

Practice Guidelines for 2009 All-Northwest Band and Orchestra Flute Audition Materials

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I. General preparation: Learn your music early and then put it away to rest for a few weeks. When you come back to it, you'll be amazed at how much easier it is the second time. Mark suggestions in your music. Practice with a metronome. Record your playing and listen to see if you are really doing the proper rhythms and dynamics. It is important to breathe in places that sound good, and not places that you choose spontaneously. I have marked sensible breathing places; try to fix on these. It may be a challenge at first, but you will get used to it.

II. Chromatic Scale from C1 to C4 using slurred 16th notes ascending and descending (quarter=72): use an even quality of sound throughout: full and focused in the low register and not too strident in the high register. Keep a steady tempo. Especially practice the highest notes.

III. Bourrée anglaise from *Partita in A Minor* by J.S. Bach, page 5 (beginning to first ending): Bach's *Partita in A Minor* (not *Sonata* as indicated in *Selected Studies*) is one of the mainstays of the flute repertoire. I encourage you to learn the entire piece, which has four movements.

There are two misprints on p. 5 of *Selected Studies*: 1) the last note of meas. 10 should be G, not F as printed; 2) the first note of line 8 should be A, not C as printed (this is not in the required material).

The Bourrée, a country dance, needs an energetic style with light staccato. Play all articulations as marked. Double tongue the sixteenths; "D-G" works better than a hard "T-K." When you first learn this piece, practice slowly and gradually work up to the suggested tempo of quarter=108. Notes on the beat are generally stronger than offbeats. For instance, the first pickup is lighter than the first downbeat. Within each beat, make a slight diminuendo:



Emphasize the long quarter notes in meas. 2, 6, 12, and 14. Avoid breathing after the C in meas. 14 to keep the phrase going. Play dynamics as marked. In meas. 7, play full volume to prepare the echo in meas. 9.

IV. Sarabande from *Partita in A Minor* by J.S. Bach, page 4 (first four lines; quarter=56): The Sarabande, a slow Spanish dance, needs a perfect legato and shapely phrasing. Think of the entire 16-measure excerpt as one phrase that builds to a peak on the downbeat of measure 14.

Play the first four measures in one breath. The F in meas. 2 is not a stopping point; it resolves to E, which leads forward into measure 3. Crescendo into meas. 2 and again into meas. 4, then taper to the end of the phrase.

The mordent on E in meas. 6 is a single trill (E-F-E)—not too fast! Same with the mordent in meas. 8 (D-E-D)—use the trill fingering. Meas. 7-8 repeat the previous two bars down a step, so play as

an echo, then come up again with the pickup to meas. 9. After singing out here, cut down to mezzo piano to leave room for a gradual crescendo to the top.

Avoid breathing after the B in meas. 14 (contrary to the marking in *Selected Studies*); this is the high point of the phrase! Instead, sneak a breath between G and A in meas. 15. Play the final C for three counts, not two as indicated in the book. Bach wrote a dotted half note.

V. Etude in B-flat Minor by Heinze: Dotted quarter=84 is a brisk tempo; practice slowly and carefully before attempting this. Use a light staccato with double tongued sixteenths and emphasize the main beats.

Practice tongued sixteenths as slurred notes first, then coordinate carefully with tonguing.

Grab a quick breath before meas. 16 because this is your last opportunity for some time. Note the accents in groups of three in meas. 16-17. As long as you keep the beat the same, you may re-think as follows:



Meas. 18 is a chromatic scale, but there is **no A-natural** at the end of the bar.

Meas. 19-20 are based on octave A-flats:



In between, thirds ascend chromatically:



Meas. 21-22 are based on octave D-flats:



In between, thirds move down and up chromatically (A double flat=G natural and B double flat=A natural):



Use thumb B-flat from meas. 26 through the end. Keep your right-hand third finger down throughout the final bar.