

TCU Bands
Concert Band Audition Repertoire

Rotation D

FLUTE

- Scales: 12 Major Scales (Full Range)
Chromatic Scale (Full Range)
Scales are to be played from memory.
- Solo: Mozart – *Concerto No. 1 in G Major, Mvt. 1 Exposition*
Any standard, unabridged edition is acceptable.. There is no memory requirement.
- Excerpts: Milhoud–*Suite Francaise*
Gluck–*Dance of Blessed Spirits*
Tchaikovsky – *Symphony 4, Mvt. 3*
There is no memory requirement for the excerpts.

Notes about auditions:

1. When you play your audition, you should adhere to the following order:
 - a. Scales (Full Range and Memorized) - you will randomly draw 3 of the 12 major scales when you check-in prior to your audition.
 - b. Chromatic (Full Range and Memorized)
 - c. Solo (Memory not required)
 - d. Excerpts (Memory not required)
2. Audition sign-ups will begin on Monday the week before classes begin and continue through that Friday.
 - a. Each auditionee must sign-up either during sectionals at Band Camp, by email to the band office, or in person in the band office– Ed Landreth #331.
 - b. Auditions will run from 8 am to 10pm on the Saturday prior to the start of the fall semester.
3. The Band Office provides copies of the excerpts but not the solo. Each auditionee must procure the solo on his or her own.
4. When you sign-up, please take note of your audition time and arrive 10 minutes prior.
5. All auditions are juried blind. To maintain anonymity, make sure you check-in with the monitor.
6. Sight-reading may be used in the first round or call back round at the discretion of the judges.
7. Any cuts to the audition material will be posted outside the audition room 30 minutes before the first audition for that instrument group begins.

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emphasis on 1st
role of a

Concerto KV 313 (285c)

Be a Soloist!

Allegro maestoso
Tutti

Wolfgang Amadeus Moz

The musical score is written on ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro maestoso' and the performance instruction is 'Tutti'. The score includes various dynamic markings: *f* (forte), *p* (piano), and *tr* (trill). There are several trills throughout the piece. A large bracket labeled 'Solo' spans from measure 29 to measure 33. Handwritten annotations include 'Solo' in a box at measure 46, 'no >' at measures 46 and 50, and 'cont' with an arrow pointing to a note at measure 37. There are also arrows pointing to measures 39 and 50. The score concludes with a final cadence in measure 50.

54 *no >* *DK* *rich* *no >*

58 *2 BB Solo*

63 *in time* *color*

66 *f* *don't slow* *more* *tr weak cadence* *real grooves*

71 *pitch*

77 *Tutti* *f* *p* *tr Sweet* *Solo* *f* *match* *tr*

83 *bold*

86 *WC tr*

90 *tr* *Tutti* *mp* *bend thumb* *p*

96 *f* *tr*

100

103 *Solo* *1*

The image shows a handwritten musical score for guitar, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#). The music is heavily annotated with handwritten notes and symbols. The annotations include performance directions such as 'Solo', 'Tutti', 'f' (forte), 'p' (piano), 'mp' (mezzo-piano), 'no >' (no accent), 'DK', 'rich', 'color', 'pitch', 'in time', 'don't slow', 'more', 'tr weak cadence', 'real grooves', 'bold', 'WC tr', 'bend thumb', and 'match'. There are also various musical symbols like trills (tr), accents (>), and dynamic markings. The staves are numbered 54, 58, 63, 66, 71, 77, 83, 86, 90, 96, 100, and 103. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The overall style is that of a working draft or rehearsal score.

III. $\text{♩} = 84-92$ (ϕ)

45

50

55

rit.

a

60

IV. $\text{♩} = 58-60$

75

80

85

mf

f

az

V. $\text{♩} = 132$

15 Solo

20

25

30

35

mf

euph.

tr.

END

Bach: St. Matthew Passion $\text{♩} = 56$ ish

6
10 (A) (Fine)
14

Gluck: Dance of the Blessed Spirits (in b... $\text{♩} = 69$)
Lento

pespessiuo
mf
mf *cresc.*
p
cresc.
molto espressivo *cresc.* *f* *p*
cresc. *f*
END

Symphony No. 4 in F Minor

PETER ILYITCH TCHAIKOWSKY, Op. 36
(1840-1893)

After hundreds of performances this symphony still thrills me. In the Scherzo movement work for impeccable articulation, technical accuracy, and a well-paced crescendo in volume and intensity to letter E, then maintain your *f* until the end of this excerpt.

EXCERPT 1
Scherzo, Pizzicato Ostinato (Movement III)

♩ = 104

Meno mosso.

In this radiant solo produce a full, resonant sound that projects through the strings. Play each four-note phrase with a gentle tonguing, avoid any accent, and emphasize extreme lyricism.

Allegro con fuoco.

EXCERPT 2
Finale (Movement IV)