

Junior Flute: Audition Solo 1C, Andante cantabile / Allegretto

Terms you should know in this solo:

Andante cantabile

Dolce

Ritard

Allegretto

Con spirito

Crescendo

As the terms indicate, strive for a beautiful, singing flute sound at the beginning of this solo. The solo is in the key of g minor at the beginning, and that, along with the tempo, gives it a somber mood. The first section (mm. 1-8) consists of two phrases; each one is four bars long, but you can breathe after every two bars.

The second section begins in bar 9. The tempo changes – much faster!-the key changes from g minor to B-flat major, and the mood is much happier and lighter. The staccatos that are indicated throughout are important in communicating the mood.

Breathe in these places: end of m. 12
 end of m. 14
 end of m. 16
 end of m. 19
 end of m. 21
 end of m. 25
 end of m. 27
 end of m. 29
 end of m. 31
 in the rests until the end

Clinic Flute: Audition Solo 2B, Adagietto / Allegro brillante

Terms you should know in this solo:

Adagietto

Molto cantabile

Ritard

Allegro brillante

Crescendo

The indicated tempo is rather slow, so it is important to get a full breath before starting the solo. Without raising your shoulders, feel your rib cage expand on all sides like a balloon as you take in a big breath. In the beginning section, breathe in these places:

- End of m. 2
- End of m. 4
- On the tied F# in m. 6
- Or on the tied G in m. 6
- After beat 2 in m. 7
- After the dotted eighth A in m. 8

In the *Allegro brillante* section, there are two chromatic passages:

- M. 13
- Mm.17-20

Practice your chromatic scale before working on the solo and these passages will be much easier when you get to them.

The grace notes in m. 21, m. 30, and m. 39 should be very short and as close to the main note as possible.

Observe the accents and staccatos to help communicate the brilliant and sparkly mood of this solo.

Senior Flute: Audition Solo 3B, Andante cantabile / Allegro

Terms you should know in this solo:

- *Andante cantabile*
- *Poco rubat*
- *Ritard*
- *Allegro*
- *Diminuendo*

The rhythm in this solo is complex, so before starting to play the piece on your flute, take a minute to mark in where the main beats of the measure are. I would also suggest that you start much slower than the marked tempo and put the metronome on the eighth note beat so you can see exactly how the rhythms line up. For example, start practicing at quarter note=50 and put the metronome on the eighth note beat, which would be eighth note=100.

Follow the phrase markings when deciding where to breathe.

In the *Allegro*, you should also mark in the beats before *starting* to practice and then start slowly and work up to the marked tempo. Be aware that the tendency when playing five beats per bar is to add a sixth beat at the end of the bar! It might help you to group the five beats of every bar into three beats plus two beats. There are also several smartphone metronome apps that you can set to outline the 5/8 beat pattern.

The first and second sections of the solo are contrasting in mood. By being true to the marked tempi and dynamics you will be able to communicate the two very different moods of the first and second sections.