

Repertoire requirements entrance audition

Master of Music

Classical Music | Jazz & Pop Zwolle

Classical Music

The way the compositions are performed is of more importance than which compositions will be performed. Most important is that when performing, your musical identity and sense of style and form become clear. That is why you can perform a programme of your own choice, in which one or more from the following suggestions could be incorporated.

Piano

Prepare a program of approximately 45 minutes, which covers at least 3 different styles / composers. During the audition, the members of the board of assessors will make a choice out of the given repertoire.

Violin

- one study from Paganini or Wieniawsky op.18 or op.10 or from Gaviniés Matinees or from Don't op.35;
- one movement from one of the Mozart violin-concerts G, D or A major or a movement from a sonata by Beethoven or Mozart;
- one movement from a romantic violin concerto;
- a performance piece from the romantic period or the twentieth century;
- two movements from the partitas and sonatas for solo-violin of Bach.

If online: it is sufficient to record small fragments of your program (to best simulate a live orchestral audition). In that case:

- play the exposition of a violin concerto of Mozart or a romantic violin concerto of for instance Sibelius until just before the cadenza;
- play one of your études.

Most important for the committee is to hear a wide range of styles and techniques in your playing, so choose wisely.

Viola

Three compositions in various styles. For instance:

- first movement of a viola concerto;
- a Sonata ;
- a composition for viola solo.

Cello

Perform a (recording of a) program similar to the one described below, preferably consisting of works with different styles and periods:

- 1 etude by Popper, Grützmacher or similar;
- 1 movement from a (solo)sonata;
- 1 movements from a Bach Suite;
- 1 movement from a cello concerto;

Besides, we encourage you to perform your own written work (for instance in the form of a cadenza), in order to get an impression your creativity and audacity. Please note that this is not mandatory.

Singing

Please bring a print of your program of your Bachelor presentation to the audition.

Prepare a representative program of at least 30 minutes in which examples of all genres (opera, oratorio, lied) from different styles and time periods can be heard. Chose repertoire in at least 4 different languages. The board of assessors will chose which repertoire will be assessed.

Flute

A varied programme of at least 30 minutes covering different style periods.

Examples required playing level: W.A. Mozart concerto's in G en D, A. Jolivet Chant de Linos, C. Nielsen Concerto, J.Ibert Concerto, S.Prokofiev Sonata, J.S.Bach Sonata's en Partita, etc.

Piccolo

A programme of at least 30 minutes, with in any case A.Vivaldi Concerto in C and one sonata or other concerto of your own choice.

For example: L.Liebermann Concerto, Mike Mower Sonata.

Orchestral excerpts (mandatory):

- G.Rossini: Semiramide;
- D.Sjotakovitsj: Symfonie 9
- L.Beethoven: Symfonie 9
- + 2 orchestral excerpts of your own choice.

French horn

- A classical sonata or concerto: W.A. Mozart concerto for French horn or the Horn quintet, L. van Beethoven Sonata, etc.
- A romantic concerto: e.g. Richard Strauss, first or second horn concerto, C.M. von Weber Concertino, R. Glière horn concerto.
- A composition of your own choice of the 20th or 21st century, e.g. by O. Ketting, O. Messiaen or P. Maxwell-Davies.

It is possible to perform unknown compositions, but at least one work belongs to the well-known horn repertoire.

Natural horn

- A baroque composition with a soloistic role for horn, like in compositions of C.H Graun, Foster or G.Ph. Telemann.

- A classical sonata or concerto: W.A. Mozart, J. Haydn, L. van Beethoven, F. Schubert (Auf dem Strom)
- A composition for horn solo, e.g. Caprices by J.F. Gallay or a contemporary composition.

Preferably choose a composition of the well-known horn repertoire.

Euphonium

- F. Vobaron: 1 of the 34 Etudes;
- Philip Sparke, Pantomime;
- A contemporary composition of your own choice.

Bass tuba

- Ralf Vaughan Williams, Tuba concerto;
- Robert Schumann (arr. F. Cooley), Adagio and Allegro;
- A contemporary composition of your own choice.

Percussion

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Marimba:

- Merlin by Andrew Thomas
- Reflections on the nature of water
- Jacob Druckman
- Midare Ton de Leeuw

Set-up:

- Rebonds A en B by Iannis Xenakis
- Songs by Stuart Smith
- I Ching by Per Nørgard

Timpani:

- March by Elliott Carter
- Planet Damnation by John Psathas
- Suite for Timpani by Graham Whettam
- Orchestral excerpts

Snare Drum classical:

- Douze Etudes by Jacques Delecluse
- Orchestral excerpts

Snare Drum rudimental:

- Tornado by Mitch Markovich
- Slight of and evil hand by Casey Cangelosi
- Any piece in traditional style like Basler drumming

Orchestral or Chamber Music:

- Common orchestral and chamber music repertoire.

Guitar

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- Suite G klein - Robert de Visée
- Tres Appuntes / Parabola - Leo Brouwer
- Dulcamara - Roderik de Man
- Le Rossiniane Op. 121 - Mauro Giuliani
- Invocacion y Danza - Joaquin Rodrigo

Jazz & Pop

In general: students who apply for the Master of Music:

- **are able to function convincingly in various types of bands;**
- **have a healthy, solid technical foundation;**
- **have developed sufficient music-theoretical knowledge, skills and hearing;**
- **are able to take initiatives;**
- **can function as a bandleader;**
- **have a clear musical profile.**