

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 assignments will be sent at the latest on Monday the week before classes begin. Auditions will be tentatively scheduled during the Thursday and Friday before the first class day. A more accurate schedule will be posted in July on the [TCU Band Audition Website](#) and sent by e-mail.
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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emphasis on 1st
role of a

Concerto

KV 313 (285c)

Be a Soloist!

Allegro maestoso
Tutti

Wolfgang Amadeus Moz

The musical score consists of ten staves of music in G major, 2/4 time. It includes various performance markings such as *f*, *p*, *tr*, and *Solo*. Handwritten annotations include "Solo" in brackets, "cont" with an arrow, "no" with a slash, and "no" with a checkmark. A large bracket spans from measure 29 to 33, and another from 46 to 50. A double bar line is present at measure 42. The score concludes with a fermata at the end of the final staff.

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 performance instructions and technical markings. Key annotations include:

- Staff 54:** "no >" (two instances), "DK", "rich", "no >".
- Staff 58:** "2 BB Solo".
- Staff 63:** "in time", "color".
- Staff 66:** "f", "don't slow", "more", "tr weak cadence", "(real) grooves".
- Staff 71:** "pitch".
- Staff 77:** "Tutti", "f", "p", "tr Sweet", "Solo", "f", "match", "tr".
- Staff 83:** "bold".
- Staff 86:** "WC tr".
- Staff 90:** "tr", "Tutti", "mp", "bend thumb", "p".
- Staff 96:** "f", "tr".
- Staff 103:** "Solo", "1".

 The score includes various musical notations such as slurs, ties, trills, and dynamic markings (f, mp, p). There are also some bracketed sections and arrows indicating specific techniques or phrasing.

III. $\text{♩} = 84-92$ (♩)

45

Musical staff 1 of section III, measures 45-50. The staff contains a melodic line with various accidentals and slurs.

50

Musical staff 2 of section III, measures 50-55. The staff contains a melodic line with various accidentals and slurs.

55

Musical staff 3 of section III, measures 55-60. The staff contains a melodic line with various accidentals and slurs. A *mp* dynamic marking is present.

Musical staff 4 of section III, measures 60-65. The staff contains a melodic line with various accidentals and slurs. A *rit.* marking is present.

60

Musical staff 5 of section III, measures 60-65. The staff contains a melodic line with various accidentals and slurs. A *rit.* marking is present. The staff ends with a large scribble and the word "END".

IV. $\text{♩} = 58-60$

Musical staff 1 of section IV, measures 75-80. The staff contains a melodic line with various accidentals and slurs. A *mf* dynamic marking is present.

80

Musical staff 2 of section IV, measures 80-85. The staff contains a melodic line with various accidentals and slurs. A *ff* dynamic marking is present.

85

V. $\text{♩} = 132$

15 Solo

Musical staff 1 of section V, measures 15-20. The staff contains a melodic line with various accidentals and slurs.

20

Musical staff 2 of section V, measures 20-25. The staff contains a melodic line with various accidentals and slurs.

25

Musical staff 3 of section V, measures 25-30. The staff contains a melodic line with various accidentals and slurs. A *euph.* marking is present.

30

Musical staff 4 of section V, measures 30-35. The staff contains a melodic line with various accidentals and slurs. A *mf* dynamic marking is present.

35

Musical staff 5 of section V, measures 35-40. The staff contains a melodic line with various accidentals and slurs. A *tr* marking is present. The staff ends with a large scribble and the word "END".

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

6
10
14

A
(Fine)

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

Poespressivo
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)