TCU Bands
Concert Band Audition Repertoire

Rotation B

FLUTE

Scales:	12 Major Scales (Full Range) Chromatic Scale (Full Range) Scales are to be played from memory.
Solo:	Mozart – *Concerto in G Major*, mvt., exposition Solo excerpt is provided. There is no memory requirement.
Excerpts:	Bizet – *Entracte* Hindemith – *Symphony in B Flat mvts. 2 and 3* Beethoven – *Symphony 3, mvt. 4* 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 assignments will be sent at the latest on Monday the week before classes begin. Flute and Piccolo auditions will be scheduled the Thursday before the first class day.
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. Please take note of your audition time and arrive 10 minutes prior. Auditions will be held in the TCU Music Center.
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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Concerto
KV 313 (285c)

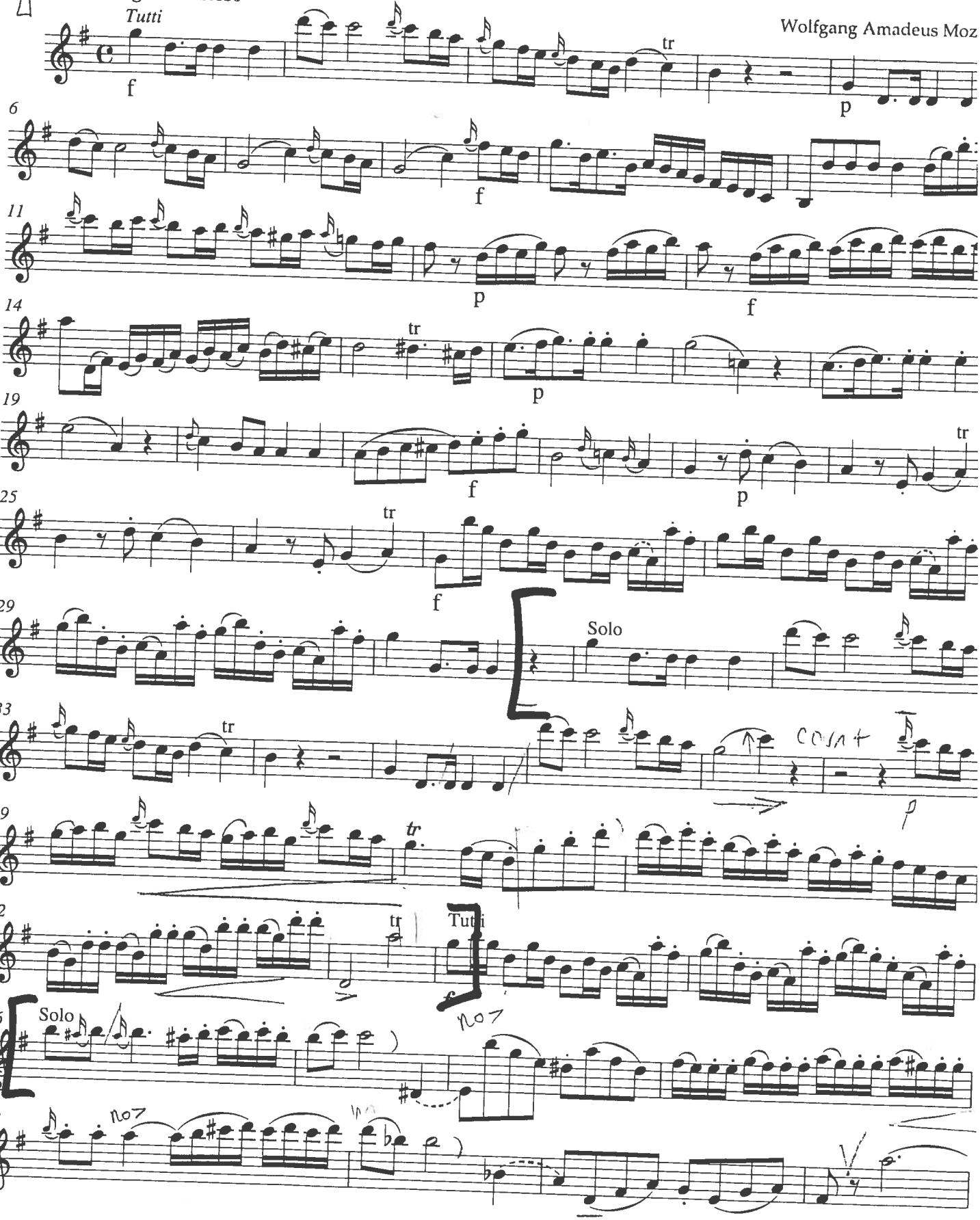
Be a Soloist!

mphasis on 1st
le of a

Allegro maestoso

Tutti

Wolfgang Amadeus Moz



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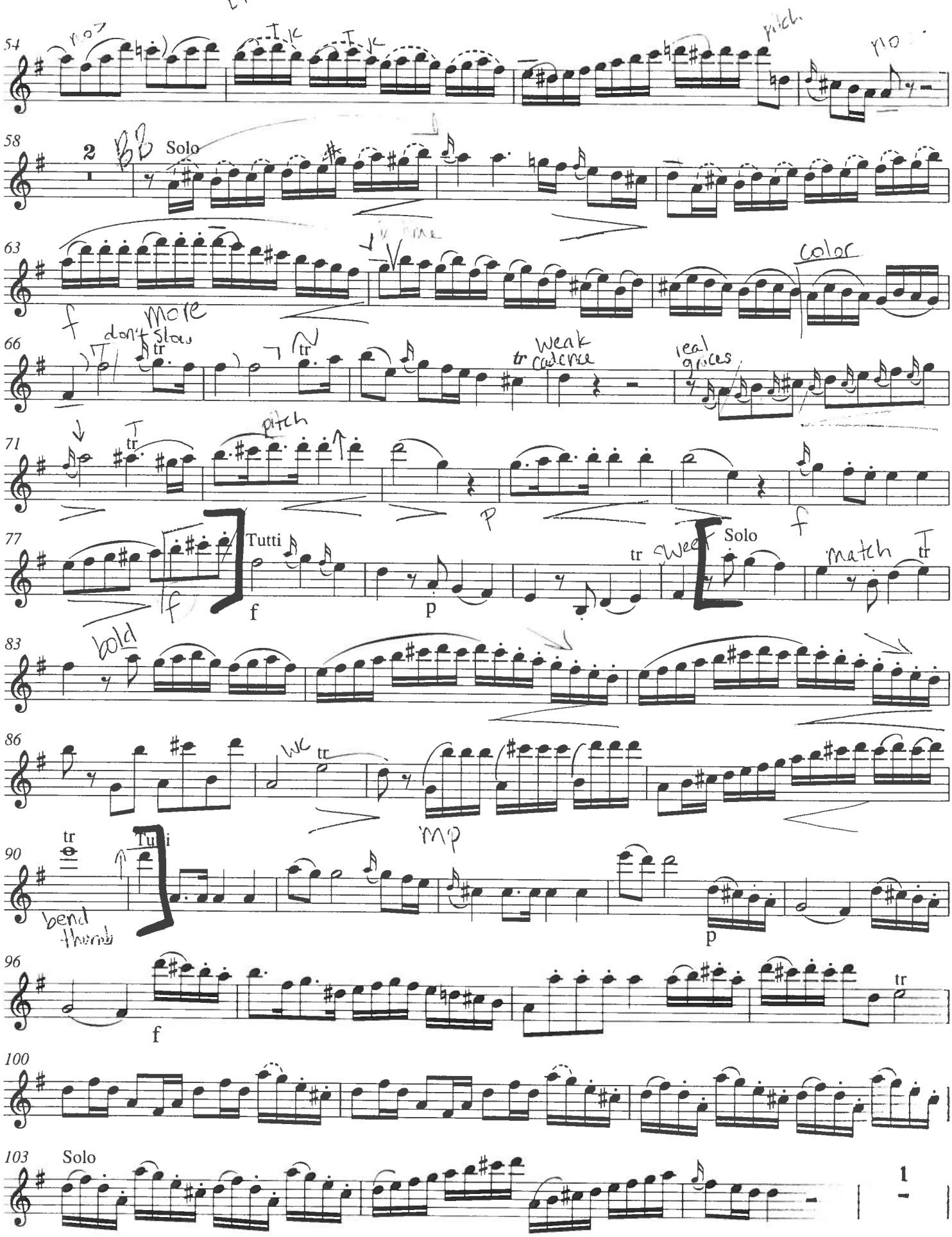
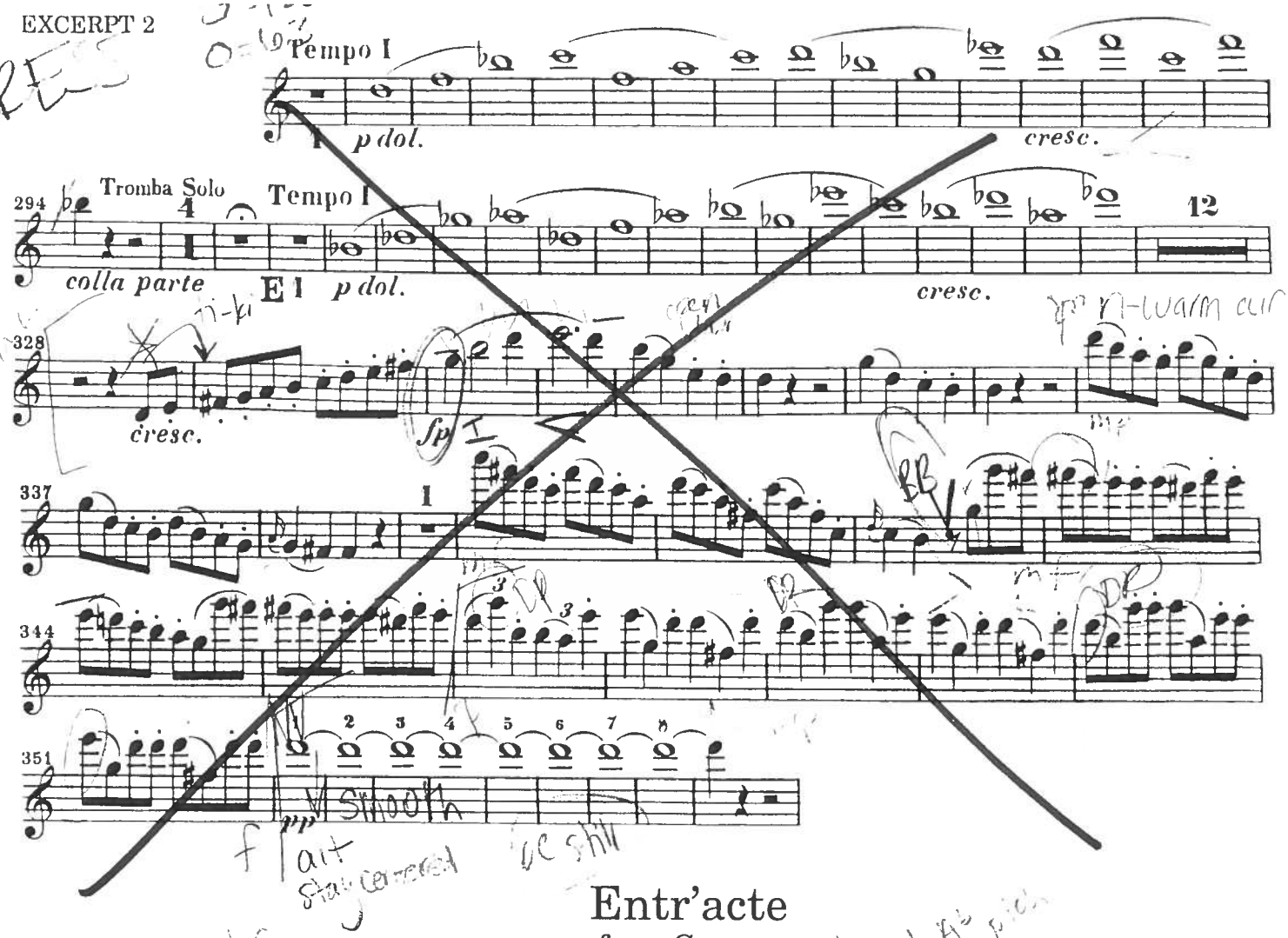

54
58
2
Solo
63
66
tr
71
77
Tutti
f
p
Solo
83
86
90
Tutti
96
100
103
Solo
1

EXCERPT 2

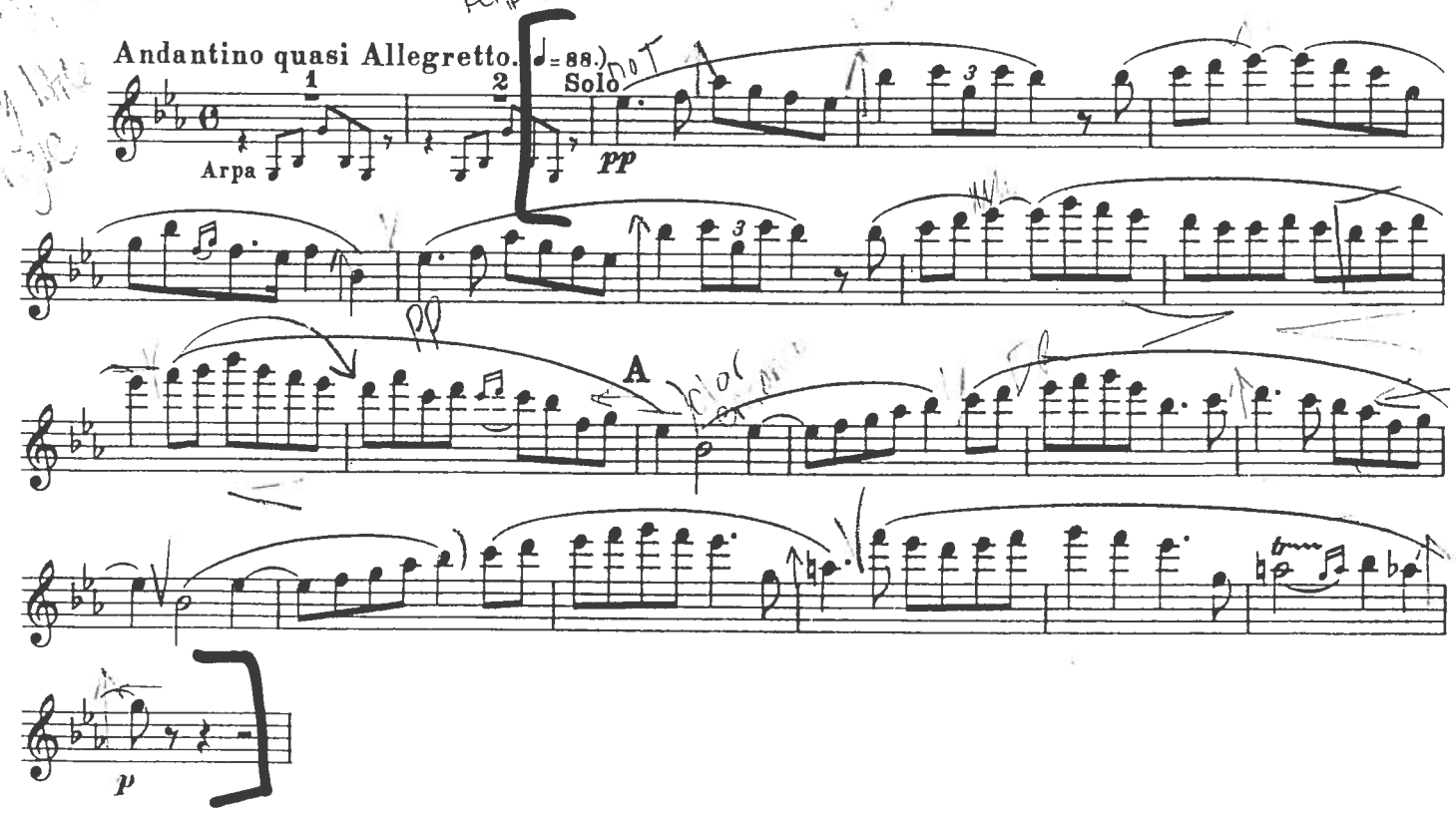


Entr'acte

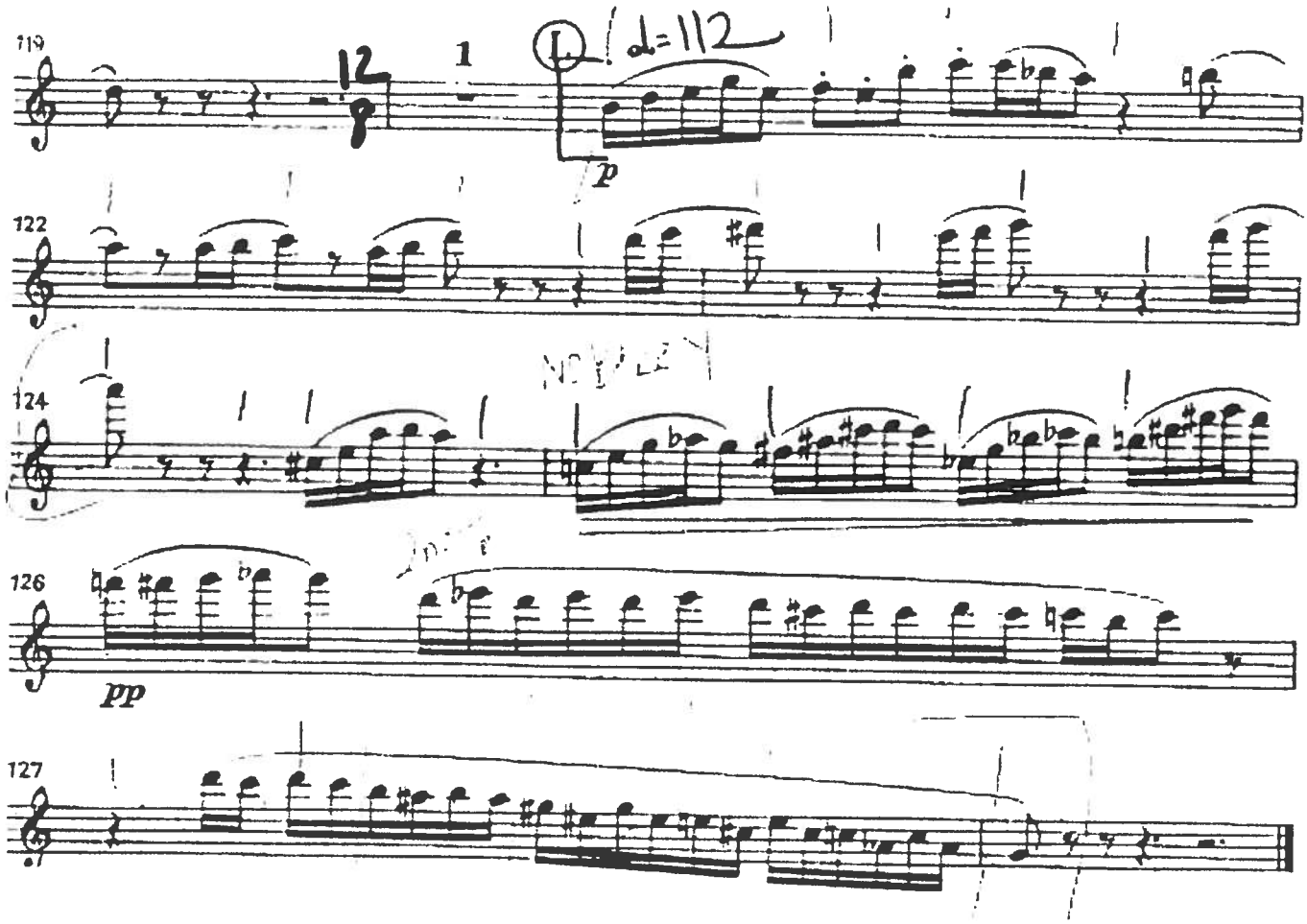
from *Carmen*

(Prelude to Act III)

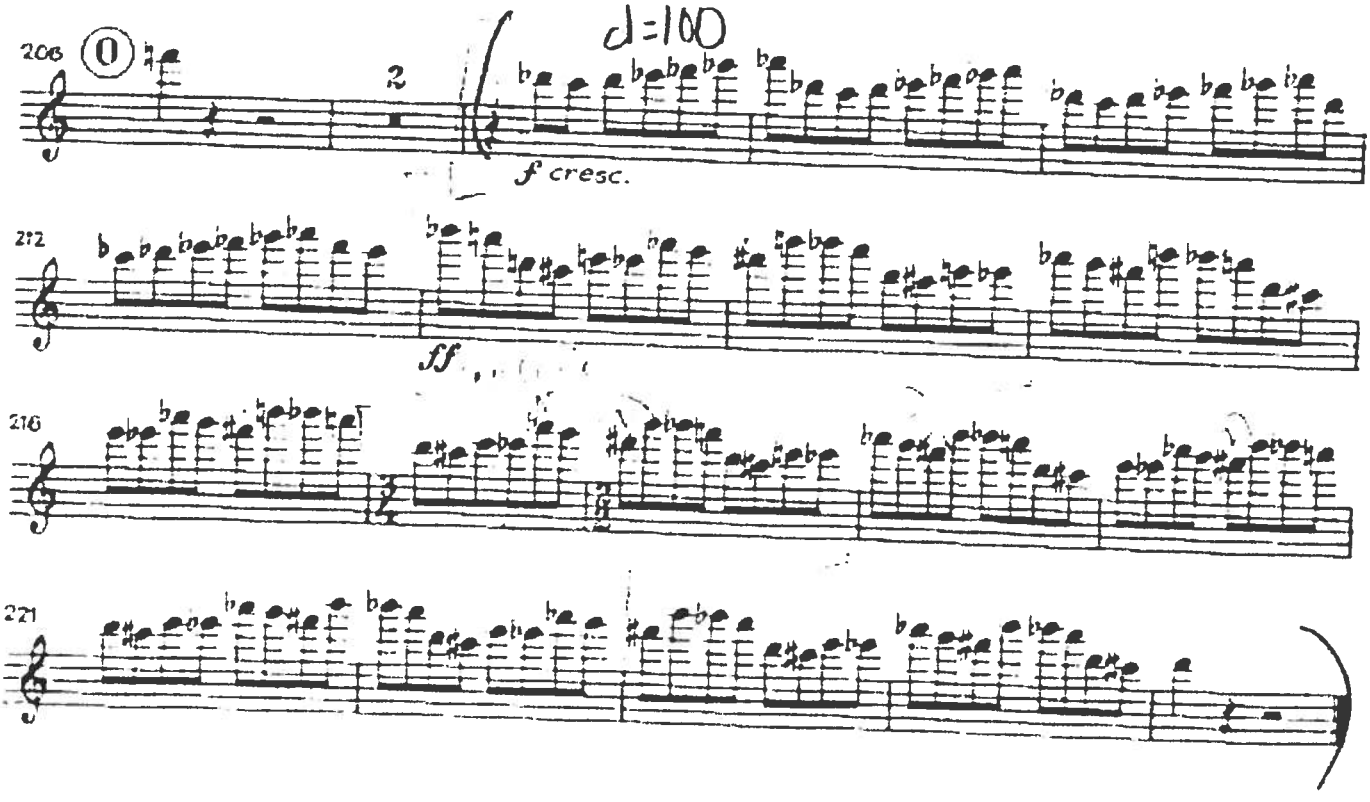
GEORGES BIZET
(1838-1875)

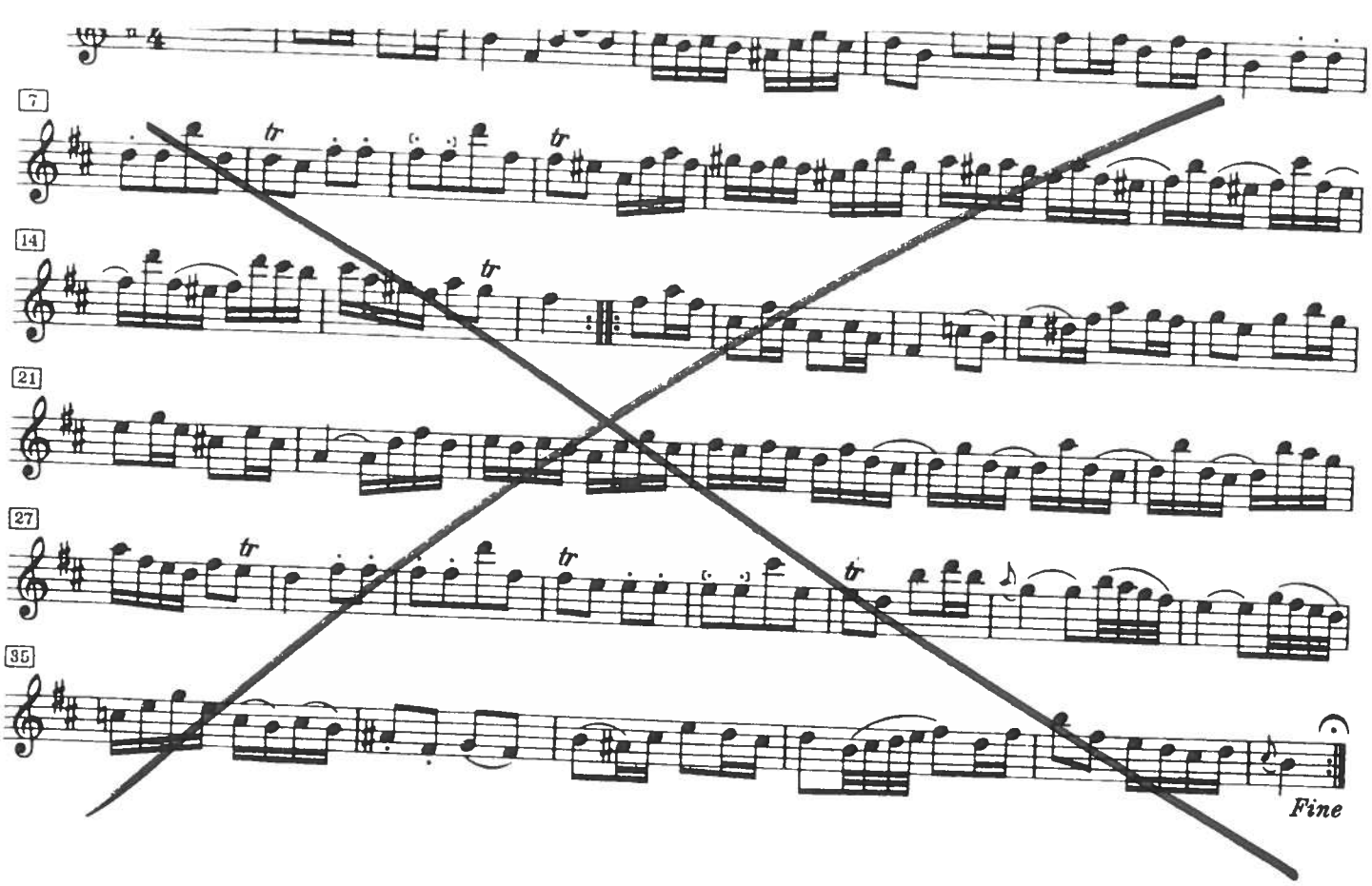


Hindemith Symphony in B♭, Mvt II ♩. = 112



Mvt III ♩ = 100

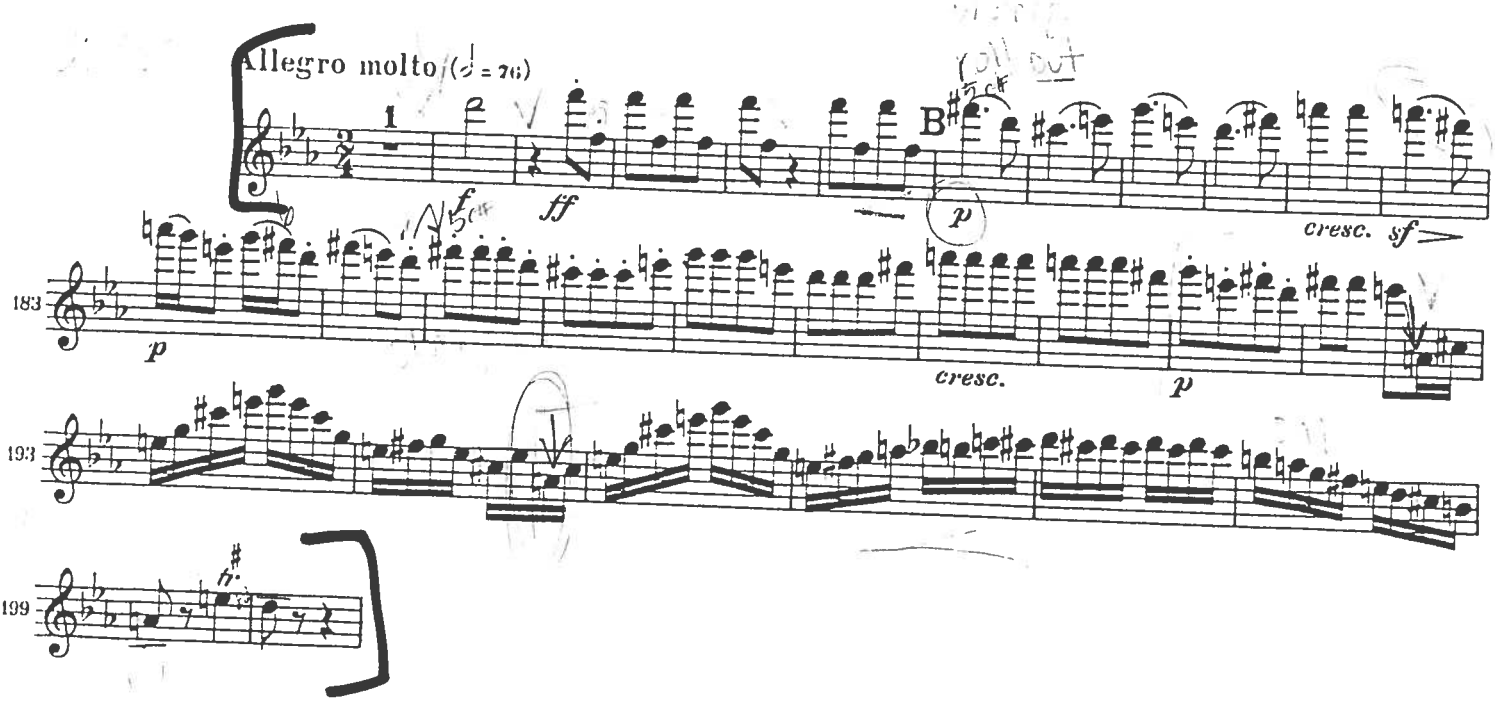




Symphony No. 3 in E♭ Major, "Eroica"

Movement IV

LUDWIG VAN BEETHOVEN, Op. 55
(1770-1827)

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical, singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of the full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register. In the score, the flute and 1st violins do not have a slur in bar 182.

Erratum: There should be a slur from the trill in measure 199 into the following D in 200.