

### **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:

<b>Accompanist</b>	<b>Email</b>
Julia Haager	julia.haager@gmail.com
Ami Longhi (woodwinds and brass)	alonghi@telus.blackberry.net
Karen Neary (area of interest: strings)	kmneary@shaw.ca
Akiko Tominaga	akiko_tominaga@yahoo.com
Susanne Ruberg-Gordon	susruberggordon@yahoo.com
Edward Choi	edwardjinchoi@hotmail.com
Rachel Baljeu (all instruments except brass)	rachelbpianist23@gmail.com
Michael Coburn	michael.a.coburn@gmail.com
Hazel Seong	sweet8478@gmail.com
Alena Naumchyk	zazu74@mail.ru
Antonina Cox	coxanton@hotmail.com
Rachel Kreyner	rachelkreyner@gmail.com
Ekaterina Paniukova (available January 2018)	e.paniukova@gmail.com

### **WOODWINDS**

#### **Flute**

*Note: 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
- Tcherpnine 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
- Charliez - "Etudes Transcendantes" - #1, #2
- Brandt - 34 Studies - #1, #2
- Concone/Sawyer - Lyrical Studies #15, #17

## ***Trombone***

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

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

### **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**

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

- A three octave scale and arpeggio (own choice) slurred and spicatto, 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

## **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***

*Note: 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.*

- 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. Suggested sources of repertoire for undergraduate auditions include: 26 Italian Songs and Arias (ed. Paton) / 24 Italian Songs and Arias (ed. Schirmer); Joan Frey Boytim series (First Book of Baritone Solos, etc.)
- 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.