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:
  - Horn Concerto No. 1 by Richard Strauss, first mvmt
  - Horn Concerto No. 2 by Richard Strauss, first mvmt
  - Horn Concerto No. 2 by Wolfgang Amadeus Mozart, first mvmt
  - Horn Concerto No. 4 by Wolfgang Amadeus Mozart, first mvmt
  - 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 Hönne; Comparable work, with Dr. Tesh’s approval prior to audition; Orchestral Excerpts:
- 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; Orchestral Excerpts:
- 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); Orchestral Excerpts:
- 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**
Undergraduate Student: Two contrasting solos or etudes from the standard trombonerepertoire, sight-reading, major Scales, chromatic scale

Graduate Student: Two to three contrasting solos from the standard trombone repertory, standard orchestral excerpts (Tenor- Mozart Tuba Mirum, Ravel Bolero, Berlioz Hungarian March, Saint-Saens Symphony No. 3 “The Organ Symphony”, Mahler Symphony No. 3, Wagner Ride of the Valkyries) or (Bass- Haydn Creation, Wagner Ride of the Valkyries, Kodaly Hary Janos, Schuman Symphony No. 3 “Rhenish”, Berlioz Hungarian March, Strauss Ein Heldenleben)

**Tuba/Euphonium**
Undergraduate Student: Two contrasting solos/etudes from the standard repertoire and a short selection of sight-reading.

Graduate Student: Three or four contrasting solos from the standard tuba/euphonium repertoire, and should show the applicant’s ability to perform the more advanced repertoire

**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, Marcello, 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**
Undergraduate Student: (BA, BM String Performance, and BME any emphasis): One etude by Carcassi, Sor, Coste, or Villa-Lobos; a movement of a work or a single-movement work not from the Classical Period, a movement of an unaccompanied work for lute, violin, cello, or flute by J.S. Bach (Sarabandes not preferred). Scales played according to the "Diatonic Major and Minor Scales," as fingered by Andres Segovia. A brief sight-reading test will follow. Background in classical guitar preferred.

Graduate Student: Master of Music: Any movement of an unaccompanied work for lute, violin, cello, or flute by J.S. Bach (except a sarabande) and a movement of a work or a single-movement work written after the Baroque Period.
Doctorate of Musical Arts: Any movement of an unaccompanied work for lute, violin, cello, or flute by J.S. Bach (except a sarabande), a movement of a work or a single-movement work from the Classical or Romantic Period and a movement of a work or a single-movement work that is Contemporary in style.

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

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 - [Solo]:** For those majoring in piano performance, the audition must be memorized, be at least 30 minutes in length, and be performed before the piano faculty; it must include works from at least three different periods in music (e.g., Baroque, Classical, Romantic, Impressionist, or Contemporary).

**MM Performance –Collaborative Piano:**
**Pre-Screening (video):**
- Two contrasting movements from a standard duo sonata for piano and instrument: eg. Beethoven, Brahms, Prokofiev, Franck, Schumann, Poulenc, Mozart
- Two contrasting art songs from the German, French, or English vocal repertoire: eg. Schumann, Schubert, Duparc, Fauré, Barber, Vaughan Williams

**Live Audition Required if auditioning for a GA position**
- 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 from the following list (Total six songs). 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 Piano Performance: For those majoring in piano performance, the audition must be a full recital, memorized, performed before the piano faculty; it must include works from at least three different periods in music (e.g., Baroque, Classical, Romantic, Impressionist, Contemporary). The faculty may select portions from the repertoire submitted.

**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