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 *tounged* 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 (harmonis or melodis, 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 phraser 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:
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)
5. Heinz Both High School Dixie: from Dancing Flute
6. Shostakovich Hurdy-Gurdy: from Dances of the Dolls, arr. Denley Grade 3 (ABRSM)
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 Mauro 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
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”
      * Prokovief’s *Marche* No. 10 Op. 65 from “Musicques d’Enfants”
      * Bartok’s *Jeering Song* No. 32 from “For Children Vol. 1”
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 (harmonic or melodic, 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)
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
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
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 études from two different composers out of three voices:
   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:
   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
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, bör 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