Applicants who wish to minor in **Music Performance** must successfully audition in a performance area in order to be accepted into the program.

The following lists of repertoire should be used as a guideline for your audition and to indicate the standards expected of an undergraduate student. However, **you are not limited to these suggestions** when selecting your audition repertoire–instead they represent the minimum level of difficulty expected. Auditioners may be asked to play scales or exercises on their instrument. Students must provide their own pianists if needed for accompaniment.

**PIANO**

Two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them.

Any Sonatinas  
Any Prelude or Mazurka by Chopin  
Music for Children by Prokofiev  
Sketches in Color by Starer  
Any Sonata Movement by Beethoven  
Any Bach Invention

Applicants may perform one or more pieces in jazz and/or other styles, but must include at least one piece in the style and difficulty of the repertoire above.

Applicants wishing to perform on an electronic keyboard must supply their own instrument. In addition, they must be prepared to play at least one piece on the acoustic piano.
Examples of Jazz Repertoire:

The Omni book - Charlie Parker

Bebop-Dizzy Gillespie.

Any bebop melody/composition from "The Real Rook"

Be prepared to play one of the three types of Blues:

a. jazz blues.
b. minor blues.
c. Bird blues

Prepare a "Rhythm Changes" composition.

**VOICE**

Two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them.

Classical Music:

A selection from the Classical Italian Anthology
Two selections in English by Purcell or Handel
An Elizabethan song

Jazz and Popular music:

Three scales demonstrating
1. Low chest voice
2. High chest voice or full voice
3. Head voice or falsetto

Two song selections of contrasting styles
1. Required jazz standard (Ballad, Swing, Latin, or Bossa Nova)
2. A well chosen song demonstrating the genre of music the student wishes to pursue. Styles could include, jazz, blues, rock, soul, gospel, country, or an original.
Examples of scat or vocal improvisation in the performed songs are welcomed.

The student must provide his/her own pianist.

**STRINGS**

The following technical exercises are required.

1. Two contrasting solos demonstrating technical facility and musical expressiveness

2. Two etudes/technical studies from recognized string literature

3. Scales/arpeggios in 2 octaves (bass: see № 4) in all major and minor key

4. Bass only: All two-octave scales and arpeggios between E and A

In addition, prepare two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them.

**VIOLIN**

Etudes/technical studies Kreutzer, Campagnoli, Rode or Fiorillo
Sonatas Mozart, Beethoven
Concerti Bach, Mozart

**VIOLA**

Etudes/technical studies Kayser, Mazas, Schradleck, Sevcik
Sonatas Telemann, Handel
Concerti Telemann, CPE Bach

**CELLO**
Scales/arpeggios Grutzmacher
Etudes/studies Dotzauer, Krane
Sonatas Eccles, Vivaldi, Boccherini
Concerti Breval, Haydn

**DOUBLE BASS**

Sonatas Eccles, Vivaldi
Concerto Movements Dragonetti, Dittersdorf,
Etudes/studies Nanny, Kreutzer, Sturm, Ries

**CLASSICAL GUITAR**

The applicant must demonstrate knowledge of major and minor scales. In addition, prepare two pieces of contrasting style and character. Pieces should include (preferably from memory) an etude, study, or concert piece from any two of the following:

Renaissance or Baroque
Classical or Romantic
Twentieth Century

**ELECTRIC GUITAR**


Chord Symbols: Major, minor, dominant, 1/2 diminished, diminished 7th chords

Scales: Major scales 2 octaves in one (or more) positions, in keys up to 3 flats and 3 sharps

Minor scales: 2 octaves (harmonic/melodic) in keys up to 3 flats and 3 sharps

Arpeggios: Major/minor triads, 2 octaves in keys up to 3 flats and 3 sharps

In addition, prepare two pieces of contrasting style and
character.

Classical with pick or finger style or a Jazz solo (any standard jazz composition).

**JAZZ BASS**

Applicants who wish to study Jazz Bass (Electric or Acoustic) will be expected to have prepared a minimum of the following:

1. Major & minor scales (one octave) in keys up to and including 3 flats and 3 sharps.
2. Major and minor arpeggios (one octave) in keys up to and including 3 flats and 3 sharps.
3. Sight-read a simple bass line demonstrating eighth-note syncopation.
4. Improvise a simple accompaniment bass line while reading chord changes.
5. Two pieces of contrasting tempo and/or style.

**WOODWINDS**

Two pieces of contrasting style and character. The following examples represent the minimum degree of difficulty required, but you are not limited to them. In addition the candidate must be prepared to play any major scale.

**FLUTE**

Etudes Andresen, Berbiguier, Boehm
Sonatas Bach
Concerti Mozart
Any of the French School solo pieces

**OBOE**
Sonatas Handel, Hindemith
Chamber Music Mozart Quartet K. 370, 1st Movement
Romances Schumann

**CLARINET**

Excerpts from 25 Etudes Jeanjean
Excerpts from 32 Etudes Rose
Concerto Weber
Concerto Mozart

**BASSOON**

Excerpts from Studies, Volume II Weissenborn
Concerto K. 191 Mozart
Sonata Eccles

**SAXOPHONE**

Excerpts from Selected Studies Voxman
Sonata Eccles
Concerto Glazounov
48 Studies Ferling
25 Daily Studies Klosé

**JAZZ SAXOPHONE**

Intermediate Saxophone Study Book Niehaus

**BRASS**

All applicants for admission to the undergraduate BRASS program should prepare to perform two pieces of contrasting style and character similar in difficulty to the works below, and one study from the Etude Books outlined below in addition to all major scales.

**TRUMPET**
Studies 36 Studies Sait Jacome/Bousquet
34 Studies Brandt-Nagel
Solos Legende Heroique J. Mouquet
Intrada Otto Ketting
Concert Etude Goedicke (Glover)
Debutante H. L. Clarke
Concerto in B flat Arutunian

FRENCH HORN

Studies 40 Etudes Maxime-Alphonse
60 Etudes Kopprasch
Solos Four (4) Concertos Mozart
Concerto #1 Richard Strauss
Chant Lointain E. Bozza

TROMBONE/EUPHONIUM

Studies Melodious Etudes 1 Bordogni-Rouchut
60 Selected Studies Kopprasch
Solos Andante and Allegro Barat
Morceau Symphonique Guilmant
Piece Concertant Rousseau
Concerto in A minor Vivaldi

TUBA

Studies 43 Bel Canto Studies Bordogni-Roberts
60 Studies Kopprasch
Solos Air and Bourne Bach-Bell
Suite for Tuba Haddad
Two Songs Spillman

PERCUSSION

All candidates must successfully demonstrate ability to execute on snare drum:

1. a roll (open & closed) at various dynamic levels
2. rudiments

3. sight-reading

In addition, candidates must also audition in one of the following three areas:

1. Drumset:
   • Demonstrate ability to play various "grooves" (ex. bossa nova, samba, jazz funk, jazz waltz, etc.)
   • Demonstrate ability to "trade two's"
   • Play two extended solos (improvised or prepared).

2. Mallets:
   • Demonstrate ability to play all major scales (2 octaves)
   • Play a prepared, written solo on xylophone, marimba or vibes

3. Timpani:
   • Demonstrate ability to tune timpani
   • Demonstrate knowledge of fundamental technique
   • Play a prepared, written solo of intermediate difficulty

The Music Department will supply all percussion instruments for your audition.