

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, JAZZ and WORLD TRADITIONAL MUSIC studies offered in the BMus

Students audition for **either a Classical, Jazz, or a World Traditional Music** track for their lessons in the BMus degree. This means they will be able to study classical, jazz, or a world traditional music 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 musicug@ucalgary.ca. Students who play an instrument from any traditional music culture should also email musicug@ucalgary.ca for more information. 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. Classical voice applicants are strongly encouraged to audition with an accompanist. Jazz applicants should perform with pre-recorded accompaniment. A sound system with a Bluetooth connection will be provided for jazz auditions.

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 (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

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 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.
- 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 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.

JAZZ

List of Standards

Auditions on all jazz instruments 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 perform each of the following:

1. Major, melodic minor and harmonic minor scales with note names
2. All basic 7th chords (Maj7, Min7, Dominant7, Min7b5)
3. Perform 3 contrasting tunes (see the above List of Standards), two with lyrics and one vocalese (an instrumental jazz standard without lyrics). Include scat singing on at least one selection. 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 Saxophone, Trumpet, Trombone

Applicants should perform each of the following:

1. Major, melodic minor, and harmonic minor scales in 12 keys over one octave
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)