

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

