Music Department at Bemidji State University: Entrance and Scholarship Audition Requirements

The following repertoire listings are to be considered guidelines. You must be prepared to perform either the listed music or something your teacher considers to be equally advanced.

**Bassoon**
Scales: Chromatic, major through 3#s and 3bs (C,F,G,Bb,D,Eb,A)
Solo (May include any standard repertoire piece which best represents your performance level and technical proficiency)

or

Two etudes in a contrasting style (A slow and a fast etude from either the Weissenborn Complete Method, Lee 40 Melodic and Progressive Etudes (cello) or the Rubank, Selected Studies are highly recommended.)

**Clarinet**
Scales from memory: Chromatic, major through 3#s and 3bs (C,F,G,Bb,D,Eb,A)
Solo (May include any standard repertoire piece which best represents your performance level and technical proficiency)

or

Two etudes in a contrasting style (A slow and a fast etude from either the Rose 32 Etudes or the Rubank, Selected Studies are highly recommended.)

**Flute**
1. Any three major scales, two octaves, from memory
2. One etude selected from any of the following:
   - Carl Joachim Andersen, Etudes, Op.15, 21, or 33
   - Selected Studies for flute/ed. HimieVoxman/Rubank
3. One selection from any of the following solos or collections:
   - Two contrasting movements from any Baroque sonata for flute and keyboard
   - One Allegro movement from any flute concerto
   - Twenty-four Short Concert Pieces (Southern Music): Please select from the solos by Andersen, Bach, Donjon, Godard, Molique, Perilhou, or Pessard only.
   - Flute Music by French Composers (Schirmer): any solo
   - Other repertory may be acceptable for an audition—please contact flute instructor Susan Nelson (snelson@bemidjistate.edu) with any questions.

**Horn**

All major scales in two octaves

**Solos**

Two contrasting movements from any Mozart Horn Concerto
- Concert Rondo - Mozart
- Morceau du Concert - Saint Saens
- Villanelle - Dukas
- Strauss, Richard – Concerto No. 1 in Eb, op 11,
- Gliere - Intermezzo
Low Brass (trombone, bass trombone, euphonium, tuba)

1. Major scales up to 3 sharps and 3 flats (C, G, D, A, F, Bb, Eb), two octaves, from memory
2. Solo (May include any standard repertoire piece that best represents your performance level and technical proficiency)
   OR
   Two etudes in contrasting style

Oboe

A. One prepared etude: Selected from the Barret Oboe Method or Ferling 48 Famous Studies
B. One prepared movement from an oboe solo: Handel Concerto in G Minor (or equivalent work)
C. Scales: All major scales, 2 octaves (up to at least high D); 2 octave C chromatic scale
D. Sight reading
For admission as a Music Performance Major you should prepare:
Same as above – plus a movement from a standard oboe concerto (Haydn, Marcello), or a standard oboe sonata (Telemann, Hindemith)

Percussion

Marimba 2 mallet solo
Major scales and arpeggios, 2 octaves
Any solo from:
“Masterpieces for Marimba” by Thomas McMillan – Alfred Pub Co (1985)
MMEA All-State Audition Xylophone Etude 2008

Marimba 4 mallet solo
"Yellow After the Rain "Mitchell Peters
“Sea Refractions”-Mitchel Peters
“Raindance” –Alice Gomez
Any etude from Claire Omar Musser

Snare Drum
Percussive arts Society 40 Snare drum Rudiments
Any solo from
“Portraits in Rhythm” by Anthony Cirrone
“The Rudimental Cookbook” by Edward Freytag
“14 Modern Contest Solos’ for Snare Drum” by John S. Pratt
MMEA All-State Audition Etude for Snare Drum 2008

Timpani
Any Etude from
“Musical Studies for the Intermediate Timpanist” by Garwood Whaley
“The Orchestral Timpanist” by Anthony Cirrone
MMEA All-State Audition Timpani Etude 2008
Piano

Students auditioning for the B.A. Piano Performance and Pedagogy degree should prepare a balanced program of two or three memorized works from contrasting style periods. The program may involve either complete works or individual movements from larger works. Students auditioning for entrance to B.S. degree with an instrumental (piano) emphasis should prepare two works from contrasting style periods. There is no examination of technical rudiments, but all applicants will be asked to sight-read at the audition.

Saxophone

Scales from memory: chromatic, major through 3#s and 3bs (C,F,G,Bb,D,Eb,A)
Solo (May include any standard repertoire piece which best represents your performance level and technical proficiency)

or
Two etudes in a contrasting style (A slow and a fast etude from either the Fehrling 48 Etudes or the Rubank, Selected Studies are highly recommended.)

Trumpet

All Major Scales, one octave
Suggested Solos
Kennan – Sonata
Arutunian – Concerto
Goedicke – Concert Etude
Balay – Petite Piece Concertante
Balay – Prelude et Ballade

Etude
One Etude selected from:
Bousquet – 36 Studies
or Goldman - Practical Studies
or Arban - Characteristic Study
or Charlier - 36 Transcendental Etudes

Voice

Prepare to sing from memory two contrasting vocal solos. Selections must be from the classical or folk song repertoire and should demonstrate the applicant's current level of vocal and musical accomplishment. Vocalists should bring their own accompanist or sing with a recording. If neither of these options is possible, an accompanist will be provided for a small fee. Applicants using this option should submit their music at least four weeks prior to the audition date.

If you have any questions or concerns about a vocal audition, please contact vocal instructor Dr. Cory J. Renbarger at crenbarger@bemidjistate.edu.