

School of Music

Audition Requirements

Prospective music and dance/auxiliary students submitting audition recordings may have to demonstrate basic aptitude in a performance medium through a ***placement audition and Sight Reading upon receiving assessment and response from university staff members***. Transfer students should call the department for additional audition requirements. **PLEASE SEE AUDITION APPLICATION FOR MORE INFORMATION.**

Piano

Any Prelude and Fugue by J.S. Bach from WTC, Allegro (I movement) from sonata by J. Hadyn, W.A. Mozart, or L. van Beethoven, one virtuoso étude by F. Chopin, F. Liszt, or S. Rachmaninoff. Any work from the romantic era by F. Chopin, R. Schumann, J. Brahms, or F. Liszt.

Organ

One Hymn written in four-part chorale style, presented with an introduction, one stanza employing standard part-playing techniques, and an (optional) second stanza, which employs a re-harmonization or descant or other appropriate treatment. One work by J. S. Bach, which was originally conceived for the organ. One work contrasting in style to the J. S. Bach work presented, from the 19th or 20th Centuries, originally conceived for the organ. Sight-reading and manual and pedal scales will be examined.

Harp

Two works or movements of works in contrasting styles, preferably from memory. Cadenza from the Tchaikovsky Waltz of the Flowers. One Pozzoli Etude, free choice.

Voice

Two contrasting art songs or one art song and one musical theater song. Be prepared to sight read a single line melody (major or minor), chant/count a rhythmic pattern and sing aural memory passages. Transfer students are REQUIRED to include a repertory list of all songs still at the college level.

Violin

Technique: Three octaves minor and major scales (candidate's choice), including double stops, thirds and octaves. One etude or caprice by Rode, Dont, Dancla, Gaviniès, Wieniawski, or Paganini.

Bach: Two contrasting movements from a sonata or partita for unaccompanied violin.

Concerto: One movement from a standard 18th, 19th or 20th century concerto (if 1st movement, include cadenza).

Short piece: One short work of the candidate's choice. (optional)

Viola

Three octave minor and major scales (one each – candidate's choice).

One etude or caprice, such as by Kreutzer, Campagnole, Mazas, Palashko, etc.

Bach: Two contrasting movements from a Suite, Sonata, or Partita for unaccompanied viola.

Concerto: One movement from standard 18th, 19th, or 20th century concerto (if first movement, include cadenza).

Cello

Technique: Scales in 3 octaves. Etudes: 2 etudes from Popper, Dotzauer, Feulliard or Greutzmacher. Bach: Two contrasting movements from a suite for solo cello.

Concerto: One movement from standard 18th, 19th or 20th century (if 1st movement, include cadenza).

Bass

Technique: Scales in 3 octaves. 2 etudes from Bille, Rabbath or Simandl.

Bach: A dance movement from the Bach cello suites for unaccompanied bass.

Concerto: One movement from standard 18th, 19th or 20th century (if 1st movement, include cadenza). Jazz Minor: Excerpt from standard repertoire.

Guitar

Three pieces in contrasting style, one arpeggio study (Carulli, Carcassi, Giuliani, etc.) and two-octave scales in four major and harmonic and melodic minor keys.

Brass

One or two solos or concerto movements (or characteristic etudes) that demonstrate both lyrical and technical skills. Chromatic scale, 12 major scales with arpeggios, and sight-reading.

Woodwinds

One or two solos or concerto movements (or characteristic etudes) that demonstrate both lyrical and technical skills. Sight-reading, all major scales and arpeggios, and a full-range chromatic scale.

Percussion

One concert snare drum solo from:

1. Cirone: *Portraits in Rhythm* (#s 4, 10, 11 appropriate)
2. Delécluse: *Douze Etudes* (any)
3. Rudimental solo from one of the following collections:

- o Charley Wilcoxon: The All-American Drummer
- o John S. Pratt: 14 Modern Concert Solos

One two-mallet solo from:

One four-mallet solo (optional, but recommended)

One timpani solo from:

1. G. H. Green: *Xylophone Rags*

2. *Morris Goldenberg: Modern School for Xylophone, Marimba, and Vibraphone* 3. A movement of a Bach Cello Suite, Flute Partita, or other

1. A work by one of the following composers, or any piece demonstrating basic four-mallet technique: Clair Omar Musser, Mitchell Peters, Paul Smadbeck, Eric Sammut, Blake Tyson, Ivan Trevino, Michael Burritt

1. Mitchell Peters: *Fundamental Method for Timpani* (#s 45, 47 appropriate) 2. Saul Goodman: *Modern Method for Timpani* (3 or 4 drum etudes)

3. Richard Hochrainer: *Etuden for Timpani* (volumes 1 or 2: 3 or 4 drum etudes)

All the methods books and pieces listed above can be purchased at:

<http://www.steveweissmusic.com/>

ColorGuard/Flags

1. All ColorGuard students need to showcase a prepared combination that demonstrates an exceptional range of your personal skills and ability in any medium(s) of your choice (Hip-Hop, Lyrical, Ballet, Tap, Stepping, etc).
2. Color Guard attire should be white shirt black bottoms.