School of Music  
University of Illinois at Urbana-Champaign

Unified Ensemble Auditions – for IWS, UISO, IWO, UIPO  
Fall 2016

**Flute**

See Website for Dates and Times

http://go.illinois.edu/ensembleauditions

**PLEASE NOTE**
On the day of the audition, warm-up will only be permitted in the designated areas. Others may be warming-up at the same time. If you wish to warm-up privately, please do so in the Music Building. KCPA dressing rooms will not be available and students are asked to refrain from playing in the hallways of Level 2.
(Notes follow on the next page)
There are many versions of *The Firebird*. The 1919 suite is the one most frequently performed, and several publishers have made distinct sets of parts of this version. The edition used here is the most accurate, and was researched back to primary sources.

In this excerpt, always begin your practicing thinking in six rather than in two so you have a very firm feeling for the rhythm. Pay attention to clean execution, brilliant sound, meticulous articulation, and of course, rhythmic accuracy. This is a virtuoso display piece, in many aspects.

Because the flute and piccolo lines are so intertwined, the piccolo part appears with the flute in the piano reduction, for study purposes.
Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don’t rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after P just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after Q in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.
The evocative, sinuous line of this solo is endlessly fascinating for the performer because of the infinite possibilities for coloring and shading the tone. Work toward molding one long phrase of elegance, subletly, and beauty. If you need to take a breath in the opening solo, the best place is after the first B in bar 4. Other choices are after the E in bar 3 or after the G in bar 2. After the first four bars of the solo, the flutist must play with greater projection and keen ensemble awareness. In the first bar of 1, the triplet sign on the last beat should be removed. In the second bar of 2, old printings contain an incorrect dotted rhythm on the last beat. The corrected part shown here is based on archival scores in which Debussy made the correction in his own hand.
Salome
Salome’s Dance
(Dance of the Seven Veils)

RICHARD STRAUSS, Op. 54
(1864-1949)

The Oriental flavor of this Biblical tale set to music is thick with a sensual and seductive atmosphere. There should always be a forward motion, even in the long notes. The sound should spin forward in the long notes with a vibrato that increases in intensity rather than a stagnant tone that stops the phrase. Throughout the solo the tone should be dark and rich.

Erratum: In the third bar of H, there should be a tie between the first two E’s.

Glossary of German musical terms:

ziemlich langsam
hervortretend
etwas zögernd
sehr gemessen

ziemlich langsam. (d=72)     (hervortretend)

pp

fairly slow
prominent
somewhat hesitating
very measured

a tempo

E:

f

dim. p

G

pp

(hervortretend)

sehr gemessen