FLUTE ALL-STATE COMMENTS

Junior Flute: Audition Solo 1D, Moderato

This etude moves in two-bar phrases. You can breathe at the end of every two bars - usually there is a rest, which makes the breathing easier! Breathing in these places will help the phrasing (musical sentences) easier to hear and will make the entire etude more musical. It is a good idea to mark in the breaths with a check or a comma to help you remember to take them in the best places.

There are many dynamic markings in this etude that help to give it lots of character. Make sure to observe them all carefully, especially the ones that offer a lot of contrast. For instance, the F in measure 13 is *forte* and the next note (the D in m. 14) is *piano.* There should be a very big difference between these two notes. A similar thing occurs between measure 17 and measure 18, measure 19 and measure 20, and measure 21 and measure 22.

There are lots of all-state terms used in this piece, too. This is a good chance to put the definitions you have memorized to good use! In measure 10 the word *cantabile* appears, which means 'in a singing style'. Connect all of the notes under the slur very smoothly here. It can help the tone a lot to imagine that you are singing as you play these slurred passages.

In measures 14 and 15, the word *staccato* is used. These eighth notes should be detached and bouncy. Play the phrase beginning in measure 16 with lots of energy (*con spirito.)*

Clinic Flute: Audition Solo 2C, Andantino cantabile / Allegro spiritoso

The beginning of this etude is in the key of g minor. It will be helpful to play the g melodic minor scale and arpeggio to get the sound in your ear before you start practicing this piece every day. You can find that scale on this website:
http://www.hwband.org/uploads/4/9/0/9/49096475/flute_minor_-_two_octaves_all_variations.177210342.pdf

Before you start practicing, take a few minutes to mark in your breaths. This is also a good indication of where the phrases are. Here are the ideal places to breathe:
m. 2 after the D
m. 4 in the rest
m. 6 after the D
m. 8 in the rest
m. 12 in the rest (you can breath after the G in m. 11 if you need to)
m. 14 after the D
m. 16 in the rest
m. 18 in the rest (quick breath!)
m. 20 in the rest

m. 22 in the rest
m. 24 in the rests
m. 28 in the rests
m. 32 in the rest
m. 34 in the rest
m. 40 in the rest

Dynamic contrast and a singing sound will help bring this etude to life. Also observe the *ritardando* at the end of the first section.

The second section, marked **Allegro spiritoso**, is a big contrast to the first section. It changes keys (from g minor to B-flat major), tempos and time signatures; all of these changes will make the music have a much different character. See what descriptive adjectives come to mind for each of these sections that will help you play the etude more expressively.

In the second section, it will help to recognize some of the scales that make up the melody. For instance, measures 31-33 are a chromatic scale. In m. 35, the first five notes of the measure are also a chromatic scale.

In measures 41-43, it will be helpful to mark the big beats ONE and TWO with vertical lines to see how the eighth notes and eighth rests line up.

Senior Flute: Audition Solo 3C, Allegretto agitato / Moderato cantabile / Allegretto agitato

This etude is written in an ABA form. It is a good idea when you are first learning the piece to practice both A sections to see where the similarities and differences are and then to practice the B sections. After you have learned the notes, you can practice from start to finish.

The A section is in g minor. To become familiar with the sound and patterns of this key, practice the g minor scales. You can find them at this website:
http://www.hwband.org/uploads/4/9/0/9/49096475/flute_minor_-_two_octaves_all_variations.177210342.pdf

The sixteenth-note passage at measures 6 -8 is based on a g minor scale, so knowing the scale first will make this passage much easier. The sixteenth-note passage at mm. 15-16 is a descending chromatic scale, so practicing that scale first will make this passage easier as well.

It is very helpful to subdivide in this etude. You should be thinking of constant sixteenth notes throughout the A sections to make sure that notes and rests line up correctly.

The B section is contrasting in key (it goes to G Major), tempo (much slower) and mood (it changes from 'agitated' in the A section to being 'in a singing style' in the B section. All of these

musical elements combine to create a very different sound in this middle section. Practice getting as much contrast as you can between the two parts of the piece.