

# CWU DEPARTMENT OF MUSIC AUDITION REQUIREMENTS

## WOODWINDS

### **FLUTE**

One or two works from the solo repertoire demonstrating technical command of the instrument as well as lyrical capabilities.

### **OBOE**

Two contrasting solos or etudes. These could be 2 movements of the same solo or different solos. You may be asked to play major scales.

Examples: The first and second movement of the Mozart Oboe Concerto

2 movements from the Saint-Saens Sonata

2 movements from the Marcello concerto

A fast and slow Ferling Etude

2 contrasting Barret Etudes

### **CLARINET**

Two contrasting selections. For example, a quick and a slow etude from the 32 Etudes by C. Rose, a fast and slow movement from a sonata or concerto, etc.

(Performance majors should prepare three works to include at least once selection from the 20th century).

Major scales, at least two octaves, and sight reading may be required.

### **SAXOPHONE**

Two contrasting selections. For example, a quick and slow etude from the 48 Famous Studies by W. Ferling, a fast and slow movement from a sonata or concerto, etc.

(Performance majors should prepare three works to include 20th century and earlier styles).

Major scales, at least two octaves, and sight reading may be required.

### **BASSOON**

1. One or two contrasting solos and/or etudes. These could be contrasting movements of the same work or different compositions that best demonstrates your current skill level.

2. Scales. You will be asked to play a few scales. Perform them at a tempo and rhythm that you are comfortable with as many octaves as you are able to play.

## BRASS

### HORN

#### **Performance Degree:**

If you want to audition for admission to the BM in Performance, we recommend preparing and performing a solo that best demonstrates your current skills. It is desirable to choose a piece that is competitive at the district or (preferably) state contest level, emphasizing both musical and technical capabilities. There is a lot of standard repertoire from which to choose. Sample pieces include:

the first movement of any Mozart concerto, especially Nos. 2, 3, or 4  
a movement or two from any concerto by Richard or Franz Strauss  
movement 1 or 3 from Sonata in F major by Beethoven  
Concertpiece (aka Morceau de Concert), op. 94 by Saint-Saens.  
Sonata No. 2 by Luigi Cherubini  
Villanelle by Paul Dukas  
En Foret by Eugene Bozza

There are also many pieces that are more technically and musically difficult than these, but we suggest only that you choose carefully so as to present what you do well, not what you have yet to learn. If you have any questions about audition repertoire, please contact Dr. Jeffrey Snedeker by phone 509-963-1226 or email [snedeker@cwu.edu](mailto:snedeker@cwu.edu).

#### **Non-Performance Degree:**

##### MUSIC EDUCATION and COMPOSITION MAJORS:

In general, there is no difference in the expectations of performance level for any music major, but those who wish to major in music education, but may feel under-prepared or insecure about their current performance skills, may choose a piece of music that demonstrates either musical or technical skills, e.g.:

Slow or less technically difficult movements from any of the pieces listed above (e.g., Mozart, Strauss, Saint Saens)  
Shorter, single movement pieces that demonstrate some musical capabilities (e.g.,  
Gliere Intermezzo or Nocturne  
Glazunov Reverie  
Saint Saens Romance, op. 36  
Effinger Rondo  
F. Strauss Les Adieux

In addition to an audition, students should also expect to interview with Music Education or Composition faculty as a part of their visit to campus. Again, any questions should be directed to Dr. Snedeker.

##### MUSIC BUSINESS MAJORS or MUSIC MINORS:

Students who wish to major in Music Business or minor in music are encouraged to choose audition pieces that best represent their current skills. These can be of the student's choice or may be decided in consultation with music directors, private teachers, or with Dr. Snedeker.

## **TRUMPET**

Arbans: Characteristic Studies #1, first 7 lines down to the key change, pg. 285

Chromatic scale from low F# to high C. Higher if possible.

Melodic Solo selection of your choice. For example, Haydn Trumpet Concerto 2nd movement, or a similar work showing melodic playing capabilities.

## **TROMBONE**

Suggested entering student audition repertoire:

Guilmant *Morceau Symphonique*

Hindmith *Sonata* (mvt. 1)

Jacob: *Concerto* (mvt. 1)

Borodgni/Rochut *Melodius Etudes*

Blashevich *Clef Studies*

Improvisation on a standard tune

## **TUBA/EUPHONIUM**

1. Any two contrasting etudes from standard etude books, e.g., Bordogni, Tyrell, Blazevich, Kopprasch)
2. A solo that demonstrates the student's highest level of technical and musical achievement.

## **KEYBOARD, HARP AND PERCUSSION**

### **PIANO**

Two contrasting pieces of moderate to advanced difficulty that most strongly demonstrate the student's performance abilities. The auditioning pianist may choose works ranging from the Baroque to the Modern eras. For example, a Two-Part Invention or Prelude and Fugue of Bach and a sonata movement by Haydn, Mozart or Beethoven would serve as suitable repertoire for an audition. Exceptions to these requirements will be considered.

### **HARP**

Two contrasting selections that demonstrates the student's highest level of technical and musical achievement.

### **PERCUSSION**

A solo or etude on snare drum, timpani and a mallet instrument.  
Drumset ability can be demonstrated with various beat patterns.

## STRINGS

### **VIOLIN**

#### **Performance Degree:**

Each of the following:

1. At least one major and minor three-octave scale, legato and sautille
2. One standard etude (e.g. Kreutzer, Dont, Campagnoli, Paganini)
3. One movement of solo Bach
4. One movement of a standard (non-student) concerto or concert-piece (e. g. Barber, Mendelssohn, Bruch, Lalo, Wieniawski, Saint-Saens)

#### **Non-Performance Degree:**

1. One three-octave scale
2. One movement of a concerto, sonata or concert piece that demonstrates highest level of technical and musical achievement on their instrument.

### **VIOLA**

#### **Performance Degree:**

Each of the following:

1. One 3 octave scale played legato and spiccato
2. One prelude or two contrasting dance movements of a Bach suite
3. One additional concert piece that demonstrates the student's highest level of technical and musical achievement on their instrument such as the follow or equivalent work: Concerti: Teleman G major, Accolay (transcribed from violin), Vivaldi D major (transcribed), J.C. Bach/Casadesus, Handel , Hoffmeister, Hummel Fantasie, Rolla Concertino, Stamitz, David. or Unaccompanied: Bach G major Suite, Hindemith *Meditation*, Reger Suite No. 1 (first movement).

#### **Non-Performance Degree:**

1. One three-octave scale
2. One movement of a concert piece that demonstrates highest level of technical and musical achievement on their instrument.

### **CELLO**

#### **Performance Audition Requirements:**

Each of the following:

1. One movement of a standard concerto of moderate difficulty, such as Saint-Saëns, Haydn, Lalo, or Boccherini
2. One movement of a standard sonata, such as Sammartini G Major, Beethoven, Brahms E minor, Francoeur E Major, or Boccherini A Major or equivalent piece.
3. Two contrasting movements of a Bach suite
4. One Popper or similar etude
5. One four-octave major and minor scale and arpeggios

#### **Non-Performance Degree:**

1. One 3-octave scale
2. One movement of a concerto, sonata or concert piece that demonstrates highest level of technical and musical achievement on their instrument.

### **BASS**

#### **Performance Degree:** Each of the following:

1. One movement from one of the following double bass concerti: Bottesini,

2. Capuzzi, Dittersdorf, Dragonetti, Koussevitsky, or Vanhal
3. One contrasting solo work of the applicant's choice
4. Two scales (one major, one melodic minor) of the applicant's choice in two or three octaves.

**Non-Performance Degree:**

1. One 2-octave scale
2. One movement of a concerto, sonata or concert piece that demonstrates highest level of technical and musical achievement on their instrument.

**II. RECOMMENDATIONS**

Recommendations are *not required* but encouraged by the string area. To strengthen your application, complete and return recommendations before or at the time of your audition. Please download and print the [string program recommendation form](#) here.

**III. RESUME / REPERTOIRE LIST**

Your resume, repertoire list and other supporting documents may be submitted at the time of audition, but are *not required*.

**VOICE**

**Performance Degree:** 2 songs or arias, one in a foreign language

**Non-Performance Degree:** one prepared song or aria in any language

Students may be asked to perform tonal memory evaluation

**For prospective graduate students**

**Vocal Performance:** a half recital displaying a range of literature, preferably including Italian, German and French, English, an aria and an oratorio piece (a variety of styles and languages)

**Vocal Performance/Pedagogy:** 2 songs or arias, one in a foreign language

Students should be prepared to submit recital programs and/or a repertoire list.