



## 2009 Undergraduate Audition Recommendations

The *suggested* titles illustrate the kind and quality of music appropriate for an audition. Applicants are free to choose a program that will best shows their ability, using music from this list or music of comparable quality, *unless required repertoire is indicated*. The audition program should consist of **four contrasting compositions** (or in some cases, three compositions and orchestral excerpts) *unless required repertoire is indicated*. Whenever possible, music should be selected from a variety of stylistic periods.

☆ **INSTRUMENTALISTS:** should be prepared to play scales in all keys and auditions must be **unaccompanied**.

☆ **VOCALISTS:** an accompanist will be provided at *campus* auditions, but you must provide your own accompanist at *regional* auditions.

### VOICE

**Four memorized selections.** Songs may be from the art song repertoire, or a combination of art songs and arias from opera/oratorio. No more than two selections may be arias. One selection must be in Italian, one in English, one in either French or German, and one in any language of applicant's choice.

### FLUTE

Bach Sonata in E-flat Major or E Major ▪ sonatas by Handel, Poulenc, or Hindemith ▪ Mozart concertos ▪ Griffes *Poem* ▪ Enescu *Cantabile et Presto* ▪ Fauré *Fantasia* ▪ Debussy *Syrinx* ▪ Orchestral excerpts from:  
▪ Brahms Symphony No. 4 ▪ Beethoven *Leonore* Overture No. 3 ▪ Debussy *Prélude à l'après-midi d'un faune*. ▪ Sight-reading may be requested.

### OBOE

Concertos by Cimarosa, Marcello, Handel, Mozart, or Vivaldi ▪ sonatas by Telemann, Handel, or Hindemith ▪ Schumann *Three Romances* ▪ Britten *Six Metamorphoses*.

### CLARINET

1. Several major and minor scales may be heard and need *not* be from memory. (Baermann method preferred.)
2. Two contrasting études from Rose *32 Études for Clarinet*.
3. Mozart concerto.
4. One prepared piece of the applicant's choice.

### SAXOPHONE

Sonatas by Creston, Heiden, or Hindemith ▪ concertos by Glazunov, Husa, Ibert, or Tomasi ▪ compositions by Maurice, Noda, Milhaud, Robert, Villa-Lobos, or Gotkowski.

### BASSOON

1. All major and minor scales to high C.
2. Étude by Milde from Concerto Etudes Book 1.
3. Two movements of any concerto by Vivaldi *or* sonata by Telemann.
4. Mozart Concerto K.191, first movement exposition.
5. Sonata by Hindemith.
6. Two *contrasting* orchestral excerpts.

### TRUMPET

*REPERTOIRE IS REQUIRED, NO SUBSTITUTIONS.*

1. Solo: Enesco *Legend*.
2. Étude: Charlier *Études Transcendantes No. 2*.
3. Other contrasting solos and/or études of your choice.
4. Orchestral excerpt: Stravinsky *Petrouchka 1947*, "Ballerina's Dance and Waltz."
5. Optional: other contrasting orchestral excerpts.

### HORN

*Contrasting repertoire is required.*

1. Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique (e.g., R. Strauss, Horn Concerto No.1, first movement, or Hindemith Sonata in F, first movement.)
2. Études from Kopprasch Book No. 1 or Maxime-Alphonse Book No. 3.
3. Orchestral excerpts: ▪ Beethoven Symphony No. 6.  
▪ Brahms Symphony No. 3 ▪ Strauss *Till Eulenspiegel*.
4. Major scales and sight-reading are required.

### EUPHONIUM

Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique. Major scales and sight-reading are required.

### TROMBONE

*ALL REPERTOIRE IS REQUIRED, NO SUBSTITUTIONS.*

#### TENOR TROMBONE

1. Solo: Saint-Saëns Cavatine Op.144.
2. Orchestral excerpts: ▪ Berlioz *Hungarian March* (second trombone)  
▪ Mozart *Requiem*, "Tuba Mirum" (second trombone) ▪ Ravel *Bolero*  
▪ Saint-Saëns Symphony No. 3 in C Minor, slow movement  
▪ Wagner *Ride of the Valkyries*, B Major section only.

#### BASS TROMBONE

1. Solo: Lebedev Concerto.
2. Orchestral excerpts: ▪ Berlioz *Hungarian March* ▪ Haydn *The Creation*  
▪ Mahler Symphony No. 7, first movement ▪ Schumann Symphony No. 3,  
fourth movement ▪ Wagner *Ride of the Valkyries*, B Major section only.

### TUBA

Two *contrasting* solo pieces demonstrating style, tone, range, rhythm, and technique. Major scales and sight-reading are required.

### PERCUSSION

The audition **MUST** include **snare drum**, **timpani**, and **keyboard percussion**. Audition may also include drum set. Sight-reading is required. Suggested repertoire and methods:

**SNARE DRUM:** ▪ Cirone *Portraits in Rhythm* ▪ Étude No. 1 or No. 6 from Delecluse *12 Études* ▪ Peters *Intermediate* or *Advanced Studies*.

**TIMPANI:** ▪ Beck Sonata for Timpani ▪ Carter *Eight Pieces for Solo Timpani* ▪ Firth *The Solo Timpanist*.

**KEYBOARD PERCUSSION (2 and 4 mallets):** ▪ Bach Sonatas and Partitas for Solo Violin *or* Suites for Solo Cello ▪ Abe *Michi*, second movement  
▪ Creston *Concertino for Marimba* ▪ Tanaka *Two Movements for Marimba*  
▪ Musser Études and Preludes ▪ Stout *Mexican Dances* ▪ Stout *Astral Dance* ▪ Rosauro Concerto for Marimba ▪ G. H. Green Xylophone Solos  
▪ Burritt *October Night* ▪ Orchestral excerpts from standard repertoire.

### VIOLIN

*MEMORIZATION REQUIRED (except for études.)*

Program should include: ▪ two contrasting movements of unaccompanied Bach ▪ first movement of a major concerto ▪ any standard étude.

### VIOLA

Program should include: ▪ two *contrasting* movements of unaccompanied Bach ▪ Kreutzer Étude or Campagnoli Caprice ▪ a movement from a concerto by Stamitz, Hoffmeister, Bartok, or Walton.

### CELLO

Two études by Duport or Popper ▪ two *contrasting* movements from a Bach Suite ▪ movement from concertos by Haydn, Tchaikovsky, Schumann, Elgar, or Shostakovich ▪ other pieces from the standard repertoire.

### DOUBLE BASS

1. One solo piece of applicant's choice.
2. Three orchestral excerpts: by Bach, Beethoven, Brahms, Mozart, or Strauss.
3. One major scale, one harmonic minor scale, and one minor scale of choice in two or three octaves.
4. Sight-reading not required: memorization not required.

## HARP

First movements from Mozart Concerto for Flute and Harp and Handel Harp Concerto ■ Ravel *Introduction et Allegro* ■ Debussy *Danse sacrée et danse profane*. Orchestral excerpts: ■ Strauss *Death and Transfiguration* ■ Britten *Young Person's Guide to the Orchestra* ■ Debussy *Prélude à l'après-midi d'un faune* ■ Stravinsky *Firebird Suite* ■ Chabrier *España* ■ Tchaikovsky Overture to *Romeo and Juliet*. ■ Puccini *La Bohème*, Act 3, *Madama Butterfly*, Act 1 ■ Wagner "Prelude" and "Liebestod" from *Tristan und Isolde*. Cadenzas from Tchaikovsky *Nutcracker Suite*, *Swan Lake*, *Sleeping Beauty*.

## PIANO

**PROGRAM IS REQUIRED AND MUST BE MEMORIZED.** Applicants must also submit a list of significant repertoire studied during the previous four years.

Contrapuntal baroque composition equivalent in difficulty to a three-voice fugue from Bach *Well-Tempered Clavier* ■ sonata-allegro movement from a classical sonata preferably by Haydn, Mozart, Beethoven, or Schubert ■ a romantic work ■ a work from the impressionist or contemporary period.

## GUITAR

Program of varied solo literature and études, including one or two movements from a Bach Suite ■ preludes, sonatas, or theme and variations by Sor, Giuliani, Ponce, Torroba, Turina, Villa-Lobos, Brouwer, or equivalent repertoire ■ études by Carcassi, Sor, Brouwer, or Villa-Lobos.

## JAZZ STUDIES

*Jazz auditions can ONLY be performed on-campus* and are performed in a combo setting. The combos will be organized as follows:

- **Trumpet, saxophone, and trombone** players will perform with a rhythm section consisting of piano (or guitar), bass, and drums.
- **Guitarists** will perform with piano, bass, and drums.
- **Pianists** will perform with bass and drums.
- **Bassists** will perform with piano (or guitar) and drums.
- **Drummers** will perform with piano (or guitar) and bass.

For your audition, choose one tune from *each* of the following four categories and be prepared to perform the tune's melody. Rhythm section instruments should demonstrate the ability to accompany a soloist.

1. Rhythm Changes
  - *Oleo* – Sonny Rollins – Bb Major
  - *Moose the Mooche* – Charlie Parker – Bb Major
  - *Dexterity* – Charlie Parker – Bb Major
2. Blues
  - *Au Privave* – Charlie Parker – F Major
  - *Tenor Madness* – Sonny Rollins – Bb Major
  - *Blue Monk* – Thelonious Monk – Bb Major
  - *Bessie's Blues* – John Coltrane – Eb Major
3. Ballads
  - *In A Sentimental Mood* – Duke Ellington – F Major
  - *I Can't Get Started* – Vernon Duke – C Major
  - *Embraceable You* – George Gershwin – Eb Major
  - *You Don't Know What Love Is* – F Minor
4. Waltz
  - *Jitterbug Waltz* – Fats Waller – Eb Major
  - *Someday My Prince Will Come* – Frank Churchill – Bb Major
  - *Emily* – Johnny Mandel – Bb Major

**Drummers only:** In addition to the selections listed above, drummers should prepare the following grooves:

- Swing groove with sticks (slow, medium, and fast)
- Swing groove with brushes (slow, medium, and fast)
- New Orleans groove
- Afro-Cuban 6/8 groove
- Shuffle groove with backbeat

## BACHELOR OF MUSIC in MUSIC STUDIES REQUIREMENTS

### MUSIC COGNITION or MUSIC THEORY

In addition to a performance audition, the applicant should submit an essay discussing a piece of music of their choice, addressing the formal, stylistic, or performance aspects of the work.

### MUSIC COMPOSITION

In addition to a performance audition, the applicant should submit a portfolio which includes:

1. **Three** well-produced scores for a variety of performance media, preferably with recordings of performances. At least one score must be composed for acoustic instrumentation.
2. Scores produced with notation software will be expected to demonstrate skill in using the software as well as compositional sophistication.
3. Handwritten scores are *not* required, but well-executed musical notation will be considered a positive attribute.
4. A research paper written in high school (a music subject is preferred), any programs of performances, documentation of awards, names of composition teachers, etc.

### MUSIC EDUCATION

In addition to a performance audition, the applicant must answer ALL of the following questions. Please use complete sentences and limit your answers to one paragraph each.

1. Describe any of your teaching and/or leadership experiences.
2. Why are you interested in teaching music?
3. What are some of your personal qualities that will allow you to be an effective music teacher?
4. What person or experience has inspired you to pursue music education?
5. What do you hope to learn from your music education experience at Northwestern University?

The applicant must: a) send the essays to the **Music Admission Office** before her/his audition and b) schedule a Music Ed Interview if auditioning on campus.

### MUSICOLOGY

In addition to a performance audition, the applicant should submit **both**:

1. One high school research paper, preferably on a musical subject.
2. A brief essay describing the applicant's musical background, interests, and goals. It should include:
  - Performance experience (e.g., lessons, solos, ensembles, etc.)
  - Training in music theory.
  - Repertoire with which the applicant is familiar (e.g., orchestra, vocal, piano, popular, non-Western music, etc.)
  - Study in any related areas (e.g., foreign languages, history, literature, etc.)

### MUSIC TECHNOLOGY

In addition to a performance audition, the applicant should submit **both**:

1. Examples of projects he/she has created, such as recordings of music compositions, or examples of computer programs.
2. Brief essay describing her/his goals, background in music and technology, and the reasons for choosing this major.

## BACHELOR OF ARTS in MUSIC REQUIREMENTS

NOTE: THIS IS NOT A PERFORMANCE DEGREE

**Choice of specialization:** music cognition, music theory, musicology, music composition, or music technology.

The applicant must be able to read music and submit ALL of the following:

1. An example of musicianship such as: classical audition, performance on an instrument outside the traditional Western canon, music compositions, electronic arts, performance art, etc.
2. Test scores and transcripts showing high academic qualifications.
3. Five-page essay on a musical topic relevant to the applicant's interests.
4. One-page "Statement of Purpose" on intended area of specialization.