2012–13 Music Audition Repertoire

NORTHWESTERN COLLEGE

DEPARTMENT OF MUSIC | 3003 SNELLING AVENUE NORTH | ST. PAUL, MN 55113-1598 | 651-631-5218 | 888-878-5514 | 651-628-3368 FAX | NWC.EDU/MUSIC

Please follow the guidelines below for your instrument/voice recording and/or your live audition.

Voice

B.M.E. (Music Education)/B.M. (Performance)/B.A. (General Music) voice major auditions/DVD recordings include the following:

- Performance of two contrasting classical songs or arias with piano accompaniment chosen by you from the following categories:
  - Art song sung in its original language (Italian, German, French or Spanish)
  - Art song sung in English
  - Aria from opera or oratorio literature
  - Any selection sung at state/regional/district music contests
- Performance of two contrasting vocal exercises (repeated at different starting pitches going up and down the range) demonstrating your range and voice quality.

B.S. (Music Ministry) and non-music major auditions/ DVD recordings include the following:

- Performance of two contrasting solo songs of your choice with piano accompaniment. It is recommended that one of the songs be selected from the literature list above.
- Performance of two contrasting vocal exercises (repeated at different starting pitches going up and down the range) demonstrating your range and voice quality.

All live voice auditions will include the following:

- Performance of two selections as detailed above.
- Singing a short vocal exercise or two led by a faculty member to demonstrate your range.
- Sight reading.
- Testing your ear.
- A brief discussion about your music experience and goals.

If you have any questions about the voice audition, please contact Professor Carol Eikum, Coordinator of Vocal Studies, at 651-631-5288 or cleikum@nwc.edu.

Strings

On the CD/DVD recording, include two scales (preferably three octaves) and two contrasting selections (one technical and one lyrical) from the list below. The selections may be two different compositions, two contrasting movements from a single composition, or a single composition that contains both a technical and a lyrical section.

Strings, continued

At the audition, students will be asked to perform two prepared works, sight read and play two scales. If you have any questions about appropriate literature, please consult your private teacher, school ensemble director, or Mr. David Kozamchak, Orchestra Director and String Coordinator at 651-631-5590 or dkozamchak@nwc.edu.

Cello

- J.S. Bach, any movement from an unaccompanied suite
- Any movement from a concerto, sonata or concert work
- Other comparable repertoire

Guitar

B.M. (Performance)

- J.S. Bach – one or more movements from any of the solo lute works
- R. de Visee, *Suite in D Minor*
- F. Tarrega, *Adelita or Lagrima*
- H. Villa-Lobos, *Prelude No. 1*
- F. Sor/A. Segovia, one of the twenty studies
- Other comparable repertoire

B.S. Music (Music Ministry)/B.A. (General Music):
Use the guidelines above or perform two solos in contrasting styles (Classical, pop, Christian contemporary) from beginning to end. At the audition B.S./B.A. majors may be asked to demonstrate ability to play from a lead sheet or chord chart.

Harp

- Any Baroque or Classical composition by J.S. Bach, Handel, Mozart, G.B. Pescetti, or J.L. Dussek
- Any romantic or modern composition by Debussy, G. Pierne, G. Faure, M. Grandjany, or C. Salzedo
- Other comparable repertoire

String Bass

- Any movement from a concerto by C.D. Dittersdorf, D.C.M. Dragonetti, or J.B. Vanhal
- Any movement from a sonata
- Other comparable repertoire

Violin/Viola

- Baroque or Classical composition by J.S. Bach, Corelli, Haydn, Mozart, Telemann, or Vivaldi
- Romantic or Modern concerto, sonata, or concert work
- Other comparable repertoire

Piano

B.M.E. (Music Education)/B.M. (Performance)
On the CD/DVD recording, include two scales and two pieces, one from each category listed below. Memorization is required at the audition.

- Baroque/Classical: a prelude and fugue from *The Well-Tempered Clavier* (vol. 1 or 2); a movement from a suite, toccata or partita by J.S. Bach; or a fast movement from a Classical sonata by Haydn, Mozart or Beethoven.
- Romantic/20th century: a work that demonstrates musical, stylistic and technical prowess. Examples: Schumann, *Fantasy Pieces,* Op. 12; Bartok, *Suite,* Op. 14.

B.S. Music (Music Ministry)/B.A. (General Music):
On the CD/DVD recording, use the guidelines above or select two contrasting solo pieces from the Classical and/or contemporary Christian repertoire. Memorization is recommended at the audition.

At all piano auditions, students will be asked to perform two prepared works, sight read, and play one or two scales. If you have any questions about appropriate literature, please consult your private teacher or Dr. Richard Lange, Coordinator of Piano Studies, at 651-631-5242 or ralange@nwc.edu.

Organ

On the CD/DVD recording, include two scales and choose any two from the following:

- J.S. Bach, any chorale prelude
- J.S. Bach, any prelude and fugue
- A work by a nineteenth century, twentieth century, or contemporary composer.

At the audition, in addition to the two prepared works and one or two scales, students will be asked to sight read. If you have any questions about appropriate literature, please consult with your private teacher, or Dr. Leonard Danek, at 651-631-5311 or lpdanek@nwc.edu.

Composition

Please submit:

- A complete list of compositions completed to date
- Scores for three original compositions

The scores should be computer generated. A recorded CD/DVD of the works is helpful but not required. No arrangements of other composers' work should be included. If possible, the works should be contrasting in style and instrumentation. Composition majors must also audition on a secondary instrument/voice. If you have any questions, please consult Dr. Leonard Danek, at 651-631-5242 or lpdanek@nwc.edu.

Woodwinds, Brasses, Percussion

On the CD/DVD recording, include two scales of your choice and two contrasting selections (one technical and one lyrical) from the list below. The selections may be two different compositions, two contrasting movements from a single composition, or a single composition that contains both a technical and a lyrical section.

At the audition, students will be asked to perform two prepared works, sight read, and play scales (major scales through 4 sharps or 4 flats, 1 or 2 octaves as practical, and a chromatic scale, 2 or 3 octaves when possible). If you have any questions about appropriate literature, please consult your private teacher, school ensemble director, or Dr. Phil Norris, Wind, Brass and Percussion Coordinator, at 651-631-5187 or penorris@nwc.edu.

Bassoon
- Vivaldi: *Concerto* (any mvt)
- Telemann: *Sonata in F minor* (any mvt)
- Senaille: *Allegro Spiritoso*
- Other comparable repertoire

Clarinet
- Mozart: *Clarinet Concerto,* (mvt II & III)
- Hindemith: *Sonata*
- Other comparable repertoire

Flute
- J. S. Bach: any sonata
- Mozart: *Concerto in G major*
- Mozart: *Concerto in D major*
- Chaminade: *Concertino*
- Faure: *Fantasie*
- Griffes: *Poem*
- F. Martin: *Ballade*
- Ibert: *Concerto*
- Other comparable repertoire

Oboe
- Telemann: *Sonata in A minor*
- Schumann: *Romance* No. 1 or No. 3
- Handel: *Concerto in G minor*
- Gordon Jacob: *Seven Bagatelles* (unaccomp.)
- Other comparable repertoire

Saxophone
- J.S. Bach: *Sonata No. 4* (Mule transcription)
- J. Rueff: *Chanson et Passpied*
- J.E. Barat: *Andante et Scherzo*
- Ferling: *48 Etudes*
- Other comparable repertoire

Horn
- Hindemith: *Sonata*
- Beethoven: *Sonata in F major* (mvt I or III)
- Mozart: any concerto (any mvt)
- C. Nielson: *Canto Serioso*
- R. Strauss: *Concerto No. 1* (any mvt)
- Other comparable repertoire

Trombone/Euphonium
- Bordogni/Rochut : *Melodious Etudes,* Book I
- Tyrell: *40 Progressive Studies*
- Kopprasch: *60 Selected Studies*
- Hasse/Gower: *Hasse Suite*
- Corelli/Powell: *Prelude and Minuet*
- Saint Saens: *Cavatine*
- Ropartz: *Andante et Allegro*
- Barat: *Andante et Allegro*
- Guilmant: *Morceau Symphonique*
- Other comparable repertoire

Trumpet
- J.N. Hummel: *Concerto in Eb* (King)
- O. Ketting: *Intrada* (Donemus)
- H. Purcell/Voisin: *Sonata* (in 2 keys) (International)
- Ropartz: *Andante et Allegro*
- B. Fitzgerald: *Call* or *Frolic* (Fischer)
- Other comparable repertoire

Tuba
- Bordogni/Roberts: *44 Bel Canto Studie*s
- Tyrell: *Advanced Etudes for Tuba*
- Blazhevich: *Seventy Studies for BB-flat Tuba*
- Bach/Bell: *Air* and *Bourree*
- Haddad: *Suite*
- Other comparable repertoire

Percussion
Prepare a selection from at least two of the following categories. If possible play from all four categories. Comparable repertoire may be substituted in each category. At the audition, students will be asked to perform two prepared works, sight read, and play one or two scales.
- **Timpani:** etude or study from *Concepts for Timpani* by John Beck (Carl Fischer)
- **Mallets (marimba, xylophone, vibraphone, bells):** any reading study/etude, two mallet and/or four mallet from *Fundamental Method for Mallets* (Book 1 or 2) by Mitchell Peters (Alfred)
- **Snare drum:** etude from *Portraits in Rhythm* by Anthony Cirone (Belwin)
- **Drum set:** play time and fills in different styles and tempos—Rock (Easy Listening, Funk), Jazz (up tempo and ballad), Latin (Bossa Nova, Samba).

B.S. Music (Music Ministry) Percussion majors:
Demonstrate ability on the drum set as outlined above. Show proficiency on other listed percussion categories, as able.