

UTC Music Division
Division Jury Standards
In effect beginning Spring 2021

Advancement to 4000-level:

All: All or almost all categories must be Good or Excellent. Some categories must be Excellent. There can be no significant weaknesses. Division Jury audition should include at least 15 minutes of music.

Instrumentalists: Audition should include at least 3 works of mostly standard repertoire. Repertoire on audition should be of intermediate and advanced difficulty, including at least one concerto movement and one sonata movement (at least one of which should be sonata form or an outer movement). Comprehensive repertoire list should include at least 7 solo works of mostly standard repertoire from various periods. Most of the repertoire should have been performed.

*Pianists may substitute the concerto or sonata with another substantial work. Standard repertoire should be memorized with few exceptions.

*Guitarists may substitute the concerto or sonata with another substantial work. Standard repertoire should be memorized with few exceptions.

*Percussionists may substitute the concerto or sonata with another substantial work. They should perform pieces for snare drum, marimba or vibraphone featuring 2- and 4-mallet playing, and timpani.

Vocalists: 5-6 memorized songs to include Italian, French, and German. Students will be required to submit a list of vocal literature covered during the first 2 years of vocal study, which should include at least 20 to 25 art songs or arias from the standard repertoire. The voice should be of exceptional quality and have promise for a career in classical vocal performance, and/or admittance into a graduate school program. All repertoire should be memorized with the exception of oratorio arias.

BM Music Education or Composition Recital:

All: All or almost all categories must be Good or Excellent. There can be no significant weaknesses. Music should total at least 30 minutes.

Instrumentalists: Repertoire should be of intermediate and advanced difficulty.

*Pianists should memorize some repertoire.

*Guitarists should memorize some repertoire.

*Percussionists should perform pieces for snare drum, marimba or vibraphone featuring 4-mallet playing, timpani, and multi-surface percussion (the drum set can suffice for multi-surface percussion, and this can be somewhat improvisational in nature, with an existing framework).

Vocalists: Repertoire should be representative of at least three major stylistic periods – Baroque, Classical, Romantic, 20th or 21st Century. Three foreign languages should be represented. All repertoire should be memorized with the exception of oratorio arias.

BM Performance Junior Recital:

All: All categories must be Good or Excellent. Some categories must be Excellent. There can be no significant weaknesses.

Instrumentalists: Recital program should include mostly standard repertoire. Repertoire should be of intermediate and advanced difficulty, including one entire sonata or concerto. Music should total at least 30 minutes.

*Pianists may substitute the concerto or sonata with another substantial work. Standard repertoire should be memorized with few exceptions.

*Guitarists may substitute the concerto or sonata with another substantial work. Standard repertoire should be memorized with few exceptions.

*Percussionists may substitute the concerto or sonata with another substantial work. They should perform pieces for snare drum, marimba or vibraphone displaying 4-mallet playing, timpani, and multi-surface percussion (the drum set can suffice for multi-surface percussion, and this can be somewhat improvisational in nature, with an existing framework).

Vocalists: Repertoire should be representative of at least three major stylistic periods – Baroque, Classical, Romantic, 20th or 21st Century. Three foreign languages should be represented. All repertoire should be memorized with the exception of oratorio arias.

BM Performance Senior Recital:

All: All or almost all categories must be Excellent. There can be no significant weaknesses.

Instrumentalists: Recital program should include mostly standard repertoire and no repeats from junior recital. Repertoire should be of mostly advanced difficulty including one entire concerto and one entire sonata. Music should total at least 50 minutes.

*Pianists may substitute the concerto or sonata with another substantial work. Standard repertoire should be memorized with few exceptions.

*Guitarists may substitute the concerto or sonata with another substantial work. Standard repertoire should be memorized with few exceptions.

*String players should memorize most music

*Percussionists may substitute the concerto or sonata with another substantial work. They should perform pieces for snare drum, marimba or vibraphone featuring 4-mallet playing, timpani, and multi-surface percussion (the drum set can suffice for multi-surface percussion, and this can be somewhat improvisational in nature, with an existing framework).

Vocalists: Repertoire should be representative of four major stylistic periods – Baroque, Classical, Romantic, 20th or 21st Century. Three foreign languages should be represented. Operatic and/or oratorio arias should be included. All repertoire should be memorized with the exception of oratorio arias.

Division Jury Repertoire List

Name

Instrument/Vocal range

Degree

Audition purpose

[illegible]

Sample Vocal Repertoire List for Upper Division Consideration

Warren Peace, baritone
Vocal Repertoire List for Division Jury for Upper Division Standing
Spring 2020

Fall 2018

Henry Purcell
I'll Sail Upon the Dog Star

Roger Quilter
Weep You No More

Ralph Vaughan Williams
Silent Noon

Antonio Caldara
Alma del core
Sebben crudele

Giovanni Paissello
Nel cor più non mi sento

Fall 2019

Henry Purcell
If Music Be the Food of Love

Roger Quilter
It Was a Lover and His Lass

Ralph Vaughan Williams
Linden Lea

Giacomo Carissimi
Vittoria mio core

Claudio Monteverdi
Lasciatemi morire

Antonio Scarlatti
Gia il sole dal Gange

Gabriel Fauré
Ici-bas

Spring 2019

John Dowland
Come Again, Sweet Love

Roger Quilter
Take, O Take Those Lips Away
Hey, Ho, the Wind and the Rain

Giulio Caccini
Amarilli, mia bella

Giuseppe Giordani
Caro mio ben

Antonio Scarlatti
O cessate di piagarmi

Spring 2020

Roger Quilter
Come Away, Death
Now Sleeps the Crimson Petal

Ralph Vaughan Williams
The Vagabond

Giovanni Legrenzi
Che fiero costume

Giovanni Pergolesi
Nina

Antonio Caldara
Come raggio di sol

Gabriel Fauré
Lydia

Johannes Brahms
Sonntag

ERIKA L. SCHAFER, D.M.A.
SOLO REPERTOIRE PERFORMED

Title, Composer, Place, Year

Suite for Trumpet and Strings, William P. Latham, University of Tennessee at Chattanooga, 2011
Aria con Variazione, George Frideric Handel, University of Tennessee at Chattanooga, 2011
Concerto, Alexander Arutunian, United States Navy Band, 2007 and 2005
Brèves Rencontres, Jacques Castérède, Catholic University, 2007
Sonata for Trumpet and Piano, George Antheil, Catholic University, 2007
Sinfonia con tromba, Giuseppe Torelli, Catholic University, 2007
Fantasie en Mi Bémol, Joseph Edouard Barat, Catholic University, 2007
Concert Etude, Alexander Goedicke, Catholic University (2007), Eastern New Mexico University (2007) and Southeastern Louisiana University, 2007
Variations for the Trumpet in F, Josef Kail, Catholic University, 2007
Fantasia para la Tromba, Agustín Millares, Catholic University, 2007
Variations in F, Friedrich Dionysus Weber, Catholic University, 2007
Concerto for Trumpet, Wayne R. Bohrnstedt, Catholic University, 2006
Quiet City, Aaron Copland, Catholic University, 2006
Concerto in E Flat Major for Trumpet and Strings, Jan Křtitel Jiří Neruda, Southeastern Louisiana University, 2007 and Catholic University, 2006
Concertino per tromba e strumenti ad arco, op. 29, Knudåge Riisager, Eastern New Mexico University, 2007 and Catholic University, 2006
Sonata, Henry Purcell, Catholic University, 2006
Sonate für Trompete und Klavier, Karl Pilss, Catholic University, 2006
Solus, Stan Friedman, Catholic University, 2006
Three Bagatelles, Fisher Tull, Catholic University, 2006
Choral et Variations, Marc Delmas, Catholic University, 2006
Legend, Georges Enesco, Yale University, 2001
Suite pour Trompette et Orgue, Henry Purcell, Yale University, 2001
Sonata for Trumpet and Piano, Norman Dello Joio, Yale University, 2001
The Day That Lasted 36 Nights, Gerardo Perez Giusti, Yale University, 2001
Caprice, Eugene Bozza, Yale University, 2001
Trois Mouvements, Marius Constant, UMASS Amherst, 1998
Sonata for Trumpet and Piano, Eric Ewazen, Eastern New Mexico University (2007), Southeastern Louisiana University (2007) and UMASS Amherst (1998)
Where'er You Walk, George Frideric Handel, UMASS Amherst, 1998
Sonata for Trumpet and Piano, Kent Kennan, UMASS Amherst, 1998
Air de Trompette, Georg Philipp Telemann, UMASS Amherst, 1998
Intrada, Otto Ketting, UMASS Amherst, 1998
Sonata for Trumpet and Piano, Halsey Stevens, UMASS Amherst, 1998

Recital Program

Name, instrument/vocal range

Accompanist as applicable

Other musicians as applicable

Recital for what degree

Date of recital

Title

Composer
(dates)

Title

Composer

I. Allegro

II. Andante

III. Allegro

Title

Composer

Intermission

Title

Composer

Additional performers (chamber music)

Title

Composer

This recital is in partial fulfillment of the requirements for the degree
fill in your degree here.

[Name of student] is a student of [name of Applied Professor].

Sample Half Recital Program

Sarah Nader, soprano
Amanda Lynn, piano

Senior Recital for Music Education
February 28 2021

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|---|------|---|
| "Pie Jesu"
From <i>Requiem</i> | I. | Gabriel Fauré (1845-1924) |
| Per la gloria | II. | Giovanni Bononcini (1670-1747) |
| Intorno all'idol mio | | Marc'Antonio Cesti (1623-1669) |
| O del mio dolce ardor | | Christoph W. Gluck (1714-1787) |
| Après un rêve
Chanson d'amour | III. | Gabriel Fauré |
| Wie melodien zieht es
Vergebliches Ständchen | IV. | Johannes Brahms (1833-1897) |
| Silent Noon
Weep you no more, sad fountains
Love's Philosophy | V. | Ralph Vaughan Williams (1872-1958)

Roger Quilter (1877-1953) |

Sample Full Recital Baritone

Alma del core	I.	Antonio Caldara (1670-1736)
Vaga luna che inargenti		Vincenzo Bellini (1801-1835)
Danza, danza fanciulla gentile		Francesco Durante (1684-1755)
“Bella siccome un angelo” from <i>Don Pasquale</i>	II.	Gaetano Donizetti (1797-1848)
Lydia	III.	Gabriel Fauré (1845-1924)
Sylvie		
Nell		
1. Im wunderschönen Monat Mai 2. Aus meinen Tränen sprießen 3. Die Rose, Die Lilie, Die Taube, Die Sonne 4. Wenn ich in deine Augen seh 5. Ich will meine Seele tauchen from <i>Dichterliebe</i>	IV.	Robert Schumann (1810-1856)
“Honor and Arms” from <i>Samson</i>	V.	G. F. Handel (1685-1759)
<i>Let Us Garlands Bring</i> 1. Come Away, Death 2. Who is Sylvia 3. Fear No More the Heat o’ the Sun 4. O Mistress Mine 5. It Was a Lover and His Lass	VI.	Gerald Finzi (1901-1956)

Fuze Trio

Ronda Benson Ford, flute
Erika Schafer, trumpet
Jenny Parker, piano

East Carolina University
January 30, 2020
7:30pm

Echo, Op. 40

Ernesto Köhler
(1849-1907)

Transitions

Travis Alford
(born 1983)

Four arias for voice, flute, and piano

Johann Sebastian Bach
(1685-1750)

Was die Seele kann ergötzen (What the soul can delight), BWV 30a

Das Gute, das dein Gott beschert (The good that your God gives), BWV 36b

Wer Gott bekennt aus wahren Herzensgrund (Whoever acknowledges God from the bottom of his heart), BWV 45

Gott der Herr ist Sonn und Schild (God the Lord is sun and shield), BWV 79

Intermission

La fille aux cheveux de lin (The girl with the flaxen hair)

Claude Debussy
(1862-1918)
arranged by David Bussick

Mariko Suite

Catherine McMichael
(born 1954)

Pearls

In the Rain

Winter Doves

A Fisherman

Rainbow Fusion

Rainbow

Kacey Musgraves, Shane McAnally,
Natalie Hemby

Rainbow Connection

Paul Williams, Kenneth Archer
arranged by Jenny Parker