

# School of Music

A SOUND TRADITION

## AUDITION REQUIREMENTS

*Accompaniment for woodwinds, strings and percussion is not provided, nor required.  
Accompanist provided for vocal auditions.*

### Flute

Undergraduate Student: Two contrasting solos or etudes from the standard flute repertory and a short selection of sight-reading.

Graduate Student: Four contrasting pieces from the standard flute repertory, three standard orchestral excerpts, and a short selection of sight-reading.

### Oboe

Undergraduate Student: Two contrasting solo pieces or etudes representing the applicant's strengths. Applicants should also be prepared to play all major and minor scales. Sight-reading will also be requested.

Graduate Student: Two to three selected major works in the oboe repertory and sight-reading. Prospective graduates might choose to substitute a major technical etude by Bozza or any for the Sixteen Grand Studies by Barret in lieu of the third solo piece. Students should also prepare three contrasting orchestral excerpts of their choice.

### Clarinet

Undergraduate and Graduate Students: Prepare and present music that showcases their skills as musicians and clarinetists. Two contrasting items are requested. One study or etude and one repertory piece or movement (written for clarinet and piano, or clarinet alone) is recommended. A second study or etude may be presented in place of the piece, if preferred. Scales may be requested.

### Bassoon

Undergraduate Student: Two solo pieces or etudes representing the applicant's strengths contrasting in style and tempo, all major and minor scales, and sight-reading.

Graduate Student: Two to three selected major works in the bassoon repertoire contrasting in period, style, and tempo, three orchestral excerpts.

# Saxophone

Undergraduate Student: Two contrasting movements or works from the saxophone repertoire.

Graduate Student: Three major works of contrasting styles and periods

# Horn

## UNDERGRADUATE STUDENTS

Bachelor of Music in Performance or Music Education

### FRESHMEN

- Three major scales, two octaves (the candidate may choose which octaves)
- Chromatic scale, two octaves (the candidate may choose which octaves)
- Two contrasting etudes selected from Kopprasch Sixty Selected Studies for Horn
- Sight-reading

### TRANSFER STUDENTS

- 48 major/minor scales, two octaves (the candidate may choose which octaves)
- Etude #22 from Kopprasch Sixty Selected Studies for Horn
- Etude #35 from Kopprasch Sixty Selected Studies for Horn
- One selection from the following list:
  - Concerto No. 1 by Richard Strauss, first mvmt
  - Concerto No. 1,2,3,4 by Wolfgang Amadeus Mozart, any mvmt
  - Morceau de Concert by Camille Saint-Saens, first mvmt
  - Comparable work with Dr. Adams' approval prior to audition
- Sight-reading

## GRADUATE STUDENTS

### Master of Music in Performance

- Two contrasting selections from the following list:
  - Concerto No. 1 by Richard Strauss, first mvmt
  - Concerto No. 2 by Richard Strauss, first mvmt
  - Concerto No. 2 by Wolfgang Amadeus Mozart, first mvmt
  - Concerto No. 4 by Wolfgang Amadeus Mozart, first mvmt
  - Comparable work with Dr. Adams' approval prior to audition
- Orchestral Excerpts - prepare five of the following:
  - Beethoven Symphony No. 3 – III. Trio: ms. 169-202, Horn 2 in Eb
  - Beethoven Symphony No. 7 – I. Vivace, ms. 82-101, Horn 1 in A
  - Brahms Symphony No. 1 – II. Andante, ms. 91-105 (E-F), Horn 1 solo in E
  - Shostakovich Symphony No. 5 – I. Moderato (17-21), low tutti in F
  - Strauss Don Juan – Allegro (11 after N-P), tutti call, Horn 1 in F
  - Strauss Heldenleben – opening tutti (beginning – 6), Horn 1 in F
  - Wagner Gotterdammerung (Short Call) – solo Horn 1 in F

### Master of Music Education

- Two contrasting selections from the following list:
  - o Horn Concerto No. 1 by Richard Strauss, first mvmt
  - o Horn Concerto No. 2 by Richard Strauss, first mvmt
  - o Horn Concerto No. 2 by Wolfgang Amadeus Mozart, first mvmt
  - o Horn Concerto No. 4 by Wolfgang Amadeus Mozart, first mvmt
  - o Comparable work with Dr. Adams' approval prior to audition
- Orchestral Excerpts - prepare three of the following:
  - o Beethoven Symphony No. 3 – III. Trio: ms. 169-202, Horn 2 in Eb
  - o Beethoven Symphony No. 7 – I. Vivace, ms. 82-101, Horn 1 in A
  - o Brahms Symphony No. 1– II. Andante, ms. 91-105 (E-F), solo Horn 1 in E
  - o Shostakovich Symphony No. 5 – I. Moderato (17-21) low tutti in F
  - o Strauss Don Juan – Allegro (11 after N–P), tutti call, Horn 1 in F
  - o Strauss Heldenleben – opening tutti (beginning–6), Horn 1 in F
  - o Wagner Gotterdammerung (Short Call) – Act 1: solo Horn 1 in F

### **Doctor of Musical Arts in Performance and Pedagogy**

- Two contrasting selections from the following list:
  - o Horn Concerto No. 1 by Richard Strauss, first mvmt
  - o Horn Concerto No. 2 by Richard Strauss, first mvmt
  - o Horn Concerto No. 2 by Wolfgang Amadeus Mozart, first mvmt
  - o Horn Concerto No. 4 by Wolfgang Amadeus Mozart, first mvmt
  - o Comparable work with Dr. Adams' approval prior to audition
- Orchestral Excerpts - prepare five of the following:
  - o Beethoven Symphony 3 – III. Trio: Allegro, ms. 169-202, Horn 2 in Eb
  - o Beethoven Symphony No. 7 – I. Vivace, ms. 82-101, Horn 1 in A
  - o Brahms Symphony No. 1– II. Andante, ms. 91-105 (E-F), solo Horn 1 in E
  - o Shostakovich Symphony No. 5 – I. Moderato (17-21) low tutti in F
  - o Strauss Don Juan – Allegro (11 after N – P), tutti call, Horn 1 in F
  - o Strauss Heldenleben – opening tutti (beginning – 6), Horn 1 in F
  - o Wagner Gotterdammerung (Short Call) – solo, Horn 1 in F

## **Trumpet**

### **UNDERGRADUATE STUDENTS**

**Performance Freshman:** All major scales, two octaves (where applicable); Chromatic scale (low F# to high C); Etude #36 from 40 Progressive Etudes by Sigmund Hering; One selection from the following list: Andante and Allegro by Guy Ropartz; Concert Etude by Alexander Goedicke; Petite Piece Concertante by Guillaume Balay; Comparable work, with Dr. Tesh's approval prior to audition; and Sight Reading.

**Performance Transfer:** All major scales, two octaves (where applicable); Chromatic scale (low F# to high C); Etude # 16 from 32 Etudes by Sigmund Hering; One selection from the following list: Concerto for Trumpet, Mvt. 1 by Joseph Haydn; Badinage by Eugene Bozza; Sonata for Trumpet and Piano, Mvt. 1 by Paul Hindemith; Comparable work, with Dr. Tesh's approval prior to audition; and Sight Reading.

**Music Education Freshman:** All major scales, two octaves (where applicable); Chromatic scale (low F# to high C); Etude #30 from 40 Progressive Etudes by Sigmund Hering; One selection from the following list: Concerto for Trumpet, Mvt. 2 by Joseph Haydn; Prayer of Saint Gregory by Alan Hovhaness; Mont

Saint Michel by Geoffrey Robbins; Comparable work, with Dr. Tesh's approval prior to audition; and Sight Reading.

**Music Education Transfer:** All major scales, two octaves (where applicable); Chromatic scale (low F# to high C); Etude #36 from 40 Progressive Etudes by Sigmund Hering; One selection from the following list: Badinage by Eugene Bozza; Concoctions (any 3 movements) by John Cheetham; Aria con Variazioni by G.F. Handel; Comparable work, with Dr. Tesh's approval prior to audition; and Sight Reading.

### GRADUATE STUDENTS

**Master of Music in Performance:** All major and minor (all forms) scales, two octaves (where applicable); Chromatic scale (full range); Etude #6 from 36 Transcendental Etudes for Trumpet by Theo Charlier; Two selections from the following list: Intrada by Arthur Honegger; Legend by Georges Enesco; Concerto for Trumpet, Mvt. 1 by Oskar Böhme; Sonata for Trumpet and Piano, Mvt. 1 by Halsey Stevens; Rustiques by Eugene Bozza; Slavische Fantasie by Carl Höhne; Comparable work, with Dr. Tesh's approval prior to audition; and Sight Reading.

- Opening Promenade from Pictures at an Exhibition by Mussorgsky/Ravel
- Off-stage solo from Pines of Rome by Ottorino Respighi
- Off-stage solo from Leonore #3 by Ludwig van Beethoven
- Prelude to Carmen by Georges Bizet
- Ballerina's Dance from Petrouchka by Igor Stravinsky

and Sight Reading.

**Master of Music Education:** All major and minor (all forms) scales, two octaves (where applicable); Chromatic scale (full range); Etude #2 from 36 Transcendental Etudes for Trumpet by Theo Charlier; Two selections from the following list: Sonata for Trumpet and Piano, Mvt. 1 by Kent Kennan; Sonata for Trumpet and Piano, Mvt. 1 by Eric Ewazen; Intrada by Otto Ketting; Concerto for Trumpet by Alexander Arutunian; Caprice by Joseph Turrin; Comparable work, with Dr. Tesh's approval prior to audition; and Sight Reading.

- Opening Promenade from Pictures at an Exhibition by Mussorgsky/Ravel
- Off-stage solo from Pines of Rome by Ottorino Respighi
- Off-stage solo from Leonore #3 by Ludwig van Beethoven
- Prelude to Carmen by Georges Bizet
- Ballerina's Dance from Petrouchka by Igor Stravinsky

and Sight Reading.

**Doctor of Musical Arts in Performance and Pedagogy:** All major and minor (all forms) scales, two octaves (where applicable); Chromatic scale (full range); Etude #12 from 36 Transcendental Etudes for Trumpet by Theo Charlier; Movement of a standard work from three of the following periods: Baroque (e.g. Tartini, Torelli, Telemann); Classical (e.g. Haydn, Hummel, Neruda); Romantic/Neo-Romantic (e.g. Arutunian, Böhme, Ewazen); 20th Century (e.g. Tomasi, Jolivet, Honegger); and Sight Reading.

- Opening Promenade from Pictures at an Exhibition by Mussorgsky/Ravel
- Off-stage solo from Pines of Rome by Ottorino Respighi
- Off-stage solo from Leonore #2 by Ludwig van Beethoven
- Prelude to Carmen by Georges Bizet
- Ballerina's Dance from Petrouchka by Igor Stravinsky
- Opening to Symphony #5 by Gustav Mahler
- The Trumpet Shall Sound (msrs. 1-27) from Messiah by G.F. Handel

and Sight Reading.

## Trombone

## Tenor Trombone

### **Bachelor of Arts: Freshman (Tenor)**

- All major scales - 2 octaves preferred
- 2 contrasting selections of your choice
- Sight-reading

### **Bachelor of Music Education: Freshman (Tenor)**

- All major scales - 2 octaves preferred
- A prepared selection drawn from ONE of the following sources
  - Choose two contrasting etudes from the following books: Bordogni/Rochut *Melodius Etudes*, Voxman *Selected Studies*, Concone *The Complete Solfeggi*
  - Your State's All State Audition Music - contrasting selections preferred
  - Choose one of the following solos: Guilman *Morceau Symphonique*, Rimsky-Korsakov *Concerto* (Movement 1 and 2), Galliard: Sonatas (Choose any sonata and prepare 2 contrasting movements)
  - Other selection choices must be approved by Dr. McIlwain
- Sight-reading

### **Bachelor of Music Performance: Freshman (Tenor)**

- All major scales - 2 octaves required
- One solo such as
  - Guilman *Morceau Symphonique*
  - David *Concertino* (Movements 1 and 2)
  - Saint-Saëns *Cavatine*
  - Galliard: Sonatas (Choose any sonata and prepare all movements)
  - Marcello: Sonatas (Choose any sonata and prepare all movements)
  - Hindemith *Sonata* (Movements 1 and 3)
  - Larrson *Concertino* (Movements 1 and 2, 3 is optional)
  - Barat *Andante et Allegro*
  - Other solo choices must be approved by Dr. McIlwain
- Sight-reading

### **Bachelor of Music Education: Transfer (Tenor)**

- All major, harmonic minor, natural minor, and melodic minor scales - 2 octaves required
- One solo such as
  - David *Concertino* (Movements 1 and 2)
  - Hindemith *Sonata* (Movements 1 and 3)
  - Grondahl *Concerto* (Movement 1)
  - Larrson *Concertino* (Movements 1 and 2, 3 is optional)
  - Other selection choices must be approved by Dr. McIlwain
- Sight-reading will include tenor and bass clefs

### **Bachelor of Music Performance: Transfer (Tenor)**

- All major, harmonic minor, natural minor, and melodic minor scales - 2 octaves required

- One solo such as
  - Bozza *Ballade*
  - DeMeij *Tbone Concerto* (Movement 1)
  - Ewazen *Sonata* (Movement 1)
  - Grondahl *Concerto* (Movement 1)
  - Serocki *Sonatina*
  - Other solo choices must be approved by Dr. McIlwain
- Two orchestral excerpts
  - Mozart *Tuba Mirum*
  - Berlioz *Hungarian March*
- Sight-reading will include tenor and bass clefs

#### **Master of Music Performance (Tenor)**

- Two contrasting solos from the standard repertory
- Orchestral Excerpts
  - Berlioz *Hungarian March*
  - Mozart *Tuba Mirum*
  - Ravel *Bolero*
  - Saint-Saens *Symphony No. 3 "The Organ Symphony"*
  - Wagner *Ride of the Valkyries*
  - Other excerpt choices must be approved by Dr. McIlwain

#### **Doctoral of Musical Arts in Performance and Pedagogy (Tenor)**

- Three contrasting solos from the standard repertory
- Orchestral Excerpts
  - Berlioz *Hungarian March*
  - Hindemith *Symphonic Metamorphosis*
  - Mozart *Tuba Mirum*
  - Ravel *Bolero*
  - Rossini *William Tell Overture*
  - Saint-Saens *Symphony No. 3 "The Organ Symphony"*
  - Schumann *Symphony No. 3 "The Rhenish"*
  - Wagner *Ride of the Valkyries*
  - Other excerpt choices must be approved by Dr. McIlwain

### **Bass Trombone**

#### **Bachelor of Arts: Freshman (Bass)**

- All major scales - 2 octaves preferred
- 2 contrasting selections of your choice
- Sight-reading

#### **Bachelor of Music Education: Freshman (Bass)**

- All major scales - 2 octaves preferred
- A prepared selection drawn from ONE of the following sources

- Choose two contrasting etudes from the following books: Bordogni/Rochut *Melodius Etudes*, Voxman *Selected Studies*, Concone *The Complete Solfeggi*
- Your State's All State Audition Music - contrasting selections preferred
- Choose one of the following solos: Galliard: Sonatas (Choose any sonata and prepare 2 contrasting movements), Lieb *Concertino Basso*, Hindemith *Drei leichte Stücke* (Movements 1 and 2)
- Other selection choices must be approved by Dr. McIlwain
- Sight-reading

#### **Bachelor of Music Performance: Freshman (Bass)**

- All major scales - 2 octaves required
- One solo such as
  - Galliard: Sonatas (Choose any sonata and prepare all movements)
  - Marcello: Sonatas (Choose any sonata and prepare all movements)
  - Hindemith *Drei leichte Stücke*
  - Jacob *Cameos* (Movements 1, 2, and 5)
  - Lebedev *Concerto No. 1*
  - Lieb *Concertino Basso*
  - McCarty *Sonata for Bass Trombone* (Movements 1 and 2)
  - Other solo choices must be approved by Dr. McIlwain
- Sight-reading

#### **Bachelor of Music Education: Transfer (Bass)**

- All major, harmonic minor, natural minor, and melodic minor scales - 2 octaves required
- One solo such as
  - Jacob *Cameos* (Movements 1, 2, and 5)
  - Lebedev *Concerto No. 1*
  - Koetsier *Allegro Maestoso*
  - Sachse *Concertino*
  - Other solo choices must be approved by Dr. McIlwain
- Sight-reading

#### **Bachelor of Music Performance: Transfer (Bass)**

- All major, harmonic minor, natural minor, and melodic minor scales - 2 octaves required
- One solo such as
  - Bozza *New Orleans*
  - Hidas *Rhapsody*
  - Koetsier *Allegro Maestoso*
  - Sachse *Concertino*
  - Other solo choices must be approved by Dr. McIlwain
- Two orchestral excerpts
  - Schumann *Symphony No. 3 "The Rhenish"*
  - Berlioz *Hungarian March*
- Sight-reading

### **Master of Music Performance (Bass)**

- Two contrasting solos from the standard repertory
- Orchestral Excerpts
  - Berlioz *Hungarian March*
  - Haydn *Creation*
  - Kodaly *Hary Janos*
  - Schumann *Symphony No. 3 "The Rhenish"*
  - Wagner *Ride of the Valkyries*
  - Other excerpt choices must be approved by Dr. McIlwain

### **Doctoral of Musical Arts in Performance and Pedagogy (Bass)**

- Three contrasting solos from the standard repertory
- Orchestral Excerpts
  - Berlioz *Hungarian March*
  - Haydn *Creation*
  - Hindemith *Symphonic Metamorphosis*
  - Kodaly *Hary Janos*
  - Respighi *Fountains of Rome*
  - Schumann *Symphony No. 3 "The Rhenish"*
  - Strauss *Ein Heldenleben*
  - Wagner *Ride of the Valkyries*
  - Other excerpt choices must be approved by Dr. McIlwain

## **Tuba**

### **Undergraduate Audition Requirements**

Freshmen:

- All Major Scales (two octaves are preferred, but not required for admission)
- A prepared selection drawn from ONE of the following sources:
  - Two contrasting etudes, drawn from the following method books:
    - Blazhevich, *70 Studies*, Volume 1 (Robert King)
    - Bordogni, *43 Bel Canto Studies* (Robert King)
    - Fink, *Studies in Legato* (Carl Fischer)
    - Tyrrell, *Advanced Studies for Bb Bass* (Boosey & Hawkes)
  - Your state's All-State audition material (prepare contrasting etudes if at all possible)
  - One of the following solos:
    - J.S. Bach/William Bell, *Air and Bouree* (Carl Fischer) (complete work)
    - Benedetto Marcello/Donald Little, *Sonata No. 1 in F Major* (first two movements) (Southern Music)
    - Don Haddad, *Suite* (Movement II and either Movement I or III)
    - J. Ed. Barat/Glenn Smith, *Introduction and Dance* (complete work) (Southern Music)
  - Other works are acceptable, but must be approved by Dr. Perry before the audition
- Sight Reading

Transfer Students:

- All Major Scales, two octaves
- A prepared solo from the following list:
  - Walter Hartley, *Suite for Unaccompanied Tuba* (complete work)
  - Antonio Capuzzi/Philip Catelinet, *Andante and Rondo* (complete work) (Boosey & Hawkes)
  - Alexei Lebedev, *Concert Allegro* (complete work)
  - Other works are acceptable, but must be approved by Dr. Perry before the audition
- Sight reading

### Graduate Audition Requirements

- At least three solos from the standard tuba repertoire
- Three orchestral excerpts from the following list:
  - Wagner, *Die Meistersinger*, Prelude
  - Wagner, *Ride of the Valkyries*
  - Berlioz, "Rakoczy March" from *Damnation of Faust*
  - Berlioz, *Symphonie Fantastique*
  - Gershwin, *An American in Paris*
  - Strauss, *Till Eulenspiegel*

Students interested in auditioning for scholarships should contact University Bands at 601.266.4990. Undergraduate students are encouraged to register at [choose.usm.edu](http://choose.usm.edu) and also apply for financial aid at [choose.usm.edu](http://choose.usm.edu).

## Euphonium

### Undergraduate Audition Requirements

Freshmen:

- All Major Scales (two octaves are preferred, but not required for admission)
- A prepared selection drawn from ONE of the following sources:
  - Two contrasting etudes, drawn from the following method books:  
Bordogni/Rochut, *Melodious Etudes* (Carl Fischer)  
Fink, *Studies in Legato* (Carl Fischer)  
Voxman, *Selected Studies* (Baritone) (Rubank)
  - Your state's All-State audition material (prepare contrasting etudes if at all possible)
- One of the following solos:
  - Barat/Smith, *Introduction and Dance* (Southern Music)
  - Davis, *Variations on a Theme of Robert Schumann* (Southern Music)
  - Guilmant, *Morceau Symphonique* (Alfred)
  - James Curnow, *Rhapsody* (Rosehill Music)
- Other works are acceptable, but must be approved by Dr. Perry before the audition
- Sight Reading

Transfer students:

Please note: All transfer students will be expected to be fluent in bass clef. Knowledge of tenor clef is desirable but not required.

- All Major Scales, two octaves
- A prepared solo from the following list:
  - James Curnow, *Rhapsody* (Rosehill Music)
  - Antonio Capuzzi/Philip Catelinet, *Andante and Rondo* (complete work) (Boosey & Hawkes)

- Georg Philipp Telemann/Ostrander, *Sonata in F minor* (International) (movements 1 and 2)
- Gordon Jacob, *Fantasia* (Boosey & Hawkes)
- Other works are acceptable, but must be approved by Dr. Perry before the audition
- Sight reading

**Graduate Audition Requirements:**

- At least three solos from the standard euphonium repertoire
- Three band excerpts from the following list:
  - Alford, *The World is Waiting for the Sunrise*
  - Shostakovich/Hunsberger, *Festive Overture*
  - Holst, *Second Suite in F*, 1<sup>st</sup> movement
  - Persichetti, *Symphony No. 6*
  - Barber, *Commando March*
  - Grainger, *Children's March*

## Violin

Undergraduate and Graduate Student: A concerto movement, two contrasting movements of unaccompanied Bach, and an etude, concert piece, or sonata movement.

## Viola

Undergraduate and Graduate Student: Concerto or sonata movement, a movement of unaccompanied Bach, an etude or concert piece, two contrasting movements from a sonata or concerto.

## Cello

Undergraduate and Graduate Student: Concerto or sonata movement, two contrasting movements of unaccompanied Bach, an etude or concert piece.

## Bass

Undergraduate: Scales/Arpeggios: Two octaves scales and arpeggios. (Major and Minor) (2 keys); One Short Etude to show candidate's technical proficiency; Two Contrasting Movements of a sonata (Vivaldi, Marcelllo, etc.) concerto (Dittersdorf, Koussevitzky, Dragonetti, Bottesini, etc.)

Graduate:

Scales/Arpeggios: Three octaves scales and arpeggios. (Major and Minor.) (2 keys); One Etude (Simandl, Nanny, Kreutzer, Mengoli, etc.); Two Contrasting movements of a Sonata or concerto; One Movement of a Bach Cello Suite

Also, submit a curriculum vitae (listing your complete activities as a musician, including awards). Please indicate the degree you wish to apply for, your age, and if you will be entering the University directly or needing to study English first.

If you cannot audition in person, you may send a CD, a DVD or a Video, using as high a level of audio quality as possible.

# Guitar

BA, BM, and BME:

- required: one etude by a composer from the 19<sup>th</sup> or 20<sup>th</sup> century
- encouraged: scales played according to the "Diatonic Major and Minor Scales," as fingered by Andres Segovia
- a brief sight reading test
- background in classical guitar preferred
- you can email Dr. Ciraldo in advance with a proposal of music you wish to play at your audition

Master of Music:

- any movement of an unaccompanied work by J.S. Bach except a Sarabande
- a movement of a work or a single-movement work written after the Baroque Period
- you can email Dr. Ciraldo in advance with a proposal of music you wish to play at your audition

Doctorate of Musical Arts:

- any movement of an unaccompanied work by J.S. Bach except a Sarabande
- a movement of a work or a single-movement work from the Classical or Romantic Period
- a movement of a work or a single-movement work that is Contemporary in style
- you can email Dr. Ciraldo in advance with a proposal of music you wish to play at your audition

# Percussion

Undergraduate and Graduate Students: Prepare an appropriate level solo/etude on the following percussion instruments: snare drum, mallet keyboard, timpani and drum set. The audition also will consist of sight-reading on all the mentioned instruments. Students are encouraged to audition on various other instruments as well, such as steel pans, congas, tabla, etc.

# Piano and Collaborative Piano

*Please check your repertoire choices with any member of the piano faculty before proceeding.*

## Piano

**Undergraduate Students**

**BA** - Three pieces, with one being memorized.

**BME** - Three pieces (or movements) of contrasting style periods, with at least two memorized, from the standard piano repertoire.

**BM** - Three pieces (or movements) of contrasting style periods, with all three memorized, from the standard piano repertoire.

**Graduate Students**

**MM Piano Performance** The audition must be memorized, be at least 30 minutes in length. It must include works from at least three different periods of music (e.g., Baroque, Classical, Romantic, Impressionist, or Contemporary).

**DMA in Piano Performance** The audition must be a full, memorized recital. It must include works from at least three different periods of music (e.g., Baroque, Classical, Romantic, Impressionist, Contemporary). The faculty may select portions from the repertoire submitted.

## Collaborative Piano

### MM and DMA Collaborative Piano Performance – Prescreening Requirements

- Two contrasting movements from a standard duo sonata for piano and instrument: e.g. Beethoven, Brahms, Prokofiev, Franck, Schumann, Poulenc, Mozart
- Two contrasting art songs from the German, French, or English vocal repertoire: e.g. Schumann, Schubert, Duparc, Fauré, Barber, Vaughan Williams

### MM in Collaborative Piano Performance Live Audition

- Two contrasting movements from the standard duo instrumental repertoire e.g. Brahms, Beethoven, Prokofiev, Franck
- The first movement from a Mozart orchestral reduction. Choose one from the following:
  - Violin: K. 216 in G major, K. 218 in D major, or K. 219 in A major
  - Flute: K. 313/285c in G major
  - Oboe: K. 314/271k in C major
  - Clarinet: K. 622 in A major
  - Bassoon: K. 191 in Bb major
- Prepare 2 songs in each language, German, French and English (Total six songs). Below is a sample of the types of songs to include for you audition. . They can include these selections, but you may also prepare your own. We will select two total for you to perform at your audition.

#### German

J. Brahms *Meine Liebe ist grün* or *Wie melodien zieht es mir*  
F. Schubert *Gretchen am Spinnrade* or *Im Frühling*  
R. Schumann *Mondnacht* or *Widmung*

#### French

H. Duparc *Extase* or *Chanson Triste*  
C. Debussy *Il pleure dans mon coeur* or *C'est l'extase*  
G. Fauré *Mandoline* or *Notre amour*

#### English

Barber *The Desire for Hermitage* or *The Monk and his Cat*  
A. Copland *Heart! We Will Forget Him!*  
R. Vaughan Williams *The Vagabond* or *The Roadside Fire*

### DMA in Collaborative Piano Performance Live Audition

A complete standard instrumental sonata for piano and strings, winds or brass. e.g. Brahms, Beethoven, Prokofiev, Franck

- The first movement from a Mozart orchestral reduction. Choose one from the following:
  - Violin: K. 216 in G major, K. 218 in D major, or K. 219 in A major
  - Flute: K. 313/285c in G major
  - Oboe: K. 314/271k in C major

- Clarinet: K. 622 in A major
- Bassoon: K. 191 in Bb major
- Prepare 2 songs in each language, German, French and English (Total six songs). Below is a sample of the types of songs to include for you audition. . They can include these selections, but you may also prepare your own. We will select two total for you to perform at your audition.

### **German**

J. Brahms *Meine Liebe ist grün* or *Wie melodien zieht es mir*  
 F. Schubert *Gretchen am Spinnrade* or *Im Frühling*  
 R. Schumann *Mondnacht* or *Widmung*

### **French**

H. Duparc *Extase* or *Chanson Triste*  
 C. Debussy *Il pleure dans mon coeur* or *C'est l'extase*  
 G. Fauré *Mandoline* or *Notre amour*

### **English**

Barber *The Desire for Hermitage* or *The Monk and his Cat*  
 A. Copland *Heart! We Will Forget Him!*  
 R. Vaughan Williams *The Vagabond* or *The Roadside Fire*

## **Voice**

Undergraduate Music Majors: Prepare two pieces to sing. One of those selections must be of the fine arts/classical style. The other piece may be in the style of your choosing. Auditions will also include simple vocal exercises and sight-reading.

Undergraduate Non-Majors sing one piece. It is preferred that this piece be of the fine arts/classical style. Auditions will also include simple vocal exercises and sight-reading.

Graduate Student: Masters: Demonstrate, by audition, (1) advanced vocal technique; (2) good diction in Italian, French, German, and English; and (3) good vocal quality and musicianship. The repertoire must be memorized and include (1) an aria from opera or oratorio; (2) a seventeenth- or eighteenth-century Italian song or aria; (3) a German Lied; (4) a French melodie; and (5) a song in English.

Graduate Student: DMA: Demonstrate, by audition, advanced vocal technique; good diction in Italian, French, German, and English; and good vocal quality and musicianship. The repertoire must be memorized and include a total of eight contrasting selections—two selections each in Italian, French, German, and English—and must include one but no more than two arias from an opera or oratorio; a seventeenth- or eighteenth-century Italian song or aria; a German Lied; a French Melodie; and a song in English. A minimum of four pieces will be heard at your audition.

### **Non-Majors (Instrumental only)**

Those seeking to pursue music as a minor or elective need to be prepared to perform the following:

- Two (2) Major Scales (chosen by faculty member)
- Chromatic Scale
- Prepared Selection (solo or audition piece picked by the student that demonstrates both technical and lyrical qualities)
- Sightreading