

UNDERGRADUATE CLASSICAL PERFORMANCE AUDITION REQUIREMENTS

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Key information follows for undergraduate classical performance auditions. Auditions have the same general format; however, see the specific requirements for your instrument or voice.

AUDITION PROCESS

There are three steps to auditioning:

1. Apply to audition through the NZSM website
2. Submit your audition materials including your recording
3. Applicants whose audition progresses will attend an interview, by video conference, which will include sight reading and aural tests.

See your instrument guidelines for specific requirements.

Apply to audition

Domestic students: Read about entry requirements then make an online audition:

<https://www.wgtn.ac.nz/nzsm/study/entry-requirements>

International students: apply to study, through <https://www.wgtn.ac.nz/international>

Record your audition

Auditions will be submitted as recordings. Guidelines for a recorded audition can be found at

<https://www.wgtn.ac.nz/nzsm/study/entry-requirements/audition/recorded>

Attend an interview

If your recorded audition submission leads to your application progressing you will have a short interview by video conference, which will include sight reading, aural tests and technical skills if specified for your instrument. The interview gives the panel the opportunity to get to know you better. You can expect to discuss career aspirations and your musical background.

Aural tests include melodic dictation, rhythm, interval and chord recognition.

Sight reading for your instrument or voice will be sent shortly before your interview.

THEORY PRE-REQUISITE FOR MUSC 166

The theory pre-requisite for [MUSC 166](#) can be met by a number of ways, as detailed at:

<https://www.wgtn.ac.nz/nzsm/study/entry-requirements/musc166-entry-requirements>

If you wish to sit the NZSM theory entrance test please email music@vuw.ac.nz to arrange this. It comprises a written theory of music test at approximately Grade 5 level (ABRSM). Examples of this test can be found at the link above. The theory test will be arranged by email and can be sat remotely at your secondary school. It may be possible to sit it at NZSM.

INTERNATIONAL STUDENTS

If you are an International student, please contact the international office to begin the application process, at <https://www.wgtn.ac.nz/international>

Contact us

Please contact music@vuw.ac.nz if you have any general queries with regards to your application or see the NZSM website <https://www.wgtn.ac.nz/nzsm>

AUDITION REQUIREMENTS

See the specific requirements for voice or your instrument in the following pages.

BRASS

Students auditioning for placement in the NZSM Brass Programme will be required to select music from the individual brass instrument audition lists or repertoire of a similar standard. The individual instrument audition lists follow. They include trumpet, horn, trombone and tuba. If you wish to audition on any other brass instrument (cornet, bass trombone, euphonium, i.e. brass band instruments) please contact the Head of Brass to discuss these audition requirements.

PERFORMANCE, SIGHTREADING AND TECHNICAL REQUIREMENTS

All candidates are required to play:

1. Any two contrasting movements/selection from List A
2. One study from List B
3. Any two orchestral excerpts from List C
4. Sight reading (you will be given a short excerpt to play during the interview)
5. Scales and arpeggios (during the interview).

TRUMPET

See performance, sightreading technical and requirements above.

List A (select any two contrasting movements or sections)

1. Haydn: Concerto in Eb
2. Hummel: Concerto in E (or Eb)
3. Neruda: Concerto in Eb
4. Arutunian: Concerto
5. Hindemith: Sonata
6. Busser: Andante and Scherzo Op. 44 (Leduc/U.M.P.)
7. Denis Wright: Concerto for B flat cornet; 1st Movement with cadenza (Studio Music)
8. Zubiaurre: Audition piece for Trumpet or Cornet (brass wind).

List B (select one study only)

1. Arban: Complete Conservatory method: any Characteristic study (1–14)
2. Clarke: Characteristic studies: any study (1–24).

List C (select two excerpts only)

Copies of these excerpts are available to auditionees. Sections to be played are marked between brackets. Please listen to the excerpts during your preparation.

1. Beethoven: *Leonore Overture No. 3* (offstage solo)
2. Brahms: *Academic Festival Overture* (Chorale starting before Letter D)
3. Mussorgsky/Ravel: *Pictures at an Exhibition* (Promenade)
4. Mahler: Symphony No. 5 (opening solo)
5. Stravinsky: *Petrouchka*, (Ballerina's Dance)
6. Stravinsky: *Petrouchka*, (Waltz)
7. Tchaikovsky: *Neapolitan Dance* (Swan Lake)
8. Schumann: Symphony No. 2 (1st movement opening).

FRENCH HORN

Candidates will be required to play:

See performance, sightreading technical and requirements above.

List A (select any two contrasting movements)

1. Mozart: Horn Concerto No. 3, 1st movement
2. Mozart: Horn Concerto No. 3, 2nd movement
3. Mozart: Horn Concerto No. 3, 3rd movement
4. Strauss: Horn Concerto No. 1, 1st movement
5. Strauss: Horn Concerto No. 1, 2nd movement
6. Strauss: Horn Concerto No. 1, 3rd movement
7. Arnold Cooke, Rondo in Bb
8. Hindemith: Horn Sonata, 1st movement
9. Hindemith: Horn Sonata, 2nd movement
10. Hindemith: Horn Sonata, 3rd movement.

List B (select one study only)

1. Maxime-Alphonse: 200 New Studies, Book 2, nos 10 & 15
2. Kopprasch: 60 Studies, Book 1, nos 10 & 29
3. Concone / Sawyer: Lyrical Studies for Trumpet or Horn, nos 4 & 8.

List C (select two excerpts only)

Copies of these excerpts are available to auditionees. Please listen to the excerpts during your preparation.

1. Beethoven: Symphony no. 9
2. Brahms: Symphony no. 1
3. Mahler: Kindertotenlieder
4. Mendelssohn: A Midsummer Night's Dream
5. Schubert: Symphony no. 9

TROMBONE

See performance, sightreading technical and requirements above.

List A (select any two contrasting movements)

1. Ferdinand David: Concertino for Trombone, 1st movement
2. Ferdinand David: Concertino for Trombone, 2nd movement
3. Rimsky-Korsakov: Concerto, 1st movement
4. Rimsky-Korsakov: Concerto, 2nd movement
5. Rimsky-Korsakov: Concerto, 3rd movement
6. Guilmant: Morceau Symphonique, complete
7. Hindemith: Sonata, 1st movement
8. Hindemith: Sonata, 2nd movement
9. Hindemith: Sonata, 3rd movement
10. Hindemith: Sonata, 4th movement.

List B (select one study only)

Rochut: Melodious Etudes, any.

List C (select two excerpts only)

Copies of these excerpts are available to auditionees. Sections to be played are marked between brackets. Please listen to the excerpts during your preparation.

1. Mozart: Tuba Mirum from Requiem (second trombone part)
2. Berlioz: Hungarian March
3. Brahms: Symphony no. 1
4. Saint Saëns: Organ Symphony — (second trombone part slow solo)
5. Mahler: Symphony no. 3 (slow soft solo section).

TUBA

See performance, sightreading technical and requirements above.

List A (select any two contrasting movements)

1. Vaughan Williams: Concerto for Bass Tuba, 1st movement
2. Vaughan Williams: Concerto for Bass Tuba, 2nd movement
3. Gregson: Concerto, 1st movement
4. Gregson: Concerto, 2nd movement
5. Gregson: Concerto, 3rd movement
6. Capuzzi: Andante and Rondo, Andante
7. Capuzzi: Andante and Rondo, Rondo
8. Wilder: Effie Suite, any movement
9. Hindemith: Sonata, 1st movement
10. Hindemith: Sonata, 2nd movement
11. Barat/Smith: Introduction and Dance, complete.

List B (select one study only)

1. Bordogni: 43 bel canto studies, nos 5, 6, 7, 9
2. Blazeovich: 70 advanced etudes, vol 1, nos 48, 50
3. Kopprasch: 60 selected studies, nos 42, 43, 47.

List C (select two excerpts only)

Copies of these excerpts are available to auditionees. Please listen to the excerpts during your preparation.

1. Berlioz: Hungarian March
2. Prokofiev: Romeo and Juliet, from Suite No. 2
3. Brahms: Symphony No. 2
4. Mahler: Symphony No. 1
5. Wagner: Meistersinger.

Please contact Shannon Pittaway — Head of Brass and Wind at shannon.pittaway@vuw.ac.nz, if you have any queries with regards to your application or audition repertoire.

GUITAR

Performance

Three contrasting pieces (up to 20 minutes in total):

1. A renaissance or baroque piece (for example, written by Dowland, Bach, Narvaez, Milan etc).
2. A piece written in the 19th Century (for example, written by Sor, Giuliani, Coste, Mertz)
3. A piece written in the 20th Century (for example, written by Torroba, Villa-Lobos, Ponce etc)

Sight-reading and aural skills

You will be given a short piece of music to play at sight, at approximately Grade 7 level. You will also be given a short piece of music to sight-sing, an approximately 8-bar rhythm to clap and a number of intervals and chords to identify.

Please contact Dr Jane Curry — Head of Guitar at jane.curry@vuw.ac.nz if you have any queries with regards to your application or audition repertoire.

HARP

Performance

Prepare three contrasting works for solo harp.

Sightreading

You will be given a short excerpt to play.

Please contact music@vuw.ac.nz if you have any queries with regards to your application or audition repertoire.

HISTORICAL PERFORMANCE PRACTICE

Instruments include organ, harpsichord, fortepiano & recorder

Performance

Three contrasting pieces (approximately 15 minutes in total); this may include part of a movement or work, study (etude) or orchestral excerpt.

Sightreading

You will be given a short excerpt to play.

Please contact music@vuw.ac.nz if you have any queries with regards to your application or audition repertoire.

PERCUSSION

Performance

You will need to prepare three pieces in total, one on timpani, one on a mallet instrument and one on snare drum. The pieces should demonstrate the applicant's proficiency level on each instrument. Each piece should be between one and five minutes in duration. Applicants can also perform a fourth piece on drumkit if they wish.

Sightreading

You will be given a short excerpt to play.

Please contact music@vuw.ac.nz if you have any queries with regards to your application or audition repertoire.

PIANO

Performance

Four pieces of contrasting mood, tempo & style, including:

- Any composition of Bach, Scarlatti or Handel
- A fast movement from a work by Haydn, Mozart, Beethoven or Schubert
- One Romantic composition
- One 20th-/21st-century work
- One of the four pieces must be an etude/study (can replace either a romantic or contemporary work).

At least one of the four pieces must be played from memory. Preference is for more than one piece to be played from memory.

In addition, the applicant will be sent the music for a quick study one week before the scheduled interview, to prepare then upload the video recording of it by the day of the interview.

List of Works

All candidates must also submit a list of works studied within the last three years — either submitted with the application form, or brought to the audition.

Please contact Dr Jian Liu — Head of Piano at jian.liu@vuw.ac.nz, if you have any queries with regards to your application or audition repertoire.

PIANO ACCOMPANYING (400 LEVEL)

Performance

Four pieces of contrasting mood, tempo & style with soloists, which you provide, including:

- One song by Schubert, Schumann or Brahms
- The exposition from a movement of an instrumental duo or sonata work (no orchestral reductions)
- An operatic aria (orchestral reduction) OR exposition from an instrumental concerto (orchestral reduction)
- One orchestral excerpt on either celeste or piano.

There will be a short operatic excerpt sent two weeks prior to audition, in which the candidate will sing the vocal cues in the original language whilst playing the reduction. Candidates must prepare this excerpt then upload the video recording of it by the day of the interview.

In addition, the applicant will be sent the music for a quick study one week before the scheduled interview, to prepare then upload the video recording of it by the day of the interview.

List of Works

All candidates must also submit a list of works studied within the last three years, related to both vocal and instrumental accompanying and solo repertoire — either submitted with the application form, or brought to the audition.

Please contact David Barnard — Head Accompanist and Vocal Coach kathryn.mosley@vuw.ac.nz if you have any queries with regards to your application or audition repertoire.

STRINGS

Performance

Three contrasting pieces — a movement of a concerto, a movement of solo Bach (or a solo work in the case of harp) and an etude or caprice.

Sightreading

You will be given a short excerpt to play.

Please contact Dr Martin Riseley — Head of Strings at martin.riseley@vuw.ac.nz, if you have any queries with regards to your application or audition repertoire.

VOICE

Performance

Prepare four works in contrasting styles up to a maximum of 15 minutes' duration. Your programme should include works in at least two languages, including English. It is expected that you will perform your programme from memory.

Please contact Margaret Medlyn — Head of Voice at margaret.medlyn@vuw.ac.nz, if you have any queries with regards to your application or audition repertoire.

WOODWIND & CLASSICAL SAXOPHONE

Performance

1. Two contrasting movements from a concerto, sonata or significant solo repertoire
2. One study
3. Two orchestral excerpts
4. Scales and arpeggios (during the interview).

Your audition repertoire should be contrasting in style and approximately 15 minutes in duration.

Sightreading

You will be given a short excerpt to play.

Please contact Shannon Pittaway — Head of Brass and Wind at shannon.pittaway@vuw.ac.nz, if you have any queries with regards to your application or audition repertoire.

CONTACT US

Please contact music@vuw.ac.nz if you have any general queries with regards to your application or see the NZSM website at <https://www.wgtn.ac.nz/nzsm>

