

## **Audition Repertoire Suggestions.**

Suggestions regarding the repertoire that may be used for your audition are listed below according to instrument type. Applicants should be prepared to perform two pieces (except for Piano, Voice and Strings who should be prepared to perform three pieces).

### **ACCOMPANISTS**

- **Vocalists:** You are required to provide your own accompanist. Please be sure to contact an accompanist and provide music *at least* two weeks prior the audition.
- **Instruments:** An accompanist will not be provided; you are encouraged to supply your own accompanist. If this is not possible please contact one of the following at least two weeks prior to the audition:

Julia Haager <[julia.haager@gmail.com](mailto:julia.haager@gmail.com)>  
Ami Longhi <[alonghi@telus.blackberry.net](mailto:alonghi@telus.blackberry.net)> (woodwinds and brass)  
Karen Neary <[kmneary@shaw.ca](mailto:kmneary@shaw.ca)> (area of interest: strings)  
Akiko Tominaga <[akiko\\_tominaga@yahoo.com](mailto:akiko_tominaga@yahoo.com)>  
Susanne Ruberg-Gordon <[susruberggordon@yahoo.com](mailto:susruberggordon@yahoo.com)>  
Julie Jacques <[julieplays@shaw.ca](mailto:julieplays@shaw.ca)>  
Edward Choi <[edwardjinchoi@hotmail.com](mailto:edwardjinchoi@hotmail.com)>  
Rachel Baljeu [rachelbpianist23@gmail.com](mailto:rachelbpianist23@gmail.com) (all instruments except brass)  
Michael Coburn [michael.a.coburn@gmail.com](mailto:michael.a.coburn@gmail.com)  
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Alena Naumchyk [zazu74@mail.ru](mailto:zazu74@mail.ru)  
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[Rachel Kreyner rachelkreyner@gmail.com](mailto:rachelkreyner@gmail.com)

### **WOODWINDS**

***Flute- Please note that there will be sight reading and scales at the audition as well as RCM grade 8 required.***

One work from the Baroque or Classical period such as:

- JS Bach Sonatas
- Telemann Fantasias
- Quantz Concerto in G Major
- CPE Bach Sonatas

One work from the Romantic or Contemporary period such as:

- Poulenc Sonata
- Hindemith Sonata
- Any piece from the Flute Music by French Composers book
- Harry Somers "Etching" from the Vollard Suite

### **Oboe**

Etudes:

- One complete Barrett Grande Etude
- Ferling Studies

Solos:

- Cimarosa Oboe concerto
- Nielsen Two Fantasy Pieces
- Saint-Saens or Hindemith Sonata

### **Bassoon**

- All major and minor scales, two octaves.
- A study from Weissenborn Advanced Studies, Opus 8, Volume 2 (Study No. 15 is recommended).
- Two pieces, or movements from pieces, contrasting in style and period (one should be accompanied).

### **Clarinet**

- Handel - Sonata No. 1 in G minor (for oboe)
- J. Tartini - Concertino (mvts 1, 2 or 3 only)
- Mozart - Concerto K. 622 (Adagio), Divertimento No. 17 (Minuet)
- Schumann - Fantasy Pieces Nos. 1, 2, 3 (A clarinet)
- Jean-Jean - Second Andantino
- Aubert - Aria and Presto
- Guilhaud - Concertino No. 1
- Weber-Concertino
- Rose 32 Etudes

### **Alto Saxophone**

- Eccles Sonata
- Reuff Chanson et passepied
- Tcherepnine Sonatine sportive
- Jacobi Sonata for Eb Alto Saxophone and Piano
- Benson Cantilena
- Glazanov Concerto

### **Tenor Saxophone**

- Hartley Poem
- Galliard Sonata No.4

### **BRASS**

Two contrasting pieces or etudes:

#### **Horn**

- Baroque or Classical:

Mozart: Concertos No. 2 or 3,  
Haydn: Concerto No. 2, Beethoven: Sonata, Op. 17

- Romantic or Contemporary:

Richard Strauss: Concerto No. 1,  
Franz Strauss: Nocturne  
Saint- Saens: Romance or Concertpiece,  
Bernhard Heiden: Sonata,  
Bernhard Krol: Laudatio

- Etudes:

Kopprasch: Sixty Selected Studies (Bk. 1) exercises 3-33;  
Concone: Lyrical Studies;  
Maxime Alphonse: Bks 3 or 4

### **Trumpet**

- Ropartz - Andante and Allegro
- Balay - Petite Piece Concertante
- Bozza - Badinage
- Etudes:

Getchell Studies, II  
Charlier or Brandt Etudes  
Concone Studies  
Jay Arnold Selected Studies

- Haydn - Concerto
- Hummel - Concerto
- Hindemith - Sonata
- Kenmman - Sonata
- Getchell - Practical Studies Vol II - #81, #94, #101, #106, #111
- Charlier - "Etudes Transcendantes" - #1, #2
- Brandt - 34 Studies - #1, #2
- Concone/Sawyer - Lyrical Studies #15, #17

### **Trombone**

Etudes:

- Bordogni/Rochut - Melodious Etudes for Trombone (Book #1)
- Bordogni/Ostrander - Melodious Etudes for Bass Trombone
- Fink - Legato Studies
- Kopprasch - Sixty Studies for Trombone (Book #1) or Bass Trombone version

Solos:

- Galliard or Marcello - Sonatas
- Smith - Solos for the Trombone Player
- Concert Piece - de la Nux
- Morceau Symphonique - Guilmant

Bass Trombonists may choose comparable material in appropriate register for the instrument.

### **Euphonium**

Etudes:

- Gower and Voxman, *Rubank Advanced Method for Baritone*, vol. 2 (Rubank)
- Kopprasch, *60 Selected Studies for Trombone* (Fischer)
- Voxman, *Selected Studies for Baritone* (Rubank)
- Bordogni-Rochut, *Melodius Etudes for Trombone* vol. 1 (Schirmer)

Solos:

- Handel-Buchtel, *Catilena* (Kjos)
- Haydn-Shuman, *Adagio* from Cello Concerto (Witmark)
- Haddad, *Suite for Baritone and Piano* (Shawnee)
- Marcello, Benedetto, *Suite in a minor, Suite in G major* (International)

## **Tuba**

Etudes:

- Blazhevich, *70 Studies* (King)
- Bordogni-Rochut, *Melodius Etudes for Trombone* vol. 1 (Schirmer) - this is read down one octave. OR Bordogni-Roberts, *43 Bel Canto Studies* (King)
- Gower-Voxman, *Rubank Advanced Method for Baritone*, vol. 2 (Rubank)
- Kopprasch, *60 Selected Studies* (King)

Solos:

- Bach-Bell, *Air and Bourree* (Fischer)
- Dedrick, *A Touch of Tuba* (Kendor)
- Haddad - *Suite for Tuba and Piano* (Shawnee)
- Marcello, Benedetto, *Suite in a minor, Suite in G Major* (International)

## **STRINGS (including Guitar)**

### **Violin, Viola, Cello**

- A three octave scale and arpeggio (own choice) slurred and spiccato, at the fastest comfortable tempo
- A movement from an unaccompanied Bach suite, sonata or partita
- A movement of a concerto from the standard repertoire
- A selection (not a sonata) from any musical period excluding the musical period represented by the own choice concerto movement

*Applicants may request a change of the repertoire requirements.*

## **Bass**

Studies:

- Storch Hrabe 57 Studies
- Simandl 30 Etudes
- Gradus ad Parnassum
- Bille New Method for Bass

Concertos:

- Dragonetti
- Capuzzi
- Koussevitsky

Sonatas:

- Eccles
- Vivaldi
- Marcello

Orchestral excerpts:

- Beethoven - No. 5 (2nd, 3rd mvt)
- Beethoven - No. 9 (4th mvt recitative)
- Mozart - No. 40 (1st or 4th mvts)

- Brahms - No. 4
- Dvorak - New World
- Wagner - Die Meistersinger Overture

### **Harp**

- Corelli - Giga
- Dussek - Sonata in C minor
- Unknown - XVIth century Pavane
- Durand - Chaconne
- Grandjany - Et ron ron ron, Le Bon Petit Roi d'Yvetot
- Debussy - Clair de Lune, La Fille aux Cheveux de Lin, En Bateau
- Salzedo - Variations on a Theme by Haydn

### **Classical Guitar**

- Classical guitarists are required to prepare three selections not exceeding a combined length of fifteen minutes. Although no minimum grade level is required, a high degree of instrumental proficiency is expected.
- We will not audition applicants on electric guitar.
- One work by J.S. Bach and one Etude by Heitor Villa-Lobos are required.

## **PERCUSSION, KEYBOARD, VOICE**

### **Percussion**

All applicants should perform three solo works with one from the following three areas: 1) snare drum, 2) keyboard percussion and 3) timpani. Suitable works may be selected from the following list/sources. In addition, all applicants will be asked to play major & minor scales (two octaves) on a marimba/xylophone, as well as perform timpani tunings using A as a reference pitch.

Snare drum:

- Anthony Cirone - *Portraits in Rhythm*
- Morris Goldenberg - *Modern Method for Snare Drum*
- Traditional - "The Downfall of Paris"

Marimba/Xylophone:

- J.S. Bach - Violin Concerto in A minor (1st mvt.)
- Morris Goldenberg - *Modern Method for Marimba and Vibraphone*
- George Hamilton Green - ragtime solo

Timpani:

- Mitchell Peters – *Fundamental Method for Timpani* - Nos. 45, 57 or 58
- Vic Firth - *The Solo Timpanist* - Nos. 1, 7, 10 or 11

### **Keyboard**

Note: All pieces to be of Grade X level

- Bach - any Prelude and Fugue, Suite, or Toccata OR Scarlatti - sonata OR Handel - suite
- Mozart, Haydn, or Beethoven - A sonata, 1st mvt, or 2nd and 3rd mvts
- A work from the Romantic period, Impressionist, 20th or 21st Century work

### **Organ**

- Bach: one chorale prelude from Orgelbuechlein
- Two contrasted works (including pedals) written after 1800

### **Voice**

- Three solos in contrasting styles and in at least two languages. Selections should be from the classical art song repertoire (i.e. German Lieder, French mélodie), oratorio, operetta, or appropriate opera repertoires.\*
- Those auditioning for the graduate program (MMus) should prepare a 20-25 min. program of varied selections from the above repertoires, with selections in English, French, German, and Italian.
- Applicants will also be asked to perform a short sight-reading example, tonal memory exercise, and rhythmic recall exercise.

\*Suggested sources of repertoire for undergraduate auditions:

- 26 Italian Songs and Arias (ed. Paton) / 24 Italian Songs and Arias (ed. Schirmer)
- Joan Frey Boytim series (First Book of Baritone Solos, etc.)

RCM Level 10 and above, if you do not meet this requirement, but are serious about a career in Music, please apply and audition and we will consider you for the degree.