

**NORTHEASTERN UNIVERSITY  
MUSIC DEPARTMENT  
PERFORMANCE AUDITION REQUIREMENTS**

Applicants who wish to minor in **Music Performance** must successfully audition in a performance area in order to be accepted into the program.

The following lists of repertoire should be used as a guideline for your audition and to indicate the standards expected of an undergraduate student. However, **you are not limited to these suggestions** when selecting your audition repertoire—instead they represent the minimum level of difficulty expected. Auditioners may be asked to play scales or exercises on their instrument. Students must provide their own pianists if needed for accompaniment.

**PIANO**

Two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them.

Any Sonatinas  
Any Prelude or Mazurka by Chopin  
Music for Children by Prokofiev  
Sketches in Color by Starer  
Any Sonata Movement by Beethoven  
Any Bach Invention

Applicants may perform one or more pieces in jazz and/or other styles, but must include at least one piece in the style and difficulty of the repertoire above.

Applicants wishing to perform on an electronic keyboard must supply their own instrument. In addition, they must be prepared to play at least one piece on the acoustic piano.

Examples of Jazz Repertoire:

The Omni book - Charlie Parker

Bebop-Dizzy Gillespie.

Any bebop melody/composition from "The Real Book"

Be prepared to play one of the three types of Blues:

- a. jazz blues.
- b. minor blues.
- c. Bird blues

Prepare a "Rhythm Changes" composition.

## **VOICE**

Two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them.

Classical Music:

A selection from the Classical Italian Anthology  
Two selections in English by Purcell or Handel  
An Elizabethan song

Jazz and Popular music:

Three scales demonstrating

1. Low chest voice
2. High chest voice or full voice
3. Head voice or falsetto

Two song selections of contrasting styles

1. Required jazz standard (Ballad, Swing, Latin, or Bossa Nova)
2. A well chosen song demonstrating the genre of music the student wishes to pursue. Styles could include, jazz, blues, rock, soul, gospel, country, or an original.

Examples of scat or vocal improvisation in the performed songs are welcomed.

The student must provide his/her own pianist.

## **STRINGS**

The following technical exercises **are required**.

1. Two contrasting solos demonstrating technical facility and musical expressiveness
2. Two etudes/technical studies from recognized string literature
3. Scales/arpeggios in 2 octaves (bass: see # 4) in all major and minor key
4. Bass only: All two-octave scales and arpeggios between E and A

In addition, prepare two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them.

### **VIOLIN**

Etudes/technical studies Kreutzer, Campagnoli, Rode or Fiorillo  
Sonatas Mozart, Beethoven  
Concerti Bach, Mozart

### **VIOLA**

Etudes/technical studies Kayser, Mazas, Schradleck, Sevcik  
Sonatas Telemann, Handel  
Concerti Telemann, CPE Bach

### **CELLO**

Scales/arpeggios Grutzmacher  
Etudes/studies Dotzauer, Krane  
Sonatas Eccles, Vivaldi, Boccherini  
Concerti Breval, Haydn

## **DOUBLE BASS**

Sonatas Eccles, Vivaldi  
Concerto Movements Dragonetti, Dittersdorf,  
Etudes/studies Nanny, Kreutzer, Sturm, Ries

## **CLASSICAL GUITAR**

The applicant must demonstrate knowledge of major and minor scales. In addition, prepare two pieces of contrasting style and character. Pieces should include (preferably from memory) an etude, study, or concert piece from any two of the following:

Renaissance or Baroque  
Classical or Romantic  
Twentieth Century

## **ELECTRIC GUITAR**

Sight-reading: Rhythmic values to eighth notes in keys of C,G,F,B,D-in 2/4, 3/4, 4/4

Chord Symbols: Major, minor, dominant, 1/2 diminished, diminished 7th chords

Scales: Major scales 2 octaves in one (or more) positions, in keys up to 3 flats and 3 sharps

Minor scales: 2 octaves (harmonic/melodic) in keys up to 3 flats and 3 sharps

Arpeggios: Major/minor triads, 2 octaves in keys up to 3 flats and 3 sharps

In addition, prepare two pieces of contrasting style and

character.

Classical with pick or finger style or a Jazz solo (any standard jazz composition).

## **JAZZ BASS**

Applicants who wish to study Jazz Bass (Electric or Acoustic) will be expected to have prepared a minimum of the following:

1. Major & minor scales (one octave) in keys up to and including 3 flats and 3 sharps.
2. Major and minor arpeggios (one octave) in keys up to and including 3 flats and 3 sharps.
3. Sight-read a simple bass line demonstrating eighth-note syncopation.
4. Improvise a simple accompaniment bass line while reading chord changes.
5. Two pieces of contrasting tempo and/or style.

## **WOODWINDS**

Two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them. In addition the candidate must be prepared to play any major scale.

### **FLUTE**

Etudes Andresen, Berbiguier, Boehm  
Sonatas Bach  
Concerti Mozart  
Any of the French School solo pieces

### **OBOE**

Sonatas Handel, Hindemith  
Chamber Music Mozart Quartet K. 370, 1st Movement  
Romances Schumann

## **CLARINET**

Excerpts from 25 Etudes Jeanjean  
Excerpts from 32 Etudes Rose  
Concerto Weber  
Concerto Mozart

## **BASSOON**

Excerpts from Studies, Volume II Weissenborn  
Concerto K. 191 Mozart  
Sonata Eccles

## **SAXOPHONE**

Excerpts from Selected Studies Voxman  
Sonata Eccles  
Concerto Glazounov  
48 Studies Ferling  
25 Daily Studies Klosé

## **JAZZ SAXOPHONE**

Intermediate Saxophone Study Book Niehaus

## **BRASS**

All applicants for admission to the undergraduate BRASS program should prepare to perform two pieces of contrasting style and character similar in difficulty to the works below, and one study from the Etude Books outlined below in addition to all major scales.

## **TRUMPET**

Studies 36 Studies Sait Jacome/Bousquet  
34 Studies Brandt-Nagel  
Solos Legende Heroique J. Mouquet  
Intrada Otto Ketting  
Concert Etude Goedicke (Glover)  
Debutante H. L. Clarke  
Concerto in B flat Arutunian

## **FRENCH HORN**

Studies 40 Etudes Maxime-Alphonse  
60 Etudes Kopprasch  
Solos Four (4) Concertos Mozart  
Concerto #1 Richard Strauss  
Chant Lointain E. Bozza

## **TROMBONE/EUPHONIUM**

Studies Melodious Etudes 1 Bordogni-Rouchut  
60 Selected Studies Kopprasch  
Solos Andante and Allegro Barat  
Morceau Symphonique Guilmant  
Piece Concertant Rousseau  
Concerto in A minor Vivaldi

## **TUBA**

Studies 43 Bel Canto Studies Bordogni-Roberts  
60 Studies Kopprasch  
Solos Air and Bourne Bach-Bell  
Suite for Tuba Haddad  
Two Songs Spillman

## **PERCUSSION**

All candidates must successfully demonstrate ability to execute on snare drum:

1. a roll (open & closed) at various dynamic levels

2. rudiments

3. sight-reading

In addition, candidates must also audition in one of the following three areas:

1. Drumset:

- Demonstrate ability to play various "grooves" (ex. bossa nova, samba, jazz funk, jazz waltz, etc.)
- Demonstrate ability to "trade two's"
- Play two extended solos (improvised or prepared).

2. Mallets:

- Demonstrate ability to play all major scales (2 octaves)
- Play a prepared, written solo on xylophone, marimba or vibes

3. Timpani:

- Demonstrate ability to tune timpani
- Demonstrate knowledge of fundamental technique
- Play a prepared, written solo of intermediate difficulty

The Music Department will supply all percussion instruments for your audition.