

## Audition Repertoire Suggestions

Suggestions for repertoire that may be used for your audition are listed below by instrument. Applicants should be prepared to perform **two pieces** (except for piano, voice, strings and percussion who should be prepared to perform three pieces, and the jazz instruments, who should prepare the complete list prescribed).

### **CLASSICAL and JAZZ studies offered in the BMus**

Students audition for **either a Classical or a Jazz** track for their lessons in the BMus degree. This means they will be able to study classical or jazz, or a combination, in their lessons throughout their degree. Jazz will be available on the following instruments: piano, guitar, bass, drum set, voice, saxophone, trumpet and trombone. Students of other instruments interested in jazz should email [scpa@ucalgary.ca](mailto:scpa@ucalgary.ca). Audition Repertoire suggestions for jazz can be found starting on page 5 of this document.

### **ACCOMPANISTS**

Students may audition with piano accompaniment where appropriate and feasible. All vocalists must perform with a piano accompanist. (An accompanist will be provided for voice auditions, or you may bring your own accompanist). Vocal Jazz applicants should perform with pre-recorded accompaniment. A sound system with aux cable connection will be provided.

### **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 Volland 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.
- Galliard Bassoon Sonatas
- Bordeaux Premier Solo
- 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 (mvt 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**

Note: Applicants may request a change of the repertoire requirements.

Ability to play all major and minor scales

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

**Tenor Saxophone**

Note: Applicants may request a change of the repertoire requirements.

Ability to play all major and minor scales

- Hartley Poem
- Galliard Sonata No.4

**BRASS**

*All auditions on brass instruments should perform 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 Hrabě 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.
- Applicants on electric guitar should not audition for the classical guitar studio. Students interested in electric guitar should consider auditioning for jazz guitar (see below).
- One work by J.S. Bach and one Etude by Heitor Villa-Lobos are required.

## PERCUSSION, KEYBOARD, ACCORDION, VOICE

### **Percussion**

Applicants should perform three solo works, one each from the following three areas: 1) snare drum, 2) keyboard percussion and 3) timpani. Works may be selected from the following list/sources. Applicants will be asked to play major & minor scales (two octaves) on a marimba/xylophone and 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

### **Accordion**

*Students should play each of the following three items:*

- Two major and two minor scales and arpeggios (two octaves) of the student's choice
- One work for keyboard instrument from the Baroque or Classical period such as: J. S. Bach: one selection from the *Klavierbüchlein für Anna Magdalena Bach*, a Two-Part Invention, or a Sinfonia
- One piece of original accordion literature freely chosen from composers such as Abbott, Fancelli, Ferrari-Trecate, Fugazza, Gart, Lohse, Lundquist, Pozzoli, Precz, Semionov, Volpi, Zolotaryov, Zubitsky, etc.

### **Organ**

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

### **Voice**

*Note: RCM Level 8 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.*

- Prepare two solos in contrasting styles. One selection must be in English, the other should be in a language other than English. Repertoire can be drawn from classical art song, spirituals, musical theatre, or opera. Selections should be performed from memory with piano accompaniment. (An accompanist will be provided, or you may choose to bring your own accompanist.) Suggested sources of repertoire for undergraduate auditions include: *26 Italian Songs and Arias* (ed. Paton), *RCM Level 8 Repertoire*, *Joan Frey Boytim Second Book of Solos*, *Spirituals of Harry T. Burleigh* (Alfred Music Publishing), etc.
- Prepare 1 minute of any song, in any style (sung a cappella), that is meaningful to you.
- Applicants will also be asked to perform a short sight-reading example, tonal memory exercise, and rhythmic recall exercise.

Those auditioning for the graduate program (MMus) should prepare a 20-25 minute program of varied selections in at least four languages and expect a short interview with the voice faculty. With the exception of oratorio or new music,

programs should be performed from memory. Applicants must provide their own collaborative pianist. Please let us know if you need local recommendations.

## JAZZ

### List of Standards

Auditions on all jazz instruments (except voice) should consult the following list of standards, by category:

- Medium Swing: *Autumn Leaves, Joy Spring, Take the A Train, Satin Doll, Impressions, So What, Tune Up, In a Mellow Tone, Maiden Voyage, Blue Monk, Whisper Not, Yardbird Suite, Perdido, Solar, Oleo*
- Blues: *Tenor Madness, Straight No Chaser, C-Jam Blues, Billy's Bounce, St. Louis Blues, Au Privave, Blue Trane*
- Latin/Brazilian: *St. Thomas, Black Orpheus, Blue Bossa, Song for My Father, Corcovado, Girl from Ipanema*
- Ballad: *Body & Soul, Darn That Dream, You Don't Know What Love Is, My Romance, God Bless the Child, In a Sentimental Mood, Mood Indigo, Misty, Sophisticated Lady, Chelsea Bridge*

### **Jazz Piano**

Applicants should perform each of the following:

1. Major, melodic minor, and harmonic minor scales in 12 keys over two octaves
2. All basic 7th chords (Maj7, Min7, Dominant7, Min7b5), 2 voicings of each
3. ii-V-I voicings, (Maj7 & Min7), 3rd & 7th in left hand, 2 hand voicings
4. Perform 3 contrasting tunes (see the above List of Standards) including a) melody, b) comping and c) solo. Applicants should supply play-along audio tracks; a sound system with an aux cable will be provided
5. Sight reading (material for sight reading will be provided)

### **Jazz Guitar**

Applicants should perform each of the following:

1. Major, melodic minor, and harmonic minor scales in 12 keys over two octaves
2. All basic 7th chords (Maj7, Min7, Dominant7, Min7b5), 2 voicings of each
3. Perform 3 contrasting tunes (see the above List of Standards) including a) melody, b) comping and c) solo. Applicants should supply play-along audio tracks; a sound system with an aux cable will be provided.
4. Sight reading (material for sight reading will be provided)

### **Jazz Bass**

Applicants should perform each of the following:

1. Major, melodic minor, and harmonic minor scales in 12 keys over two octaves
2. Arpeggios of major and minor triads and 7th chord forms (dom.7, maj7, min7, min7b5, dim7)
3. Perform 3 contrasting tunes (see the above List of Standards) including a) walking bass lines, b) melody and c) solo. Applicants should supply play-along audio tracks; a sound system with an aux cable will be provided.
4. Sight reading (material for sight reading will be provided)

### **Jazz Drum Set**

Applicants should perform each of the following:

1. Snare drum solo
2. Demonstration of snare drum rudiments PAS <http://www.pas.org/resources/education/Rudiments1.aspx>
3. Demonstrate each the following styles:
  - Jazz 4/4 feel - medium and fast tempo
  - Trading 4s in a Jazz format
  - Shuffle - Blues/Rock & Jazz Shuffle
  - Brush playing - ballad and medium swing feel
  - Brazilian - Bossa Nova and Samba feel
  - Cuban - Songo, Afro Cuban 6/8 feel, Cha-cha, Mambo
  - Funk - straight 16th note groove & swung 16th note groove
4. Sight reading (material for sight reading will be provided)

The following books are recommended to assist in the student's development and preparation for the audition: *The Art of Bop Drumming* by John Riley, *Stick Control* by George Lawrence Stone, *Modern Rudimental Swing Solos for the Advanced Drummer* by Charley Wilcoxon, *Brazilian Rhythms for Drumset* by Duduka Da Fonseca/Bob Weiner, *The Essence of Afro-Cuban Percussion & Drum set* by Ed Uribe.

### **Jazz Voice**

Applicants should prepare the following:

1. Two contrasting tunes (one swing and one ballad) from the list below. Applicants should supply play-along audio tracks (e.g. iReal Pro); a sound system with an aux cable will be provided.
2. Applicants will also be asked to perform a short sight-reading example (provided), tonal memory exercise, rhythmic recall exercise, and pitch identification within chords.

JAZZ STANDARDS FOR VOCAL AUDITIONS:

#### **MEDIUM/UP SWING**

Autumn Leaves  
 All of Me  
 Bye-Bye Blackbird  
 Fly Me to the Moon  
 How High the Moon  
 Lullaby of Birdland

#### **SWING BALLAD**

As Time Goes By  
 Body and Soul  
 Crazy He Calls Me  
 My Romance  
 My Funny Valentine  
 The Very Thought of You

### **Jazz Saxophone, Trumpet, Trombone**

Applicants should perform each of the following:

1. Major, melodic minor, and harmonic minor scales in 12 keys over one octaves
2. Arpeggios of major and minor triads and 7th chord forms (dom.7, maj7, min7, min7b5, dim7)
3. Perform 3 contrasting tunes (see the above List of Standards) including a) melody and b) solo. Applicants should supply play-along audio tracks; a sound system with an aux cable will be provided.
4. One prepared piece or etude
5. Sight reading (material for sight reading will be provided)

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