



Woodwind Area Audition Requirements

Individual studio requirements vary. Scroll through this document for examples of individual scale requirements and specific repertoire selections by studio in the order listed below. Note that the individual studio scale and repertoire requirements are used to assess performance level placement and are not meant to disqualify any student from being accepted into the program.

1. Flute
2. Oboe
3. Clarinet
4. Bassoon
5. Saxophone

Please contact MusicAdmissions@csusb.edu for any questions pertaining to your audition.



Flute Studio Audition Requirements

Bachelor of Arts

1. Scales and arpeggios:
 - a. Majors up to three sharps and three flats.
 - b. Slurred and tongued up to a quarter note = 120.
2. An etude from Robert Cavally's *Melodious and Progressive Studies for Flute*, Book 1.
3. Two repertoire selections, one fast and technical, one slow and lyrical.

Repertoire suggestions¹:

1. Johann Sebastian Bach: *Orchestral Suite No. 2 in B minor, BWV 1067, IV. Bourrée and V. Polonaise and Double*
2. George Friederich Handel: *Recorder Sonata in F Major, HWV 369, III. Giga*
3. Christoph Willibald Gluck: *Minuet and Dance of the Blessed Spirits*

Bachelor of Music

1. Scales and arpeggios:
 - a. Chromatic scale, three octaves.
 - b. Majors up to five sharps and three flats.
 - c. Slurred and tongued up to a quarter note = 160.
2. An etude from Tranquille Berbiguier's *18 Exercises or Etudes for Flute*.
3. An etude from Robert Cavally's *Melodious and Progressive Studies for Flute*, Book 1.
4. Two repertoire selections, one fast and technical, one slow and lyrical.

Repertoire suggestions:

5. Johann Sebastian Bach: *Sonatas No.'s 1-6, BWV 1030-1035*.
6. Wolfgang Amadeus Mozart: *Flute Quartet No. 1 in D Major, K. 285, I. Allegro*
7. Francis Poulenc: *Sonata for Flute and Piano, FP 164, I. Allegretto malincolico*

¹ It should be noted that these are merely examples of audition repertoire, but pieces of comparable difficulty are accepted.

8. Eldin Burton: Sonatina for Flute and Piano, I. *Allegretto grazioso*



Oboe Studio Audition Requirements

Bachelor of Arts

1. Scales and arpeggios:
 - a. C, D, B-flat, and E-flat Major, two octaves
 - b. E Major to high C-sharp
2. Two repertoire selections, one fast and technical, one slow and lyrical.
3. There will be one sight-reading example.

Bachelor of Music

1. Scales and arpeggios:
 - a. Majors up to five sharps and flats, two octaves
2. Two repertoire selections, one fast and technical, one slow and lyrical.
3. There will be one sight-reading example.

*Be prepared to discuss reed-making experience.



Clarinet Studio Audition Requirements

Bachelor of Arts

1. Scales and arpeggios:
 - a. G Major scale, one octave
 - b. D Major scale, one octave
 - c. F Major scale, two octaves
2. Two repertoire selections, one fast and technical, one slow and lyrical.

Repertoire suggestions¹:

1. Cyrille Rose: 40 Studies, Volume 2, #22
2. Robert Schumann: *Drei Fantasiestücke*, Op. 73, I. "Zart und mit Ausdruck" ("Tender and with expression")

Bachelor of Music

1. Scales and arpeggios:
 - a. F Major scale, three octaves
 - b. Chromatic scale from low E to altissimo E above the staff
 - c. All major and minor scales, two octaves
2. Two repertoire selections, one fast and technical, one slow and lyrical.

Repertoire suggestions:

1. Cyrille Rose: 40 Studies, Volume 1, #1
2. Reginald Kell: 17 Staccato Studies for Clarinet, #1

¹ It should be noted that these are merely examples of audition repertoire, but pieces of comparable difficulty are accepted.

Allegro. $\text{♩} = \overset{86}{\cancel{112}}$

No 22.

The musical score consists of ten staves of music. The first staff is labeled 'No 22.' and includes the tempo 'Allegro.' and a tempo marking $\text{♩} = \overset{86}{\cancel{112}}$. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several ties and phrasing slurs throughout the piece. A dynamic marking of 'p' (piano) is present on the eighth staff. The score concludes with a final cadence on the tenth staff.

Fantasiestücke, Op. 73

...pour clarinette en la et piano

- I -

Version transposée pour clarinette en sib

Zart und mit Ausdruck $\text{♩} = 96$

86-96

Robert SCHUMANN
arr. Jacques Larocque

1

6

11

16

22

28

32 Musical staff 32-35: Treble clef, key signature of two sharps (F# and C#). The staff contains a continuous melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. Dynamics include *f* at the end.

36 Musical staff 36-40: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and rests. Dynamics include *p* and various accents.

41 Musical staff 41-45: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and rests. Dynamics include *f* and various accents.

46 Musical staff 46-50: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and rests. Dynamics include *pp* and *p*.

51 Musical staff 51-55: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and rests. Dynamics include *f* and various accents.

56 Musical staff 56-60: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and rests. Dynamics include *p* and various accents.

61 Musical staff 61-64: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and rests. Dynamics include *f* and *dim. poco a poco*.

65 Musical staff 65-68: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and rests. Dynamics include *p* and *pp*.

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v. 1

40 STUDIES

BOOK I.

for
CLARINET.

arr. by C. ROSE.

P = 76

Allegretto cantabile. ~~X~~ = 76.

No 1.

dolce.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegretto cantabile' and the dynamic 'dolce.'. The second staff continues the melody. The third staff features a 'cresc.' marking. The fourth staff has 'poco' and 'mf' markings. The fifth staff includes 'dim. poco rit. Tempo' and 'f' markings. The sixth staff has 'mf' markings. The seventh staff has 'p' markings. The eighth staff has 'p' markings. The ninth staff has 'p' markings. The tenth staff has 'p' markings.

Gift of Ramon Fischer 8/17/01

Allegretto

$\text{♩} = 86$

sempre staccato

I.

The musical score is written for a single instrument, likely a piano, in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 86. The piece is marked 'sempre staccato' throughout. The dynamics range from *f* (forte) to *ff* (fortissimo), with also *p* (piano) and *pp* (pianissimo) markings. The score includes various articulations such as accents and slurs. The piece concludes with a final *f* dynamic.



Bassoon Studio Audition Requirements

Bachelor of Arts

1. Scales and arpeggios (full range, up to at least high D):
 - a. B-flat, F, and A major
2. One etude demonstrating technical abilities.
3. One movement or short work demonstrating lyrical playing.

Etude suggestions:

1. Ludwig Milde: 50 Concert Studies, Op. 26
2. Ludwig Milde: 25 Studies in Scales and Chords, Op. 24
3. Eugene Jancourt: 26 Melodic Studies, Op. 15
4. Alamiro Giampieri: 16 Daily Studies for Bassoon

Repertoire suggestions:

1. Wolfgang Amadeus Mozart: Concerto in B-flat Major, K. 191
2. Paul Hindemith: Bassoon Sonata
3. Camille Saint-Saëns: Bassoon Sonata in G Major, Op. 168
4. Antonio Vivaldi: Concerti
5. Eugene Bordeau: *Premiere Rhapsody*
6. Georg Telemann: Sonata in F minor, TWF 41:f1
7. John Ernst Galliard: Sonatas

Bachelor of Music

1. Scales and arpeggios (full range, up to at least high D):
 - a. B-flat, F, and A major
2. One etude demonstrating technical abilities.
3. Etienne Ozi: 42 Caprices, #19 [attached].
4. One movement or short work demonstrating lyrical playing.

Etude suggestions:

5. Ludwig Milde: 50 Concert Studies, Op. 26
6. Ludwig Milde: 25 Studies in Scales and Chords, Op. 24
7. Eugene Jancourt: 26 Melodic Studies, Op. 15
8. Alamiro Giampieri: 16 Daily Studies for Bassoon

Repertoire suggestions:

8. Wolfgang Amadeus Mozart: Concerto in B-flat Major, K. 191
9. Paul Hindemith: Bassoon Sonata
10. Camille Saint-Saëns: Bassoon Sonata in G Major, Op. 168
11. Antonio Vivaldi: Concerti
12. Eugene Bordeau: *Premiere Rhapsody*
13. Georg Telemann: Sonata in F minor, TWF 41:f1
14. John Ernst Galliard: Sonatas

*Be prepared to discuss reed-making experience.

Andantino

Musical score for Andantino, measures 1-17. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a continuous eighth-note pattern with various articulations and dynamics, including accents and slurs. The piece concludes with a double bar line and repeat dots.

18.

Allegro non troppo (♩=63)

Musical score for Allegro non troppo, measures 1-17. The score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. It features a continuous eighth-note pattern with various articulations and dynamics, including accents and slurs. The piece concludes with a double bar line and repeat dots.

19.

Allegro moderato

Musical score for Allegro moderato, measures 1-17. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a continuous eighth-note pattern with various articulations and dynamics, including accents and slurs. The piece concludes with a double bar line and repeat dots.

Andante

rit.

Allegro

tr.

Polonaise (♩=84)

20.

tr.



Saxophone Studio Audition Requirements

Bachelor of Arts

1. Scales and arpeggios:
 - a. Full-range chromatic (optional)
 - b. D-flat, E, B-flat, G, and F-sharp major, two octaves
2. Two repertoire selections, one fast and technical, one slow and lyrical.

Repertoire suggestions¹:

- Paul Bonneau: Suite for Alto Saxophone and Piano
- Eugene Bozza: *Aria* for Alto Saxophone and Piano
- Henri Eccles: Sonata for Alto Saxophone and Piano
- Jeanine Rueff: *Chanson et Passepied*, Op. 16
- Heime Voxman: Selected Studies for Saxophone
- Luigi Bassi: Twenty-seven Virtuoso Studies
- Franz Wilhelm Ferling: 48 Etudes for Oboe or Saxophone, Op. 31

Bachelor of Music

1. Scales and arpeggios:
 - a. Full-range chromatic
 - b. Majors and harmonic minors, two octaves
2. Two contrasting movements from a standard sonata or concerto.
3. One Ferling etude or comparable work.

Repertoire suggestions:

- Eugene Bozza: *Aria* for Alto Saxophone and Piano
- Henri Eccles: Sonata for Alto Saxophone and Piano
- Paule Maurice: *Tableaux de Provence*
- Paul Creston: Sonata for Alto Saxophone and Piano. Op. 19

¹ It should be noted that these are merely examples of audition repertoire, but pieces of comparable difficulty are accepted.

- Alexander Glazunov: Concerto for Alto Saxophone and Orchestra in E-flat Major, Op. 109
- Darius Milhaud: *Scaramouche*
- Jacques Ibert: Concertino da Camera for Alto Saxophone and Eleven Instruments
- Alfred Desenclos: *Prelude, cadence et finale*
- William Albright: Sonata for Alto Saxophone and Piano
- Warren Benson: *Aeolian Song*
- Franz Wilhelm Ferling: 48 Etudes for Oboe or Saxophone, Op. 31