

2010–11 AUDITION RECORDING REQUIREMENTS

Non-music majors applying for scholarships should submit advanced repertoire similar to the BM requirements, though it need not exceed 10 minutes total.

Music major applicants should submit the required repertoire shown below for the desired degree program.

All music major applicants will be automatically considered for scholarships.

PIANO

B.A. MUSIC MAJOR

Candidates will prepare a varied program of at least two pieces that display contrasting characters and demonstrate technical facility (approx. 10 minutes total). Candidates *may* also be asked to play a short example at sight and/or play a familiar tune by ear.

B.M. PERFORMANCE MAJOR

Candidates will prepare a varied program of at least four pieces that display contrasting characters and demonstrate advanced technical facility. The repertoire is to be played by memory and should include:

- One contrapuntal piece in three or more voices, preferably by J.S. Bach
- One work by Beethoven, Haydn, Mozart, or Schubert, such as the first or last movement of a sonata or a set of variations
- One composition from the Romantic era
- One composition written since 1900

Candidates *may* also be asked to play a short example at sight and/or play a familiar tune by ear.

In addition to the playing requirement, the candidate will supply a list of solo piano repertoire s/he has studied, including information about which pieces have been memorized and which ones have been performed in concert. Candidates invited for a live audition are encouraged to include one or two new pieces in place of the CD selections.

VOICE

B.A. MUSIC MAJOR

Candidates will prepare two songs or arias in contrasting styles (approximately 6–8 minutes total). It is preferred that one song be in a foreign language. Both must be memorized.

B.M. PERFORMANCE MAJOR

Three songs, one from each of the following time periods. At least one must be in a foreign language; all must be memorized.

- One song or aria composed before 1800
- One song from the standard foreign-language art song repertoire
- One song from the British or American art song repertoire

A song from music theatre repertoire may be substituted for one of the above requirements.

Optional: Vocalists may send a VHS or DVD recording as additional information.

ORGAN—ALL APPLICANTS

- One prelude and fugue by J.S. Bach
- One composition from the Romantic or contemporary period
- One hymn – intro and two stanzas
- At the piano: a two-part invention by J.S. Bach

FLUTE

B.A. MUSIC MAJOR

- Two contrasting pieces selected from the following (different) categories. One movement from each of the two pieces is sufficient, approximately 10 minutes total. Choose repertoire to emphasize both tone and technique.
 - a) Baroque period (e.g. Bach, Telemann, Handel)
 - b) French conservatory repertoire (e.g. Fauré, Gaubert, Taffanel)
 - c) Classical period (e.g. Quantz, Mozart, Haydn)
 - d) 20th-century literature (e.g. Hindemith, Poulenc, Copland, Hoover)
- Scales — ascending and descending, full range of instrument
 - a) B major — three octaves
 - b) Chromatic — three octaves, to high D if possible

Finalists should be prepared to play any major scale at the live audition.

FLUTE CONT.

B.M. PERFORMANCE MAJOR

- First or third movement of Mozart G or D major Concerto
- Two pieces selected from the following (different) categories. One movement from each of the two pieces is sufficient; select pieces that show contrast between lyrical and technical. The recording may exceed 10 minutes.
 - a) Baroque period (e.g. Bach, Telemann, Handel)
 - b) French conservatory repertoire (e.g. Fauré, Gaubert, Hübner, Enesco)
 - c) 20th-century literature (e.g. Hindemith, Poulenc, Prokofiev, Burton)
- Scales — ascending and descending, full range of instrument
 - a) B major — three octaves
 - b) Chromatic — three octaves, to high D if possible
 - c) C harmonic minor — three octavesFinalists should be prepared to play any major or minor scale at the live audition.

CLARINET

B.A. MUSIC MAJOR

- The first or third movement from a standard concerto/solo piece
- One slow étude, preferably from *Rose 32 Etudes for Clarinet*
- Scales — ascending and descending, slurred and tongued in 16th-note format with quarter note = 96.
 - a) Chromatic scale (up to high F)
 - b) Two of the following: E major, F major, G major (three octaves)Finalists should be prepared to play any of these scales at live audition.

B.M. PERFORMANCE MAJOR

- First or third movement from any concerto by Weber, Mozart, or Spohr
- One slow étude, preferably from *Rose 32 Etudes for Clarinet*
- Scales — ascending and descending, full range of instrument, slurred and tongued, in 16th-note format with quarter note = 118
 - a) Chromatic scale (up to high G)
 - b) Two of the following: E major, F major, G major (three octaves)Finalists should be prepared to play any of these scales at live audition.
- Excerpts:
 - a) Beethoven *Symphony No. 6*: 1st movement, 2 bars before K to end and 2nd movement, rehearsal D to rehearsal E
 - a) Brahms *Symphony No. 3*: 2nd movement, opening through m. 22
 - b) Rimsky-Korsakov *Capriccio Espagnol*: 1st movement, all solo passages.All excerpts and solo are required for CD and live auditions.

BASS CLARINET contact music@stolaf.edu for audition requirements.

OBOE

B.A. MUSIC MAJOR

- Two pieces in contrasting styles (approx. 10 minutes total)
- Scales — ascending and descending, full range of instrument
 - a) Chromatic
 - b) Two major scales of your choiceFinalists should be prepared to play any major scale at live audition.

B.M. PERFORMANCE MAJOR

- One fast movement from a concerto or sonata by one of the following: Cimarosa, Marcello, Handel, Telemann, Haydn, or Mozart
- One movement from a piece of contrasting period or style
- One étude from *Forty Progressive Melodies* (Barret Oboe Method)
- Scales — ascending and descending, full range of instrument
 - a) Chromatic
 - b) D major, E flat major, C harmonic minor.Finalists should be prepared to play any major scale at live audition.

AUDITION RECORDING REQUIREMENTS CONT.

BASSOON

B.A. MUSIC MAJOR

- Two pieces in contrasting styles (approx. 10 minutes total)
- Scales — ascending and descending, full range of instrument
 - a) Chromatic
 - b) Two major scales of your choiceFinalists should be prepared to play any major scale at live audition

B.M. PERFORMANCE MAJOR

- Two contrasting movements from either the Mozart or Weber bassoon concertos
- One étude of your choice
- Scales — ascending and descending, full range of instrument
 - a) Chromatic
 - b) Two major scales of your choiceFinalists should be prepared to play any major or minor scale at live audition.

SAXOPHONE

B.A. MUSIC MAJOR

- Two contrasting movements (approx. 10 minutes total) from standard solo repertoire. Selections should demonstrate lyrical phrasing and technical proficiency and should be by different composers. Suggested works include sonatas by Creston, Heiden, Eccles/Rascher, or Handel/Mule; concertos by Glazounov or Ibert; Maurice *Tableaux de Provençe*; Villa-Lobos *Fantasia* or comparable works. As a solo movement substitute, one étude from Voxman *Selected Studies*, Ferling *48 Études*, Karg-Elert *25 Caprices* or other of comparable difficulty would be acceptable.
- Scales — ascending and descending, full range of instrument
 - a) Chromatic
 - b) E major, F majorFinalists should be prepared to play any major scale at live audition.
- Jazz improvisation (optional) — improvise on a blues or standard jazz tune. Jamey Aebersold CD or similar accompaniment may be used.

B.M. PERFORMANCE MAJOR

- Two or three contrasting movements (approx. 10 minutes total) from standard solo repertoire. Selections should demonstrate lyrical phrasing and technical proficiency and should be by different composers. Suggested works include sonatas by Creston, Heiden, or Hindemith; concertos by Dubois, Glazounov, or Ibert; Bozza *Improvisation et Caprice*; Maurice *Tableaux de Provençe*; Milhaud *Scaramouche*; Noda *Improvisation I*; Villa-Lobos *Fantasia*, or work of comparable difficulty.
- One étude from any of the following books: Voxman *Selected Studies*, Ferling *48 Études*, Mule *18 Exercises d'après Berbiguier*, or Karg-Elert *25 Caprices*.
- Scales — ascending and descending, full range of instrument
 - a) Chromatic
 - b) E major, F major, and G harmonic minorFinalists should be prepared to play any major scale at live audition.
- Jazz improvisation (optional) — improvise on a blues or standard jazz tune. Jamey Aebersold CD or similar accompaniment may be used.

TRUMPET

B.A. MUSIC MAJOR

- Solo excerpt chosen from the following pieces or sets of pieces:
 - a) Arutunian *Trumpet Concerto*, beginning through m. 70 **or**
 - b) Kent Kennan *Sonata for Trumpet and Piano*, 3rd movement, beginning through letter D; and Haydn *Trumpet Concerto*, 2nd movement, beginning through m. 26 **or**
 - c) Halsey Stevens *Sonata for Trumpet and Piano*, beginning through m. 165
- Two major scales of your choice, two octaves, ascending and descending
Finalists should be prepared to play two octaves (where appropriate) of all major and minor scales.

TRUMPET CONT.

B.M. PERFORMANCE MAJOR

All the B.A. trumpet requirements *plus*:

- Orchestral excerpts, including two or more of the following:
 - a) Stravinski *Petrushka: Ballerina's Dance and Waltz*
 - b) Schumann *Symphony No. 2*, first movement, opening
 - c) Mahler *Symphony No. 5*, opening call
- Jazz improvisation as you are able

HORN

B.A. MUSIC MAJOR

- First movement of any Mozart horn concerto
- Any contrasting work

B.M. PERFORMANCE MAJOR

- First movement of (choose one) Mozart No. 2, Mozart No. 4 or R. Strauss No. 1
- Any contrasting work
- Excerpts. Two or more of the following: These can be found at no charge, along with sample recordings, at hornexcerpts.org
 - a) Strauss *Till Eulenspiegel*, horn 1, beginning to rehearsal 1
 - b) Brahms *Symphony No. 1*, horn 1, movement 2, mm. 90–105
 - c) Tchaikovsky *Symphony No. 5*, horn 1, movement 2, mm. 8–28
 - d) Beethoven *Symphony No. 3*, horn 2, movement 3, mm. 163–205

TROMBONE, EUPHONIUM, TUBA—ALL APPLICANTS

- Two or three contrasting selections from movements of sonatas, concertos, solo pieces or études (approx. 10 min. total)
- Two major scales of your choice — two octaves, ascending and descending

Audition selections should demonstrate the applicant's abilities in phrasing, sustained playing, articulation, range, and technical facility, including legato and staccato at varied speeds. Repertoire suggestions can be found at stolaf.edu/depts/music/admissions.

VIOLIN, VIOLA, CELLO

B.A. MUSIC MAJOR

- Two compositions in contrasting styles, approx. 10 min. total. Repertoire should include a movement from a standard concerto.

B.M. PERFORMANCE MAJOR

- The first or third movement from a standard concerto
- Two contrasting movements of unaccompanied Bach

DOUBLE BASS—ALL APPLICANTS

- Two contrasting compositions or movements
- Two major scales (at least two octaves) with different bowings

PERCUSSION—ALL APPLICANTS

A prepared solo on snare drum, timpani, and mallet percussion instrument (all three required). Repertoire suggestions can be found at stolaf.edu/depts/music/admissions.

HARP—ALL APPLICANTS

- Two pieces or movements in contrasting styles that demonstrate your technique (scales, rolled chords, arpeggios, etc.) and musicality (balance, phrasing, dynamic range). Approx. 10 min. total.
- One orchestral cadenza
- Knowledge of all key signatures. Finalists should be prepared to play any major or harmonic minor scale.

COMPOSITION—ALL APPLICANTS

- Candidates will submit a portfolio of representative compositions (scores); include recordings if possible.
- Composition candidates must also submit an audition recording on their principal instrument for purposes of admission to the music major.