HALL-MUSCO CONSERVATORY OF MUSIC

AUDITION REQUIREMENTS: WOODWINDS

AUDITION ATTIRE:
Professional attire is recommended, such as what you would wear to perform in a jury or a recital: dress slacks /dress shirts/skirts/dresses; no jeans, T-shirts, or sneakers, please.

VIDEO REQUIREMENTS:
Scales are not required.

Recordings must be of a continuous, unedited performance.

Video length is determined by the length of the piece(s) required for your specific instrument.

Each piece may be uploaded separately.

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| **Solo Repertoire:**  
  - One (1) slow and one (1) fast movement of a J.S. Bach Flute Sonata AND  
  - One (1) movement of a contrasting work, for example: the flute sonata of Poulenc, Reinecke, Muczynski, Liebermann, Martinu, or the Sonatine of Sancan, Dutilleux, or a Mozart Concerto or work of comparable difficulty  
| **Solo Repertoire:**  
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| **Solo Repertoire:**  
  - One (1) etude from Berbiguier 18 Exercises for the Flute or Andersen etudes op. 33  
| **Orchestral Excerpts:**  
  - Volière from Carnival of the Animals by Camille Saint Saëns  
  - Brahms Symphony 4, 4th movement from pick up to measure 94—measure 105  
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| **One (1) etude from the following:**  
  - Barret, A Complete Method for the Oboe  
  - Ferling, 48 Famous Studies  
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  - Barret, A Complete Method for the Oboe  
  - Ferling, 48 Famous Studies  
| **One (1) etude from either of the following:**  
  - Barret, A Complete Method for the Oboe  
  - Ferling, 48 Famous Studies  
| **Two (2) contrasting movements from a concerto or a sonata by Bach, Handel, Telemann, or Vivaldi**  
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| **One (1) from the following:**  
  - Beethoven, Symphony No. 3 in E-Flat Major: 2nd movement, opening solo  
  - Mendelssohn, Symphony No. 3 in A minor: 2nd movement, beginning at Letter A  
  - Ravel, Le Tombeau de Couperin: “Prelude”  
  - Rimsky-Korsakov, Scheherazade: 2nd movement, solo  
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OBOE

FLUTE

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# Hall-Musco Conservatory of Music

## Audition Requirements: Woodwinds

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| • A short excerpt from a solo work of your choice, chosen from the standard repertoire. Examples may include, but are not limited to, the following:  
  ○ Mozart, Clarinet Concerto  
  ○ Weber, Concerto No. 1, Concerto No. 2, or Concertino  
  ○ Brahms, Sonata No. 1 or Sonata No. 2  
  ○ Schumann, Fantasy Pieces  
  ○ Hindemith, Sonata  
  ○ Poulenc, Sonata  
  ○ Saint-Saëns, Sonata  
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  ○ Mozart, Clarinet Concerto  
  ○ Weber, Concerto No. 1, Concerto No. 2, or Concertino  
  ○ Brahms, Sonata No. 1 or Sonata No. 2  
  ○ Stamitz, Concerto No. 3  
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  ○ Schumann, Fantasy Pieces  
  ○ Hindemith, Sonata  
  ○ Poulenc, Sonata  
  ○ Saint-Saëns, Sonata  |
| • One (1) excerpt from the following list:  
  ○ Beethoven, Symphony No. 6: 2nd movement, 1 bar before Letter D to 2 bars before Letter E  
  ○ Brahms, Symphony No. 3  
    ○ 1st movement, 8 bars before Letter C to 3 bars after C  
    ○ 2nd movement, opening to m. 13  
    ○ Rimsky-Korsakov, Capriccio Espagnole: 1st movement, Letter A to first bar of Letter B  
| • One (1) movement of the applicant’s choice from the following:  
  ○ Telemann sonata  
  ○ Vivaldi concerto, sonata, or equivalent  
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| • Mendelssohn, Midsummer Night’s Dream: opening to Letter B  
| • One (1) movement of the applicant’s choice from the following:  
  ○ Telemann sonata  
  ○ Vivaldi concerto, sonata, or equivalent  
| • One (1) of the following excerpts:  
  ○ Mozart, Le Nozze di Figaro: Overture, m. 139 through downbeat of m. 198  
  ○ Tchaikovsky, Symphony No. 4: 2nd movement, solo  
  ○ Bizet, Carmen Suite No. 1: “Les Dragons d’Alcala” (“Foot Soldiers of Provincial Spain” — interlude before Act II)  
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  ○ Mozart, Le Nozze di Figaro: Overture, m. 139 through downbeat of m. 198  
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  ○ Bizet, Carmen Suite No. 1: “Les Dragons d’Alcala” (“Foot Soldiers of Provincial Spain” — interlude before Act II)  |
| • An etude of the applicant’s choice  
| • The first two (2) movements of any one of the following concertos or sonatas:  
  ○ Mozart, Concerto in B-Flat Major, K. 191  
  ○ Weber, Concerto in F Major, Op. 75  
  ○ Telemann sonata  
  ○ Vivaldi concerto or sonata  
| • Two (2) of the following excerpts:  
  ○ Mozart, Le Nozze di Figaro: Overture, m. 139 through downbeat of m. 198  
  ○ Tchaikovsky, Symphony No. 4: 2nd movement, solo  
  ○ Rimsky-Korsakov, Scheherazade, Op. 35: 2nd movement, solo and cadenzas  
| • One (1) of the following excerpts:  
  ○ Mozart, Le Nozze di Figaro: Overture, m. 139 through downbeat of m. 198  
  ○ Tchaikovsky, Symphony No. 4: 2nd movement, solo  
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| • Students should prepare a two (2) minute excerpt of their choice in the three (3) following styles:  
  ○ A slow, expressive two minute classical excerpt  
  ○ A fast, technical two minute classical excerpt  
  ○ A two minute excerpt from a jazz solo transcription or improvise your own jazz solo  
  • Listed below are suggestions of repertoire. They are not mandatory.  
  • Slow Expressive Classical Excerpts (suggested):  
    ○ J.S. Bach, Sonata #6, 1st or 3rd movement, transcribed by Marcel Mule for alto saxophone, published by Alphonse Leduc  
    ○ Paul Creston, Sonata Opus 19 for E-Flat Alto Saxophone and Piano, 2nd movement, published by Shawnee Press  
    ○ A. Glazounov, Concerto for Alto Saxophone, “Tranquillo” (7 measures after “10”) to Con Moto (4 measures after “13”), published by Alphonse Leduc  
    ○ W.A. Mozart, Flute Concerto K. 314, 2nd movement, transcribed by Robert Williams for alto saxophone, published by Shawnee Press  
  • Fast Technical Classical Excerpts (suggested):  
    ○ J.S. Bach, (flute) Sonata #6, 2nd or 4th movement, transcribed by Marcel Mule for alto saxophone, published by Alphonse Leduc  
    ○ Paul Creston, Sonata Opus 19 for E-Flat Alto Saxophone and Piano, 1st or 3rd movement, published by Shawnee Press  
    ○ Glazounov, Concerto for Alto Saxophone, “Allegretto scherzo” (pick-up to “5”) to Come Primo (“9”), published by Alphonse Leduc  
    ○ W.A. Mozart, Flute Concerto K. 314, 1st or 3rd movement, transcribed by Robert Williams for alto saxophone, published by Shawnee Press  
  • Jazz Solo Transcription Excerpt (suggested):  
    ○ A selection from the Charlie Parker Omni Book  
    ○ Any solo jazz transcription of your choice  
    ○ Improvise your own solo on a piece  
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**SAVOY**