

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 for any major.
- Memorization is not required for any major.
- 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.

These requirements apply to both the pre-screen audition video and the live audition.

FLUTE

B.M. in Performance	B.M. (Pre-Music Education Certification) B.M. in Composition B.A. in Music: Music and Culture emphasis Minor in General Music	B.A. in Music: Music Industry Studies emphasis
• 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 • 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	• An etude of candidate's choice from Berbiguier 18 Exercises for the Flute or Andersen etudes op. 33 • 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	• No pre-screen audition, please see creative supplement requirements for application instructions. • Live audition requirements: Play any piece in any style on any instrument or singing. A laptop is considered an instrument and a demo on laptop will count as your audition. The piece can be your piece or another composer's. Between 1 and 3 minutes.

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	- One (1) etude from 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 - 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: "Prélude" - Rimsky-Korsakov, Scheherazade: 2nd movement, solo	- One (1) etude from either of the following: - Barret, A Complete Method for the Oboe - Ferling, 48 Famous Studies - One (1) from the following: - One (1) movement of a standard concerto from a composer such as Haydn or Mozart - A sonata by Bach, Handel, Telemann, or Vivaldi - Beethoven, Symphony No. 3 in E-Flat Major: 2nd movement, opening solo	- No pre-screen audition, please see creative supplement requirements for application instructions. - Live audition requirements: Play any piece in any style on any instrument or singing. A laptop is considered an instrument and a demo on laptop will count as your audition. The piece can be your piece or another composer's. Between 1 and 3 minutes.
	- 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 - 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 - Mendelssohn, Midsummer Night's Dream: opening to Letter B	- 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 - Stamitz, Concerto No. 3 - Schumann, Fantasy Pieces - Hindemith, Sonata - Poulenc, Sonata - Saint-Saëns, Sonata - Brahms, Symphony No. 3: 2nd movement, opening to m. 13	

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• 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) 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)	• No pre-screen audition, please see creative supplement requirements for application instructions. • Live audition requirements: Play any piece in any style on any instrument or singing. A laptop is considered an instrument and a demo on laptop will count as your audition. The piece can be your piece or another composer's. Between 1 and 3 minutes.
• 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 ◦ Continued on next page		

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• Listed below are suggestions of repertoire. They are not mandatory. ◦ 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	

