be used to the flutist's advantage.

Brahms gives the flutist hints as to where and how the phrase can be shaped within each measure. Some groups of notes are tied in pairs, while other groups of notes are tied in threes, including three-beat groupings. It is in the flutist's best interest to adhere carefully to these compositional details. The sweep of melodic arch, intensified by chromaticism and dissonance, is the hallmark of Romantic music. Delayed resolution is also a part of this Romantic ideal, reaching beyond a point of departure and arrival to overstate an anticipated landing. Leading into measure 101, one will notice that Brahms denies setting the expected A[#] within the theme. Circumscribing this expected A[#], Brahms prolongs the anticipated resolution by extending the flute line into the high register F[#]. Carefully avoiding the A[#], Brahms successfully propels this melody to its climax with falling chromatic half-steps that finally lead to an A[#] downbeat in measure 101. However, the A[#] acts both as a point of arrival for the melodic theme and point of departure for leading to the actual high point of the phrase: B. Flutists often reverse this order, keeping the resonance full to the F[#] as the apex, and gradually decaying the dynamic level in the descent towards B. In actuality, the

phrase must stay at the dynamic fullness of the top register, and remain consistent to the true melodic high-point as indicated by Brahms' theme.

Fullness of sound is very important in this excerpt, for it showcases the flute in all three registers, exemplifying the low register in particular. The sound should be dark and powerful, recalling the German wood flutes used in Brahms' day. In fact, in 1886, Brahms praised Maximilian Schwedler of the Leipzig Gewandhaus Orchestra for his performance of this solo, which showcased his exceptional full-bodied, beautiful and robust sound.³ Today's flutist can strive for these same qualities in this excerpt, practicing to sustain *pp* in the high register, and *ff* in the low register, along with the natural tendencies of *ff* in the high register, and *pp* in the low register. Sonic fullness and projection are inherent to this excerpt, which the flutist must keep in mind at all times.

Quality of sound will translate into consistency, for the opening descent from high E should float seamlessly without any bumps, gaps, or distortion in the sound. The pacing of the melody should take into account the contour of gradual crescendo building towards the climax in measure 101. (At the double bar, many flute players choose to bring out the *p* indication with a soloistic resonance, displaying their knowledge that this solo variation commences at measure 97,

³ Jeremy Montagu *et al.*, "Flute," and William Waterhouse, "Maximilian Schwedler," *The New Grove Dictionary of Music and Musicians*, 2nd ed., (New York: Macmillan Publishers Limited, 2001),

and the earlier descending line serves as an introductory set-up.) The micro-dynamics of each separate measure need to be considered in the larger context of the phrase, neither growing so much within the quarter-note beats that the climax is compromised, nor growing so little that the hairpin markings are ignored.

Impeccable intonation and rhythm, again, as for all the excerpts, are crucial for a fine performance. Underlying this solo is an *ostinato* rhythm whereupon the upper strings and horns accompany the flute melody with pedal E's. The internal harmonies are inversions of chords that are related to E, but nevertheless, ring in concordance with the horn's repeated E. The pulse is always on beats 2, 4, and 6, which recalls the momentum of earlier variations. Within this soft dynamic, the accompaniment is more persistent than driving, always echoing the flutist's beats and asserting the home key of E. It is the flute line that wavers from this sense of order, delaying resolution, which is why superb intonation and precise rhythm are crucial. Chord tones that agree with the harmony must be in proper pitch placement or else dissonant notes such as *appoggiatura* lose their stinging effect. Likewise, rhythm must be steady so that the off-beat harmonies fall exactly in between the strong beats. Pacing is the important element to all of this, requiring the flute player to practice judiciously much more than the printed music. Breaths need to be considered from a musical point of view so that the architecture of the line is not broken up into fragments. Flutists often breathe in every eighth-note rest without thinking about its effect. By understanding the

musical dimensions of this excerpt, one will arrive at the final E in measure 105 with a sense of closure and accomplishment.

Brahms - Symphony No. 4, Mvt. 4 - Flute Solo
measures 97-105

97 *espressivo*

Flute

Theme

poco cresc.

The musical score is presented in three systems. Each system consists of two staves: the upper staff for the Flute and the lower staff for the Theme. The key signature is D major (two sharps) and the time signature is 3/4. The first system (measures 97-99) begins with the Flute part marked 'espressivo' and the Theme part marked 'poco cresc.'. The second system (measures 100-102) continues the melodic development in the Flute and the harmonic support in the Theme. The third system (measures 103-105) concludes the passage with a final melodic flourish in the Flute and a sustained harmonic base in the Theme. Various musical notations such as slurs, ornaments, and dynamic markings are used throughout the score to convey the intended performance style.

CHAPTER 6

METHODS OF PREPARATION

Most of the flutist's work in preparing for orchestral auditions centers on mastery of the specified repertoire list: playing the correct notes, in tune, with accurate rhythm and intonation. To that end, many flutists have varying ideas of practice methods related specifically to audition preparation, from ideas on how to practice with a metronome to advice for how to take an audition. Utilizing suggestions from a variety of orchestral players and teachers, this chapter will introduce and examine practical ways in which a flutist can prepare fully for the orchestral audition.

The Metronome, Tuner, and Tape Player

All of the interviewees pointed out that the use of a metronome and tuner is mandatory for orchestral audition preparation. The use of a tape player (also CD player, DVD and other media) for listening to recordings of the repertoire is also essential. Many times young flutists have not had the experience of playing audition pieces in their entirety. Listening to recordings is the best solution for quickly grasping the context of the solos, as well as familiarizing the flutist with acceptable tempi at which to practice.

Metronomes and tuners are electronic devices that set a standard from which the flutist cannot deviate. The continuous click of a metronome facilitates in developing an internal sense of keeping a steady beat. When set to a pulse of

music, the metronome acts as the referee, restricting freedom of the barline and mensuration. Rhythmic relationships must be exact in order for the player to align with the beat of a metronome. Pulses can be set to any rhythmic value, usually corresponding to meter. Subdivisions can also be set to repetitive pulse, varying the ways in which a musician chooses to work with this tool. (Some metronomes can even be set to various subdivisions automatically.) One of the most challenging ways to work with the metronome is to deliberately set the pulse to off-beats instead of downbeats or strong beats. This forces a musician to exert extra effort to maintain playing against the beat, and can correct rhythmic problems and weaknesses. Cites James Walker:

I have always considered the use of the metronome as a MUST. In later years I have used the metronome in a unique way to further stabilize good rhythm. That is, using the metronome on off beats or using it in half notes or whole note beat patterns (thus requiring the player to provide accurate and steady subdivisions).¹

The tuner is used in order for musicians to be accurate not only with the pitches of their instruments but with pitch in relation to key centers. Carl Hall says “use of the tuner is imperative since what you’re hearing while you play can be so deceptive, especially the high register.”² Electronic tuners can indicate pitch levels for a musician by audible sound (generating a tone) or visual needle (indicating sharp or flat). How musicians use a tuner is a controversial topic, for it leads into discussion about equal temperament and other modes of tuning. Suffice it to say that equal temperament tuning, in which all the half-steps in the

¹ James Walker, former Principal Flute, Los Angeles Philharmonic, Written Survey Response, July, 2002.

² Carl Hall, Piccolo, Atlanta Symphony Orchestra, Written Survey Response, July, 2002.

octave are equally divided, is a good starting place for the orchestral musician. A musician can always learn to adjust pitches from equal temperament to find resonance within chords and harmonies. Martha Herby uses the tuner in many ways, deciding “my favorite is to choose an excerpt and find the key center. Put the sound on that note and play listening to the key center.”³ Other purposes for a tuner are to help a musician stay true to pitch and realize when adjustments are necessary. An anonymous respondent replied:

I don't believe in 'visual pitch,' but checking in with the tuner needle keeps your ear knowing what [is] a true interval as our scales aren't perfect and you can learn to get used to anything. I like to put the tuner on a pedal note and play above that, always hearing the 'friction' or pull, of the various pitches against that note. That helps develop my ear instead of my eyesight! I also feel that those you have to play with in the orchestra aren't perfect either [regarding intonation], so you have to learn to adjust to what's going on around you as quickly as possible. If the pitch isn't at 440 or wherever you think it should be, you need to know where you are and learn to adjust quickly.

Even though the metronome and tuner are essential for audition preparation, interviewees cautioned against the overuse of these mechanical devices. After a period of routine practice they can make for less freshness and lack of internal excitement and creativity in playing. Additionally a musician may become so dependent upon external stimuli for retaining steady pulse and intonation that s/he cannot address musical issues such as phrasing and styling. Rhian Kenny expresses her opinion that “the metronome and tuner are often overused

³ Martha Herby, 2nd Flute, Oregon Symphony, Written Survey Response, July 2002.

because players become dependent on them—you need to have an internal sense of rhythm and intonation and the tools should only be used to check up on those important elements.”⁴

The final essential method of preparation involves extensive listening to repertoire prior to the audition. Whether LPs, tapes, CDs, radio, or live performances, one must be involved with active listening. The most frequently-made suggestions by interview respondents were that auditionees should spend time listening to whole pieces, not just excerpted sections of music. Flutists should know how the flute line fits into the symphonic whole. Additionally they should be familiar with the entire works represented on the audition list.

Stephanie Mortimore’s comment typifies this advice when she emphasizes, “get the real part, the score, and listen to the whole work.”⁵ Interviewee David Cramer elaborates with “it’s always a good idea to follow a complete orchestral score when listening to music, to see how the flute part fits in with the other parts. This knowledge can be invaluable.”⁶ Flutist Sarah Tuck is even more specific as to the importance of listening, sharing her viewpoint:

Most people who play their excerpts for me have a pretty good handle on the notes and rhythms and an okay sense of style and tempo. But it is glaringly obvious that they only know one line of the music. Most of them have no idea what’s going on in the accompaniment, or if I’m really lucky they have a vague sense. It’s hard to describe how, but it shows up in their playing, usually as being monochromatic. Most of these flutists are decent musicians, and if they would give themselves the knowledge of

⁴ Rhian Kenny, Piccolo, Pittsburgh Symphony, Written Survey Response, July 2002.

⁵ Stephanie Mortimore, Piccolo, Metropolitan Opera Orchestra, Written Survey Response, July 2002.

⁶ David Cramer, Assistant Principal Flute, Philadelphia Orchestra, Written Survey Response, July 2002.

what's going on underneath them harmonically and rhythmically, they would naturally play in a way that reflects that knowledge. But people don't realize how important it is.⁷

Giving more general advice towards preparation and listening, others flutists recommended evaluating the repertoire list, dividing it into reasonable sub-lists (i.e. familiar repertoire vs. unfamiliar repertoire), and listening particularly closely to multiple versions of those pieces with which they are unfamiliar. Multiple recordings with different performers can give the listener a range of acceptable tempi for the orchestral works, and can help with personalizing a sense of interpretation. However, for those who listen with obsession to identify speed and tempo markings, "it's more important to know how your part works within the music than to focus on how fast to play something."⁸ Overall, interviewees advocated listening to as much music as possible, as often as possible.

Attending live performances is the best exposure for learning beyond the practice room. Professional orchestras play weekly concerts, preparing many of the same standard orchestral works year in and year out. Flutists suggest attending concerts and listening carefully to how others play certain passages. Lois Schaefer goes so far as to encourage flutists to study performances by the orchestra for whom they will audition.⁹ Carl Hall points out the ideal that

⁷ Sarah Tuck, Acting Principal Flute, San Diego Symphony, Written Survey Response, July 2002.

⁸ Anonymous.

⁹ Lois Schaefer, Retired, Piccolo, Boston Symphony Orchestra, Written Survey Response, July 2002.

“attending live performances of the orchestra you intend to audition for would be a fantastic luxury.”¹⁰ This can assist an auditionee in understanding peculiarities and characteristics of an orchestra (both musical and non-musical) and their hall (for acoustics). After all, the most important thing in an audition “is to know the piece and to be able to hear the orchestra around you. Rhythm must be steady, and intonation must be perfect...that is how you play successfully with others”.¹¹

Combining listening and playing, by playing along with recordings of repertoire, is an additional proposition made by some interviewees. Christina Smith describes this approach and its usefulness when she says, “I definitely make my students listen to recordings of all of the pieces, and even play along with the solos a few times, just to get the feel of playing it with the orchestral accompaniment, because this makes a big difference.”¹² If one does not have the opportunity to play regularly with a student or community orchestra, or any group ensemble, this is an easy and enjoyable way to practice the orchestral repertory.

Incidentally, in addition to playing alongside recordings of repertoire, some musicians even advocate putting the flute down and singing along with recordings in order to obtain an intimate and personal feel for the entire score. Singing with scores is recommended because it teaches one to focus visually on

¹⁰ Hall.

¹¹ Cynthia Stachowski Decker, 2nd/Assistant Principal Flute, Syracuse Symphony, Written Survey Response, July 2002.

¹² Christina Smith, Principal Flute, Atlanta Symphony Orchestra, Written Survey Response, July 2002.

a line of music surrounded by its orchestral texture. (One can practice the flute part from the score as well.) Singing the flute part of a symphony in its entirety requires one to know it very well. And being able to sing the accompaniment to a big flute solo, several bars prior to its occurrence and several bars afterward is ultimately the richest experience towards preparation of auditions.

Teachers, Coaches, Mock Auditions and Taping

Taking an audition requires investment of time, money and resources. With so few jobs available to thousands of flutists, it pays to have teachers and mentors who can offer their expertise on audition preparation. Simply taking an audition, however, is a skill. It can be practiced and rehearsed, in what musicians refer to as the mock audition. Before spending resources to take unsuccessful auditions, flutists would do well to assess their playing through the eyes of others, and eventually become their own advocates. Taping mock auditions, lessons and practice sessions can be used strategically for the purpose of becoming a better instrumentalist and musician.

It goes without saying that every one of the flute respondents recommended having a mentor or someone whose playing you respect to guide your own playing. Taking lessons and coachings with flutists are the primary means for learning how to play the flute, but as Cynthia Decker states, "I have found the best teachers of orchestral literature to be working orchestral flutists."¹³ Philip

¹³ Decker.

Dikeman distinguishes playing for flutists in the top orchestras as the best barometer for assessment of playing level. These are the individuals who are involved day-to-day with orchestral playing and can pass on their knowledge and experience directly to students. Orchestral players can best guide an auditionee in producing the appropriate sound best suited for the symphonic repertory in addition to providing realistic advice concerning the profession. They can pass on advice for taking auditions and share their musical expertise. These are the players who are listening to auditions and making decisions for hiring.

Because focus on auditions often occurs after formal conservatory or university training, many flutists find that taping themselves is the best “teacher.” Playing for a tape recorder and/or video recorder can be just as informative as playing for another musician, sometimes more so, if one can retain objectivity and listen critically to the results. In playing for oneself, Christine Bailey recommends,

assess strengths and weaknesses, and take action to correct weaknesses. If a person tries to do 95% of the work for him/herself and relies on the teacher for a specific 5%, he/she gets further than a person who relies on a teacher for direction, assessment of playing, strategy, etc.¹⁴

Sarah Tuck feels that a mentor who can provide lessons and coachings is not an absolute requirement, especially if you are already taping yourself, but she points out that:

Sometimes a great coaching can completely change your outlook for the better. If there is someone nearby that you’ve heard great things about, or

¹⁴ Christine Bailey, Principal Flute, Buffalo Philharmonic, Written Survey Response, July 2002.

any experienced orchestral player you respect, (or someone who has won lots of auditions!) it can't hurt to hear what they've got to say, sometimes it's life-changing.¹⁵

On the downside, Carl Hall cautions that "coaching and lessons are great, but don't do them so late in the game that it would be a hardship to make the necessary changes in one's playing."¹⁶ The idea of feedback, whether from another flutist, orchestral musician or oneself, is to improve overall playing. Audition committees are looking for the best musician and flutist of the day, so it behooves auditioning flutists to strive always to improve their playing to the highest level possible.

Playing the repertoire list for others such as colleagues, teachers, spouses, friends, or basically anybody who makes you nervous is critical in preparing for the pressure of a live audition. These individuals can help with creating a mock audition environment that heightens nervousness and anxiety. Setting up a screen, selecting random excerpts and playing through each excerpt just once before moving on to others give an auditionee a glimpse into the real thing. David Cramer explains, "I think it's always helpful to play for as many people (friends, teachers, colleagues, etc.) as possible. Not only do you get some helpful feedback, the experience of putting yourself under the gun, with one chance to play a piece, is very beneficial."¹⁷

¹⁵ Tuck.

¹⁶ Hall.

¹⁷ Cramer.

Troubleshooting potential problems and anticipating surprises are some goals of setting up mock auditions. If one is concerned about acoustics, deliberately set up mock auditions in varying acoustical environments to test resonance and judgement. If one is concerned about adequate warm-up issues, play a mock audition first thing in the morning without warming up, or late at night after a relaxing evening. If one is worried about playing in random order, have your mock audition committee prepare three different lists for prelims, semis and finals (or have them call out pieces with no list). "Practice mock auditions and learn how to mitigate nerves and fear, walking out on stage terrified, with adrenaline pumping and shortness of breath..."¹⁸ The more one gets used to the process of auditioning, the more one can feel familiar with the routine of playing randomly selected excerpts.

Playing through the audition list for others is sometimes enough to teach the auditionee what s/he needs to work on. Getting written and verbal comments, too, is always helpful to gain different perspectives. Again, taping yourself while playing the repertoire is considered by many of the interviewees as extremely valuable in assessing one's own playing. After listening to the recordings of the repertoire, Beth Lunsford describes, "I would then tape myself playing all of the list, to get a sense of my starting point and where work most needs to be done. Throughout the process of preparing for the audition, I would choose days to tape the list again and reevaluate my progress."¹⁹ Others recommend listening

¹⁸ Jan Gippo, Piccolo, Saint Louis Symphony, Telephone Interview, July 2002.

¹⁹ Lunsford.

to playbacks of recording sessions after several hours or the next day as it is often more useful than immediately following playing; this creates time and space to allow an objective and critical ear for your own playing. Rhian Kenny teaches her students to use the tape recorder and explains, "I really think that it cuts down on practice time. I think that overpracticing is a big problem and often less is more."²⁰ Sarah Tuck also comments along similar lines, pressing the importance of taping one's self while playing in the following:

A little goes a long way, you don't have to spend hours on it, or do it every day. Just tape a couple of excerpts, and you will likely be shocked at what you hear (I suspect that's why people don't do it). What feels a certain way while we are playing often sounds very different. Don't you want to know what the committee will really be hearing? Hear what you're actually doing and then fix what you don't like! Your practicing will be much more effective this way.²¹

Sports, Relaxation, Diet

In preparing for a professional audition, attention can be paid to musical preparation and extra-musical preparation. Outside the realm of playing the flute lies the physical aspects of body and movement. When the healthy body functions at its prime, all senses are heightened, positively influencing the physical and mental aspects of playing the flute well. Interviewees advocate preparing the body through a good diet, through physical exercise, and mental relaxation techniques. By having a healthy body, auditionees are better able to endure the physical exertion needed for daily practice and when auditioning. Clay Ellerbroek demonstrates this when he states, "I feel that as a musician, I am

²⁰ Kenny.

²¹ Tuck.

like an athlete and need to keep myself in top physical condition in order to maintain the level of my playing."²² One interviewee compared sports training to the physical/mental activity required of performing. Not only does physical exercise build stamina, but it also helps to relieve the stress of preparing for an important audition. Many flutists said physical exercise relaxes them and that as a result, they can concentrate more readily on their music.

In terms of aerobic exercise, interviewees mentioned swimming, running, biking, basketball, baseball, and even marathons and triathlons. Increasing the pulse and sustaining an elevated heart rate through aerobic exercise conditions the lungs and airways. This can enhance the breathing capacity of the flutist, while building endurance and stamina. Flutists Sarah Tuck and Aralee Dorough additionally suggest yoga for maintaining a healthy body and general outlook. Yoga helps strengthen and build both body and mind through stretching poses and deep breathing. In combination with massages that release tension, "it feels good and makes it easier to put in more hours of practice."²³ Sarah Tuck believes "being loose and flexible does great things for one's sound and technique, so I advocate any exercise that promotes this. Same with having a sense of calm."²⁴ Other flutists feel that physical exercise in the most general sense provides a good balance to music.

²² Clay Ellerbroek, Acting 2nd Flute, San Diego Symphony, Written Survey Response, July 2002.

²³ Aralee Dorough, Principal Flute, Houston Symphony Orchestra, Written Survey Response, July 2002.

²⁴ Tuck.

A good, healthy diet is equally important for the auditioning flutist. Shannon Finney gives thought to diet and water consumption in preparation of auditions.²⁵ It can be worthwhile to identify particular foods that have a calming effect, like turkey and bananas, or foods that are highly acidic, like tomatoes and pickles, or foods that have high fat and salt content, like potato chips and fast food. One may test eating particular foods as a component prior to mock auditions to investigate their potential effect on playing. Equally, one may experiment with consumption of water prior to playing so that everything can be tried out in advance of audition dates. Most importantly, one must remember to eat! Some anonymous flutists have admitted:

Pay careful attention to what you eat on an audition day...I was so stressed and nervous that I was unable to eat all day. I had nothing but one piece of toast. My second round went well, but by the third round, I was out of fuel and completely exhausted.

Also, "I had an incredible migraine by the end of the audition, having not eaten anything all day." In essence, what a person eats influences how they perform. Consider the physical needs of the body when preparing for auditions so that no matter the outcome, you haven't made yourself sick before you get there.²⁶

Visualization, Positive Attitude, Therapy

Furthering discussion of extra-musical preparedness for auditions, interviewees discussed meditation and therapy as helpful strategies for audition success.

Meditation can allow for the visualization of the audition day ahead of time, but in

²⁵ Shannon Finney, 2nd Flute/Assistant Principal, Kansas City Symphony, Telephone Interview, July 2002.

²⁶ Finney.

a relaxed state of mind. For some musicians, this state of mind prevents nervousness from taking hold. Because meditation requires deep breathing and focus, the mind rids itself of mental debris or scattered thought that can inhibit playing well. A meditative state can allow the flutist to practice and perform with single-minded purpose. For consistency in executing orchestral extracts, single-minded purpose is the secret of almost every successful flutist.

Focused and clear thought can lead into creative visualization: creating mental images that enhance outlook and attitude. Meditation can help a flutist focus in an audition, and creative thought can fill in minute details like visualizing the playing moment, or visualizing how events of the day will unfold. Visualizing and anticipating the future often influence what happens in the present, and in the case of auditions, visualization can help the auditionee prepare for the unknown or unexpected: from feeling nervous and foreseeing how to react to playing on an empty stage and filling the hall with sound. Much of creative visualization is directly related to positive attitude and openness towards learning, two personality traits that have a remarkable effect on playing well. These traits are desirable from an overall human perspective, for it leads to freshness of performance and fosters further creativity. For the flutist visualizing a successful orchestral audition, an open outlook and good attitude balanced on truth and honesty will produce desirable results in daily practice.

Therapy is mentioned as being helpful, in different ways, for different people. For

example one interviewee described therapy in the “sense of having friends and colleagues to listen and encourage me.”²⁷ But other flutists, anonymously, referred to therapy in the sense of traditional counseling: “I’ve been in therapy for years and would recommend it to any of my colleagues, as the orchestral experience is one of a great deal of lack of control of your surroundings, and our individual identities are so wrapped up in our playing!” Incidentally, some flutists recommended bio-feedback and self-hypnosis under the guidance of trained therapists. For problems such as fear of success or fear of failure (which can manifest itself in successive orchestral auditions for certain individuals), these other therapies have proven effective. And, for some musicians, reading about these topics in the privacy of their bedrooms has been most beneficial. The plethora of books on sports training, mental toughness, peak performance and self-help books, in general, can be applicable to individuals gearing up for auditions. Some of the specific books that flutists have used and recommend to others can be found listed in the bibliography.

Dealing with Audition Stress

Stress is undoubtedly the resulting consequence of learning how to play orchestral excerpts with absolute authority and mastery of notes, rhythm, intonation, musicality and style. Intense focus on playing one melodic line with precision and personality, after all, can result in obtaining a full-time position with a major symphony orchestra. Lois Schaefer speaks to her experience in

²⁷ Catherine Ransom, 2nd Flute, Los Angeles Philharmonic, Written Survey Response, July 2002.

reminding auditionees that “the person who wins an audition is usually not an imitator, but someone who plays with his own convictions.”²⁸

The thought of winning an audition often becomes an obsession among auditionees, as they put that goal as the end result of their hours of practice and preparation. Interestingly enough, the majority of flutists in the audition questionnaire firmly stated that they did not go to an orchestral audition with the attitude or goal of winning a position; instead they spoke of playing the best that they could and taking a detached approach of seeing what happens. For example, Jennifer Conner states, “I have never gone to win a job. I believe I could only do my best and let the chips fall where they may.”²⁹

This type of attitude can relieve the stress of attaining ideal perfection. In reality, humans are prone to err and there is no such thing as a perfect audition. Audition committees are looking for well-rounded musicians, who can exhibit in their performance musical knowledge, proficiency, and personality. As an alternative to aiming for the larger (and often unreachable) goal of winning a specific position, flutists described smaller goals as being more attainable, such as playing with more style than ever before, achieving a personal higher standard or performing at their personal best. “Don’t try to play for a particular orchestra—you have to play for yourself—you can’t be anybody else,” advises Leone

²⁸ Schaefer.

²⁹ Jennifer Conner, 2nd Flute, Pittsburgh Symphony, Written Survey Response, July 2002.

Buyse.³⁰ These smaller, individualized foci for auditions give the auditionee other measures for success. In this mode of thinking, auditions are not indicative of outright failure. Flutists can measure their growth and success individually rather than along a continuum of win/lose.

Another point remarked among interviewees was that you have to realize that many factors are outside your control and not worth worrying about. You simply cannot influence or affect the outcome of an audition. The following anonymous quote uses an appropriate analogy that demonstrates this attitude:

We have no control over the outcome of an audition. To take an audition solely to “win” is really no different than buying a lottery ticket, expecting to win and then being disappointed. There can be only one winner at any given audition, which means everyone else is a loser?

Techniques that were mentioned in the extra-musical preparation of auditions were also reiterated as being specifically useful on the day of an audition in order to inhibit stress. Breathing exercises, physical activity, meditation, and visualization all help to reduce anxiety and nervous energy. Flutists commented on other unique activities that they do in order to deal with nerves and nervousness: they discussed the use of prayer, positive and affirming self-talk, listening to music through headphones, and “tuning out” extraneous noises, warm-ups, and conversations. Some flutists rationalized that stress can be minimized just by remembering that everyone else at an audition is nervous as well.

³⁰ Leone Buyse, Former Assistant Principal Flute, Boston Symphony, Telephone Interview, July 2002.

The variety of ways in which musicians deal with the stress of an audition demonstrates that while there are basic strategies common to all, it is up to each individual to discover his or her own personal way of handling the pressure of an audition. Multiple auditions give auditionees opportunities for finding what works for them in reducing stress. The benefit of multiple auditions is getting used to the process; "I've learned what I need to do for an audition: not talk to people, stay focused and concentrated mentally," discloses Lew Sligh.³¹

Beta-blockers

In addition to the above natural strategies for dealing with stress, flutists overwhelmingly admitted to the use of chemical stress inhibitors in the form of beta-blockers. "Beta-blocking medications competitively bind to the beta receptors for the adrenal hormones, thus preventing or "blocking" their binding to the organs."³² Basically these drugs block the effect of adrenaline which can make the heart beat rapidly and induce blood pressure to rise, often causing a person to perspire, experience dry-mouth and have muscle tremors. Musicians identify Inderal™ frequently as the beta-blocker of choice for high-stress situations like professional auditions. The process of playing well in a timed and calculated environment behind a screen with no personal interaction induces in many players a "fight or flight" response: heightened central nervous activity

³¹ Sligh.

³² Philip Rosenthal, M.D., "Inderal™ for Performance Anxiety: Better Living Through Chemistry or Bargaining with Satan?" in *The Horn Call* 30 (May 2000): 67-73.

resulting in physical manifestations due to increased adrenaline rushing through the body. Inderal™(propranolol hydrochloride) works to “compete with beta-adrenergic stimulating agents such as adrenaline, for available receptor sites.”³³

One flutist describes her reasoning for using Inderal™: “In most of my auditions, I didn’t ever feel that I played my best due to being nervous. Inderal™ has helped take away the physical symptoms of being nervous.” Another interviewee has introduced taking beta-blockers “to some of my students with nerve problems, and have taken them myself with success for the times that I know I/they will be very nervous.” Others see nothing wrong with taking Inderal™ or any other beta-blocking drugs for auditions. “If it helps you to play your best, why not?”³⁴

Caution must be used in taking any medication without the knowledge and consent of a medical doctor. A “vast majority” of musicians take drugs like Inderal™ without a doctor’s prescription,³⁵ giving rise to incidents such as: “It took an audition or two to figure the dosage. I took way too much and by the finals, I had a literal ‘out of body’ disconnection with my playing. I was too relaxed.” Another flutist recalls that Inderal™ helped calm the heart beat, but did nothing to address mental and physical limitations such as poor concentration and faulty technique during the audition.

³³ Ibid.

³⁴ All anonymous quotations to protect identity of individuals.

³⁵ Ibid.

There are other flutists who disdain the idea of using allopathic drugs for auditions. Nervousness in particular can be attributed to a lack of overall preparation that prescription drugs cannot modify. One flutist recalls that Geoffrey Gilbert believed one never gets nervous about what CAN be played - nervousness arises from what CANNOT be played. Thorough preparation is the remedy for such situations: being 110% prepared in order to play and perform at 100%. Other musicians feel radical preparation beginning two months prior to an audition builds the confidence to stand and deliver. By focusing on the music, being utterly prepared, taking the time to breathe, and thinking positively, an auditionee can perform well naturally. Dealing with stress implies accepting it: "Live with it – without 'mind alteration.' Stress becomes easier to handle with experience."³⁶ Donald Peck says, "Hey, come on - just do it"³⁷ while Bernard Goldberg gives practical advice, "Go to the bathroom and drink plenty of water."³⁸ With so many different ideas dealing with stress, the flutist must try whatever works individually for him/her.

Perspectives After the Audition

Preparing a successful audition ideally results in being named the candidate to whom a position is offered. Unfortunately that scenario is uncommon for most flutists due to the limited number of vacancies and the overwhelming number of flute applicants. As stated previously, the average number of auditions the

³⁶ Erich Graf, Principal Flute, Utah Symphony, Written Survey Response, July 2002.

³⁷ Donald Peck, Retired, Principal Flute, Chicago Symphony, Telephone Interview, July 2002.

³⁸ Bernard Goldberg, Retired, Principal Flute, Pittsburgh Symphony, Written Survey Response, July 2002.

questionnaire respondents took was thirteen. Many of the most powerful and distinct comments made by flutists were when they reflected on what they had learned when they did not win an audition. Not only did they describe what they learned, they also spoke thoughtfully about how they felt encouraged by making it to final rounds or how they came to terms with recognizing the audition process as subjective.

“The winner is often just a preference artistically and musically.”³⁹ Deborah Baron spoke to seeing that some things are simply out of your control; she learned that “no matter how well you do, or think you do at an audition, you can’t make the conductor pick you. It’s still a matter of taste, not a race.”⁴⁰ And Erich Graf adds:

Realize the reality—they are not measuring who is the best player—you have to set yourself for the fact that they’re looking for the person who plays the best 10 minutes of the round, of the hour, of the day! When you don’t win, it’s not a condemnation of your playing at large—just those ten minutes.⁴¹

Flutists also described enthusiastically how they felt encouraged and how their self-confidence rose when they began to make it to final rounds, or, were runner-ups or a “bridesmaid” as one aptly described. The following anonymous quote demonstrates these feelings well by stating, “Being young and optimistic, after making the finals [which felt encouraging], my feeling was that if I kept practicing,

³⁹ Conner.

⁴⁰ Deborah Baron, Piccolo/Assistant Principal, Dallas Symphony, Written Survey Response, July 2002.

⁴¹ Graf.

something would eventually happen.” Christina Smith made similar comments in the following:

I learned I could really do this, that I might have a chance at winning a job somewhere. Making the finals in Boston boosted my confidence and it was a very positive experience. I know also that I didn’t play everything as well as I could have, so it gave me things to work on.⁴²

Another anonymous flutist shares this perspective:

I learned from not winning how to work hard and that sometimes it’s not just your ability that works in your favor in the horse races. I learned to feel defeated and then come back fighting. I learned how to deal with nerves, how to do creative visualization, and I learned a lot about my inner strength. You have to keep your eyes on the prize. You can’t take things personally. Sometimes the committee wants barrettes when you’re wearing a headband. You have to play to please yourself.

It would be remiss not to mention the doubts and uncertainties that a majority of flutists felt while preparing auditions. More than half of the flute respondents admitted that they felt doubts as to ever winning an orchestral job, but that persistence in practicing to improve their overall flute playing often resulted in coincidentally winning a job. This speaks volumes about the effect of practicing to become the best player that you can be musically and artistically. As one flutist stresses,

Flutists shouldn’t expect to get LUCKY and get a job. No matter if the perfect person isn’t hired for each job, there’s definitely nobody hired for an orchestra who HASN’T worked very hard. There is much made of perseverance – ‘so and so took 30 auditions before they got such and such.’ True and encouraging, but I come across many people who keep taking auditions, do poorly and keep at it, without ever getting well-prepared, or coming to terms with certain problems in their playing. Why keep torturing yourself?

⁴² Smith.

Not getting a job, or not winning an audition, ought not be viewed as failure, as previously mentioned. One should take assessment of playing into account after each audition, for many times there are reasons that flutists do not get advanced from preliminary rounds. The following comments were made by interviewees reflecting on past auditions:

- ◇ Not getting the job enabled me to go to grad school and that opened other doors.
- ◇ I could hear from peers where I was and wasn't. It gave me insight into how high the playing standard is.
- ◇ I learned that when I get paranoid about hearing all these great players through the warm-up room walls, that THEY were feeling paranoid about ME through the walls as well.
- ◇ Margin for error is unlike college auditions where the committee is looking for "growth potential" – my preparation did not focus enough on the details and I was finished after the first round.
- ◇ Learned that I had to be a lot more solid and consistent with my excerpts to hold up under pressure.
- ◇ I learned that I could win an audition by listening closely to myself and working hard.

Perseverance will be rewarded to those who creatively take initiative to improve their overall playing. Even if it does not result in a specified orchestral position, attention to detail, perfecting technical demands and working on musical style and expression will always make for stronger flutists and artists who can use their experiences in a variety of ways.

CHAPTER 7

CONCLUSION AND SUMMARY

Preparing for orchestral auditions is hard work, requiring flutists to master technical demands of the instrument, artistic and stylistic demands of composers and their music, and audition skills that test whether all of the above can be executed in ten minutes or less. As a conclusion to the audition questionnaire, I asked orchestral flutists if they would recommend this career choice to others.

For the most part, flutists agreed that auditions, first and foremost, are arbitrary. The difficulty in getting a job through winning an audition is reflected in the fact that most respondents took anywhere from one to seventy-five auditions, with thirteen as the average. This information is taken from the known “successes” of employed flutists, who have already won one or more positions in their career. Competition is fierce, with 70 - 90 auditionees per vacancy, and up to 250 initial applicants. Additionally, vacancies are limited, with a finite number of positions in the major American symphony orchestras. Awareness of these facts is necessary if one wants to play professionally in an orchestra.

Respondents were evenly divided between outright recommendation of an orchestral career and cautious discouragement. Many were of the viewpoint that while an orchestral career can be rewarding, there are many drawbacks, including financial instability, artistic compromise and personal sacrifice. Anonymous replies to this question elicited the following responses:

1. If one has a burning passion and wants it badly enough, it's worth the blood, sweat and tears.
2. It's immensely rewarding [playing in an orchestra], but immensely stressful.
3. I recommend it only to the unusually gifted flutist – they must realize the odds.
4. Yes, with awareness of how difficult it is to get a job.
5. Yes, with the right personality components: love of excitement, flexibility, persistence, and high standards.
6. Only if hard-working, naturally-talented, disciplined and willing to persist in the face of constant rejection.
7. I love my job, I love playing.
8. If you can get a job, it is a fabulous treat to be a professional flutist.
9. You have to enjoy playing with other people; you have to have a burning desire to do it; it's a difficult profession with limited jobs.

Those who were honest in discouraging an orchestral career to others or conditional in their replies had this to say:

1. Nope, too hard to win a job.
2. Too narrow a field, not an easy life nor lucrative career.
3. No, auditions are arbitrary and unfair.
4. No, I constantly worry about the financial aspects of my job and politics within the organization.
5. Only if they can't come up with anything else to do...
6. Only if you can't help yourself...
7. Only if they want it more than anything else in the world.
8. Only if one has the pre-requisites of good ears, technical proficiency, tone, musicality and confidence.
9. Not as rewarding as I thought, teaching and chamber music are probably more fulfilling.

Erich Graf recommends establishing a template of information in order to decide upon a career in music.¹ The orchestral career is not for everybody, which is why students and potential auditionees for orchestral auditions should seek out orchestral flutists for musical guidance and direction. Learning how to play a successful audition depends not only on acquiring musical and technical skills,

¹ Erich Graf, Principal Flute, Utah Symphony, Written Survey Response, July 2002.

but inter-personal skills and audition skills. When placed within the context of human experience and learning, there is much to be gained from this endeavor called the orchestral flute audition. Above all, one can learn to be the best musician and artist possible. Succeeding in this quest opens additional options to the flutist, such as teaching and chamber music, providing the flutist with any number of possible career moves. One is not limited to orchestral studies when learning to master the flute and performance. Ultimately, striving for personal excellence in flute playing and performing individually to the highest level give the flutist satisfaction for his/her work regardless of audition outcomes. It is this type of success that has the most lasting value in the face of auditions.

SUMMARY

There are any number of reasons why a flutist does not win an orchestral audition. In summary, the factors of competition, the limited number of vacancies and the plethora of flutists vying for a chance at professional orchestral life all contribute and necessitate increased attention towards all aspects of preparedness for auditions.

It simply is not enough to play with the correct notes in an audition and expect results. The danger of assuming that committees do not know what they are looking for leads many musicians to believe that their level of playing is high enough or musical enough. However, for many auditioning flutists, details hidden within the orchestral score are ignored and familiarity with the orchestral sound

and texture is absent, resulting in dismissal from initial rounds of auditions.

Playing the flute can be naturally pleasing for its melodic emphasis. Rarely do flutists ever have to play inner harmonies, contributing to the narrow-minded focus of perfecting melody entirely divorced from harmony. This problem alone is one reason why a flutist may not pass a first round of auditions.

The aspiring orchestral flutist will face keen competition from others who have already mastered technical issues such as fast fingers, clean articulation, good breath control and captivating tone. Impeccable rhythm and intonation, too, have already been mastered. These have become the standard requirements from which an auditionee enters the realm of consideration for a potential orchestral vacancy. The additional requirements for playing a successful audition are thorough understanding of the orchestral score and texture and absolutely convincing musical performance.

Increased awareness of mind and body has helped many flutists to augment their musical accomplishments with emphasis towards well-being. With regard to health, diet, sports activities, relaxation techniques and psychology all have beneficial effects for improving one's playing to the highest level.

In the end, the best goal is not to focus specifically on winning an audition.

Flutists who are able to assess their playing honestly and work tirelessly towards

continued improvement will more than likely have many opportunities come their way.

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APPENDICES

Elizabeth Buck, *Flute*

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17 June 2002

Dear Flutist,

My name is Liz Buck and I have been Principal Flute with the Phoenix Symphony for the last eight years. I've been trying to finish my doctoral thesis on flute audition techniques and preparation (Rice University - Leone Buyse is my advisor) and am wondering if you care to participate in my research.

I have enclosed a questionnaire that would take 30-60 minutes to complete, based on your audition experiences and techniques of preparation. The depth of your answers is completely personal, and your answers may remain anonymous. If you so choose, you may check the box at the end of the questionnaire allowing me to contact you directly for a follow-up interview.

The enclosed SASE has the new postage stamp rate effective June 30th. I would like to receive the questionnaires by July 4th (hence the flag theme as a reminder), and if you choose not to participate, at least you have a new stamp to get you through the postal rate change.

Thank you for your time and I hope you'll share your audition experiences for the benefit of furthering flute research and pedagogy.

Sincerely,

Liz

Encl.

NAME: (optional)

Present and Past Positions:

PART 1 - AUDITIONS YOU HAVE TAKEN

1. Describe in detail your first orchestral audition and for which position.
2. How did you prepare for this audition?
3. Did you win your first audition or did you learn something from not winning?
4. How has the orchestral audition process changed since your first audition?
5. How many other auditions have you taken since either your first or your winning audition?
6. Has the benefit of experience on the job been advantageous towards preparing for other auditions in your career? What about the effect of multiple audition experiences?
7. Has the repertoire changed any since your first audition? Name the ten most standard excerpts that come to mind and why YOU think they're important.

IF YOU HAVE SERVED AS A MEMBER OF A FLUTE AUDITION COMMITTEE:

1. What is the first thing you remember about the audition? (what were you listening for, how many players showed up, the quality of playing, etc. - whatever comes to mind)

2. If your orchestra utilized screening procedures and multiple rounds for advancement - who decided the repertoire through each round? Did each round have a specific goal (as evidenced in the excerpts selected) towards either advancement or elimination or both?
3. If you have served on multiple flute committees in your career, has your orchestra always used screening procedures? How has the audition process changed throughout your career?
4. Were there any observable differences between what you heard behind a screen and without any screen? (any weaknesses, changes in perception, etc.)
5. What audition advice would you give to potential applicants?
6. Did you think the audition process served its purpose? Would you make improvements on the audition process?
7. What were you looking for in a titled position (Principal Flute) vs. section positions?

PART 2 - GENERAL QUESTIONS:

1. Have the standards of flute performance and proficiency risen (improved) since your first audition? Describe any differences and/or improvements as best as possible.
2. Have the standards of flute orchestral playing improved since the proliferation of orchestral training programs such as National Orchestra of New York, New World Symphony, National Repertory Orchestra, Manhattan School of Music Orchestral MM program, etc.?

3. How many flutists did you compete with for your present job or any other job?
(Answer only if you know the facts and figures - no inflated numbers please.)
4. Did you ever doubt the possibility of winning an orchestral position?
5. What is your most memorable audition experience and why?

PART 3 - AUDITION PREPARATION TECHNIQUES:

How have you prepared for auditions - or teach students to prepare for auditions? Have you used any of the following techniques? How? When? Why? What were the results? Can you describe specific techniques or exercises for any of the following?

Musical - uses of tuner, metronome, tapes, recordings, attending live performances, taking coachings or lessons

Physical - breathing exercises, physical activities or sports (running, aerobics, swimming), yoga, etc.

Intellectual/Emotional/Mental - therapy, support groups, counseling, biofeedback

Extra-Musical - reading books, magazines, articles, studying related fields like sports training

Do you have specific sources, books, tapes, articles that you recommend? Can you recommend teachers or performers who have guided you successfully in winning auditions?

1. Could you estimate the hours of preparation you have put into practicing for a specific audition?

2. Do you make a game-plan or outline or chart for keeping track of your progress? Do you set a goal besides that of winning the audition?
3. How do you deal with stress and audition anxiety?
4. Have you dealt with depression, disappointment or dejection after an audition?
5. Would you recommend an orchestral career to other flutists based on your experiences?

THANK YOU FOR YOUR INPUT AND PARTICIPATION. If you have any additional comments or need more space for your answers, please continue.

May I contact you for a telephone interview?

☐

YES, my phone number is:

☐

No, thanks. I prefer to remain anonymous.

Average Number of Flutists Competing in One Audition

Orchestra	Position	# of auditioners	pool of applicants, notes	min. #	max. #
Alabama Symphony	Principal	85		85	85
Atlanta	AsstPrin.	60	170 resumes received	60	170
Boston		33		33	33
Boston	piccolo	80	140 applicants	80	140
Charlotte	Principal	60		60	60
Cincinnati	piccolo	60		60	60
Ft. Wayne	ActingP/2nd	30		30	30
Houston		50	100 applications	50	100
Kansas City	2nd/AsstP	50		50	50
Knoxville	Principal	60		60	60
Los Angeles		125-150		125	150
Nashville		under 30		20	30
North Carolina		26		26	26
Oregon Symphony	2nd	40		40	40
Phoenix	Principal	90		90	90
Pittsburgh		160		160	160
Pittsburgh		25-30	after initial screening process	25	30
Rochester		25	2 positions open	25	25
San Diego	2nd	about 120		115	120
San Diego	piccolo	7		7	7
San Francisco		120	240 applications	120	240
Savannah	Principal	90-100		90	100
St. Louis	Principal	98	250 applicants	98	250
Syracuse	2nd/AsstP	70		70	70
Tampa	Principal	92	120 applicants	92	120
Tampa	piccolo	42		42	42
Utah		5 or 6	invited by music director	5	6
Virginia		about 30		25	30
did not specify		74		74	74
did not specify		45		45	45
did not specify		50		50	50
did not specify		75		75	75
did not specify		40-80		40	80
did not specify		80	200 resumes received	80	200
did not specify		49		49	49
did not specify		75		75	75
did not specify		50		50	50
did not specify		80	30 tapes	80	110
did not specify		150		150	150
did not specify		100		100	100
did not specify		120		120	120
did not specify		200		200	200
did not specify		110		110	110
did not specify		100		100	100
did not specify		50-100		50	100
did not specify		25		25	25
did not specify		40-50	100 applications	40	100
did not specify		20	40 tapes	20	40
did not specify		120-150		120	150
did not specify		155		155	155
TOTAL NUMBER OF FLUTE AUDITIONERS & APPLICANTS				3551	4482
AVERAGE NUMBER OF FLUTISTS AT ONE AUDITION				71.02	89.64
MEDIAN NUMBER OF CONTESTANTS FOR ANY FLUTE POSITION				60	78

NUMBER OF FLUTE VACANCIES 2000-02

Date		Vacancy	City or Orchestra	Position	
February	2000	0			
March	2000	1	Baltimore	AP	
April	2000	1	Columbus	2/Picc	
May	2000	1	Atlanta	AP	
June	2000	1	Albuquerque	3/Picc2	
July	2000	2	El Paso	2 & 3/Picc	per service
		1	Knoxville	2	per service
		1	Huntsville	Fl/Picc	sub
August	2000	1	Ft. Wayne	Pr	one-year
		1	Mississippi	2	
		1	Binghamton		sub list
		1	Dayton	3/Picc	per service
		1	Florida (Tampa)	Pr	
September	2000	1	Dallas	AP	
October	2000	1	Chicago Lyric	2	
		1	Tulsa	Fl/Picc	
November	2000	1	Pittsburgh	Pr	
		1	Chicago	Picc	
December	2000	1	Grant Park	AP/Picc	
January	2001	2	Knoxville	Pr & 2	PT/per service
February	2001	2	Des Moines	Pr & 2/Picc	
		1	Tacoma	2	per service
March	2001	2	Ft. Wayne	Pr & 2	
		1	Hong Kong	Pr	
April	2001	1	St. Paul	2/Picc	per service
		1	Knoxville	2	per service
May	2001	0			
June	2001	0			
July	2001	1	Buffalo	3/Picc	
		1	National	AP	
August	2001	1	Charlotte	3/Picc	
		2	Pittsburgh Opera	Pr & 2	per service
		1	South Bend	Pr	one-year
		1	Wis. Chamber	2	per service
September	2001	1	Austin	2	per service
		1	Dallas	AP	
		1	Rhode Island	3/Picc	per service
October	2001	0			
November	2001	1	Colorado Music	2	
		1	Pittsburgh	Pr	
December	2001	1	Grant Park	Pr	
		1	Harrisburg	Pr	per service
		1	Richmond	2	
January	2002	1	Omaha	2/Picc	
February	2002	0			
March	2002	1	Hong Kong	Pr	
		1	Honolulu	AP/3/Picc	one-year
		1	SF Opera	3/Picc	
April	2002	0			
May	2002	1	Minnesota	Picc	
June	2002	1	National	AP	
		1	Richmond	3/Picc	1yr/per service
July	2002	1	Boulder	Pr	per service
		1	Houston Ballet	3/Picc	per service
TOTALS:		53			
		20	ICSOM orchestras		

as advertised in the *International Musician*

Principal=Pr, Assistant or Associate Principal=AP, Second=2, etc.

TOTAL NUMBER OF AUDITIONS TAKEN BY RESPONDENTS

# of auditions taken					
30+	10				591 auditions taken by 45 respondents
16	75				
2	16				
30	12				Average number of auditions = 13
25	20				
0	34				Least number of auditions = 1
25	7				Most number of auditions = 75
1	15				
7	26				
1	20				
3	20				
7	8				
10	8				
16	10				
15	7				
15	11				
3	4				
6	10				
10	6				
15	16				
4	4				
3	13				
7	18				
221	370				
591					

NUMBER OF HOURS DEVOTED TO AUDITION PREPARATION

Hours Practiced:	minimum per day	maximum per day	middle range
hours...			
countless			
8/day	8	8	8
4 to 6/day	4	6	5
3 to 4/day	3	4	3.5
2/day	2	2	2
60			
5/day	5	5	5
4/day	4	4	4
3/day	3	3	3
120/month	4	4	4
50			
50			
hundreds			
4/day	4	4	4
2 to 3/day	2	3	2.5
3 to 5/day	3	5	4
countless			
2 to 3/day	2	3	2.5
1 just on xcpts	1	1	1
3 to 4/day	3	4	3.5
3/day	3	3	3
3/day	3	3	3
3/day	3	3	3
100			
countless			
30			
3 to 4/day	3	4	3.5
3 to 6/day	3	6	4.5
3 to 6/day	3	6	4.5
2 to 4/day	2	4	3
countless			
3 to 4/day	3	4	3.5
TOTAL AVERAGE	3.23	4.05	3.64
TOTAL MEDIAN	3	4	3.5