Audition Requirements for the Master of Music in Music Performance

Each student who applies for admission into the Master of Music in Music Performance degree program must prepare an audition on their instrument or voice. Audition repertoire will be as follows:

**Voice (male and female)**

1. Four songs memorized: One each from four language groups (English, Italian, German, French)
2. Minimum of three periods must be represented (Baroque, Classical, Romantic, or Contemporary) One of the selections must be an opera aria.

**Piano**

Prepare the following repertoire to be performed from memory. The total performance time may range from a minimum of 15 minutes to a maximum of 20 minutes. At least one of the pieces should be technically and interpretively demanding.

1. A Prelude and Fugue from The Well-Tempered Keyboard by J.S. Bach or three substantial movements from a J.S. Bach suite or partita.
2. Two movements (one fast-one slow) from a sonata by Haydn, Mozart or Beethoven.
3. A representative work from the 19th century or the 20th century.

**Brass**

**Trumpet**

1. Prepare one solo of your choice, taken from the standard trumpet solo repertoire, and one of the following: Kent Kennan, Sonata, mvt. I; Halsey Stevens, Sonata, mvt. I; William Lovelock, Concerto, mvt. I; Henri Tomasi, Concerto, mvt. I
3. Orchestral Excerpts: Stravinsky, Ballerina Dance from Petrouchka (1947); Mahler, Symphony No. 5, opening of mvt. I; Mussorgsky/Ravel, opening Promenade from Pictures at an Exhibition 5
4. Sight reading and/or transposition may also be required.

**Trombone**

1. Solo Requirement: Be prepared to perform 2 solos taken from the standard trombone solo repertoire. The selections should contain contrasting styles.
2. Please prepare any slow etude of your choice from the Book I of the Rochout Etudes.
3. Orchestral Excerpts: Mozart, Requiem second trombone, "Tuba mirum"; Berlioz, Hungarian March; Ravel, Bolero; Wagner, Ride of the Walkure; Strauss - Till Eulenspiegel
4. Sight reading may be required
Horn
By instructor design

Tuba
By instructor design

Woodwinds

Flute
1. W.A. Mozart: Concerto in G Major, K. 313, movement one OR W.A. Mozart: Concerto in D Major, K. 314, movement one
2. Select one work from the collection Flute Music by French Composers (published by Schirmer). This collection includes the Faure Fantaisie, Chaminade Concertino, and other Paris Conservatory test pieces.
3. Three contrasting standard orchestral excerpts. (Other repertoire may be substituted with consent of instructor.)

Oboe
1. W.A. Mozart Concerto for Oboe in C Major, K.314, movement 1
2. One selection from the following list: P. Hindemith Sonata for Oboe; C. Saint-Saens Sonata for Oboe; F. Poulenc Sonata for Oboe; B. Britten Six Metamorphoses after Ovid, Op. 49 (Any four movements)
3. Orchestral Excerpts: L.V. Beethoven Symphony #3, Eroica, movements 2,3,4; G. Rossini Silken Ladder Overture

Clarinet
1. Select one from the following works: Mozart - Concerto, K. 622: First Movement; Debussy - Premiere Rhapsody 6; Copland - Concerto
2. Select two contrasting etudes from the Rose 32 Etudes for Clarinet
3. Orchestra Excerpts (1st clarinet parts): Rimsky - Korsakov: Capriccio Espanol; Beethoven: Symphony No. 6 - movements 1 & 2

Bassoon
1. W.A. Mozart, Concerto for Bassoon in B flat, K. 191, movement one (including cadenza)
2. One of the following: Hindemith, Sonata for Bassoon and Piano, movement one Saint-Saens, Sonata pour Basson et Piano, movement one Milde, Concert Studies, Vol. II, number one
3. Excerpts: Stravinsky, Firebird, Berceuse Tchaikovsky, Symphony No. 4, movement two Berlioz, Symphonie Fantastique, movement four

Saxophone
1. Select one from the following works: 1) Glazanouv - Concerto for Saxophone; Ibert - Concertino da Camera; Creston - Sonata
2. Select two contrasting etudes from the Ferling 48 Famous Studies for Saxophone
3. Jazz Transcription (optional)
Percussion

Please Prepare ALL of the Following

SD Solo (Concert Solo or Delecluse Etude or Similar Solo Work)
Four-Mallet Marimba Solo
Orchestral Excerpts on All major percussion instruments (1 to 2 per category below)
  - Timpani
  - Snare Drum
  - Mallets (xylophone and/or bells)
  - Auxiliary (tambourine and/or triangle and/or bass drum and/or cymbals)

In Addition - Please Prepare TWO of the Following
Vibraphone Solo
Multiple Percussion Solo
Timpani Solo
Two-Mallet Xylophone or Marimba Solo

Optional
Drum Set
  - Demonstrate Various Styles (including, but not limited to, 4/4 Swing, ¾ Swing, Rock, Funk, Bossa Nova, Songo, 6/8 and/or 12/8 Afro Cuban, clave-based Latin grooves, etc.)
  - Prepare Drum Set “Play-a-longs” (from any reputable source: Steve Houghton’s Anthology, Tommy Igoe’s Groove Essentials, etc.)

Strings

Violin
1. Scales: all major and minor scales. 3 octaves in 1/16th notes at 1/4 note = 120: Fingering chosen from the following Scale Books O. Sevcik Scale Studies H.; Schradieck Scale Studies; C. Flesch Scale Studies; J. Hrimaly Scale Studies Etude Book;
3. Solo & Concert Pieces (Concert piece or concerto from the following repertoire list - or equivalent) Saint Saëns - Havanaise; Bach 6 Sonatas & Partitas Beethoven Violin Concerto (movement I or III); Saint Saëns Introduction and Rondo Capriccioso; Bruch Violin Concerto in g (movements I or III); Conus Violin Concerto in e; Mendelssohn Violin Concerto in e minor (movements I or III); Vieuxtemps Violin Concerto #4 in d minor; Vieuxtemps Violin Concerto #5
4. Selected Violin Sonatas Orchestral Excerpts (3 or more excerpts chosen from the following list) Strauss - Don Juan (1st page); Mendelssohn - Midsummer Night's Dream (Overture & Scherzo); Brahms - Symphony #1 (Movement 1 - 1st page); Brahms - Symphony #4 (Movement 3 - as indicated in Orchestral Excerpts); Brahms - Symphony #2 (Movement 1 - as indicated in Orchestral Excerpts); Mozart - Symphony #39
(Movements 1, 2 & 4 - as in Orchestral Excerpts); Schumann - Symphony #2 (Scherzo); Prokofieff - Classical Symphony (All movements) 8; Mozart - Symphony #40 (Movements 1 & 4 - as indicated in Orchestral Excerpts); Beethoven - Symphony #4 (Movement 4 - as indicated in Orchestral Excerpts); Shostakovich - Symphony #5 (Movements 1 & 4); Schubert - Symphony #2 (Movements 1 - as indicated in Orchestral Excerpts)

**Viola**

1. **Scales**
   
   All major and minor scales from C to B 3 octave – scales in 1/16th note at 1/4 note = 120

2. **Fingering chosen from the following Scale Books:**
   
   M. Bergen Basic Viola Techniques; C. Cooley Scale and Arpeggios Studies; C. Flesch – Scale System; L. Mogill/J. Hrimaly – Advanced Scale and Double Stops Studies; Primrose – The Art and Practice of Scale Playing on the Viola; L. Schinina – Scale e Arpeggi; H. Whistler – Elementary Scales and Bowings

3. **Etude Books** (any study from the following books – or the equivalent):
   

4. **Solo & Concert pieces** (Concert pieces or Concerti from this list – or the equivalent):
   
   J.S. Bach Cello Suite #3 in C (Complete); Cello Suite #5 in c (Complete); Cello Suite #6 in G (Complete); J. Brahms Sonata #1 in f or #2 in Eb (Complete); P. Hindemith Sonatas for solo Viola Op. 11 #5 – Op. 25 #1 – Op. 31 #4 (Complete); P. Hoffmeister Concerto in Bb or D major (Complete with cadenza); Martinu Rhapsody Concerto (Complete); M. Reger – Suite in G minor (Complete); F. Schubert Sonata in a D.821 Arpeggione (Complete); D. Shostakovich – Viola Sonata Op. 147 (Complete); C. Stamitz Concerto in D, Op.1 (Complete); R. Vaughan Williams – Suites for Viola (Complete); Walton – Viola Concerto (Complete)

5. **Orchestral Excerpts** (3 or more excerpts chosen from the following list):
   
   Bach Brandenburg #3 or #6 (as indicated in Orchestral Excerpts) Strauss Don Juan (1st page) Mendelssohn Midsummer Nights Dream (Overture & Scherzo) Brahms Symphony #1 (Movement 1 1st page) Brahms Symphony #4 (Movement 3 as indicated in Orchestral Excerpts) Brahms Symphony #2 (Movement 1 as indicated in Orchestral Excerpts) Mozart Symphony #39 (Movements 1, 2 & 4 as in Orchestral Excerpts) Schumann Symphony #2 (Scherzo) Prokofieff Classical Symphony (All movements) Mozart Symphony #40 (Movements 1 & 4 as indicated in Orchestral Excerpts) Beethoven Symphony #4 (Movement 4 as indicated in Orchestral Excerpts) Beethoven Symphony #5 (Movements 2, 3 & 4) Shostakovich Symphony #5 (Movements 1 & 4) Schubert Symphony #2 (Movements 1 as indicated in Orchestral Excerpts) Rimsky – Korsakov Sheherazade (as indicated in Orchestral Excerpts)

**Violoncello**

1. **One movement from one cello concerto such as Haydn, Boccherini, Saint-Saens, Lalo, Dvorak or other representative work of the repertoire.**
2. Two contrasting movements from the Six Suites for Unaccompanied Violoncello by J.S. Bach.
3. An etude from Popper, Duport, Piatti, or Franchomme.
4. One piece or movement of your choice.

**Double Bass**
1. Two octave major and minor scales Bb-Eb.
2. One etude
3. One movement of a concerto or a single movement work for double bass of appropriate difficulty (accompaniment preferred).

**Conducting**
1. DVD 20-30 minutes of rehearsal and performance footage from the conductor's front in a stationary view
2. Minimum 3-page writing sample demonstrating the candidates best writing ability and written towards a subject in conducting.
3. Applicant may be required to come to campus for a live audition/interview.

**Collaborative Piano**
1. Solo Piano Piece
2. Movement of an Instrumental Chamber Piece (suggested literature: outer mvmt. of any Brahms or Beethoven duo sonata)
3. Art Song/Aria Repertoire (suggested literature: songs of Schubert, Schumann, Brahms, Faure, Debussy, Barber, Rorem; arias from the Schirmer Opera Anthology, ed. Larsen)
4. Sightreading from instrumental and/or vocal repertoire