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
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:**
- Barrett 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
- Morris Goldenberg
- Delecluse
- Pratt

**Timpani**
- Daniel Jones
- Muczynski
- Saul Goodman
- John Beck

**Marimba or Xylophone (Mallets)**
- Morris Goldenberg
- Any movement from a Bach, Handel, Telemann, etc., violin, flute, or oboe sonata
- Bach
- Mark Ford
- Sammut
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 \textit{pp-ff-pp}

Timpani:
- Solo selection lasting approximately 3-5 minutes
- Demonstrate tuning to requested pitches
- Roll lasting approximately 30 seconds from \textit{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 1\textsuperscript{st} movement
- Rimsky-Korsakov: Scheherazade 4\textsuperscript{th} movement

Timpani:
- Choose one solo by Elliot Carter from ”Eight Pieces for Four Timpani”
- Beethoven: Symphony 5, 4\textsuperscript{th} movement, first 22 measures
- Tchaikovsky: Symphony 4, 1\textsuperscript{st} 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 études by Peters, Cirone, Delecluse, etc.
  4. Rudimental examples include solos by Pratt, Wilcoxon, Tompkins, etc.
- Closed roll lasting approximately 30 seconds from \textit{pp-ff-pp}

Timpani:
- Solo selection lasting approximately 3-5 minutes.
- Demonstrate tuning to requested pitches.
- Roll lasting approximately 30 seconds from \textit{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 repertory
• 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, Koechlin, 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**
- Concoro 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 Koechlin 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
- 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
  - Singeleel 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, Koechlin, 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
- 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
  - Singeleee 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 Guilmant – 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 Étude
- 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)
  - Goedieke 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:**
- Blazheivich - 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)
• 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.
  
  o Seitz Student Concerto No. 2, (Trans. For Viola, First Movement)
  o Accolay-Doty Concerto No. 1, (Trans. for Viola, First Movement)
  o Pleyel Concerto in D, Op. 31, First Movement
  o Handel-Barbirolli Concerto for Viola, First Movement
  o Telemann Concerto in G, First and Second Movements
  o Marcello Sonata in E Minor, First Movement
  o 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:**
  o Mozart Concerto No. 3, No.4, or No. 5, First movement
  o Bach Concerto in A Minor, 1st or 3rd movement
  o Bruch Violin Concerto in G Minor, 1st or 3rd movement
  o Mendelssohn Violin Concerto, 1st or 3rd movement
  o Barber Violin Concerto, 1st movement
  o Vieuxtemps Concerto No. 4 or No. 5, 1st movement
  o Wieniawski Concerto No. 2, 1st movement

**Single movement work with orchestra:**
  o Saint-Saens Introduction and Rondo Capriccioso
  o Sarasate Zigeunerweisen
  o Chausson Poeme
  o Vitali Chaconne

**Contrasting second work:**
  o Bach Solo Sonatas and Partitas, choose one movement
  o Any Beethoven or Mozart Sonata, choose one movement
  o Any Kreisler piece
  o 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.)

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 form 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.
Rhythms

Half note = 92

Dotted quarter note = 66 (In one)
Lip Slurs & Scales

quarter note = 66
Melodious Etudes
Book I, Etude #2

quarter note = 90
legato (smooth as possible)

Bordogni/Rochut
Fantasie in A minor

quarter note = 108

Telemann