

Audition Information



Audition Dates

Auditions are held in **February**. Exact dates, times and locations will be directly communicated to the applicant approximately one month before the scheduled audition.

NOTE: Audition schedule is subject to change.

Prescreening Recordings (Cello, Clarinet, Piano, Violin and Voice only)

- All clarinet, piano, violin and voice applicants are required to submit a prescreening video recordings by the application deadline. All other disciplines are not required to submit prescreening recordings.
- The Glenn Gould School reserves the right to reject any applicant whose recording is deemed to be of insufficient audio or video quality to judge the performance.
- All applicants will be advised of the decision on the recording by email in January.
- Successful applicants will be invited to perform a live audition.

Audition Schedule

- Live auditions will be held in February at The Royal Conservatory of Music in Toronto.
 - Applicants will be notified of their scheduled audition date and time by email in January.
 - International applicants who require a letter of invitation in order to obtain a visa to enter Canada for their audition must indicate this in a separate letter.
 - Hiring an accompanist is the responsibility of the applicant. A list of accompanists recommended by GGS will be provided. You are not required to use an accompanist from this list.
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Audition Repertoire

PIANO

Recommendation: perform from memory

- One Prelude and Fugue by Bach
- One complete Classical sonata
- One major work from the Romantic period
- One major work from the 20th or 21st century (non-Romantic)
- One etude by any composer from Chopin to present

Prescreening recording requires one movement from each of the three categories above. For the live auditions, all works must be fully prepared (ie, you must be prepared to perform the entire Romantic or 20th-Century work). Prescreening and live audition repertoire do not need to be the same.

VOICE

Recommendation: perform from memory

Bachelor of Music, Performance (Honours)	Artist Diploma Program
<p>At least one selection must be a 20th or 21st century composition. Audition repertoire should include the English, French, German, and Italian languages.</p> <ul style="list-style-type: none"> • One opera aria • One oratorio aria • Three songs (English and two other languages must be represented) • One work of the applicant's choice <p>Prescreening recording must consist of three works from the list above and must include one work in Italian, one work in English, one work in either German or French. For the live auditions, all works must be prepared. Prescreening and live audition repertoire do not need to be the same.</p>	<p>At least one selection must be a 20th or 21st century composition. Audition repertoire should include the English, French, German, and Italian languages.</p> <ul style="list-style-type: none"> • Two opera arias (one of which may be a concert aria) • One oratorio aria • Three songs (English and two other languages must be represented) • One work of the applicant's choice <p>Prescreening recording must consist of three works from the list above including one opera aria, one oratorio aria and one song. For the live auditions, all works must be prepared. Prescreening and live audition repertoire do not need to be the same.</p>

VIOLIN

Recommendation: perform from memory

Bachelor of Music, Performance (Honours)	Artist Diploma Program
<ul style="list-style-type: none"> • 1st movement or the 2nd and 3rd movements from a Romantic or 20th-Century concerto • Any two contrasting movements of an unaccompanied Bach Sonata or Partita. If playing the Chaconne, no other movement is required. • Two contrasting works of the applicant's choice; one must be a work from the 20th or 21st century (non-Romantic) 	<ul style="list-style-type: none"> • A complete Romantic or 20th-Century concerto • Any two contrasting movements of an unaccompanied Bach Sonata or Partita. If playing the Chaconne, no other movement is required. • Two contrasting works of the applicant's choice; one must be a work from the 20th or 21st century (non-Romantic)

Prescreening recording requires one movement from each of the three categories above. For the live auditions, all works must be fully prepared (ie, you must be prepared to perform the entire Romantic or 20th-Century concerto). Prescreening and live audition repertoire do not need to be the same.

VIOLA & CELLO

Bachelor of Music, Performance (Honours)	Artist Diploma Program
<ul style="list-style-type: none"> • 1st movement or the 2nd and 3rd movements from a standard concerto • Any two contrasting movements of an unaccompanied Bach Suite, Sonata, or Partita • Two contrasting works of the applicant's choice; one must be a work from the 20th or 21st century (non-Romantic) 	<ul style="list-style-type: none"> • A complete standard concerto • Any two contrasting movements of an unaccompanied Bach Suite, Sonata, or Partita • Two contrasting works of the applicant's choice; one must be a work from the 20th or 21st century (non-Romantic)

Prescreening recording requires one movement from each of the three categories above. For the live auditions, all works must be fully prepared (ie, you must be prepared to perform the entire Romantic or 20th-Century concerto). Prescreening and live audition repertoire do not need to be the same.

DOUBLE BASS

- one movement from a standard concerto
- one movement from a suite or sonata by J.S. Bach
- one work from any period, which could be another movement from the required works above
- two contrasting orchestral excerpts from the standard orchestral audition repertoire

The pieces may be originally written for double bass or transcribed from another instrument.

The three choices should show the strengths of the applicant as completely as possible.

FLUTE & OBOE

- a complete standard concerto
- two contrasting works of applicant's choice; one must be a 20th or 21st century work
- three contrasting orchestral excerpts from the standard orchestral audition repertoire

CLARINET

Pre-screening:

- The first movement exposition of a standard concerto
- Etudes #9 and #11 from Rose 32
- Beethoven, Symphony No. 6:
 - first movement from bars 474 to 492
 - slow movement solo bars 69 to 78
- Mendelssohn, Midsummer Night's Dream:
 - Scherzo - from beginning to B
- One additional excerpt of the applicants choice

Live audition:

- The first two movements of the Mozart Concerto or the Copland Concerto
 - from beginning to the end of the Cadenza
- Four contrasting orchestral excerpts; additional standard orchestral excerpts may be asked
- Two contrasting works of applicants choice, one must be Stravinsky's second piece from *Three Pieces*

Please note: Pre-screening and live audition repertoire do not need to be the same.

BASSOON

Bachelor of Music, Performance (Honours)	Artist Diploma Program
<ul style="list-style-type: none">• Two contrasting and complete movements from a Concerto or Sonata for Bassoon. (These do not have to be from the same piece of music and must contain cadenzas where applicable.)• One étude of the applicant's choice from Milde Scale and Chord Studies, Op. 24.• Three contrasting orchestral excerpts of the applicant's choice.	<ul style="list-style-type: none">• Two contrasting and complete movements from a Concerto or Sonata for Bassoon. (These do not have to be from the same piece of music and must contain cadenzas where applicable.)• One étude of the applicant's choice from Milde Scale and Chord Studies, Op. 24.• One slow, melodic étude of the applicant's choice.• Five contrasting orchestral excerpts of the applicant's choice.

TRUMPET

- two contrasting solo works
- three contrasting orchestral excerpts
- possible transposed sight-reading

HORN & TROMBONE

- a complete standard concerto
- two contrasting works of the applicant's choice (one work must be from the 20th or 21st century)
- three contrasting orchestral excerpts from the standard orchestral audition repertoire

TUBA

- the first movement of a standard concerto
- one legato etude by Bordogni/Rochut to be performed on the contrabass tuba
- five contrasting orchestral excerpts from standard orchestral audition repertoire
- Wagner Das Rheingold - Dragon (Wurm) Solo:
 - Rehearsal 49-51

HARP

- two contrasting studies
- first movement of Handel Concerto in B-flat Major OR Grandjany's Fantasia on a Theme by Haydn
- a work from the 20th or 21st century (non-Romantic)
- three contrasting orchestral excerpts from the standard orchestral audition repertoire (one must be an orchestral solo)

PERCUSSION

- **Timpani:** one timpani solo or etude from Goodman, Firth, or Hinger books or equivalent, and three standard orchestral excerpts of the candidate's choice
- **Mallets:** one two-mallet solo and one four-mallet solo AND four standard orchestral excerpts of the candidate's choice
- **Snare Drum:** one solo or etude from Cirone or Delecluse books or equivalent. One rudimental solo by Pratt or Wilcoxon or the equivalent, and four standard orchestral excerpts of the candidate's choice

On the Day of Your Audition

- Arrive at least 30 minutes prior to your scheduled audition time and check in at the audition welcome table.
- Applicants who arrive without an accompanist or whose accompanist is late or absent will not have one provided to them. All applicants (except piano) are expected to perform their audition with piano accompaniment.
- A designated warm-up room will be available for the 20 minutes prior to your audition.
- Bachelor of Music, Performance (Honours) auditions last 20 minutes (30 for piano) and may include an interview.
- Artist Diploma Program auditions last 30 minutes (40 for piano) and may include an interview.