

STUDENT/COLLEGIATE AUDITIONS REPERTOIRE & REQUIREMENTS ST 1-2**Awards given in odd-numbered years: \$3,000* First place; \$500* Second place****ELIGIBILITY**

1. An Entrant may not enter Young Artist Competitions and Student/Collegiate Competitions in the same year. (Only one NFMC Division per year.)
2. Entrants must have reached the 19th but not the 26th birthday by the application deadline (February 1) of the audition year.
3. Entrants must be native-born or naturalized citizens of the United States of America.
4. An entry fee of \$30.00 is required to be considered for this award. The entry fee can be paid by visiting www.nfmc-music.org/payment (Deadline February 1).
5. Student membership in NFMC is necessary, either through a student organization (i.e. a college/university that is a member of NFMC) **OR** as an individual member. An entrant may enter the auditions in his/her *home* state or in the state where he/she is studying. If no auditions are being held in the entrant's state or where he/she is studying, the State President can arrange for him/her to compete in a neighboring state audition within the same Region.
6. Former State winners within the age requirements are eligible to enter future auditions. Former NFMC First Place Student Auditions winners are ineligible.
7. Students of artist advisors and officers of NFMC may enter the auditions provided the advisor or officer is not involved in conducting or judging the auditions.

GENERAL INFORMATION

1. Entrants may compete in only one classification.
2. Entrants must adhere to the Repertoire Requirements
3. All state auditions will be either live or by digital recording.
4. One *current* Application Form (ST 1-1) and a list of selections to be performed are to be submitted to the State Auditions Chair. (For National Auditions requirements, see below.)
5. Unless the highest standards of a student performance are met, no winner will be declared in that classification. The decision of the judges is final.

AUDITION PROCEDURES**For Live Auditions each entrant must:**

1. Provide one *original* set of music (not photocopied) for the judges' use.
2. Perform all selections from memory except those noted in the repertoire requirements (chamber music or oratorio, e.g.)
3. Select the composition to *begin* the audition. Be prepared to perform as directed by the judges from the repertoire list submitted. Note: Individual auditions are limited to a minimum of fifteen (15) minutes, maximum of twenty (20) minutes. Because of time constraints, judges may stop a performance before the end of a selection.
4. Arrange for one's own accompanist or notify the chairman at least two weeks in advance so that proper arrangements can be made. In either case, entrant must assume any expense involved.
5. Be present at the auditions at least 30 minutes before the assigned performance time. If one is unable to appear, advance notice must be given.

For Auditions by digital recording:

1. The recording must be of professional quality.
2. Each recording will be identified with *only* the name of the state and category (ex. Arizona - piano). The entrant's identification (including name, address, cellular phone number, and email) should be submitted on a separate page.

3. The recording should contain the *entire* required repertoire (*as approved* by the NFMC Student/Collegiate Auditions chair when applicable, i.e. odd-numbered years)
4. The entrant's approved repertoire list must be followed, but may be performed in the order of the entrant's preference
5. A list of the repertoire must match **the order recorded** with the **exact total time** in minutes and seconds.
6. The recording must be accompanied by a Certification Letter (Form ST 1-11) signed by an impartial person who witnessed the recording
7. No recording will be accepted if it is recorded during a recital.
8. State audition recording must be uploaded to the NFMC website *10 days before audition date*. State auditions chair will advise entrants as to the date.

NATIONAL BIENNIAL AUDITIONS (IN ODD-NUMBERED YEARS):

1. The prerequisite to competing for national Student/Collegiate Auditions Awards is winning a State competition.
2. In odd-numbered years, when State winners compete in the Biennial National Auditions, State Auditions will be conducted **between February 15 and March 15**. (In even-numbered years, State Auditions may be held at the discretion of the State Chair.)
3. In odd-numbered years, Entrants must submit a copy of the list of selections to be performed (Repertoire List) along with a copy of the Application (Form ST 1-1) to the NFMC website (www.nfmc-music.org/applicant-file-upload). (A copy of that Entrant's Repertoire List will be sent, along with a copy of the Application Form to the National Chair for review.)
4. The NFMC National Student/Collegiate Auditions Chair will either approve the Entrant's Application and Repertoire list or contact the State Chair with areas that need to be addressed. **No substitutions or change of the entrant's repertoire is allowed after the selections have been approved by the National Chair.**
5. Each Winner of the state auditions is required to prepare an audition recording for the National competition. Within one week after *live* state auditions, a winner will make a recording to upload to the NFMC website, *deadline March 22*. (See Instructions "For Auditions by digital recording")
6. A national first-place winner in any classification may be invited to perform as part of an NFMC program.

SCHEDULE

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| 1. February 1 | Application & Repertoire list due; Membership & application fees due |
| 2. February 15 – March 15 | Live & Digital State Auditions |
| 3. March 22 | ALL digital recordings due from state winners; upload at www.nfmc-music.org/applicant-file-upload |
| 4. April 15 | Completion of auditions & announcement of national winner |

REPERTOIRE

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 Toccata; 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 20th century and contemporary repertoire.
4. One composition by a published U.S. American composer **required**: Frederick Hand, David Leisner; Benjamin Verdery; Andrew York; etc.

PercussionMallet 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.

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 17th or 18th 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 17th or 18th 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 20th 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 20th century.
5. One composition by a published U.S. American composer is **required**. It can be one of the composers listed above.

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. **20th 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 sonatina 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.)

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 Hovhanness *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.

Note: Current forms must be used. No out-of-date forms will be considered for judging. NFMC winners will be required to submit their social security number to the NFMC Treasurer. (IRS requirement.)

*In the event of financial shortfalls, advertised award amounts may be adjusted. Applicants will be notified of the award change.