

Classical Audition Requirements by Instrument

Bassoon – Freshman

Music Performance

Three contrasting selections from standard repertoire: these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude.

Recommended repertoire list:

- Galliard Sonata
- Hindemith Sonata
- Milde Concert Studies, Op. 26, Volume I and II
- Mozart Concerto in Bb major, K. 191
- Telemann Sonata in f minor
- Weber Concerto F major, Op. 75
- Vivaldi Concerti

All Other Majors

Two contrasting selections from standard repertoire: these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude. See recommended repertoire list above.

All woodwind auditions will include some sight reading and major scales.

Bassoon – Transfer

Music Performance

- Major and minor scales
- Chromatic scale, full range
- Two contrasting selections from standard repertoire: these can be individual movements from sonatas, concertos or other solo works
- One étude from Milde Concert Study, Opus 26, Volume I or II

All Other Majors

- Major scales
- Chromatic scale, full range
- Two contrasting selections from standard repertoire; these can be individual movements from sonatas, concertos or other solo works

- One étude from Milde Concert Study, Opus 26, Volume I or II or from another étude book

All woodwind auditions will include some sight reading and major scales.

Cello – Freshman

Music Performance

- One movement of a concerto by Boccherini or Saint-Saëns or substitute a movement from another concerto with similar technical and musical difficulty
- One movement from a sonata or suite by Eccles, Vivaldi, Sammartini, Bach, or a piece of similar technical and musical difficulty
- One étude from the following list, or substitute another study of similar technical difficulty:
 - a. Dotzauer 113 Studies
 - b. Schroeder 170 Foundation Studies, Book 2
 - c. Pepper Studies, op. 76, Preparatory to the High School of Cello Playing
- Major and melodic minor scales and arpeggios in three or four octaves

All Other Majors

- Perform contrasting movements from a sonata or suite by Eccles, Vivaldi, Sammartini, Bach, Boellmann – Variations Symphonique, or substitute another sonata of similar technical and musical difficulty
- One study from the following list, or substitute another study of similar technical difficulty:
 - a. Alwin Schroeder 170 Foundation Studies, Book 1
 - b. Dotzauer 113 Studies
- Major and melodic minor scales and arpeggios in two or three octaves

Cello – Transfer

Music Performance

- One movement of a concerto of your choice from the standard literature **from memory**
- One movement from a sonata by Brahms, Beethoven or Bach (Suites)
- One study from the following list:
 - a. Duport Études
 - b. Piatti 12 Caprices
 - c. Popper High School of Cello Playing
- Major and melodic minor scales and arpeggios in three or four octaves

Music Education

- Contrasting movements from a sonata by Eccles, Sammartini, Beethoven or substitute another sonata of similar technical and musical difficulty
- A movement from one of the Bach Suites. From memory required for entering Junior
- One study from Alwin Schroeder – 170 Foundation Studies, Book II or substitute another study of similar technical difficulty

- Major and melodic minor scales and arpeggios in two or three octaves

All Other Majors

- Contrasting movements from a sonata by Eccles, Sammartini, Vivaldi, Boellmann Variations Symphonique, or substitute another sonata of similar technical and musical difficulty
- One study from Alwin Schroeder 170 Foundation Studies, Book I or substitute another study of similar technical difficulty.
- Major and melodic minor scales and arpeggios in two or three octaves

Clarinet – Freshman

Music Performance

Three contrasting selections from standard repertoire: these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude.

Recommended repertoire list:

- Hindemith Sonata in Bb
- Mozart Concerto in A major, K. 622
- Rose 32 Studies for Clarinet
- Saint-Saëns Sonata, Op. 167
- Stamitz Concerto in Bb major
- Weber Concerto No. 1 in F minor, Op. 73

All Other Majors

Two contrasting selections from standard repertoire: these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude. See recommended repertoire list above.

All woodwind auditions will include some sight reading and major scales.

Clarinet – Transfer

Music Performance – Entering Sophomore

- All major and minor scales and arpeggios in various patterns and articulations
- A study from Klose, Book II; Rose, 32 Studies; Rose, 40 Studies; or equivalent
- A solo or first movement from Johann Stamitz, Concerto: Weber, Concerto in F Minor; Georges Marty, First Fantaisie; or equivalent
- A solo or first movement of a concerto **from memory**
- Both technical and lyrical examples should be included

Music Performance – Entering Junior

- All major and minor scales and arpeggios in various patterns and articulations
- A study from Rose, 32 Studies; Rose, 40 Studies; Jeanjean, 16 Studies; Baermann, Part IV; or equivalent
- A solo or first movement of a concerto **from memory**

- Both technical and lyrical examples should be included

Music Education– Entering Sophomore

- All major and minor scales and arpeggios in various patterns and articulations
- A study from Klose, Book II; Rose, 32 Studies; Rose, 40 Studies; or equivalent
- A solo or first movement from Karl Stamitz, Concerto; Johann Wanhal, Sonata; Ch. Lefebvre, Fantaisie-Caprice; or equivalent
- A solo or first movement of a concerto **from memory**
- Both technical and lyrical examples should be included

Music Education – Entering Junior

- All major and minor scales and arpeggios in various patterns and articulations
- A study from Klose, Book II; Rose, 32 Studies; Rose, 40 Studies; or equivalent
- A solo or first movement from Mozart, Concerto; Marty, First Fantaisie; or equivalent
- A solo or first movement of a concerto is to be memorized
- Both technical and lyrical examples should be included

All woodwind auditions will include some sight reading and major scales.

Double Bass – Freshman

Music Performance

- Perform a movement from Sonatas by Vivaldi, Corelli, Marcello, Telemann, Eccles, or any solo in which you can play well.
- Perform the Scherzo from Beethoven’s Fifth Symphony
- Perform a technical study from the Simandl Method, Book I
- Major scales and arpeggios in two octaves

All Other Majors

- Perform any solo which you can play well
- Perform a technical study from the Simandl Method, Book I or equivalent
- Major scales and arpeggios in one octave

Double Bass – Transfer

Music Performance

- Perform a movement from Concerto by Dittersdorf or substitute a concerto movement of similar technical and musical difficulty.
- Perform a movement of a sonata by Marcello, Telemann, Vivaldi, or a sonata movement of similar technical and musical difficulty.
- Perform two contrasting studies from Storch-Hrabe: 57 Studies Vol. 1 or two contrasting studies of similar difficulty.
- Major and melodic minor scales and arpeggios in two octaves

All Other Majors

- Perform a movement of a sonata by Marcello, Telemann, Vivaldi or a sonata movement of similar difficulty.
- Perform a technical study from the Simandl Method Book I or equivalent.

- Perform Major scales and arpeggios in one octave

Euphonium – Freshman and Transfer

Music Performance

- **Three** works from the list below (Two Études; 1 solo); works should represent and demonstrate the full range of each candidate’s musical skills. Études should present contrasting material (technical, lyrical, dynamic, range, etc.)
- All major, minor and chromatic scales

All Other Majors

- **Two** works from the list below (1 Étude; 1 solo)
- All major scales

Recommended repertoire list:

Études:

- Arban Characteristic Studies from Complete Conservatory Method for Trumpet
- Bordogni/Rochut Bel Canto Studies Book 1, 2 or 3
- Charlier 32 Études de Perfectionnement
- Kopprasch 60 Studies
- Tyrell Advanced Studies for Trombone

Solos:

- Barat Andante and Allegro
- Capuzzi Andante and Rondo
- Clinard Sonata for Unaccompanied Euphonium
- Curnow Rhapsody for Euphonium and Piano
- Guilmant Morceau Symphonique
- Haddad Suite for Baritone
- Gillingham Blue Lake Fantasies
- Grady Soliloquy

Flute – Freshman

Music Performance

Three contrasting selections from standard repertoire; these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude.

All woodwind auditions will include some sight reading and major scales.

Recommended repertoire list:

- Bach Sonata

- Chaminade Concertino
- Debussy Syrinx
- Griffes Poem
- Handel Sonata
- Kennan Night Soliloquy
- Mozart Concerto in D major, K 314
- Mozart Concerto No. 1 in G major, K 313
- Telemann Sonata

All Other Majors

Two contrasting selections from standard repertoire; these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude. See recommended repertoire list above.

All woodwind auditions will include some sight reading and major scales.

Flute – Transfer

Music Performance – Entering Sophomore

- All major and minor scales and arpeggios in various patterns and articulations
- A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Books 1 and 2; Barrere, The Flutist’s Formulae
- A solo or first movement from Handel, Sonatas; Chaminade, Concertino; Telemann, Suite in A Minor; Saint-Saens, Air de Ballet

Music Performance – Entering Junior

- All major and minor scales and arpeggios in various patterns and articulations
- A study from Andersen, Etudes Op. 15; Altes, Volume II
- A solo from J.S. Bach, Suite in B Minor; Kent Kennan, Night Soliloquy; Mozart, Concerto in D Major or G Major

Music Education – Entering Sophomore

- All major and minor scales and arpeggios
- A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Books 1 and 2
- A solo or first movement from Cavally, 24 Concert Pieces; Handel, Sonatas; Chaminade, Concertino

Music Education – Entering Junior

- All major and minor scales and arpeggios
- A study from Altes, Volume 1; Cavally, Melodious and Progressive Studies, Book 2; Barrere, The Flutist’s Formulae
- A solo or first movement from Telemann, Suite in A minor; Mozart, Concerto in D Major

All Other Degrees – Entering Sophomore

- All major and minor scales and arpeggios

- A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Book 1
- A solo or first movement of a concerto from Mozart, Concerto in D, Concerto in G; Bach, Suite in B Minor, Chaminade, Concertino; Kennan, Night Soliquoy; Griffes, Poem; Debussy, Syrinx

All Other Degrees – Entering Junior

- All major and minor scales and arpeggios
- A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Books 1 and 2
- A solo or first movement of a concerto from Cavally, 24 Concert Pieces; Handel, sonatas; Chaminade, Concertino

A solo or first movement of a concerto should be memorized.

Guitar – Freshman and Transfer

All Majors

Guitar - Freshman and Transfer

- Two octave Major & minor scales; any forms or positions
- Please play a total of **two** pieces selecting any of the following:
 1. Estudios Sencillos I, II, IV, VI, VII – Leo Brouwer
 2. Studies #4, 6, 10, 11, 12, 14, 23, 25, 26, 27, 37, 40, 44 from 100 Graded Classical Guitar Studies – Frederick Noad
- Brief sight-reading excerpt

Harp – Freshman and Transfer

All harp applicants should perform two memorized selections representing different styles and periods of composition.

Horn – Freshman and Transfer

All horn applicants must prepare the following:

1. The first movement of a Mozart Horn Concerto No. 2, 3, or 4
2. A second contrasting solo work (for example: works by Richard Strauss, Franz Strauss, Dukas, or Saint-Saens). If you have a question regarding selecting your second piece, please email the horn professor, Sadie Glass, sglass@pacific.edu
3. Major and minor (two octaves)
4. Chromatic scales to demonstrate range
5. Sight-reading will be included

Selections from each chosen work will be asked during the audition. If a piece is a multi-movement work, then only play one movement.

Oboe – Freshman

Music Performance

Three contrasting selections from standard repertoire: these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude.

Recommended repertoire list:

- Barret 16 Grand Studies
- Ferling 48 Études, Op. 31
- Handel Sonata No. 1 Hindemith Sonata
- Mozart Concerto in C major, K. 622
- Saint-Saëns Sonata in D major, Op. 166

All Other Majors

Two contrasting selections from standard repertoire. These can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection can be an étude.

See the recommended repertoire list above.

All woodwind auditions will include some sight reading and major scales.

Oboe – Transfer

Music Performance - Entering Sophomore

- Major and minor scales and arpeggios from memory
- A study from Barrett Oboe Method (40 Progressive Melodies)
- A solo or two movements from: Handel, Concerto in G Minor; Bach, Cantata #56 (in Heinze, Bach Studien);

**One solo or movement must be memorized.*

Music Performance - Entering Junior

- Major and minor scales and arpeggios from memory
- A study from Barrett Oboe Method (40 Progressive Melodies); Ferling (48 Famous Studies);
- A solo or two movements from: Haydn, Concerto; Hindemith, Sonata; Britten, Six Metamorphoses;

**One solo or movement must be memorized.*

Music Education - Entering Sophomore

- Major and minor scales and arpeggios from memory
- A study from Barrett Oboe Method (40 Progressive Melodies)
- A solo or two movements from: Albinoni, Concerto in D Major; Bach, Cantata #56 (in Heinze, Bach Studien)

**One solo or movement must be memorized.*

Music Education - Entering Junior

- Major and minor scales and arpeggios from memory
- A study from Barrett Oboe Method (40 Progressive Melodies); Ferling (48 Famous Studies);
- A solo or two movements from: Telemann, Sonata in A Minor; Haydn, Concerto;

**One solo or movement must be memorized.*

All Other Majors - Entering Sophomore

- Major and Minor scales and arpeggios from memory
- A study from Barrett Oboe Method (40 Progressive Melodies)
- A solo or movement from: Albinoni, Concerto in D Major; Handel, Concerto No. 1 in B-flat Major;

**One solo or movement memorized.*

All Other Majors - Entering Junior

- Major and minor scales and arpeggios from memory
- A study from Barrett Oboe Method (40 Progressive Melodies; Ferling (48 Famous Studies);
- A solo or movement from: Telemann, Sonata in A Minor; Haydn, Concerto;

**One solo or movement must be memorized.*

All woodwind auditions will include some sight reading and major scales.

Percussion – Freshman

A successful percussion audition for all music majors should include a demonstration on snare drum and either marimba or timpani. Performance majors must perform on all three instrument groups. Applicants should also be prepared to sight-read on snare drum and marimba.

Snare Drum

Vic Firth	Sole Snare Drummer
Morris Goldenberg	Exercises from the Goldenberg Method
Delecluse	12 Etudes
Pratt	Modern Contest Solos

Timpani

Daniel Jones	Sonata for Timpani
Muczynski	Three Designs for Three Timpani
Saul Goodman	Exercises from the Goodman Method
John Beck	Sonata for Timpani

Marimba or Xylophone (Mallets)

Morris Goldenberg	Exercises from the Goldenberg Method
Any movement from a Bach, Handel, Telemann, etc., violin, flute, or oboe sonata	
Bach	4 mallet solo from cello or lute suites
Mark Ford	Marimba Technique Through Music
Sammut	Four Rotations

Percussion – Transfer

Please note: In all cases, musicianship and technical ability are of the utmost importance. Be prepared to demonstrate sight reading ability on snare and mallets, as well as major and minor scales.

Music Performance - Entering Sophomore

Snare Drum:

- Perform one classical **and** one rudimental solo.
 1. Classical examples include études by Peters, Cirone, Delecluse, etc.
 2. Rudimental examples include solos by Pratt, Wilcoxon, Tompkins, etc.
- Closed roll lasting approximately 30 seconds from **pp-ff-pp**

Timpani:

- Solo selection lasting approximately 3-5 minutes
- Demonstrate tuning to requested pitches
- Roll lasting approximately 30 seconds from **pp-ff-pp**

Mallets:

- Perform one two-mallet **and** one-four mallet solo in contrasting styles.
 1. Two-mallet examples include Bach, Green, Zivkovic, etc.
 2. Four-mallet examples include Peters, Ford, Abe, etc.

Set Drumming (Optional):

- Demonstrate two contrasting styles (i.e. swing, funk, rock, latin, etc.)
- For each style, complete this cycle four times: four measures time, four measures solo.

Music Performance - Entering Junior

Same requirements as above and **plus** the following:

Snare Drum:

- Prokofiev: Lt. Kije 1st movement
- Rimsky-Korsakov: Scheherazade 4th movement

Timpani:

- Choose one solo by Elliot Carter from “Eight Pieces for Four Timpani”
- Beethoven: Symphony 5, 4th movement, first 22 measures
- Tchaikovsky: Symphony 4, 1st movement, rehearsals S-U

Xylophone:

- Gershwin: Porgy and Bess Overture

Glockenspiel:

- Dukas: Sorcerer’s Apprentice

All Other Majors - Sophomore

Snare Drum:

- Perform at least one classical **OR** one rudimental solo.
 3. Classical examples include etudes by Peters, Cirone, Delecluse, etc.
 4. Rudimental examples include solos by Pratt, Wilcoxon, Tompkins, etc.
- Closed roll lasting approximately 30 seconds from **pp-ff-pp**

Timpani:

- Solo selection lasting approximately 3-5 minutes.
- Demonstrate tuning to requested pitches.
- Roll lasting approximately 30 seconds from **pp-ff-pp**

Mallets:

- Perform one two-mallet **OR** one-four mallet solo in contrasting styles.
 1. Two mallet examples include Bach, Green, Zivkovic, etc.
 2. Four mallet examples include Peters, Ford, Abe, etc.

Set Drumming (Optional):

- Demonstrate two contrasting styles (i.e. swing, funk, rock, latin, etc.)
- For each style, complete this cycle four times: four measures time, four measures solo.

All Other Majors – Junior

Same requirements as above **plus** the following:

Mallets:

Perform one two-mallet **and** one four-mallet solo.

Piano - Freshman

Music Performance

Select one work from each time period listed below. All must be memorized.

- Baroque
 - A Bach Prelude and Fugue or other Baroque work of similar difficulty.
- Classical
 - An Allegro movement from a sonata:
 - Any Haydn Sonata *except* #45
 - Landon listing
 - Any Mozart Sonata *except* K.545
 - Any Beethoven Sonata *except* Opus 49
- Romantic
 - A work of appropriate difficulty
- Impressionistic or Contemporary
 - A work of appropriate difficulty

Music Education

Select one work from each period listed below. All must be memorized.

- Baroque
 - A work such as a Bach two-part or three-part invention
- Classical
 - An allegro movement of a sonata by Haydn, Mozart, or Beethoven
- Romantic
 - A work of appropriate difficulty

All Other Majors

Be prepared to play at least two pieces in contrasting styles. Memorization is preferred.

Piano – Transfer

Music Performance - Entering Sophomore

Select one work from each time period listed below. All must be memorized.

- A polyphonic composition of at least the difficulty of a Bach three-part invention

- One of the easier complete sonatas by Haydn, Mozart, or Beethoven (Opus 49 excepted)
- A composition from the Romantic, Impressionist, or Contemporary repertoire
- Sight-reading of appropriate difficulty

Music Performance - Entering Junior

Select one work from each time period listed below. All must be memorized.

- Bach: One of the easier Preludes and Fugues from the Well-Tempered Clavier or selections from the suites or partitas
- A complete classical sonata: one of the more difficult Haydn or Mozart sonatas, or a Beethoven sonata of the approximate difficulty of Opus 2 or Opus 1
- A composition from the Romantic repertoire
- An Impressionistic or Contemporary work
- Sight-reading of appropriate difficulty

Music Education - Entering Sophomore

Select one work from each time period listed below. All must be memorized.

- Baroque: A polyphonic work of the approximate difficulty of a Bach 2 or 3-part Invention
- Classical: An allegro movement (first or last movement) of a Mozart or Haydn Sonata
- Romantic, Impressionist, or Contemporary: A work of appropriate difficulty representing one of these three styles
- Sight reading of appropriate difficulty

Music Education - Entering Junior

Select one work from each time period listed below. All must be memorized.

- Baroque: A polyphonic work of the approximate difficulty of a Bach Prelude and Fugue
- Classical: An allegro movement (first or last movement) of a Beethoven Sonata
- Romantic, Impressionist, or Contemporary: A work of appropriate difficulty representing one of these three styles
- Sight reading of appropriate difficulty

All Other Majors

Be prepared to play at least two pieces in contrasting styles. Memorization is preferred.

Saxophone – Freshman

Music Performance

Three contrasting selections from standard repertoire; these can be individual movements from sonatas, concertos, or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period. One selection should be an étude such as those by Ferling, Lacour, Mule, Voxman, Kœchlin, etc.

All Other Majors

Two contrasting selections from standard repertoire; these can be individual movements from sonatas, concertos, études or other solo works. Works should represent contrasting styles, technical demands, tempo, and time period.

Recommended repertoire list:

Alto Saxophone

- Concerto Glazunov, published by Leduc
- Henri Eccles Sonata, pub. Elkan-Vogel
- Paul Creston Sonata, pub. Shawnee Press
- Paule Maurice Tableaux de Provence, pub. Lemoine
- Fernande Decruck, Sonate en Ut#, pub. Jobert
- Solos for the Alto Saxophone Player ed. L. Teal, pub. Schirmer
- Charles Kœchlin Études, pub. Billaudot
- Concert and Contest Collection (alto) ed. H. Voxman, pub. Rubank
- Ferling 48 Famous Studies, pub. Lemoine
- Selected Studies ed. Voxman, pub. Rubank

Tenor Saxophone

- Handel Sonata in g minor, arr. Voxman, pub. Rubank
- Heitor Villa-Lobos Fantasia, pub. Peer
- J. Demersseman Premier Solo, pub. Roncorp
- Prokofiev Romance and Troika , arr. Hummel, pub. Rubank
- Boni Largo and Allegro, arr. Voxman, pub. Rubank
- Vivaldi Sonata in g minor, arr. Rascher, pub. McGinnis & Marx Solos for the Tenor Saxophone Player ed. L. Teal, pub. Schirmer
- Concert and Contest Collection (tenor)ed. H. Voxman, pub. Rubank
- Ferling 48 Famous Studies, pub. Lemoine
- Selected Studies ed. Voxman, pub. Rubank

Baritone Saxophone

- Any selection from the alto list or:
- J. S. Bach Suites 1-6 (cello), ed. Londeix, pub. Lemoine
- Singelee Septieme Solo de Concert, pub. Roncorp

All woodwind auditions will include some sight reading, major scales, and chromatic scale.

Saxophone – Transfer

Music Performance - Entering Sophomore or Junior

- Major and minor scales full range
- Chromatic scale, full range
- One complete work originally written for saxophone from the standard repertoire
- Two contrasting études such as those by Ferling, Lacour, Mule, Voxman, Kœchlin, etc.

All Other Majors - Entering Sophomore or Junior

- Major and minor scales (one or two octave)

- Chromatic scale, full range
- One movement from a work originally written for saxophone
- One selection or movement from either an étude or a transcription

Recommended repertoire list:

Alto Saxophone

- Concerto Glazunov, published by Leduc
- Henri Eccles Sonata, pub. Elkan-Vogel
- Paul Creston Sonata, pub. Shawnee Press
- Paule Maurice Tableaux de Provence, pub. Lemoine
- Fernande Decruck, Sonate en Ut#, pub. Jobert
- Solos for the Alto Saxophone Player ed. L. Teal, pub. Schirmer
- Charles Kœchlin Études, pub. Billaudot
- Concert and Contest Collection (alto) ed. H. Voxman, pub. Rubank
- Ferling 48 Famous Studies, pub. Lemoine
- Selected Studies ed. Voxman, pub. Rubank

Tenor Saxophone

- Handel Sonata in g minor, arr. Voxman, pub. Rubank
- Heitor Villa-Lobos Fantasia, pub. Peer
- J. Demersseman Premier Solo, pub. Roncorp
- Prokofiev Romance and Troika, arr. Hummel, pub. Rubank
- Boni Largo and Allegro, arr. Voxman, pub. Rubank
- Vivaldi Sonata in g minor, arr. Rascher, pub. McGinnis & Marx Solos for the Tenor Saxophone Player ed. L. Teal, pub. Schirmer
- Concert and Contest Collection (tenor) ed. H. Voxman, pub. Rubank
- Ferling 48 Famous Studies, pub. Lemoine
- Selected Studies ed. Voxman, pub. Rubank

Baritone Saxophone

- Any selection from the alto list or:
- J. S. Bach Suites 1-6 (cello), ed. Londeix, pub. Lemoine
- Singelee Septieme Solo de Concert, pub. Roncorp

All woodwind auditions will include some sight reading.

Trombone – Freshman and Transfer

- Rhythms (required; see end of document)
- Lip Slurs & Scales (required; see end of document)
- Melodious Etude #2 (required; see end of document)
- Fantasie in A minor (required; see end of document)
- One tenor trombone solo from the following list:
 - Galliard 6 Sonatas (select 1)
 - International Guilman – Morceau Symphonique
 - International David – Concertino, Fischer
 - Jacob Concerto (1st mvt.), Emerson

OR

- One bass trombone solo from the following list:
 - Lieb Concertino Basso, Fischer
 - Lebedev Concerto in One Movement, Editions Musicus
 - McCarty Sonata, Ensemble Editions
 - Spillman 2 Songs, Editions Musicus

Trumpet – Freshman

Music Performance

- One Etude
- Two contrasting pieces from the following list or substitute works of similar technical and musical difficulty:
 - Haydn Concerto
 - Hummel Concerto
 - Corelli Sonata No. 8
 - Any solo by Clarke, Bellstedt or Arban
 - Any Baroque solo in the Musica Rara Edition (publ. Rubank)
 - Goedicke Concert Étude

Performance Majors

One work from memory

Trumpet - Transfer

Music Performance - Entering Sophomore

- Major and minor scales and arpeggios
- Studies by Arban, Irons, St. Jacome, Clarke, Schlossberg, Hering

Music Performance - Entering Junior

- All major and minor scales and arpeggios in various patterns and articulations
- Studies from or the equivalent of Arban, Williams, Petit, Irons, Smith, Clarke, Bosquet, Mancini, and Colin. More advanced transposition in Williams, Sachse, and Bordogni
- Following solos or their equivalent: Riisager, Concertino for Trumpet; Kennan Sonata for Trumpet; Haydn, Concerto for trumpet; Barat, Fantasie en mi bemol

Music Education - Entering Sophomore

- Major and minor scales and arpeggios in eighth notes
- Studies from Arban, Irons, St. Jacome, Clarke, Schlossberg and Hering.
- Solos by Barat, Goeyens, Balay

Music Education - Entering Junior

- All major and minor scales and arpeggios in various patterns and articulations
- Studies from Arban, Petit, Irons, Smith, Clarke, Bosquet, Mancini and Colin, and Williams

All Other Majors

- One Etude
- Two contrasting pieces from the following list or substitute works of similar technical and musical difficulty:
 - Haydn Concerto
 - Hummel Concerto
 - Corelli Sonata No. 8
 - Any solo by Clarke, Bellstedt or Arban
 - Any Baroque solo in the Musica Rara Edition (publ. Rubank)
 - Goedicke Concert Étude

Tuba – Freshman and Transfer

Music Performance

- **Three** works from the list below (two études and one solo)
- All major, minor and chromatic scales

All Other Majors

- **Two** works from the list below (one étude and one solo)
- All major scales

Recommended repertoire list:

Études:

- Blazhevich - 70 Studies for BB Flat Tuba, Volume I
- Bordogni/Roberts - 43 Bel Canto Studies
- Grigoriev - 78 studies
- Kopprasch - 60 Studies
- Tyrell - Advanced Studies for BBb Bass

Solos:

- Beversdorf Sonata for Tuba
- Bourgeois Fantasy Pieces
- Haddad Suite for Tuba
- Gregson Tuba Concerto
- Vaughan Concert piece No. 1

Viola – Freshman and Transfer

Music Performance

- Play **two** pieces of contrasting style, one from memory. Choose from the following list or substitute works of equal technical and musical difficulty
 - Bloch Suite Hebraique
 - J.C. Bach-Casadesus Concerto in C Minor, First Movement
 - Handel-Casadesus Concerto in B Minor, First Movement
 - Stamitz Concerto in D Minor, First Movement
 - Telemann Concerto in G Major, Complete
 - Vaughan Williams Suite (Select from Group 1, 2, or 3)

- J.S. Bach First Cello Suite in G Major
- Play one étude by Bruni, Kreutzer, Dont, Mazas, or Campagnoli.
- One major or minor scale (single note) in three octaves

All Other Majors

- Play **one** piece from memory. Choose from the following list or substitute a work of equal technical and musical difficulty.
 - Seitz Student Concerto No. 2, (Trans. For Viola, First Movement)
 - Accolay-Doty Concerto No. 1, (Trans. for Viola, First Movement)
 - Pleyel Concerto in D, Op. 31, First Movement
 - Handel-Barbirolli Concerto for Viola, First Movement
 - Telemann Concerto in G, First and Second Movements
 - Marcello Sonata in E Minor, First Movement
 - Telemann Sonata in A Minor, First Movement
- Play one étude by Bruni, Dont, Mazas, or Campagnoli.
- One major or minor scale (single note) in two octaves.

Violin – Freshman and Transfer

Music Performance

- Play two pieces of contrasting style, one from memory. One should be a movement of a concerto or a single-movement work for violin and orchestra. Choose from the following list or substitute works of equal technical and musical difficulty.

Concertos:

- Mozart Concerto No. 3, No.4, or No. 5, First movement
- Bach Concerto in A Minor, 1st or 3rd movement
- Bruch Violin Concerto in G Minor, 1st or 3rd movement
- Mendelssohn Violin Concerto, 1st or 3rd movement
- Barber Violin Concerto, 1st movement
- Vieuxtemps Concerto No. 4 or No. 5, 1st movement
- Wieniawski Concerto No. 2, 1st movement

Single movement work with orchestra:

- Saint-Saens Introduction and Rondo Capriccioso
- Sarasate Zigeunerweisen
- Chausson Poeme
- Vitali Chaconne

Contrasting second work:

- Bach Solo Sonatas and Partitas, choose one movement
- Any Beethoven or Mozart Sonata, choose one movement
- Any Kreisler piece
- A Paganini caprice

- Two scales (major or minor) in three octaves.

All Other Majors

- Play two pieces of contrasting style, one from memory. Choose from the following list or substitute a work of equal technical and musical difficulty.
 - Accolay Concerto
 - Vivaldi Concerto in A Minor, 1st movement
 - Bach Concerto in A Minor, any movement
 - One movement of a Bach Sonata or Partita
 - Meditation from Thais by Massenet
 - A movement of any concerto by Mozart

One major or minor scale (single note) in two octaves.

Voice – Freshman

Music Performance and Music Education

Please prepare two selections **from memory**, choosing repertoire in contrasting tempi/styles from the following categories (no more than one selection per category):

- Italian song or aria from the 17th or 18th centuries
- English or American art song from any period. (Choose from composers such as, but not limited to, Handel, Duke, Head, Haydn, Barber, Copland, Purcell, Rorem, Britten, Vaughan Williams, Carpenter, or Quilter.)

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All Other Majors

Please prepare two selections **from memory**, choosing repertoire in contrasting tempi/styles from two of the following categories (no more than one selection per category):

- Italian song or aria from the 17th or 18th centuries
- English or American art song from any period
- Jazz standard
- Musical theater

An accompanist will be provided. Please bring sheet music for the accompanist, bound in a 3-ring binder. It is not necessary to bring copies of your music for the voice faculty.

Dress Professionally

When you enter the audition room, introduce yourself and be prepared to announce the titles of the pieces you are singing and the composers. Stand in the crook of the piano when performing.

Tonal Memory Evaluation

At the end of your audition, you will be given a tonal memory exercise. This exercise consists of

a series of five pitches, which you will hear played on the piano twice. You will then be expected to sing those pitches back to us.

Voice – Transfer

Music Performance and Music Education

Please prepare **three** selections from memory, choosing repertoire in contrasting tempi/styles from the following categories. One selection must be from category #1: Italian; no more than one selection per category.

- Italian song or aria from the 17th or 18th centuries
- English or American art song from any period (Choose from composers such as, but not limited to, Handel, Duke, Head, Haydn, Barber, Copland, Purcell, Rorem, Britten, Vaughan Williams, Carpenter, or Quilter.)
- German Lieder
- French art song
- An opera or oratorio aria of moderate difficulty

All Other Majors

Please prepare two selections **from memory**, choosing repertoire in contrasting tempi/styles from two of the following categories (no more than one selection per category):

- Italian song or aria from the 17th or 18th centuries
- English or American art song from any period
- Jazz standard
- Musical theater

An accompanist will be provided. Please bring sheet music for the accompanist, bound in a 3-ring binder. It is not necessary to bring copies of your music for the voice faculty.

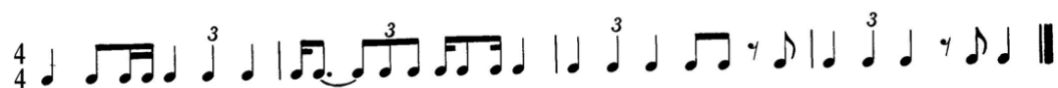
When you enter the audition room, introduce yourself and be prepared to announce the titles of the pieces you are singing and the composers. Stand in the crook of the piano when performing.

Tonal Memory Evaluation

At the end of your audition, you will be given a tonal memory exercise. This exercise consists of a series of five pitches, which you will hear played on the piano twice. You will then be expected to sing those pitches back to us.

TROMBONE AUDITION MATERIAL

Rhythms



Half note = 92



Dotted quarter note = 66 (In one)



Lip Slurs & Scales

quarter note = 66

The image contains eight staves of musical notation in bass clef, 2/4 time. The first staff begins with a 2/4 time signature and a key signature of one flat (B-flat). It features a series of eighth notes grouped by a slur, followed by a half note. The second staff continues with similar eighth-note slurs and a half note. The third staff shows eighth-note slurs with a key signature change to two flats (B-flat, E-flat) and a half note. The fourth staff has eighth-note slurs and a half note, with a key signature change to three flats (B-flat, E-flat, A-flat) at the end of the staff. The fifth staff shows a scale-like eighth-note pattern with a key signature change to four flats (B-flat, E-flat, A-flat, D-flat) and a half note. The sixth staff features a scale-like eighth-note pattern with a key signature change to one sharp (F#) and a half note. The seventh staff has a complex eighth-note pattern with various accidentals and a key signature change to two flats (B-flat, E-flat) and a half note. The eighth staff concludes with eighth-note slurs and a key signature change to one sharp (F#) and a half note.

Melodious Etudes

Book I, Etude #2

quarter note = 90
legato (smooth as possible)

Bordogni/Rochut

The musical score consists of eight staves of music in bass clef, 3/4 time, and key of B-flat major. The first staff begins with a 3/4 time signature and a key signature of one flat. The music is written in a legato style, with various rhythmic patterns including quarter notes, eighth notes, and sixteenth notes. The piece concludes with a final whole note chord on the eighth staff.

Fantasia in A minor

quarter note = 108

Telemann

The image displays a musical score for a piece titled "Fantasia in A minor" by Georg Philipp Telemann. The score is written for a single melodic line in bass clef, with a 3/4 time signature. The tempo is indicated as "quarter note = 108". The key signature is A minor, which is established by the presence of a single sharp (F#) on the first line of the staff. The piece begins with a rest for two measures, followed by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern. The score consists of 11 staves of music, ending with a double bar line. The notation includes various note values, rests, and accidentals (sharps and naturals) to define the pitch and rhythm of the piece.