

## SUGGESTED REPERTOIRE FOR APPLIED MUSIC AUDITIONS

All **vocal** applicants should prepare two works—arias, solos, art songs, etc.—with one of the works being in a language other than English. Vocalists have the option to bring their own pianists, although a pianist will be provided by the University for the voice auditions. It is expected that vocalists will perform from memory.

All **instrumental** applicants should prepare two works of contrasting style and be prepared to play all major scales (two octaves for instrumentalists; four octaves for pianists) and a chromatic scale. Repertoire may be chosen from sonatas, concerti, solos, etudes, and/or orchestral excerpts. Instrumentalists have the option to either bring their own pianist or to perform unaccompanied. Instrumentalists have the option to perform from memory or to use their music; pianists are required to perform their audition from memory.

Below are examples of instrumental works commonly performed at auditions—they are merely suggestions and are not required:

### WOODWINDS

Flute	J.S. Bach - any sonata Poulenc - Sonata Mozart - Concerto in G or D Griffes - Poem
Oboe	Marcello - Concerto in C Cimarosa - Concerto in C Handel - sonatas Telemann - Sonata in A
Clarinet	Weber - Concertino Weber - Concerto No. 1, mvt. I or III Mozart - Concerto, mvts. I and II or mvts. II and III Saint-Saens - Sonata, mvts. I and II
Bassoon	Weber - Concerto in F Major Mozart - Concerto in Bb Major Vivaldi - Concerto in A or E Hindemith - Sonata Saint-Saens - Sonata
Saxophone	Maurice - Tableaux de Provence Glazounov - Concerto Creston - Sonata Ibert - Concertino da Camera Ferling - 48 Etudes (Slow-Fast)

## BRASS

Trumpet	Artunian - Concerto in A flat Hummel - Concerto in E flat Haydn - Concerto in E flat Balay - Prelude and Ballade Goedicke - Concert Etude
Horn	Any Mozart Concerto in Eb (447, 495 - one mvt.) R. Strauss - Concerto, Op. 11 (one mvt.)
Trombone (tenor)	Bordogni/Rochut - Melodious Etudes: any etude Blazhevich Clef Studies - any etude Rimsky-Korsakov - Concerto for Trombone Marcello - Two movements from any sonata Larsson - Concertino for Trombone Saint-Saëns - Cavatine
Trombone (bass)	Bozza - Allegro and Finale Haydn - Excerpts from the Creation Jacob - Cameos (any 2 contrasting mvts.) Lebedev - Concerto in One Movement Lieb - Concertino Basso Bordogni/Rochut - Melodious Etudes, any etude (at pitch or down one octave)
Euphonium	Capuzzi/Catillinet - Andante and Rondo Handel/Little - Suite in A flat Hutchinson - Sonatina Jacob - Fantasia Ross - Partita
Tuba	Brahms/Little - Five Songs Wagner - excerpts from Die Meistersinger Marcello/Little - Sonata No. 1 (or No. 5) Vaughan Williams - Concerto Hindemith - Sonata Bach/Bell - Air and Bourree

## STRINGS

Violin	Mozart - G Major Handel - Sonata
Viola	Handel - B Minor one mvt. Vivaldi - Sonata (two mvts in contrasting tempi) Haydn - Concerto in C
Cello	Haydn - Concerto in C Major Vivaldi - Sonata

Bass	Marcello - sonatas Capuzzi - Concerto in D Beethoven – Sonatina
Guitar	Milan - Pavanas Tarrega - Preludes Bach - Selected mvt. from lute or cello suites Sor - Studies 1-20
Harp	Solos: Corelli - Giga, trans. Salzedo Handel - Harmonious Blacksmith, trans. Salzedo Salzedo - Chanson dans la nuit Salzedo - Gavotte and Tango from Suite of Eight Dances Pierné - Impromptu-Caprice  Excerpts: Tchaikovsky - Waltz of the Flowers (The Nutcracker) Rimsky-Korsakov - Capriccio Espagnol

## JAZZ

Trumpet, Trombone, Saxophone, Guitar, Piano, Bass	Anthropology - Charlie Parker Take The A Train - Billy Strayhorn Ornithology - Charlie Parker
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Head and two choruses of improv.

Drum Set	Play 8 bars of time then solo for 4 bars then 8 bars of time. 20 bars total. Play the following styles: <ol style="list-style-type: none"> <li>1. Medium swing</li> <li>2. Fast Swing</li> <li>3. Light Latin 4-feel</li> <li>4. High energy Samba 2-feel</li> <li>5. Rock/Fusion</li> <li>6. Ballad (brushes)</li> </ol>
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## PERCUSSION

The applicant should come prepared to show his or her their level of proficiency at snare drum, marimba, and timpani. The university will provide instruments and stands, though the student may bring his or her own snare drum, if desired.

### SNARE DRUM

- 1) Standard rudiments.
- 2) A rudimental or orchestral etude of choice.

Suggestions include: Wilcoxon, “Modern Rudimental Swing Solos,” “All American Drummer,” Cirone, “Portraits in Rhythm,” or Delecluse, “12 Etudes.”

## MARIMBA

1. Major scales: two octaves up and down, in all twelve keys.
2. A solo or etude of choice, 2 or 4 mallets.

Suggestions include: Garwood Whaley, "Fundamental Studies for Mallets," Rebecca Kite, "Anthology of Lute and Guitar Music for Marimba," a Bach transcription, or any work composed for marimba.

## TIMPANI

1. Tuning: A and D, then F and C, using only an A tuning fork as a pitch reference.
2. A solo or etude of choice, using 2, 3 or 4 drums.

Suggestions include: Hochrainer, "Etudes for Timpani (Books 1-6)," Peters, "Fundamental Method for Timpani," or Goodman, "Modern Method for Timpani."

The applicant should also be prepared to sight read on each instrument.

## KEYBOARD

### PIANO

1. Major scales in four octaves
2. One work from the Baroque/Classical era (Bach, Scarlatti, Mozart, Haydn, Beethoven, Schubert)
3. One work from the 19<sup>th</sup> Century (Mendelssohn, Chopin, Liszt, Debussy, Schumann)
4. One work from the 20th or 21st century

The audition should be memorized.

### ORGAN

1. One work by J. S. Bach, such as an extended chorale prelude, prelude and fugue, or trio sonata.
2. One work or one movement from a multi-movement work from the 19th century (Franck, Widor, Mendelssohn, Schumann, Reger, etc.).
3. One work from the 20th or 21st centuries (Dupré, Messiaen, Hindemith, Albright, Bolcolm, Guillou, Baker, etc.).

Memorization is optional.

## COMPOSITION

All students interested in Composition should bring to their required interview a portfolio of at least three representative, original compositions. Arrangements will not be accepted. A recording or MIDI realization is recommended but not mandatory.

## CREATIVE STUDIES

All students interested in Creative Studies are required to complete an interview. During this interview, the student will be asked questions about their use of technology, media, music and artistic projects they have and more. Students may bring a portfolio, but it is not mandatory.