

## STUDENT/COLLEGIATE AUDITIONS Repertoire Requirements

ST 1-4

**Piano** – *All music is to be played from memory*

1. J.S. Bach: any important work, such as a Prelude and Fugue from *The Well-tempered Clavier* or a Tocatta; one (or more) movements may be selected from such works as the *Partitas*, *French and English Suites* and the *Italian Concerto*.
2. The first movement of a sonata by Haydn, Mozart, Beethoven, or Schubert.
3. A major composition from the romantic period, such as a Chopin Ballade or a Brahms Rhapsody, or a movement from a sonata or other large-scale work.
4. An etude of virtuosity. Suggested composers: Chopin, Liszt, Debussy, Rachmaninoff, Scriabin, Perle, Thomson, Bartok, Szymanowski, Ligeti, Rorem, Macdowell. (This etude should be by a different composer than the other categories.)
5. A significant work of a published U.S. American composer.

**Organ** – *May play with music*

1. Bach: Prelude & Fugue in D major, BWV 532, or any important work of J. S. Bach
2. A work chosen from the following:
 

<i>Plein Jeu (Suite Du Deuzienne Ton)</i>	N. Clerambault
<i>Offertoire sur les Grand Jeux (Messe pur les Paroisses)</i>	F. Couperin
<i>Noel X (Grand Jew et Duo)</i>	C. Daquin
3. A composition by Franck, Brahms, Mendelssohn, Reger or a piece in the Romantic style by a later composer. Maximum of 8 minutes performance time.
4. A composition by a published U.S. American composer. Maximum of 8 minutes performance time.

**Harp** – *All music to be played from memory*

1. Handel: *Concerto in Bb*, first movement (any published edition for pedal harp)
2. A work of at least five (5) minutes playing time by a Romantic or Impressionistic composer, such as Ravel's *Introduction and Allegro*. Debussy's *Dances*, Rota's *Sarabande and Toccata*, the Tailleferre *Sonata*, Hindemith's *Sonata*, or either of the Caplet *Divertissements*
3. A published U.S. American contemporary piece of approximately five (5) minutes playing time. Suggested composer: Salzedo, Grandjany, Dello Joio, Hovhaness

**Classical Guitar** – *all music to be played from memory*

1. Two movements from the J.S. Bach *Lute Suites* or appropriate movements from either violin or cello unaccompanied suites. For example: the Prelude and Allemande from *Lute Suite No. 1* or *No. 3*.
2. Two representative works from the Classical-Romantic Periods.
3. Three representative works from the 20<sup>th</sup> century and contemporary repertoire.
4. One composition by a published U.S. American composer **required**: Frederick Hand, David Leisner; Benjamin Verdery; Andrew York; etc.

**Percussion**Mallet Keyboard

1. First movement of *Concertino for Marimba* by Paul Creston, U.S. American composer (published by G. Schirmer)
2. A four mallet work of the performer's choice

Timpani – Multiple Percussion

1. The required mallet keyboard selections must be performed plus a work of the performer's choice from either one of the two remaining categories and one additional composition of the performer's choice.
2. The required mallet keyboard selections must be memorized. Memorization is optional for all other music.

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## STUDENT/COLLEGIATE AUDITIONS – REPERTOIRE REQUIREMENTS – ST 1-4 – (cont'd – page 2)

**Man's Voice** – *All music to be performed from memory, except oratorio.*

1. One aria from an opera and one aria from an oratorio (to be sung in the original key and original language) One of these arias must be by Bach, Handel, Haydn, or Mozart.
2. A group of art songs sung in the original language requiring no more than ten (10) minutes performance time: one selection from the Italian-born composers of the 17<sup>th</sup> or 18<sup>th</sup> centuries; one German selection; **and** one French selection from the Classic, Romantic, or Modern periods.
3. Three or four contemporary songs sung in English (by English and published American composers). One published U.S. American composition **required.**

**Woman's Voice** – *All music to be performed from memory, except oratorio.*

1. One aria from an opera **and** one aria from an oratorio (to be sung in the original key and language). One of these arias must be Bach, Handel, Haydn, or Mozart.
2. A group of art songs sung in the original language requiring no more than ten (10) minutes performance time; one selection from the Italian-born composers of the 17<sup>th</sup> or 18<sup>th</sup> centuries; one German selection; **and** one French selection from the Classic, Romantic, or Modern periods.
3. Three or four contemporary songs sung in English (by English and published American composers). One published U.S. American composition **required.**

**Violin** – *All music to be performed from memory, except chamber music (sonatas), which may be played with music*

1. Two contrasting movements from one of the six unaccompanied sonatas and partitas of J.S. Bach (or the Chaconne in its entirety); **or**  
One of the following sonatas (complete); Bach, any of the six sonatas for violin and keyboard; Vivaldi *in A major*; Leclair *in D major*; Tartini *in G minor*; Geminiani *in A major*; Handel *in D major*; Vitali *Chaconne*
2. The first movement of one of the following standard violin concerti: Saint-Saens #3; Bruch *in G minor*; Mendelssohn; Wieniawski *in D minor*, Lalo *Symphonie Espagnole*; Haydn *in C major*; Mozart *in A major*; Barber; Kabalevsky; Tschaikowsky; **or**  
One of the following in its entirety: Saint-Saens *Havanaise*; Saint-Saens *Introduction and Rondo Capriccioso*; Chausson *Poeme*; Ravel *Tzigane*; Bartok *Rhapsody #1 or #2*; Vaughan Williams *Lark Ascending*; Ysaye *Ballade for Unaccompanied Violin*
3. One movement of a sonata for violin and piano by one of the following composers: Mozart, Beethoven, Schubert, Brahms, Schumann, Grieg, Faure, Debussy, Ravel, Prokofiev, Hindemith, Ives, or Copland
4. A short piece showing beauty of tone and expression from a published U.S. American composer **required.**

**Viola** – *All music to be performed from memory, except chamber music (sonatas) which may be played with music.*

1. Two contrasting movements from a suite by J.S. Bach
2. First or last movements of the Stamitz, Hoffmeister, Handel *B minor*, or J.S. Bach concerto; **or**  
The first or last movement from Brahms's *Sonata., Opus 120, #1 or #2*; or  
Schubert's *Sonata in A minor (arpeggione)*
3. Choose a selection from a 20<sup>th</sup> Century published U.S. American composer **required.**

**Violoncello** – *All music to be performed from memory except chamber music (sonatas), with may be played with music.*

1. Two contrasting movements from one of the six solo suites of Bach; **or**  
A complete classic sonata to be selected from the following: Sammartini, *in G major*; Boccherini, *Adagio and Allegro in A major*; Boccherini, *in C major*; Francoeur, *in E*; Haydn *in C major*; Locatelli, *in D major*; Breval *in G major*; Veracini, *in D minor*; or any Vivaldi sonata.
2. First movement of a standard, or modern concerto by Saint-Saens, Lalo, Haydn, Schumann, Dvorak, Barber, Shostakovich, Elgar, Walton, Prokofiev, or Britten
3. One movement of a standard or modern sonata by Beethoven, Brahms, Mendelssohn (*D major*), Schubert (*Arpeggione*), Barber, Martinu, Dohnanyi, Rachmaninoff, Grieg, Shostakovich; **or**  
One movement of a solo sonata (suite) by Hindemith, Crumb, Reger, Cassado, Sessions, Diamond, Stravinsky, or Kodaly.
4. A contemporary short piece or a brilliant technical work from the 20<sup>th</sup> century.
5. One composition by a published U.S. American composer is **required.** It can be one of the composers listed above.

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STUDENT/COLLEGIATE AUDITIONS – REPERTOIRE REQUIREMENTS – ST 1-4 – (cont'd – page 3)

**Double Bass** – *All music to be performed from memory, except chamber music (sonatas), which may be played with music*

1. Baroque: a sonata by Vivaldi, Handel, Eccles, Marcello, or Scarlatti; or Bach suites, or sonatas
2. Classical: First movement of a concerto by Dragonetti, Vanhall, Capuzzi, Pichl, or Dittersdorf
3. Romantic: First movement of a concerto by Bottesini or Koussevitsky, or Bach suites, or sonatas
4. 20<sup>th</sup> Century: a contemporary composition by Persichetti; Jacob; Hindemith; Henze; Proto, or a work of similar difficulty.
5. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Orchestral Woodwinds** – *All orchestral woodwinds music is to be performed from memory, except chamber music (sonatas) which may be played with music.*

**Flute**

1. First movement of a concerto or concertino by Pergolesi, Platti, Mozart, Boccherini, Chaminade, or Ibert
2. First movement of a sonata or sonatine by Bach, Handel, Hindemith, Piston, Poulenc, or Dutilleux
3. Other: Griffes *Poeme*; or Hanson *Serenade*; or Kennan *Night Soliloquy*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Oboe**

1. First movement of a concerto or concertino by Cimarosa, Handel, Marcello, Vivaldi, Haydn, Mozart, Milique, Bellini, or Guilhaud (*No. 1*)
2. First movement of a sonata or sonatina by Bach, Handel, Telemann, Saint-Saens, Hindemith, or Poulenc
3. Other: Schumann *Romances*; Hanson *Pastorale*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Clarinet**

1. First movement of a concerto or concertino by Mozart, Spohr, Weber, or Copland
2. First movement of a sonata or sonatina by Brahms, Saint-Saens, Bernstein, or Hindemith
3. Other: Schumann *Fantasy Pieces*; or Finzi *Five Bagatelles*; or Stravinski *Three Pieces*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Bassoon**

1. First movement of a concerto or concertino by Vivaldi, Mozart, Weber, David, or Jacob
2. First movement of a sonata or sonatina by Telemann, Saint-Saens, Etlar, or Hindemith
3. Other: Weber *Hungarian Rondo*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Saxophone**

1. First movement of a concerto or concertino by Glazunov or Ibert
2. First movement of a sonata or sonatina by Bach, Handel, Creston, Heiden, Hindemith, M. Turkin, or Jacobi
3. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.
4. Additional movement from any of the above listed sonatas or concerti could be performed to fill out the required 15 minutes minimum playing requirements. (Not necessary if already a full 15-minute program.)

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STUDENT/COLLEGIATE AUDITIONS – REPERTOIRE REQUIREMENTS – ST 1-4 – (cont'd – page 4)

**Orchestral Brass** – *All orchestral brass music is to be performed from memory, except chamber music (sonatas) which may be played with music.*

**French Horn**

1. First movement of a concerto or concertino by Telemann, Haydn, Mozart, Rosetti, F. Strauss, R. Strauss, Gliere, Larsson, or Jacob
2. First movement of a sonata or sonatina by Beethoven, Rheinberger, Heiden, or Hindemith
3. Other: Glazunov *Reverie*; or Saint-Saens *Morceau de concert*; Bozza *En Foret*; or Dukas *Villanelle*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Trumpet**

1. First movement of a concerto or concertino by Haydn, Hummel, Tomasi, or Giannini
2. First movement of a sonata or sonatina by Hindemith, Kennan, or Stevens
3. Other: Barat *Andante et Scherzo*; or Hovhaness *Prayer of St. Gregory*; or Poot *Etude de Concert*; or Belay *Prelude et Ballade*; or Goedicke *Concert Etude*; or Wormser *Fantasie Theme et Variations*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Trombone**

1. First movement of a concerto or concertino by David or Jacob
2. First movement of a sonata or sonatina by Hindemith, Stevens, or Bassett
3. Other: Saint-Saens *Cavatine*; or Guilmant *Morceau Symphonique*; or F. Martin *Ballade*; or Bozza *Ballade*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.

**Tuba**

1. First movement of a concerto by Lebedev, Vaughan Williams, Presser, or Hartley
2. First movement of a sonata by Beversdorf, Hindemith, or Hartley
3. Other: J.S. Bach-Bell *Air and Bourree*; or Phillips *Eight Bel Canto Songs*
4. One composition by a published U.S. American composer **required**. It can be one of the composers listed above.