

Studio D Audition Expectations

Oboe

Music Minor

Repertoire: Students auditioning for the music minor should prepare two contrasting selections of repertoire. Examples include, but are not limited to appropriate selections from the Voxman *Concert and Contest Collection* and regional honor band audition material (other selections may be approved of in consultation with the instructor).

Technique: Students should also perform the twelve major scales and the chromatic from the lowest possible note to the highest possible note from memory.

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 3 for your audition.

Bachelor of Music Education; Bachelor of Arts in Music

Repertoire: Students auditioning for the Bachelor of Music Education and Bachelor of Arts in Music degrees should prepare two contrasting selections of repertoire. Examples include, but are not limited to the Nielsen *Fantasy Pieces*, Marcello Concerto and Paladilhe *Concertante* (other selections may be approved of in consultation with the instructor).

Technique: Students should also perform the twelve major scales and chromatic scale from Bb3 to F6 from memory.

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 4 for your audition.

Bachelor of Music Performance; Bachelor of Music Performance and Pedagogy

Repertoire: Students auditioning for the Bachelor of Music Performance and Bachelor of Music Performance and Pedagogy degrees should prepare two contrasting selections of repertoire. Examples include, but are not limited to the Mozart Concerto, Poulenc Sonata and Britten *Six Metamorphoses after Ovid* (other selections may be approved of in consultation with the instructor).

Technique: Students should also perform all major and minor scales, all major and minor arpeggios and chromatic scale from Bb3 to G6 from memory..

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 5 for your audition.

Bassoon

Music Minor

Repertoire: Students auditioning for the music minor should prepare two contrasting selections of repertoire. Examples include, but are not limited to appropriate selections from the Schoenbach *Solos for the Bassoon Player*, the Sharrow *Master Solos Intermediate Level* and regional honor band audition material (other selections may be approved of in consultation with the instructor).

Technique: Students should also perform the twelve major scales and the chromatic from the lowest possible note to the highest possible note from memory.

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 3 for your audition.

Bachelor of Music Education; Bachelor of Arts in Music

Repertoire: Students auditioning for the Bachelor of Music Education and Bachelor of Arts in Music degrees should prepare two contrasting selections of repertoire. Examples include, but are not limited to Sonata in F minor by Telemann, selections from the Schoenbach *Solos for the Bassoon Player*, or *Concert Piece* by Phillips (other selections may be approved of in consultation with the instructor).

Technique: Students should also perform the twelve major scales (three octave B-flat major and two octave for the remaining keys) and chromatic scale from Bb1 to Bb4 from memory.

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 4 for your audition.

Bachelor of Music Performance; Bachelor of Music Performance and Pedagogy

Repertoire: Students auditioning for the Bachelor of Music Performance and Bachelor of Music Performance and Pedagogy degrees should prepare two contrasting selections of repertoire. Examples include, but are not limited to the Mozart Concerto, Saint-Saens Sonata, and Osborne *Rhapsody* (other selections may be approved of in consultation with the instructor).

Technique: Students should also perform all major and minor scales, all major and minor arpeggios and chromatic scale from Bb1 to Eb5 or E5 (depending upon whether or not the bassoon has a high E key) from memory..

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 5 for your audition.

Saxophone

Music Minor

Repertoire: Students auditioning for the music minor should prepare two contrasting selections of repertoire. Examples include, but are not limited to appropriate selections from the Voxman *Concert and Contest Collection* and regional honor band audition material. Students may include a transcription of a standard jazz solo and / or improvisation over standard chord changes such as rhythm changes or the blues as a second example of repertoire. Other selections may be approved of in consultation with the instructor.

Technique: Students should also perform the twelve major scales and the chromatic from Bb3 to F#6 from memory.

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 3 for your audition.

Bachelor of Music Education; Bachelor of Arts in Music

Repertoire: Students auditioning for the Bachelor of Music Education and Bachelor of Arts in Music degrees should prepare two contrasting selections of repertoire. Examples include, but are not limited to *Chanson et Passepied* by Rueff, *Aria* by Bozza, and *Diversion* by Heiden. Students may include a transcription of a standard jazz solo and / or improvisation over standard chord changes such as rhythm changes or the blues as a second example of repertoire. Other selections may be approved of in consultation with the instructor.

Technique: Students should also perform the twelve major scales and chromatic scale utilizing the extended range from memory. If admitted, students not performing scales in the extended range will be accepted provisionally.

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 4 for your audition.

Bachelor of Music Performance; Bachelor of Music Performance and Pedagogy

Repertoire: Students auditioning for the Bachelor of Music Performance and Bachelor of Music Performance and Pedagogy degrees should prepare two contrasting selections of repertoire.

Students should be comfortable with the utilization of altissimo in repertoire, and demonstration of facility on a secondary member of the saxophone family is strongly preferred. Examples include, but are not limited to the Ibert *Concertino da Camera*, Muczynski Sonata, Bonneau *Caprice en Forme de Valse* and Platti Sonata (as an example of facility on a secondary member of the saxophone family). Students may include a substantive transcription of a jazz solo by an artist such as Charlie Parker or John Coltrane **in addition to** improvisation over standard chord changes such as rhythm changes or the blues as a second example of repertoire. Other selections may be approved of in consultation with the instructor.

Technique: Students should also perform all major and minor scales, all major and minor arpeggios and chromatic scale from memory. Students **will not be** admitted to this degree track without utilizing the extended range technique in their audition.

In addition to scales and solo repertoire, you will be asked to perform two examples of sight reading comparable to Sight Reading Factory® (www.sightreadingfactory.com) Level 6 for your audition.