Large Ensemble Flute Excerpts
Tips for Preparation
Spring 2022

General suggestions:

- Each YouTube recording is only the movement of the excerpt. Take the time to listen to each video several times.
- Find the score online and take note of which instruments play with the solo. Where is there freedom or room for rubato?
- Find other videos online. What are differences of interpretation? Which do you prefer?
- Try to play with each recording, understanding entrances and contexts.
- Don’t rush your preparation. Start listening to the excerpts as soon as possible. Learn the notes while keeping phrase direction in mind (even at very slow tempi).

1. Hindemith Symphonic Metamorphosis, movement three: Andantino
   - Even though this solo is exposed, it is not the melody. There is a melody played by different instruments throughout the flute solo. Which instruments play the melody?
   - Keep in mind that the melody dictates how you should phrase the flute solo

New York Philharmonic Recording (only 3rd movement)
https://youtu.be/i3w36WJQs6M

2. Stravinsky Firebird, variation
   - Begin practicing this at a slower tempo, eighth note=76. Slowly bring up the tempo until you are able to play at dotted quarter=50. From there, bring the tempo up to dotted quarter=66. Note: the tempo does not need to be as fast as marked (76).
   - Pay close attention to the dynamics. Practice playing one gesture to the next at a comfortable dynamic and slowly incorporate dynamics.

Des Bayerischen Rundfunks Recording (Variation only)
https://youtu.be/knlbQd3zLhA

3. Shostakovich Symphony no. 5 Finale for Concert Band
   - Experiment with colors and which notes to bring out while keeping the tempo in this solo

Air Force Band of Flight (Finale only)
https://youtu.be/AxNnGBy1ClU
Symphonic Metamorphosis

(Notes follow these excerpts on the facing page.)

EXCERPT 1 - Turandot, Scherzo (Movement II)

EXCERPT 2 (from Movement III)

Andantino
1919 Version, [9] to 5 after [18]
Published tempo: $j = 76$

Variation de l'oiseau de feu
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.