

**COLLEGE OF VISUAL AND PERFORMING ARTS
SETNOR SCHOOL OF MUSIC
RECOMMENDED AUDITION LITERATURE**

WOODWINDS, BRASS, STRINGS

- **Be prepared to play all major scales and a chromatic scale in two (or three where possible) octaves.**
- **Prepare two contrasting works (suggested repertoire is indicated below; however, works similar in difficulty may be substituted). In the case of multi-movement works, prepare only two movements per multi-movement work. Solo repertoire may be supplemented with (but not replaced by) etude or orchestral excerpt literature.**
- **Sight-reading will be required at all auditions.**
- **Accompanists are not required or provided for instrumental auditions.**

WOODWINDS

Flute

MOZART Concerto in G, mvts. I & II without cadenzas (strongly preferred)
HINDEMITH Sonata
POULENC Sonata
Paris Conservatory solos (any)

Oboe

BARLOW Winter's Past
CORELLI-BARBIROLI Concerto
CIMAROSA-BENJAMIN Concerto
ALBINONI Concerti in D Major or Bb Major
HANSON Pastorale
HINDEMITH Sonata for Oboe and Piano
HANDEL Sonata I in C Minor; Sonata II in G Minor
TELEMANN Sonata in A Minor
MARCELLO Concerto for Oboe in C Minor
MOZART Concerto, K.314, Quartet, K.370

Clarinet

WEBER Concertino; Concerto No. I
HINDEMITH Sonata
MOZART Concerto
SAINT-SAENS Sonata
JEANJEAN Arabesques
RABAUD Solo de Concours

Bassoon

MOZART Concerto in Bb
HINDEMITH Sonata
WEBER Concerto
TELEMANN Sonata in F

Saxophones

Soprano Saxophone:

VIVALDI-RASCHER Sonata in G Minor (transcribed for tenor saxophone)
HARTLEY Nocturne from the *Saxophone Album*, 1974
PLATTI-ROUSSEAU Sonata in G
BACH-DAWSON Sonata (transcribed for soprano saxophone)
BOZZA Improvisation and Caprice

Alto Saxophone:

HANDEL-RASCHER Sonata No. 3
VIVALDI-MARX Sonata No. 6 in G Minor
OSWALD-PATRICK Lento Affetuoso and Giga
HEIDEN Sonata
RUEFF Chanson and Passepied
BOZZA Improvisation and Caprice
WHITNEY Introductions and Samba

Tenor Saxophone:

GALLIARD-RASCHER Sonata No. 4
VIVALDI-RASCHER Sonata No. 6 in G Minor
HARTLEY Poem
SCHMIDT Sonatina
WYMAN Rainfall
BOZZA Improvisation and Caprice

Baritone Saxophone:

HANDEL-RASCHER Sonata No. 3 (transcribed for alto saxophone)
HARTLEY Little Suite; Scherzino from the *Saxophone Album*, 1974
BOZZA Improvisation and Caprice

BRASS

Horn

MOZART Concerto No. 3; Concerto Rondo
CORELLI Concerto in F
STRAUSS Concerto No. 1 in Eb
DUKAS Villanelle

Trumpet

HAYDN Concerto
HUMMEL Concerto
HINDEMITH Sonata
KENNAN Sonata

Trombone and Euphonium

PRYOR Thoughts of Love
SIMONS Atlantic Zephyrs
HANDEL-POWELL Sonata No. 3
BARAT Andante and Allegro
BLAZEVIICH Concerto; Sketch No. 5

Tuba

BEVERSDORF Sonata
HINDEMITH Sonata
VAUGHAN-WILLIAMS Concerto
BACH-BELL Air and Bouree
HADDAD Suite

STRINGS

Violin

1. First movement of a standard concerto such as BACH, BARBER, BRUCH, LALO, MENDELSSOHN, MOZART, RODE, VIEUXTEMPS, VIOTTI, WIENIAWSKI
2. One movement of a BACH solo sonata or partita
3. One etude or caprice by DONT, FIORILLO, GAVINES, KREUTZER, PAGANINI, RODE, or WIENIAWSKI
4. Three octave scales and arpeggios in the following keys:
Major: C, G, D, A, E, B flat, and E flat
Minor: A, D, and G

Viola

J.S. BACH Movements from the Six Suites for the Viola Alone (originally violoncello)
DOKTOR (Ed.) *Solos for the Viola Player*
LOCATELLI-DOKTOR Sonata in G Minor
MARAIS Five Old French Dances
MARCELLO Sonata in E Minor
TELEMANN Concerto in G

Cello

Requirements:

1. Two contrasting movements from J.S. BACH's Six Suites for Solo Cello
2. First movement of a standard cello concerto such as DVORAK, ELGAR I AND II, HAYDN, LALO, SCHUMANN, SAINT SAENS, SHOSTAKOVICH
3. One etude from DAVID POPPER: High School of Cello Playing

Double Bass

1. The first movement from a concerto for bass by BOTTESINI, DITTERSDORF, DRAGONETTI, KOUSSEVITZKY, or VANHAL
or
two contrasting movements from a Baroque sonata by ECCLES, HANDEL, MARCELLO, or VIVALDI
2. One etude from a methods book by FRANZ SIMANDL or ISAIA BILLE
or
the first movement of Symphony No. 1 in C Major by BEETHOVEN
3. Two octave major scales and their relative minor scales (melodic/harmonic/natural) in the keys of E-F-G and A.
4. Possible sight-reading from the orchestral literature

Harp

DUSSEK Six Sonatines
TOURNIER Six Noels for the Harpe
FLAGELLO Two Pieces for the Harp
GRANDJANY Etron; Ron Ron; Patapon
CORELLI Giga

Classical Guitar

In addition to all of the 24 diatonic major and minor scales edited by ANDRES SEGOVIA, candidates auditioning on the guitar should be prepared to perform

three compositions of contrasting character from the categories listed below.

Categories:

- A) a Baroque composition;
- B) a composition by CARCASSI, GIULIANI, or SOR;
- C) a prelude by VILLA-LOBOS or PONCE;
- D) a composition by LEO BROUWER;
- E) a composition composed after 1920.

Emphasis will be placed on a solid technical foundation that allows for ease of execution and control over musical elements such as tone quality, dynamics, rhythm, vibrato, and phrasing. Sight reading will also be required.

PERCUSSION

Audition requirements include demonstrating proficiency in three areas of percussion: snare drum, timpani, and mallet keyboards. Prepare at least one solo, etude, or concerto from each area. You are also encouraged to demonstrate basic techniques on the following accessory instruments: cymbals, tambourine, triangle, and bass drum.

Snare Drum

- A. CIRONE etude(s) from *Portraits in Rhythm*
- SCHINSTINE, WILCOXON, BUGGERT, PRATT rudimental solos
- COLGRASS, BENSON solos
- V. FIRTH etude(s) from *The Solo Snare Drummer*

Timpani

- D. JONES, J. WILLIAMS, J. BECK, R. MUCZYNSKI solos
- R. HOCHRAINER etude(s) from *Etuden for Timpani*
- V. FIRTH etude(s) from *The Solo Timpanist*

Mallet Keyboards

- M. GOLDENBERG etude(s) from the *Modern School for Marimba* (Xylophone, Vibes)
- CRESTON, MILHAUD, MAYAZUMI, ROSAURD concertos
- MUSSER, STOUT etude(s)
- BACH, HANDEL, VIVALDI, et al.

KEYBOARD

Be prepared to play all major and minor scales and arpeggios.

Sight-reading will be required at all auditions.

Piano

Prepare from memory three contrasting works from the categories below. One of the works must be from category A.

Categories:

- a) A work by J.S. Bach such as Three-Part Sinfonia, three to four movements from a French Suite, or one set of Preludes and Fugues from the Well-Tempered Clavier
- b) One movement of a sonata by Haydn, Mozart, or Beethoven
- c) A work from the Romantic period
- d) A work composed after 1900, contrasting in style to the other works chosen

Organ

Prepare from memory three contrasting works from the categories below, together with a hymn.

Categories:

- a) A work by J.S. Bach or a work by another Baroque period composer
- b) A work from the Classical or Romantic period
- c) A work composed after 1900, contrasting in style to the other works chosen

VOICE

An accompanist will be provided for voice auditions held on campus and in New York City at no charge. (You may bring your own accompanist.) Taped accompaniment is not acceptable. Please bring your music in the key in which you will sing.

If you have not studied privately, please have your high school music teacher, or someone who has observed your musical progress and potential, forward a confidential letter of recommendation before your audition date to Professor Eric Johnson, Co-Chair, Voice Department, 200 Crouse College, Setnor School of Music, College of Visual and Performing Arts, Syracuse University, Syracuse NY 13244-1010.

Four songs of contrasting styles and historical periods should be prepared and memorized. A minimum of one song must be in English, and there should be at least one song in a foreign language. Please select classical vocal repertoire from a broad cross-section of historical periods. For instance, we recommend Italian arias/songs from standard anthologies of the 17th and 18th centuries; French and German repertoire from the 19th and early 20th century; and 20th and 21st century art songs by such American and British composers as Britten, Quilter, Barber, Rorem, Copland, Duke, Musto, and Ricky Ian Gordon. Musical theater repertoire is not acceptable for your English selection.