

# Repertoire Guidelines

Two compositions in contrasting style from the standard solo repertoire are required for the primary audition (instrumentalists may perform two contrasting movements of a sonata or concerto or an advanced etude in place of one of the contrasting solos). An example of contrast may be repertoire that demonstrates technical facility as compared to repertoire that demonstrates lyrical expression. The music faculty members adjudicating your audition are primarily listening for evidence of outstanding musical potential. Therefore, you should choose repertoire that clearly demonstrates your highest level of musical and technical ability. You may choose to perform pieces from the list below, or you can perform repertoire of a similar musical and technical level. If you have a question regarding your repertoire choices, please contact one of the following music faculty members.

[Prof. Deborah Masloski, Coordinator of Keyboard Studies – dmasloski@carthage.edu](mailto:dmasloski@carthage.edu)

[Prof. Maggie Burk, Director of Choral Activities - mburk@carthage.edu](mailto:mburk@carthage.edu)

[Prof. Ed Kawakami, Music Department Co-Chair and Director of Orchestral Studies - ekawakami@carthage.edu](mailto:ekawakami@carthage.edu)

[Prof. James Ripley, Director of Instrumental Studies – jripley@carthage.edu](mailto:jripley@carthage.edu)

[Prof. Matthew Hougland, Director of Music Theatre Studies - mhougland@carthage.edu](mailto:mhougland@carthage.edu)

## Bassoon

Galliard *Six Sonatas*

Hindemith *Sonata*

Marcello *Sonata in e minor*

Saint Saens *Sonata for Bassoon*

## Cello

Bach any *Unaccompanied Suite* (2 movements)

Baroque *Sonata: Eccles* or *Vivaldi*

One movement from concerto: Boccherini, Haydn, *Saint-Saens Etude* by Merk, Duport, or Popper

## Clarinet

Mozart *Concerto in A Major, K. 622*

Poulenc *Sonata for Clarinet and Piano*

Saint-Saens *Sonata for Clarinet*

Schumann *Fantasy Pieces*  
Stravinsky *Three Pieces*

## Double Bass

Prospective double bass musicians may choose to perform one selection from the standard jazz repertoire.

Dragonetti *Concerto in A Major*  
Koussevitzky *Concerto, Op. 3*  
Marcello any *Sonata*

Transcribed jazz solo  
Improvisation to 12- or 32-bar blues

## Euphonium

Barat *Introduction and Dance*  
Capuzzi *Andante and Rondo*  
Cumon *Rhapsody for Euphonium*  
Denmark *Introduction and Polonaise*  
Guilmant *Marceau Symphonique*

## Flute

Any Concerto mvt: Haydn, Mozart, Quantz  
Any standard Sonata: Bach, Hindemith, Poulenc  
Fauré *Fantasia*  
Honegger *Danse de la Chevre*

## Guitar

Carcassi *Estudios, Op. 60 (9, 13, 19, or 23)*  
Kiselev *Jazz Suite (I or II)*  
Any Villa-Lobos *Prelude, Etude, or Choros*  
Simonelli *Guitar Suite*

Jazz transcription or improvisation of jazz standard

## Harp

C.P.E. Bach/Miller *Solfeggietto*  
Debussy *La Fille aux Cheveux de Lin*

Debussy *Premiere Arabesque, No. 1*  
Haydn/Salzedo *Theme and Variations*

## Horn

Dukas *Villanelle*  
Any Mozart *Concerto* or *Concerto Rondo*  
Saint-Saens *Concert Piece, Op. 94*  
Strauss *Horn Concerto No. 1, Op. 11*

## Oboe

Barret – a Progressive Melody **and** one (non-majors) or two (minors/majors) of the following:

Any standard Concerto movement: Cimarosa, Haydn Marcello, Mozart, Telemann, Vivaldi  
Any standard Sonata movement: Handel, Saint-Saens, Poulenc  
Britten *Six Metamorphoses after Ovid, Op. 49*  
Schumann *Three Romances*

## Organ

Any Bach chorale, prelude, prelude & fugue, or trio sonata movement  
Any standard repertoire work from the 19th, 20th, or 21st century

## Percussion

Students need to demonstrate proficiency in at least **two** areas of percussion

### Keyboard Percussion

Goldenberg Etudes from *Modern School for Xylophone*  
Bach/Goldenberg *Concerto in a minor*  
Peters *Yellow After the Rain*  
Sammut *Rotations*  
Stout *Two Mexican Dances*

### Snare Drum

Cirone Etudes from *Portraits in Rhythm*  
Delecluse *Douze Etudes pour Caisse-Claire*  
Pratt *14 Modern Contest Solos*  
Benson *Three Dances for Solo Snare Drum*

## **Timpani**

Beck Etudes from *Concepts for Timpani*  
Firth Etudes from *The Solo Timpanist*  
Hochrainer Etudes from *Etuden for Timpani, Vol. 2 or 3*  
Goodman Etudes from *Modern Method for Timpani*  
Beck *Sonata for Timpani*

## **Piano**

Any Prelude & Fugue from Bach's *Well-Tempered Clavier, Books I or II*  
Any Chopin Waltz, Impromptu, Nocturne, Polonaise, Ballade, or Scherzo  
Any Debussy Prélude (Book I or II)  
Any standard Sonata - Beethoven, Haydn, Mozart

## **Saxophone**

Contrasting Sonata movements – Marcello (arr. Patrick), Heiden, Creston  
Bozza *Aria*  
Lantier *Sicilienne*  
Maurice *Tableaux de Provence (I, IV)*  
Rueff *Chanson et Passepied*

## **Trombone**

Borgoni Etudes, edited by Rochut  
Blazhevich Clef Studies  
Bach *Sarabande from Suite No. 5*  
Guilmant *Morceau Symphonique*  
Rimsky-Korsakov *Concerto for Trombone*

## **Trumpet**

Ewazen *Sonata*  
Goedicke *Concert Etude*  
Handel/Fitzgerald *Aira con Variazioni*  
Hummel *Trumpet Concerto in E flat Major*  
Turrin *Caprice*

## **Tuba**

Bach/Bell *Air and Bouree*  
Buchtel *Barbarosa*

Capuzzi *Andante and Rondo*  
Haddad *Suite for Tuba*  
Hindemith *Sonate*

## Viola

Any Bach Unaccompanied Suite (cello) arranged for viola (2 movements)  
Any first movement of standard concerto: Bach, Handel, Stamitz, Telemann  
Bruch *Romanze, Op. 85*  
Hindemith *Trauermusik*

## Violin

### **Those auditioning for a music major:**

A first movement of any major violin concerto such as: Bruch, Wieniawski, Tchaikovsky, Mozart  
A movement of an unaccompanied Sonata or Partita by J.S. Bach  
An etude representing student's advanced ability, such as Kruetzer, Dont, or Paganini  
Two major and two minor three octave scales and arpeggios. Complete Flesch or Galamian routines for arpeggios is preferred.

### **For those auditioning as a minor or for instrumental music scholarships, you may bring the above repertoire OR:**

Two Contrasting pieces, such as Corelli's *La Folia* or Massenet's *Meditation from Thais*  
One etude representing student's ability  
One scale and arpeggio of student's choice

## Voice\*

Two contrasting vocal solos from the standard literature (at least one in English): art songs, classical folk songs, appropriate opera/oratorio arias, that demonstrate accurate musicianship, effective technical ability, and engaging interpretive skill.

## Voice—Music Theatre

Two contrasting vocal solos that demonstrate effective technical skills, accurate musicianship, and engaging interpretive abilities. Solos may be selected from the standard canon of music theatre works, including Golden Age musicals, traditional musical comedy, and contemporary music theatre and rock musicals. Students may choose to present a classical art song or aria for one of the two selections. We prefer to hear the entire song; however, extended repeats and vamps should be cut for brevity.

\* Voice music majors interested in Vocal Performance or Core Music degree as well as students auditioning for non-major scholarships should follow Voice guidelines rather than the Voice—Music Theatre guidelines which are designed for students seeking the degree in Music Theatre.