



North Carolina Governor's School Student Application: Arts Audition

Instrumental Music Audition

Preparations:

- Camera: Most digital cameras, including cell phones, are perfectly fine for both the photos and videos for your audition. Professional photography or videography is neither required nor expected. Please ensure picture and sound clarity. You may mount your camera on a tripod or have someone operate it. Record in landscape position (if you are using a smartphone, turn it sideways).
- Space/Position: Use a space that is open and distraction-free. Position your camera so you and your instrument are completely visible and unblocked by your music stand. Ensure that your recording device is far enough away to get your entire self in the shot. We want to see the whole instrument, your bow technique, the entire length of your trombone slide, your arms, and your face. Seeing the underside of your instrument or the back of your head does not help us evaluate your playing.
- Lighting: Make sure the lighting is adequate for viewing and that you are not backlit (i.e., do not have a lamp or sunlight coming through a window behind you).

Recording:

- The video should be ***no more than 7 minutes***.
- **Record the video in one unedited take** with only brief transitions between each. There will be a deduction if audition components are recorded separately.
- Proceed through the tasks sequentially.
- For the Solo Performance, clearly state your name and the title, composer, measures you are performing, and any other details about your selection(s). Then proceed with your Solo Performance.
- After the solo, proceed to recording the Prepared Excerpts with only a brief transition.

Audition Overview:

- The video audition consists of two parts:
 1. Solo Performance
 2. Prepared Excerpt(s) - *located on final page*

Audition Task 1: Solo Performance

- The **total** of your Solo Performance **should be between three and four minutes**.
- Clearly state your name, the title, composer, measures you are performing, and any other details about your selection(s). Then proceed with your Solo Performance.
- Refer to the instrument lists on this document. From your instrument's list only, choose one or more solo(s) that show a range of styles. Do not choose a non-list solo or one from a different instrument's list.
- Multiple sections from within the same solo can be chosen or you may choose different solos.
- You may consult with your music teacher/band director to choose solos that best display your abilities.
- Gather the sheet music for the solos you choose. Your music teachers/band directors may have copies. Many are also available online. Helpful websites: <http://www.imslp.org> for public-domain; <http://www.jwpepper.com> and <https://www.sheetmusicplus.com> for fee-based pieces.
- Percussion students must audition on *one or more* of the following: mallets, snare drum, and/or timpani. Students should record both a solo from the solo list and the respective excerpt for each instrument they play.

BRASS	
Trumpet	Euphonium
• <i>Andante and Scherzo</i> - J. E. Barat • Any cornet solo by Herbert Clarke or Jean-Baptiste Arban • <i>Concert Etude</i> - Alexander Goedicke • <i>Trumpet Concerto</i> - Joseph Haydn • <i>Sonata for Trumpet and Piano, Mvt. 1</i> - Kent Kennan • A work from <i>Concert Studies for Trumpet</i> - Rubank/Hal Leonard • A work from <i>Concert and Contest Collection</i> - Rubank • A work from <i>Rubank Advanced Method, Vol. 1</i> - Rubank	• A work from <i>Concert and Contest Collection for Euphonium</i> • <i>Rhapsody for Euphonium</i> - James Curnow • <i>Morceau Symphonique</i> - Alexandre Guilmant • <i>Andante et Allegro</i> - J. Edouard Barat • <i>Concerto No. 2</i> - Vladislav Blazevich • <i>Russian Dance</i> - Oskar Böhme • <i>Concerto for Euphonium</i> - Joseph Horowitz • <i>Fantasia</i> - Gordon Jacob (pub. Boosey & Hawkes) • <i>Midnight Euphonium</i> - Goff Richards (pub. Studio Music) • <i>Lyric Suite</i> - Donald White (pub. Schirmer)
Trombone	Tuba
• <i>Andante et Allegro</i> - Joseph Edouard Barat • <i>Concerto No. 2</i> - Vladislav Blazhevich • <i>Concertino</i> - Ferdinand David • <i>Morceau Symphonique</i> - Alexandre Guilmant • <i>Sonata for Trombone</i> - Kazimierz Serocki • A selection from <i>Concert Trombone</i> - Voxman/Rubank • <i>Romanza Appassionata</i> - Carl Maria von Weber	• <i>Variation for Tuba and Piano</i> - Arthur Frackenpohl • <i>Second Book for Practical Studies for Tuba</i> - Robert Getchell/ed. Nilo Hovey • <i>Endorphins</i> - James Grant • <i>Tuba Rhapsody</i> - Clare Grundman • <i>Concerto in One Movement</i> - Alexey Lebedev • <i>Suite for Tuba</i> - Vaclav Nelhybel • <i>Variations on Judas Maccabeus</i> - Ludwig van Beethoven (ed. Bell)
French Horn	
• <i>Sonata</i> - Ludwig van Beethoven • A work from <i>Solos for the French Horn</i> - Ed. Mason Jones/Schirmer	

- *Concerto No. 1, 2, 3, or 4* - Wolfgang Amadeus Mozart
- *Morceau de Concert* - Camille Saint-Saëns
- *Concerto Op. 8-F* - Franz Strauss

See Audition Task 2 below.

PERCUSSION	
Mallets (Xylophone/Marimba)	Timpani
• <i>Frogs</i> - Keiko Abe • <i>Toccata</i> - Emma Lou Diemer • <i>Monograph IV</i> - Richard Gibson • <i>Fantasy on Japanese Woodprints</i> - Alan Hovhaness • <i>Masterpieces for Marimba</i> - arr. Thomas MacMillan • <i>Etudes</i> - Clair Omar Musser • <i>Yellow After the Rain</i> - Mitchell Peters • <i>Concerto</i> - Jorge Sarmientos • <i>Rhythm Song</i> - Paul Smadbeck	Please tune the timpani on the recording, using a pitch pipe or tuning fork as needed, but without the use of electronic devices. • <i>Five Timpani Solos</i> - Timothy Adams • <i>Raga No. 1</i> - Bill Cahn • <i>Sonata for Timpani</i> - John Beck (mvt. II or III) • <i>The Solo Timpanist</i> - Vic Firth • <i>Theme and Variations</i> - John Floyd • <i>Declaration, Song and Dance</i> - Kristen Shiner • <i>Theme and Variations for Kettledrums</i> - Jan Williams
Snare	
• <i>Falling Leaves</i> - Timothy Adams • <i>Three Dances</i> - Warren Benson • <i>Portraits in Rhythm</i> - Anthony Cirone • <i>Portfolio for Snare Drum</i> - NEXUS • <i>Intermediate Snare Drum Studies</i> - Mitchell Peters (Etudes 13 and higher) • <i>The Noble Snare</i> - ed. Smith Publications	

See Audition Task 2 below.

STRINGS	
Violin	Cello
- Any Johann Sebastian Bach Sonata or Partitas <i>Romances in G or F</i> - Ludwig van Beethoven - Any violin concerto by Joseph Bologne <i>Concerto in G</i> - Max Bruch <i>Violin Concerto</i> - Dmitry Kabalevsky <i>Symphonie Espagnole</i> - Édouard Lalo - Any of the Wolfgang Amadeus Mozart Concerti 1-5 <i>Concerto in B</i> - Camille Saint Saëns <i>Introduction and Rondo Capriccioso</i> - Camille Saint Saëns <i>Polonaise Brillante in D</i> and <i>Legende</i> - Henryk Wieniawski	<i>Solo Suite No. 1 in G major</i> - Johann Sebastian Bach <i>Sonata in G major</i> - Martin Berteau/Giovanni Battista Sammartini <i>Perhaps</i> - Reena Esmail <i>Sonata for Solo Cello</i> - Adolphus Hailstork <i>Concerto in C major</i> - Joseph Haydn <i>Stolen</i> - Allison Loggins-Hull <i>Danse Rustique op.5, Bourrée op.24, or Tarantella op.23</i> - William Henry Squire <i>The Swan</i> - Camille Saint Saëns <i>Allegro Appassionato</i> - Camille Saint Saëns <i>Concerto in A minor</i> - Camille Saint Saëns <i>Sonata No. 5 in E minor</i> - Antonio Vivaldi <i>Shades</i> - Daijana Wallace Please choose a passage or passages that demonstrate contrasting styles (both lyrical/melodic playing as well as faster/rhythmic playing). For example, do <u>not</u> only play excerpts from <i>The Swan</i>.
Viola	Bass
<i>Viola Sonata</i> - Arnold Bax <i>Viola Sonata in F major</i> - Johannes Brahms <i>Caprices for Solo Viola, Op. 22 No. 3 in A</i> - Bartolomeo Campagnoli <i>Sonatina in G</i> - Antonín Dvořák <i>Concerto for Viola in D major</i> - Franz Anton Hoffmeister <i>Five Old French Dances No. 2, "La Provencale"</i> - Marin Marais <i>Marchenbilder Op. 113 (Fairy Tales), Mvt. 1</i> - Robert Schumann <i>Concerto for Viola</i> - Carl Stamitz <i>Viola Concerto in G major</i> - Georg Philipp Telemann	<i>Four Short Pieces</i> - Dave Anderson <i>Concerto in F</i> - Antonio Capuzzi <i>Concerto</i> - Giovanni Battista Cimador <i>Concerto</i> - Domenico Dragonetti/Édouard Nanny <i>Eight Studies for Double Bass</i> - Sofia Gubaidulina <i>Chanson Triste</i> - Serge Koussevitzky <i>Concerto</i> - Serge Koussevitzky <i>Valse Miniature</i> - Serge Koussevitzky <i>Sonata in G minor</i>, last movement - Benedetto Marcello <i>Concerto in D major</i> - Vaclav Pichl <i>everythingfeels the same</i> - Sarian Sankoh <i>Etude #17 from 30 Etudes</i> - Franz Simandl <i>Sonata #1 in Bb</i>, 4th movement - Antonio Vivaldi

See Audition Task 2 below.

WOODWINDS	
Flute/Piccolo	Saxophone
• <i>Partita in A minor, BWV 1030</i> - Johann Sebastian Bach • <i>Minuet from L'Arlésienne</i> - Georges Bizet • <i>Danza de la Mariposa</i> - Valerie Coleman • <i>Chardonnay</i> - Reena Esmail • <i>Sonata Movement 1 or 3</i> - Paul Hindemith • <i>Flute Concerto in G major, K, 313</i> - Wolfgang Amadeus Mozart • <i>Flute Concerto in G major</i> - Johann Joachim Quantz • <i>Fantasia in No. 2 in A minor</i> - Georg Philipp Telemann • <i>Sonata No. 1</i> - Samuel Zyman	• <i>Sonata for Alto Saxophone</i> - Paul Creston • <i>Alto Saxophone Concerto in E-flat</i> - Alexander Glazunov • A work from <i>Solos for the Tenor Saxophone Player</i> - Larry Teal/Schirmer • A work from <i>Selected Studies for Saxophone</i> - Himie Voxman
Oboe/English Horn	Bassoon
• <i>Wood Song</i> - Jenni Brandon • <i>Six Canadian Scenes</i> - Viet Cuong • <i>Seashore Suite</i> - Ruth Gipps • <i>Concerto for Oboe</i> - Clemence de Grandval • <i>Oboe Sonata in C minor, HWV 366</i> - George Frideric Handel • <i>Suite in B</i> - Kay Ulysses • <i>Oboe Concerto in D minor (or C minor)</i> - Benedetto Marcello • <i>Oboe Quartet in F major, K. 370/368b</i> - Wolfgang Amadeus Mozart • <i>Incantation and Dance</i> - William Grant Still	• <i>Recitative, Sicilienne & Rondo</i> - Eugene Bozza • <i>Colored Stones</i> - Jenni Brandon • <i>Sonata for Bassoon and Piano</i> - Nancy Galbraith • <i>Bassoon Set</i> - Adolphus Hailstork • <i>Sonata</i> - Paul Hindemith • <i>Concerto</i>, exposition of first movement - Wolfgang Amadeus Mozart • <i>Songs for Bassoon and Piano</i> - William Grant Still • <i>Sonata for Bassoon and Piano</i> - Kay Ulysses • <i>Concerto</i> - Carl Maria von Weber
Clarinet	
• <i>Sonata, Mvt. 1 Grazioso</i> - Leonard Bernstein • A work from <i>16 Grand Solos de Concert for Clarinet</i> - Daniel Bonade/Hal Leonard • <i>Five Bagatelles</i> (mvt 1 and 5 only) - Gerald Finzi • <i>Sonata, Mvt. 1 Massi bewegt</i> - Paul Hindemith • <i>Monolog No. 3</i> - Erland von Koch • <i>Concerto for Clarinet, K.622</i> (mvt 1 - Allegro or mvt 3 - Rondo only) - W. A. Mozart • <i>Sonata</i> (mvt 1 - Allegro tristamente or mvt 3 - Allegro con fuoco only) - Francis Poulenc • <i>Three Intermezzi</i> (mvt 1 and 3 only) - Charles Villiers Stanford • <i>Concertino</i> - Carl Maria von Weber • <i>Concerto No. 1</i> (mvt 1 and 3 only) - Carl Maria von Weber Bass Clarinet: • <i>Two Pieces for Clarinet solo</i> - Ivana Loudova • <i>Ballade for Bass Clarinet</i> - Eugene Bozza • <i>Andante and Allegro</i> - Yvonne Desportes • <i>Scherzo Barbaro</i> - Borris Pillin • <i>Nocturne</i> - John Verrall	

See Audition Task 2 below.

Audition Task 2: Prepared Excerpt

- Download your instrument's prepared excerpt(s) from below:

Instrument	Link		Instrument	Link
Bass	Bass Excerpt		Bassoon	Bassoon Excerpt
Cello	Cello Excerpt		Clarinet	Clarinet Excerpt
Euphonium	Euphonium Excerpt		Flute/Piccolo	Flute Excerpt
Horn	Horn Excerpt		Mallet	Mallet Excerpt
Oboe	Oboe Excerpt		Saxophone	Saxophone Excerpt
Snare	Snare Excerpt		Timpani	Timpani Excerpt
Trombone	Trombone Excerpt		Trumpet	Trumpet Excerpt
Tuba	Tuba Excerpt		Viola	Viola Excerpt
Violin	Violin Excerpt			

- Study and practice; if a document has two excerpts, you must perform both.
- Perform your assigned excerpt(s) immediately after your Solo Performance.
- The **total** of your Prepared Excerpt Performance **cannot exceed three minutes**.

Percussion Note: Please remember that percussion students should record both a solo from the solo list and the respective excerpt for each instrument they play.

Submission:

- You will receive instructions from your Governor's School Local Coordinator (GSLC), the person to whom you will submit your application, regarding submission procedures.
- Your GSLC will need to submit links of your work to NCDPI. Ensure the link you send to your GSLC is accessible and can be viewed by anyone who clicks the link.
 - Uploading your audition as an "unlisted" video on YouTube is preferred. Use GoogleDrive if YouTube is blocked in your district or school. Do NOT use DropBox, SharePoint, OneDrive, or iCloud, as these are not easily accessible.
- If you have any questions, please speak with your GSLC.
- This audition is due at the same time as the rest of your application.