



Audition Materials 2018 - 2019

The goal of a MAYS audition is for the Artistic Directors to hear you play at your musical best, to ensure that you are placed in an orchestra where you will be surrounded by musicians of similar strength and challenged on a weekly basis. With that in mind, the three elements in a MAYS audition are scales, solo, and sight-reading. In each, the Artistic Directors will be listening for your overall sound quality, your sense of pitch, accuracy of rhythm, and observing your technique. If you have any questions, please contact one of our Artistic Directors.

SYMPHONY - Flute

SCALES - Perform the following scales and arpeggios in eighth notes, at a tempo of quarter note = 60 bpm.

D major, two octaves

E minor (melodic form), two octaves

SOLO - Prepare a three minute excerpt from a major concerto demonstrating technical skill and lyrical ability. Solos need not be memorized, but please bring an additional copy for our Artistic Directors to view as you play.

SIGHT READING - A brief excerpt of music will be given to you to sight-read as part of your audition. The best way for you to prepare for this is to read new music on a daily basis.

EXCERPTS - Prepare the following excerpts. It is highly recommended that you do this in conjunction with your private instructor. Listening to recordings for an understanding of the musical context is also recommended. However, please perform the excerpts at the tempo indicated.

MAYS SYMPHONY - FLUTE Excerpt #1

Dvorak, Symphony No.8 / Fourth movement / D to E with repeats / quarter note = 108

SOLO.

p

1. 2.

fz

f *dim.* *dim.* *p*

2. E *ff*

MAYS SYMPHONY - FLUTE Excerpt #2

Mendelssohn, *A Midsummer Night's Dream* / Scherzo, 2 before P to the end /
dotted half = 72

The image displays a musical score for a flute excerpt. It consists of six staves of music in G major, 3/4 time. The first staff begins with a dynamic marking of *P.* (piano). The second staff is marked *sempre stacc.* (always staccato). The third staff features a large diamond-shaped breath mark. The fourth staff starts with a *Q* (quasi) marking and includes dynamic markings of *crese.* (crescendo) and *dim.* (diminuendo). The fifth staff continues the melodic line. The sixth staff concludes with a *pp* (pianissimo) marking and a fermata over the final note. The score is written in treble clef with a key signature of one sharp (F#).