

ROWAN UNIVERSITY
DEPARTMENT OF MUSIC
APPLIED MUSIC AUDITIONS

Update: 4/07

The listed studies and solos are suggestions for you to use in your applied music audition for the Department of Music at Rowan University.

BASSOON

Studies: Weissenborn-Method for Bassoon, Cundy-Bettoney (1950), complete.
Solos: Telermann-Sonata in F Minor, Phillips-Concert Piece

CELLO

All major/minor scales and arpeggios.
Studies: Golterman-Concerto No. IV and Schroeder-Etudes, Vol I & II
Solos: Vivaldi-Sonatas, Ploch-Concerto in G, Marcelllo-Sonatas

CLARINET

Applicants are required to prepare the following (applicants must audition on the B-flat soprano clarinet and/or on the A clarinet if necessary; auditioning on other utility clarinets are not necessary but optional):

1. Major and minor (harmonic or melodic) scales (Ed. Majors: four sharps and four flats; Performance Majors: all) and chromatic scales in slur and tonguing from memory.
2. Two contrasting etudes from Rose 32 Etudes or 40 Etudes.
3. One of the following (or the equivalent to the following):
Mozart Concerto in A major, K. 622 (1st or 3rd mvt; 2nd mvt)
Weber Concertino, Op. 26
4. Two contrasting orchestral excerpts of the applicant's choice (optional).
5. Sight-reading

COMPOSITION

Candidates must submit a portfolio of representative compositions to the composition professor. (Bring to audition because you will need to do the placement tests and audition on your minor instrument).

EUPHONIUM-BARITONE HORN

Studies: Rochut-Melodious Etudes, any characteristic study from Arbin's Method Complete
Solos: Curnow-Rhapsodie for Euphonium, Capuzzo-Andante et Rondo (arr. Catelinet)

FLUTE

Scales: All major and minor scales (minors in all three forms) =120.
Studies: Two Contrasting etudes from Cavally- Melodious and Progressive Studies, Book I or II, or Anderson op. 33, or equivalent.

Solos: One baroque sonata- all movements (J.S. Bach, C.P.E. Bach, Handel, Telemann, Vivaldi, etc.) One (or more, if desired) of the following
Faure-Fantasy Chaminade-Concertino
Hindemith-Sonata Mozart-Concerto in G Major
Poulenc-Sonata Enesco-Cantabile et Presto
Griffes-Poem

FRENCH HORN

Studies: Kopprasch- 80 Studies for Horn, Book I
Solos: W. Mozart- Concerto #3 in Eb, L. Von Beeethoven- Sonata for Horn.

GUITAR

Demonstrations of scales and arpeggios. If the prepared audition piece does not sufficiently demonstrate these areas, then material from Andres Segovia's Major & Minor Diatonic Scales, published by Columbia and Mauro Giuliani's 120 Daily Studies can be used.

Demonstration of music reading ability. (Material will be supplied at the audition)

A memorized piece from the repertoire of the classical guitar, played using the appropriate technique, of about five minutes duration.

HARP

Etude: Choose one etude from Pozzoli, "Studies of Medium Difficulty" (#5, #7, #10, #11, or #14), or Bach-Grandjany, "Etudes for Harp"

Solos: Choose one of the following: Sonata in C Minor (first movement), by Dussek, Theme and Variations, by Hadyn (arr. Salzedo), Theme and Variations, by Handel, Passacaille, by Handel (arr. Beon), Song in the Night, by Salzedo, First Arabesque, by Debussy, Vers La Source, by Tournier (or substitute a solo from the standard repertoire of equal or greater difficulty)

OBOE

Solos: Choice of: Marcello concerto in C Minor, Handel Sonatas I, II, or III, Hindemith Sonata

Studies: Vade-Mecum or Barrett Book (two prepared exercises)

Major Scales

Show some reed-making ability

ORGAN

Studies: One exercise from: Johnson-Instruction for Beginning Organists or Gleason Method of Organ Playing, or Bach- Orgelbuchlein(one Chorale prelude)

Solos: One selection from Bach-Little Fugues and Preludes, or Bach-Prelude and Fugue in E Minor(Cathedral), or Mendelssohn-Sonata Movement, or Vierne-Berceuse of Arabesque (24 pieces in free style) Plus
Sight-read a homophonic 4-part passage (8-16 measures).

PERCUSSION

You will be sent a special percussion packet when we receive your audition questionnaire

PIANO TO BE MEMORIZED.

Applicants for the performance track:

1. All major and minor scales.
2. One movement of a Beethoven (excluding Op.49), Haydn or Mozart Sonata(excluding K.545).
3. A work of advanced difficulty of one of the following composers: Chopin, Schumann, Brahms, or Liszt.
4. A Bach Prelude and Fugue from WTC.

Applicants for all other tracks:

1. All major and minor scales.
2. One movement of a Beethoven (excluding Op.49), Haydn or Mozart Sonata (excluding K.545).
3. A work of at least early advanced difficulty of one of the following composers: Chopin, Schumann, Brahms, or Liszt.
4. A Bach Prelude and Fugue from WTC or a 3-part Invention.

SAXOPHONE

Major scales in all 12 keys, preferably played on the full range of the saxophone starting on the tonic up to the highest note on the instrument (F or F# above the staff), down to the lowest note on the instrument (B or Bb below the staff), and then up again, ending on the tonic. Tempo should be at least ♩ =60M.M. slurred 16th notes.



Scales may also be played in the All State audition format with a legato tongue. F#, G, A and Ab scales may be played one octave but all others are to be played two octaves. (See minor scales for form). Tempo should be at least ♩ =80M.M.

Minor scales in all 12 keys. All three forms, natural, harmonic and melodic minor are to be played with a legato tongue in the All State format at ♩ = 60M.M.



A chromatic scale slurred, played over the full range of the instrument from low Bb to high F or F# and back down to low Bb. Suggested tempo ♩ = 60M.M.



Major Triad Arpeggios slurred in 8th note triplets 1 octave for F#, G and Ab, 2 octaves for all other keys. Suggested tempo ♩ = 60M.M.

Any etude from one of the following studies or a study of comparable difficulty: 27 Melodic and Rhythmic Etudes by J. L. Small, 27 Virtuoso Studies by Bassi, 48 Famous Studies by W. Ferling.

Any solo from New Jersey All State auditions for alto, tenor or baritone saxophone, or any solo from the classical saxophone literature of equal or greater difficulty.

STRING BASS

- Scales: All major and natural minor scales two octaves. Scales should be played with eighth notes at quarter note equals 100 beats per minute playing one, two and four notes per bow.
- Studies: 1 etude chosen from the following: Simandl; 30 Etudes, Storch-Hrabe 57 Studies. (Applicant may choose a different etude of similar difficulty such as Bille, Kreutzer, Kayser).
- Solos: 2 contrasting movements of a baroque sonata or other solo of similar difficulty such as Vivaldi Sonata #3 in A Minor, Marcello Sonata #5 in C Major, Gardoni Suite in Classical Style.

TROMBONE

- Studies: Rochut-Melodious Etudes, Mantia-Trombone Virtuoso or Blazeovich-Clef Studies.
- Solos: Galliard-Sonatas, Berlioz- Recitative and Prayer. Any of the N.J. All State Solos.

TRUMPET

- Studies: Arban-“Characteristic Studies” from Complete Conservatory Method, Bordogni 24 Vocalises, Bousquet-36 Celebrated Studies (also appears in the Saint Jacome Method).
- Solos: Concerti by Haydn, Hummel, or Bohme; Sonatas by Hindemith, Kennan, or Stevens; Works by Bozza- Badinage, Caprice or Rustiques; Any coronet solo by H. L. Clarke or J.B. Arban. Any of the N.J. All State High School Solos.

TUBA

- Studies: Rochert-Melodious Etudes-Book I or Tyrrell-40 Advanced Studies (arr. Jacobs).
- Solos: Capuzzi-Andante and Rondo (arr. Catelinet), Marcello-Sonata No. 1 or Sonata No. 5.

VIOLA

- All major/minor scales and arpeggios.
- Studies: Mazas-Special Studies, Kayser-36 Studies Etudes by Fiorillo, Rode or Kreutzer.
- Solos: Mozart Sonatina, Handel Concerto, Handel Sonata (first and second movements), or selections from Doktor-Solos for the Viola Player.

VIOLIN

For applicants for the Bachelor of Arts degree:

Technique: All major/minor scales and arpeggios in two octaves, vibrato and basic bowing techniques including tone production, detache, martele and spiccato. Scale books by Hrimaly or Galamian.
Studies: Etudes by Mazas, Wolfhart, Whistler and Sevcik. Doublestops by Trott.
Solos: Concertos by Accolay, Vivaldi, Tartini, Nardini or Bach. Sonatas by Handel, Corelli, Tartini and LeClair.

For applicants for the Music Education degree:

Technique: Major and minor scales in three octaves, advanced bowing techniques and double-stopping in thirds and octaves. Bowing studies in spiccato, sautille and loure; development of shifting and bowing skills together with technical variations for style periods.
Studies: Etudes by Kreutzer, Fiorillo, Dont, Sevcik and scales by Hrimaly or Galamian. Double-stops by Trott, Flesch, Sevcik or Schradieck.
Solos: Sonatas by Handel, Corelli, Mozart of Haydy.
Concertos by DeBeriot, Spohr, Bach, Tartini, Mozart and Haydn.

For applicants for the Performance Degree

Technique: Same as for music education.
Studies: Same as for music education plus etudes by Gavinies.
Solos: Unaccompanied sonatas and partitas by Bach, Prokofiev, unaccompanied sonata, concertos by Mozart, Vieuxtemps (Nos. 4 and 5), Kabalevsky, Vaughn, Williams, Mendelssohn, Saint-Saens (No. 3). Concert pieces by Kreisler, Sarasate and Wieniawski.

VOICE

Applicants in Voice Performance must sing three selections:

1. An aria in English (an aria from Messiah or Elijah is recommended);
2. An aria from an opera;
3. An art song in Italian, German or French

Applicants in Music Education, Elementary Education coordinate major, or music minor must sing two selections;

1. An aria in English (an aria from Messiah or Elijah is recommended) or an English folk song;
2. An art song in Italian, German or French

All applicants will be expected to execute the above from memory with poise, good pitch, proper breathing, phrasing, and above all, demonstrate an expressive musicianship. An accompanist is provided for the audition. However, you may bring your own accompanist if you so desire.

Vocalism for range and quality also expected.

Vocal Jazz Majors- Please consult Jazz Major Requirements, and prepare an art song or aria.

ADDITIONAL AUDITION REQUIREMENTS FOR THOSE INTENDING TO BE JAZZ MAJORS:

All applicants for the Jazz Major at Rowan University must:

1. Play all major, mixolydian and dorian scales ascending and descending.
2. Improvise to an F blues. Medium swing tempo.
3. Play Charlie Parker's Donna Lee. It can be read, but it must be played start to finish without stopping.
4. Play the melody and improvise to Duke Ellington's Take the "A" Train (in concert C).
5. Sight read a given piece of music.
6. Prepare and perform an audition for the classical faculty following the guidelines for the classical audition.

If you have questions about the jazz portion of the audition, please call Denis DiBlasio, Coordinator of Jazz Studies, (856) 256-4500, ext. 3528.

JAZZ VOCAL

Major, dominant (mixolydian) and minor scale, one octave only. Key(s) determined by a range of vocalist.

Major seventh, dominant seventh, and minor seventh chord arpeggios either using solfeggio or any syllable as long as the pitches are accurate.

Sight sing diatonic and chromatic intervals ascending and descending one octave accurately from (middle c) on piano, using solfeggio or "la" syllable. Octave of starting pitch will vary according to vocalists' range.

Jazz standard: Vocalist must prepare one standard song and one jazz standard from the following list of tunes and must provide a lead sheet with chord changes for piano accompaniment for the song in his/her own key.

Standard Swing

All of Me
On the Sunny Side of the Street
Pennies from Heaven
Night and Day
There Will Never Be Another You

Ballads

When I Fall in Love
When Sunny Gets Blue
My Funny Valentine
God Bless the Child
Stella By Starlight

Jazz Standards (Scat singing is not mandatory)

It Don't Mean a Thing (if it ain't got that swing)

Doxy (scat)

Don't Get Around Much Anymore

Perdido

Satin Doll

Now's the Time (scat)

Mr. P. C. (scat)

Sunnymoon for Two (scat)

Blues In The Closet (scat)

"C" Jam Blues (scat)