AUDITION REQUIREMENTS FOR MUSIC MAJORS
(MUS/MUA)

CLASSICAL GUITAR
• The candidate must demonstrate facility in playing major and minor scales, two octaves and arpeggios.
• An etude by Sor, Carcassi, Brouwer, Aguado, Giuliani, Villa-Lobos, etc. must be played from memory.
• Another work of contrasting nature by composers such as Bach, Sanz, Guilani, Tarrega, etc. must be played from memory.

FLUTE
• Major, minor, and chromatic scales – two octaves.
• Two contrasting movements (slow-fast) or a work from the Baroque, Classical, Romantic or 20th Century demonstrating technique, tone, and general musicianship.

ORGAN
• Three works from contrasting periods (Baroque, Classical, Romantic, 20th Century).
• A typical audition program might include a prelude and fugue; a trio sonata or a chorale work by J.S. Bach; a comparable work by Buxtehude or a French classic composer; and a romantic work by a composer such as Franck or Reger.

PERCUSSION:

Mallets
• Major and minor scales and arpeggios – two octaves.
• One solo for vibraphone, marimba, or xylophone (e.g. Bach, Musser, Stout, Goldenberg etudes, etc.).

Snare Drum
• All basic rudiments are required (rolls, paradiddles, flams, etc.).
• One solo or etude (Cirone, Colgrass, Lepak, Wilcoxin, Goldenberg, etc.) which demonstrates the present level of competency on the instrument.

Timpani
• The candidate must demonstrate ability to tune the instruments, using a pitch pipe, tuning fork or piano.
• One etude which demonstrates the present level of competency on the instrument.
• One solo of intermediate or advanced difficulty (e.g. Carter Eight Pieces, Jones Sonata, Bergamo Four Pieces, etc.).
PIANO
• Applicants must prepare an audition program to be performed from memory.
• Three works from contrasting periods (Baroque, Classical, Romantic, 20th Century).
• A typical audition might include a prelude and fugue by J.S. Bach; one movement from a classical sonata by Haydn, Mozart, Beethoven; one work from the 19th or 20th Century.

STRINGS:
Cello
• Major and minor scales and arpeggios in two octaves.
• An etude from Duport, Gruetzmachet, or equivalent.
• Two contrasting movements of a standard sonata, concerto, or two movements from Bach’s unaccompanied suites for cello.
• Sight-reading.

Double Bass
• One-octave major and minor scales and arpeggios.
• One simandl etude up to 3rd position.
• Two contrasting movements of a standard baroque or classical suite, sonata, or concerto.
• Sight-reading.

Viola
• Major and minor scales and arpeggios in two octaves.
• An etude from Kreutzer, Fiorillo, or equivalent.
• Two contrasting movements of a standard sonata, concerto, or two movements from Bach’s unaccompanied suites for cello.
• Sight-reading.

Violin
• Major and minor scales with corresponding arpeggios in two octaves.
• An etude from Kreutzer, Mazas, or equivalent.
• Sight-reading.

VOICE
• The candidate should prepare a memorized audition consisting of three vocal pieces as follows:
  ♦ A 17th or 18th Century aria
  ♦ An art song in German or French
  ♦ A song in English from the 20th century (either classical or musical theater)
• Vocalists may bring their own accompanist or a pre-recorded accompanist (bring your own playback).

WINDS/BRASS:
Bassoon, Clarinet, French Horn, Oboe, Saxophone, Trombone, Trumpet, Tuba
• Major and chromatic scales – two octaves.
• Perform two contrasting movements (slow-fast) from a classical, romantic, or contemporary sonata or concerto showing technique, tone and general musicianship.
• Perform one etude that demonstrates the present level of competency on the instrument.

3/2010