

Please follow the repertoire guidelines below for your recorded and live/on-campus auditions.

Audition Recordings

- Recordings serve as a preliminary audition and determine whether an applicant will be invited to campus for a live audition.
- Applicants who live more than 200 miles from UNW and cannot make it to campus for a live audition may have their recording used in lieu of a live audition; however, the faculty reserve the right to require a live audition in August.
- Students may audition in more than one area (for example, piano and voice). Please submit a separate recording for each instrument/voice.

Strings

Live audition consists of: Two major scales of your choice (preferably three octaves for violin, viola, and cello) and two contrasting music selections (one technical and one lyrical). The music selections may be two different compositions, two contrasting movements from a single composition, or a single composition containing both a technical and a lyrical section.

Recorded audition: Recorded auditions must be in a video format and uploaded to Acceptd. The musical requirements are the same as live audition requirements (see above).

If you have any questions about appropriate literature, please consult your private teacher, school ensemble director, or Professor David Kozamchak – String Area Coordinator at 651-631-5590 or dkozamchak@unwsp.edu.

*If you are unable to attend an in-person audition, recorded auditions will be accepted.

Cello

- J.S. Bach, any movement from an unaccompanied suite
- Any movement from a concerto, sonata or concert work
- Other comparable repertoire

Double Bass

- Any movement from a concerto by C.D. Dittersdorf, D.C.M. Dragonetti, or J.B. Vanhal
- Any movement from a sonata
- Other comparable repertoire

Guitar

B.M. (Performance)

- J.S. Bach – one or more movements from any of the solo lute works
- R. de Visée, *Suite in D Minor*
- F. Tarrega, *Adelita or Lagrima*
- H. Villa-Lobos, *Prelude No. 1*
- F. Sor/A. Segovia, one of the twenty studies
- Other comparable repertoire

B.S. Music (Music Ministry)/B.A. (Music):

Use the guidelines above or perform two solos in contrasting styles (Classical, pop, Christian contemporary) from beginning to end. At the audition B.S./B.A. majors may be asked to demonstrate ability to play from a lead sheet or chord chart.

Harp

- Any Baroque or Classical composition by J.S. Bach, Handel, Mozart, G.B. Pescetti, or J.L. Dussek
- Any romantic or modern composition by Debussy, G. Pierné, G. Fauré, M. Grandjany, or C. Salzedo
- Other comparable repertoire

String Bass

- Any movement from a concerto by C.D. Dittersdorf, D.C.M. Dragonetti, or J.B. Vanhal
- Any movement from a sonata
- Other comparable repertoire

Violin/Viola

- Baroque or Classical composition by J.S. Bach, Corelli, Haydn, Mozart, Telemann, or Vivaldi
- Romantic or Modern concerto, sonata, or concert work
- Other comparable repertoire

Voice

B.M.E. (Music Education)/B.M. (Performance)/B.A. (Music) voice major auditions/video recordings include the following:

- Performance of two contrasting classical songs or arias preferably with piano accompaniment.
Suggested options:
 - Art song sung in its original language (English, Italian, German, French or Spanish)
 - Example of song collections: *24 or 26 Italian Songs and Arias, First Book of _____ Solos* by Joan Boytim, www.artsongcentral.com
 - Aria from opera or oratorio literature
 - Any selection sung at state/regional/district music contests
- Performance of two contrasting vocal exercises (repeated at different starting pitches going up and down the range) demonstrating your range and voice quality.

B.S. (Music Ministry) and non-music major auditions/video recordings include the following:

- Performance of two contrasting solo songs of your choice with piano accompaniment. It is recommended that one of the songs be selected from the literature list above.
- Performance of two contrasting vocal exercises (repeated at different starting pitches going up and down the range) demonstrating your range and voice quality.

All live voice auditions will include the following:

- Performance of two selections as detailed above.
- Singing a short vocal exercise or two led by a faculty member to demonstrate your range.
- Sight reading.
- Testing your ear.
- A brief discussion about your music experience and goals.

If you have any questions about the voice audition, please contact Professor Carol Eikum, Coordinator of Vocal Studies, at 651-631-5288 or cleikum@unwsp.edu.

Composition

Students wishing to pursue a B.M. in Composition must audition in composition and on a secondary instrument/voice. For the composition audition, please upload to Acceptd scores and recordings for three original compositions.

- The scores may be handwritten or notated with computer software; if handwritten, they must be neat and legible.
- A strong application will include compositions that vary in style and instrumentation.
- No arrangements of other composers' works are permitted for the audition.
- High-quality recordings are not expected; computer generated playbacks are encouraged.

If you have any questions about composition, please contact Dr. Josh Bauder, Adjunct Instructor in Music Theory and Composition, at 651-631-5218 or jcbauder@unwsp.edu.

Piano

For all live, recorded, or virtual piano auditions, students are required to:

- Perform two contrasting pieces from the examples listed below.
- Sight read a hymn or a piece from the intermediate literature (majors only).
- Play a major and a harmonic minor scale, four octaves, hands together (majors only).

B.M.E. (Music Education)/B.M. (Performance, Composition)

For your auditions, please choose two pieces, one from each category listed below. Memorization is required for the audition.

- Baroque/Classical: a prelude and fugue from The Well-Tempered Clavier (vol. 1 or 2); a movement from a suite, toccata, or partita by J.S. Bach; a fast movement from a sonata by Haydn, Mozart, or Beethoven.
- Romantic or 20th Century: a work that demonstrates musical, stylistic, and/or technical prowess.
Examples: Chopin waltz, nocturne, polonaise, etc.; a Debussy Prelude or movement from a larger set or work.

NOTE: All music education majors with piano as their primary instrument must also audition on a secondary instrument/voice.

B.S. Music (Music Ministry)/B.A. Music:

For your audition, you may use the repertoire guidelines listed above or below. Music Ministry students may opt to perform one piece from the contemporary Christian repertoire (in addition to a classical piece). Memorization is highly recommended for the audition.

Piano continued:

Music Minor/Elective:

Choose two contrasting pieces from the classical literature (intermediate level or above). Memorization is recommended but not required.

Intermediate repertoire examples include:

- Baroque/Classical: Bach Invention; Clementi Sonata.
- Romantic/Modern: Chopin Prelude; Debussy Prelude.

If you have any questions about the audition, please contact Dr. Richard Lange, Coordinator of Keyboard

Studies, at ralange@unwsp.edu or call (651) 631-5242

Woodwinds, Brasses, Percussion

Upload video recording to Acceptd

- Woodwind and brass players: two major scales of your choice and a chromatic scale of your full range or at least two octaves.
- Percussionists: three snare drum rudiments of your choice, performed open, closed, open.

Live audition consists of: two major scales of your choice, a chromatic scale of your full range or at least two octaves, and two contrasting music selections (one technical and one lyrical). The music selections may be two different compositions, two contrasting movements from a single composition, or a single composition containing both a technical and a lyrical section.

Recorded audition: Recorded auditions must be in a video format and uploaded to Acceptd. The musical requirements are the same as Live Audition requirements (see above).

If you have any questions about appropriate literature, please consult your private teacher, school ensemble director, or Dr. Cassandra Bechard – Wind, Brass, and Percussion Coordinator, at 651-631-5189 or cabechard@unwsp.edu.

*If you are unable to attend an in-person audition, recorded auditions will be accepted.

Bassoon

- Vivaldi: *Concerto* (any mvt)
- Telemann: *Sonata in F minor* (any mvt)
- Senaille: *Allegro Spiritoso*
- Other comparable repertoire

Clarinet

- Mozart: *Clarinet Concerto*, (mvt II & III)
- Hindemith: *Sonata*
- Other comparable repertoire

Flute

- J. S. Bach: any sonata
- Mozart: *Concerto in G major*
- Mozart: *Concerto in D major*
- Chaminade: *Concertino*
- Faure: *Fantasia*
- Griffes: *Poem*
- F. Martin: *Ballade*
- Ibert: *Concerto*
- Other comparable repertoire

Oboe

- Telemann: *Sonata in A minor*
- Schumann: *Romance* No. 1 or No. 3
- Handel: *Concerto in G minor*
- Gordon Jacob: *Seven Bagatelles* (unaccomp.)
- Other comparable repertoire

Saxophone

- J.S. Bach: *Sonata No. 4* (Mule transcription)
- J. Rueff: *Chanson et Passpied*
- J.E. Barat: *Andante et Scherzo*
- Ferling: *48 Etudes*
- Other comparable repertoire

Horn

- Hindemith: *Sonata*
- Beethoven: *Sonata in F major* (mvt I or III)
- Mozart: any concerto (any mvt)
- C. Nielson: *Canto Serioso*
- R. Strauss: *Concerto No. 1* (any mvt)
- Other comparable repertoire

Trombone/Euphonium

- Bordogni/Rochut : *Melodious Etudes*, Book I
- Tyrell: *40 Progressive Studies*
- Kopprasch: *60 Selected Studies*
- Hasse/Gower: *Hasse Suite*
- Corelli/Powell: *Prelude and Minuet*
- Saint-Saëns: *Cavatine*
- Ropartz: *Andante et Allegro*
- Barat: *Andante et Allegro*
- Guilman: *Morceau Symphonique*
- Other comparable repertoire

Trumpet

- J.N. Hummel: *Concerto in Eb* (King)
- O. Ketting: *Intrada* (Donemus)
- H. Purcell/Voisin: *Sonata* (in 2 keys) (International)
- Ropartz: *Andante et Allegro*
- B. Fitzgerald: *Call or Frolic* (Fischer)
- Other comparable repertoire

Tuba

- Bordogni/Roberts: *44 Bel Canto Studies*
- Tyrell: *Advanced Etudes for Tuba*
- Blazhevich: *Seventy Studies for BB-flat Tuba*
- Bach/Bell: *Air and Bourrée*
- Haddad: *Suite*
- Other comparable repertoire

Percussion

Prepare a selection from at least two of the following categories. If possible play from all four categories. Comparable repertoire may be substituted in each category. At the audition, students will be asked to perform two prepared works, sight read, and play one or two scales.

- **Timpani:** etude or study from *Concepts for Timpani* by John Beck (Carl Fischer)
- **Mallets (marimba, xylophone, vibraphone, bells):** any reading study/etude, two mallet and/or four mallet from *Fundamental Method for Mallets* (Book 1 or 2) by Mitchell Peters (Alfred)
- **Snare drum:** etude from *Portraits in Rhythm* by Anthony Cirone (Belwin)
- **Drum set:** play time and fills in different styles and tempos—Rock (Easy Listening, Funk), Jazz (up tempo and ballad), Latin (Bossa Nova, Samba).

B.S. Music (Music Ministry) Percussion majors:

Demonstrate ability on the drum set as outlined above. Show proficiency on other listed percussion categories, as able.