

THE FACULTY LANGUAGE AND ARTS
SATYA WACANA CHRISTIAN UNIVERSITY

**BACHELOR OF MUSIC – FLUTE MAJOR
AUDITION REQUIREMENTS**

A. TECHNIQUES

All applicants should perform: Scales and Arpeggios: from memory with *slurred* and *tongued* articulation:

1. Bb major 2 octaves and A minor 2 octaves.
2. F, G, and D major (2 octaves)
3. D, E, and G minor (harmonic or melodic, 2 octaves)
4. *Chromatic scales* from F (1 octave)

B. ETUDES

All applicants should prepare two etudes from two different composers out of five choices below :

1. **Alan Bullard** Plaintive Flute: No. 21 from Fifty for Flute, Book 1 Selected Flute Exam Pieces 2008–13,
2. **Demersseman** Mélodie polonaise: from L'art du phrasier Grade 3 (ABRSM)
3. **Russell Stokes** Flowing: No. 8 from More Easy Jazz Singles for Flute _
4. **Gagnebin** Menuet: No. 3 from 23 pièces récréatives et progressives (Leduc AL20538/UMP)
5. **Gariboldi** No. 5 from 100 Classical Studies for Flute, ed. Vester (Universal 12992/MDS)

C. SONGS

All applicants should prepare two songs from two different composers out of six choices below :

1. **Beethoven** Tyrolean Air: from *Ten National Airs with Variations*, Op. 107 No. 5
2. **Mercadante** Andante alla Siciliana: 2nd movt from Flute Concerto No. 6, *Selected Flute Exam Pieces* arr. Adams and Morley 2008–13, Grade 3 (ABRSM)
3. **G. Sammartini** Minuet: from Sonata in G, Op. 2 No. 1. *Baroque Flute Pieces, Book 2, ed. Jones* (ABRSM)
4. **Stanley** Minuet: 3rd movt from Solo in D minor, Op. 1 No. 1. *Baroque Flute Pieces, Book 1, ed. Jones* (ABRSM)
5. **Heinz Both** High School Dixie: from *Dancing Flute*
6. **Shostakovich** Hurdy-Gurdy: from *Dances of the Dolls*, arr. Denley Grade 3 (ABRSM)

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BACHELOR OF MUSIC – GUITAR MAJOR
AUDITION REQUIREMENTS

A. TECHNIQUES

All applicants should prepare the following techniques:

1. Chromatic diatonics: E – B, 3 octaves, *tirando i-m* and *apoyando i-a* (Dick Visser's *12 Studies*)
2. Chromatic diatonics: E, 2 octaves, *tirando i-m* and *apoyando i-a* (Matteo Carcassi's *Carcassi Classical Guitar Method*)
3. Major diatonics: F# - B, 3 octaves, *tirando i-m* and *apoyando i-a*
4. Harmonic minor diatonics: F – B, 3 octaves, *tirando i-m* and *apoyando i-a*
5. Melodic minor diatonics: F – B, 3 octaves, *tirando i-m* and *apoyando i-a* (Dick Visser's *12 Studies*)
6. Major diatonics: C, G, D, A, F, Bb, 2 octaves, *tirando i-m* and *apoyando i-a* (Matteo Carcassi's *Carcassi Classical Guitar Method*)
7. Slur no. 1 and 2 from Dick Visser's *12 Studies*
8. Arpeggio, A (nos. 2 – 10), B (nos. 11 – 17), C (nos 18 – 24), D (nos. 25 – 30) from Mauto Giuliani's *Studien fur Gitarre*

B. ETUDES

All applicants should prepare two etudes from two different composers out of three choices below :

1. Etude nos. 1 – 6 from Leo Brouwer's *Etudes Simples*
2. Etude nos. 4 and 8 from Miguel Llobet's *25 Etudes Pour Guitare par Matteo Carcassi Op. 60*
3. Etude nos. 1 and 14 from Dionisio Aguado

C. SONGS

All applicants should prepare two songs from two different composers out of six choices below.

1. Luis Milan's *Pavana* Nos. 1,3
2. John Dowland's *English Dance*
3. J.S Bach's *Double* from "Lute Suita II BWV 997"
4. J.S Bach's *Bourre* from "Lute Suita I BWV 996"
5. Mauro Giuliani's *Sonatine* Op. 15 No. 1, 1st movt
6. L. Moazzani's *Feste Leriane* from Tadao Koizumi's *References Pieces* Vol. 2

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**BACHELOR OF MUSIC – PIANO MAJOR
AUDITION REQUIREMENTS**

All applicants should prepare:

- a. Any invention from Bach's *Two-part and Three Part Invention for the Piano* or Bach's *Little Prelude*
- b. Two out of three choices below:
 1. Any sonatine from Clementi/Hadyn/Mozart/Kuhlau
 2. Any work from Brahms/Schumann/Tchaikovsky or other Romantic composers which can be or demonstrate the same technical accomplishment as:
 - Brahms's *waltz in D minor*, Op. 39 No. 9
 - Schumann's *Phantasietanz (Fantastic Dance)* No. 5 Op. 124 from "Albumblätter"
 - Tchaikovsky's *La Nouvelle Poupée* No. 6 Op. 39 from "Album for the Young"
 3. A short work from the twentieth century which can be or demonstrate the same technical accomplishment as:
 - Ernst Krenek's *Glass Figures* Op. 83 from "Twelve Short Piano Pieces"
 - Prokofiev's *Marche* No. 10 Op. 65 from "Musicques d'Enfants"
 - Bartok's *Jeering Song* No. 32 from "For Children Vol. 1"



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BACHELOR OF MUSIC – SAXOPHONE MAJOR
AUDITION REQUIREMENTS

RECOMMENDED BOOKS

Alan Bullard, *Sixty for Sax*, ABRSM

Ian Denley, *Scales and arpeggio for Saxophone*, ABRSM

A. TECHNIQUES

All applicants should perform: Scales and Arpeggios: from memory with *slurred* and *tongued* articulation:

1. Bb major 2 octaves.
2. F, G, and D minor (2 octaves)
3. C major (2 octaves)
4. E, G, and A minor (harmonis or melodis, 2 octaves)

B. SONGS

All applicants should prepare two songs from two different composers out of seven choices below :

1. **Vivaldi** Cantabile (from *Il Cordellino*) _ and *Calland* (Faber)
2. **Purcell** Air. No. 8 from *Take Ten for alto saxophone*, arr. Rae (Universal 18836/MDS)
3. **Alan Bullard** Dancing Dolls: No. 7 from *Circus Skills* for alto saxophone (Spartan Press SP726)
4. **James Rae** Waltz for Emily: from *Blue Saxophone* (Eb/Bb edition: Universal 19765/MDS)
5. **Alan Bullard** Agile Sax or Cheerful Sax: No. 19 or No. 25 from *Sixty for Sax* (ABRSM)
6. **James Rae** One Way Ticket: No. 11 from *Easy Studies in Jazz & Rock Saxophone* (Universal 19392/MDS)
7. **J. Anton Dailey** *Dreaming: From Everybody's Favorite Easy Saxophone Solos* (Amsco Music Publishing)

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**BACHELOR OF MUSIC – DRUM MAJOR
AUDITION REQUIREMENTS**

All applicants should accomplish and perform:

1. Drum basic rudiment (single and double strokes, flam, drag, five, seven and nine rolls)
2. Various rhythmic patterns (8-beat, 16-beat, triplet-feel, and latin rhythms)
3. The ability to read drum notation



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**BACHELOR OF MUSIC – VIOLA MAJOR
AUDITION REQUIREMENTS**

A. TECHNIQUES

All applicants should perform *scale* and *arpeggio* from:

C, D, Es, F, and G major and minor (2 octaves)

B. ETUDES

All applicants should prepare two etudes from *H.E. Keyser* Op. 36 nos. 1 – 6

C. SONGS

All applicants should prepare two songs from out of six choices below:

1. F. Seitz's *Concerto no 2, 3rd movement*
2. F. Seitz's *Concerto no 5, 1st movement*
3. Antonio Vivaldi's *Concerto in D Minor, 1st movement*
4. Antonio Vivaldi's *Concerto in D Minor, 3rd movement*
5. G.P. Telemann *Concerto in G Major for two violas*
6. Different works that can be or demonstrate the same technical accomplishment

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**BACHELOR OF MUSIC – VIOLIN MAJOR
AUDITION REQUIREMENTS**

A. TECHNIQUES

All applicants should perform:

1. G major (3 octaves), A major, Bb major, and C major (2 octaves); G melodic minor (3 octaves), A melodic minor and C melodic minor (2 octaves) played one by one, three by three in legato, in legato (one octave), and in staccato-legato (one octave)
2. Arpeggio in G major (3 octaves), A major, Bb major, and C major (2 octaves); G melodic minor (3 octaves), A melodic minor and C melodic minor (2 octaves) played one by one, and in legato (one octave)

B. ETUDES

All applicants should prepare two etudes from two different composers out three or voices below:

1. *A Tune A Day* Book 3 – Paul C. Herfurth
2. *Fr. Wohlfart* Op. 45 nos. 9 – 20
3. *H.E. Keyser* Op. 36 nos. 1 – 6

C. SONGS

All applicants should prepare two songs from two different composers out of four choices below :

1. F. Seitz's *Concerto in G major* Op. 13 No. 2
2. F. Seitz's *Concerto in D Major* No. 5
3. O'Reading's *Concerto in G Major* Op. 36
4. *Suzuki Violin School Vol. 3* or different works that can be or demonstrate the same technical accomplishment



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BACHELOR OF MUSIC – VOCAL MAJOR
AUDITION REQUIREMENTS

All applicants should prepare:

A. ETUDES

1. Any two etudes from G. Concone's *50 Vocal Lessons* Op. 9 Nos. 1 – 25
2. Any two etudes from N. Vaccai's *Praktische Schule des Italienischen Gesangs* Lektion I – VII
3. Any two etudes from Salvatore Marchesi's *20 Elementary and Progressive Vocalises* Op. 15 Nos. 1 – 5

B. SONGS

1. Any Italian song/Aria Antiche or from other composers which can be or demonstrate the same technical accomplishment as:
 - *Caro mio ben* – Giuseppe Giordani
 - *Amarilli, mia bella* – Giulio Caccini
 - *Cangia, cangia tue voglie* – G.B. Fasolo
2. Any German lied or other composers which can be or demonstrate the same technical accomplishment as:
 - *Liebes Mädchen, hör mir zu* – W.A. Mozart
 - *Ich Liebe Dich* – L.V. Beethoven
 - *An Die Musik* – F. Schubert
3. Any sacred song or other composers which can be or demonstrate the same technical accomplishment as:
 - *Take My Hand, Precious Lord* – Thomas A. Dorsey
 - *Rest in the Lord* from oratorio "The Elijah" – Felix Mendelssohn-Bartholdy
 - *I'm a Pilgrim* – Herbert Johnson
4. Any Indonesian classical song or other composers which can be or demonstrate the same technical accomplishment as:
 - *Keluhan Kuncup Melati* – Ibu Sud
 - *Malam Indah* – Syafei Embut
 - *Melati Suci* – Harry Singgih

