Classical Audition Requirements by Instrument - LIVE

**Bassoon**

1. Three contrasting selections from standard repertoire: these can be individual movements from sonatas, concertos, or other solo works. One selection can be an étude. Works should represent contrasting styles, technical demands, tempo, and time period.
2. Bassoon excerpt from Florence Price's Symphony No. 1 in E Minor, bars 1-22 *(See excerpt at bottom of this page.)*
3. Scales: 3 major and 3 minor scales displaying full range

For questions regarding audition preparation, please contact Professor Nicolasa Kuster at nkuster@pacific.edu.

**Cello – Freshman and Transfer**

**Music Performance Major**

Two pieces of contrasting style; concerto and solo work should be memorized.

1. A movement of a standard concerto such as Saint Saens, Elgar, Haydn, Schumann, Lalo, Shostakovich, Kabalevsky, or Dvorak.
2. A movement/short piece in contrasting style.
3. An etude from Popper Op. 76 or Schroeder 170 Foundations.
4. A major or minor scale and corresponding arpeggio: 3-4 octaves.

**All Other Majors**

1. A movement/short piece for solo cello, sonata, or concerto.
2. A movement/short piece in contrasting style. (Optional)
3. An etude from Popper Op. 76 or Schroeder 170 Foundations.
4. A major or minor scale and corresponding arpeggio. 2-4 octaves.

**Possible works to include in the audition repertoire:**

- J.S. Bach: Suite for Cello Solo
- David Baker: Sonata for Cello and Piano
- Yi Chen: Memory for Solo Cello
- Rebecca Clark: Epilogue, Rhapsody for Cello and Piano
- Gaspar Cassado: Toccata, Suite for Cello Solo
- Gabriel Fauré: any piece
- Louise Farrenc: Cello sonata, Op. 46
- Sofia Gubaidulina: Ten Cello Preludes
- Chad Hughes: 1st Suite for Solo Cello
- Fanny Mendelssohn: Fantasie in g minor for Cello and Piano
• Astor Piazzolla: Le Grand Tango
• David Popper: any piece
• Saint Saens: Allegro Appassionato, Swan
• Robert Schumann: Fantasie Pieces
• Bright Sheng: Seven Tunes Heard in China
• Dimitry Shostakovich: Cello Sonata
• Mark Summer: Julie - O

For questions regarding audition preparation, please contact Dr. Vicky Wang at ywang5@pacific.edu.

**Clarinet**

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

2. Clarinet Excerpt from Samuel Coleridge Taylor’s Quintet for Clarinet and String Quartet, Movement II, prepare entire page. If you do not have an A clarinet, you may play as written on the Bb. *(See excerpt at bottom of this page.)*

3. Scales: 3 major and 3 minor scales of the applicant’s choice displaying full range

For questions regarding audition preparation, please contact Dr. Patricia Shands at pshands@pacific.edu.

**Double Bass – Freshman**

**Music Performance**

1. Perform two contrasting movements from a Baroque Sonata such as Vivaldi or Eccles, or the first movement of a concerto such as Dittersdorf, or any comparable work

2. Perform the Trio from Beethoven Symphony #5

3. Perform a technical study from the Simandl Method, Book I or Oscar Pettiford "Tricotism" in Db (arco or pizzicato)

4. Major scales and arpeggios in two octaves

**All Other Majors**

1. Perform any solo which you can play well

2. Perform a technical study from the Simandl Method, Book I or Oscar Pettiford "Tricotism" in Db (arco or pizzicato)

3. Major scales and arpeggios in one octave

For questions regarding audition preparation, please contact Professor Thomas Derthick at tderthic@pacific.edu.

**Double Bass – Transfer**

**Music Performance**

1. Perform the first movement of a Concerto such as Dittersdorf or Koussevitzky, or Romance op. 23 by Amy Beach (transcribed for bass by Verster), Excursion by Ellen Zwilich, or any comparable work

2. Perform a movement of a sonata by Marcello, Telemann, Vivaldi, or a sonata movement of similar technical and musical difficulty.

3. Perform two contrasting studies from Storch-Hrabe: 57 Studies Vol. 1 or Oscar Pettiford "Tricotism" in Db (arco or pizzicato)

4. Major and melodic minor scales and arpeggios in two octaves
All Other Majors
1. Perform a movement of a sonata by Marcello, Telemann, Vivaldi or a sonata movement of similar difficulty.
2. Perform a technical study from the Simandl Method Book I or Oscar Pettiford "Tricotism" in Db (arco or pizzicato)
3. Perform Major scales and arpeggios in one octave

For questions regarding audition preparation, please contact Professor Thomas Derthick at tderthic@pacific.edu.

Euphonium – Freshman and Transfer
Music Performance
1. All major and minor scales, 2 octaves
2. Two contrasting etudes
3. One movement from a Concerto, Sonata, or similar type of work
4. Band/Orchestra Excerpts

All Other Majors
1. 3 major and 3 minor scales of your choosing, 1 octave
2. Two contrasting etudes
3. One movement from a Concerto, Sonata, or similar type of work

Be prepared to do some sight reading.

For questions regarding audition preparation, please contact Professor Scott Choate at schoate@pacific.edu.

Flute – Freshman
Music Performance
1. 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.
2. 3 major and 3 minor scales displaying full range.

Recommended repertoire list:
- Bach Sonata
- Bon Sonata in D Major
- Chaminade Concertino
- Coleman Mariposo for solo flute
- Coleman Mariposo for solo flute
- 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
1. **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.

2. 3 major and 3 minor scales displaying full range.

All woodwind auditions will include some sight reading.

For questions regarding audition preparation, please contact Professor Mathew Krejci at **mkrejci@pacific.edu**.

**Flute – Transfer**

**Music Performance – Entering Sophomore**

1. 3 major and 3 minor scales and arpeggios in various patterns and articulations
2. A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Books 1 and 2; Barrere, The Flutist’s Formulae
3. A solo or first movement from Handel, Sonatas; Chaminade, Concertino; Telemann, Suite in A Minor; Saint-Saens, Air de Ballet*

**Music Performance – Entering Junior**

1. 3 major and 3 minor scales and arpeggios in various patterns and articulations
2. A study from Andersen, Etudes Op. 15; Altes, Volume II
3. 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**

1. 3 major and 3 minor scales
2. A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Books 1 and 2;
3. A solo or first movement from Cavally, 24 Concert Pieces; Handel, Sonatas; Chaminade, Concertino*

**Music Education – Entering Junior**

1. 3 major and 3 minor scales
2. A study from Altes, Volume 1; Cavally, Melodious and Progressive Studies, Book 2; Barrere, The Flutist’s Formulae
3. A solo or first movement from Telemann, Suite in A minor; Mozart, Concerto in D Major*

**All Other Majors – Entering Sophomore**

1. 3 major and 3 minor scales
2. A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Book 1
3. A solo or first movement of a concerto from Mozart, Concerto in D Major, Concerto in G; Bach, Suite in B Minor, Chaminade, Concertino; Kennan, Night Soliloquy; Griffes, Poem; Debussy, Syrinx*

**All Other Majors – Entering Junior**

1. 3 major and 3 minor scales
2. A study from Altes, Volume 1 (new edition); Cavally, Melodious and Progressive Studies, Books 1 and 2
3. A solo or first movement of a concerto from Cavally, 24 Concert Pieces; Handel, sonatas; Chaminade, Concertino*
4. *A solo or first movement of a concerto should be memorized.

All woodwind auditions will include some sight reading.
Guitar – Freshman and Transfer
1. Perform from memory, two pieces from the groups listed below. The two pieces must be from different groups. If you have other repertoire that is similar in technical and musical difficulties to the pieces shown below, it may be possible to substitute them. We highly encourage choosing a work by a composer from an underrepresented group.
2. Perform from memory, one three octave major scale and one three octave melodic minor scale.
   - A pavane or elementary fantasia by Milan, Dowland, or Narvaez
   - A movement from a suite by Visee or Roncalli
   - A study or movement from a sonatine by Sor, Carcassi, Giuliani, Aguado, or Carulli
   - A study from 20 Estudios Sencillos by Leo Brouwer, or a prelude from 24 Preludios Para Guitarra by Manuel Ponce.

Horn – Freshman and Transfer
1. First Movement of a Mozart Concerto (No. 2, 3, or 4)
2. Contrasting Solo piece (one movement) of your choice
3. Orchestral Excerpts:
   - Beethoven Symphony No 3, Mvmt 3, Measures 171-205
   - Amy Beach Symphony in E Minor, Op. 32, Mvmt 2, Measures 1-4
   - R. Strauss Till Eulenspiegel, op. 28, Beginning to Rehearsal 1

Percussion – Freshman and Transfer
- Concert snare drum solo or étude
- Two-mallet keyboard solo, transcription or étude
- Four-mallet marimba solo or étude
Timpani solo or étude (pre-screening and audition)

**Important Note to Percussion Applicants during the 2020-21 application timeline:** We understand there may be limitations in accessibility to percussion instruments due to COVID19. Please let us know what limitations you are experiencing, and we will do our best to accommodate.

For questions regarding audition preparation, please contact Professor Michael Downing at mdowning@pacific.edu.

**Piano – Freshman**

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

1. **Baroque:** A work such as a prelude and fugue or similar.
2. **Classical:** An Allegro movement from a sonata of at least moderately advanced difficulty
3. **Romantic:** A work of appropriate difficulty
4. **Impressionistic or Contemporary:** A work of appropriate difficulty

Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

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

1. **Baroque:** A work such as a two-part or three-part invention.
2. **Classical:** An allegro movement of a sonata.
3. **Romantic or Contemporary:** A work of appropriate difficulty

Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

**All Other Majors**
Be prepared to play at least two pieces in contrasting styles. Memorization is preferred.
Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

**Piano – Transfer**

**Music Performance - Entering Sophomore**
Select one work from each time period listed below. All must be memorized.

- **Baroque:** A work such as a prelude and fugue.
- **Classical:** One of the easier complete sonatas (Beethoven Opus 49 excepted)
- A composition from the Romantic, Impressionist, or Contemporary repertoire

Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

**Music Performance - Entering Junior**
Select one work from each time period listed below. All must be memorized.

- **Baroque:** A work such as a prelude and fugue or selections from a dance suite.
- **Classical:** A complete sonata of moderately advanced difficulty.
- **Romantic:** A work of appropriate difficulty
- **Impressionistic or Contemporary:** A work of appropriate difficulty.

Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

**Music Education - Entering Sophomore**
Select one work from each time period listed below. All must be memorized.

- **Baroque:** A work such as a 2- or 3-part invention.
• Classical: An allegro movement (first or last movement) of a sonata.
• Romantic, Impressionist, or Contemporary: A work of appropriate difficulty
Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

Music Education - Entering Junior
Select one work from each time period listed below. All must be memorized.
• Baroque: A work such as a prelude and fugue.
• Classical: An allegro movement (first or last movement) of a sonata of moderate difficulty.
• Romantic, Impressionist, or Contemporary: A work of appropriate difficulty
Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

All Other Majors
Be prepared to play at least two pieces in contrasting styles. Memorization is preferred.
Works by women composers and Black, Indigenous, or composers of color are strongly encouraged.*

*examples include (but are not limited to) Joseph Boulogne, William Grant Still, Samuel Coleridge Taylor, Florence Price, Margaret Bonds, George Walker, Zenobia Powell Perry.

For questions regarding audition preparation, please contact Dr. Sonia Leong at sleong@pacific.edu.

Saxophone
• Prepare three major and three harmonic minor scales of your choice full-range and corresponding arpeggios
• Full-range chromatic scale
• Two or three selections of your choice, including movements, from sonatas, concertos, or other solo pieces such as a works by Creston, Still, Maurice, Glazunov, Heiden, Ibert, and Tomasi.
• One etude of your choice such as those by Ferling, Voxman, Piazzolla, Lacour, etc.

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

For questions regarding audition preparation, please contact Dr. Ricardo Martinez at rmartinez1@pacific.edu.

Trombone
Tenor Trombone
• Solo: One selection from standard tenor trombone solo repertoire: this can be an individual movement from a sonata, concerto, or other solo work.
• Etude: One selection from a standard tenor trombone étude book.
• Rhythms (See bottom of this page.)
• Lip Slurs & Scales (See bottom of this page.)

Bass Trombone
• Solo: One selection from standard bass trombone solo repertoire: this can be an individual movement from a sonata, concerto, or other solo work.
• Etude: 1 selection from a standard bass trombone etude book.
• Rhythms (See bottom of this page.)
• Lip Slurs & Scales (See bottom of this page.)

For questions regarding audition preparation, please contact Professor Steve Perdicaris at sperdicaris@pacific.edu.

**Trumpet – Freshman**

**Music Performance**

Two contrasting selections from the following list or substitute works of similar technical and musical difficulty. Selection can be individual movements from sonatas, concertos or other solo works. One selection can be an etude.

**Recommended repertoire list:**

- Haydn Concerto
- Hummel Concerto
- Adolphus Hailstork Sonata for Trumpet and Piano
- Ulysses Kay “Tromba”
- Libby Larsen “Fanfare for the Women”
- Corelli Sonata No. 8
- Any solo by Clarke, Bellstedt or Arban
- Goedicke Concert Étude

**All Other Majors**

- Two contrasting selections from the following list or substitute works of similar technical and musical difficulty. Selection can be individual movements from sonatas, concertos or other solo works. One selection can be an etude. See recommended repertoire list above.

**Trumpet - Transfer**

**Music Performance**

- Major and minor scales and arpeggios
- Chromatic scale, full range
- Two contrasting selections from the following list of substitute works of similar technical and musical difficulty. Selection can be individual movements from sonatas, concertos or other solo works. One selection can be an etude.

**Recommended repertoire list:**

- Haydn Concerto
- Hummel Concerto
- Adolphus Hailstork Sonata for Trumpet and Piano
- Ulysses Kay “Tromba”
- Libby Larsen “Fanfare for the Women”
- Corelli Sonata No. 8
- Any solo by Clarke, Bellstedt or Arban
- Goedicke Concert Étude

**All Other Majors**

- Major and minor scales and arpeggios
- Chromatic scale, full range
- Two contrasting selections from the following list of substitute works of similar technical and musical difficulty. Selection can be individual movements from sonatas, concertos or other solo works. One selection can be an etude.
For questions regarding audition preparation, please contact Professor Leonard Ott at lott@pacific.edu.

**Tuba – Freshman and Transfer**

**Music Performance**
- All major and minor scales, 2 octaves
- Two contrasting etudes
- One movement from a Concerto, Sonata, or similar type of work
- Orchestral Excerpts

**All Other Majors**
- 3 major and 3 minor scales of your choosing, 1 octave
- Two contrasting etudes
- One movement from a Concerto, Sonata, or similar type of work

Sight-reading may be requested.

For questions regarding audition preparation, please contact Professor Scott Choate at schoate@pacific.edu.

**Viola – Freshman and Transfer**

1. Play two pieces of contrasting style; one from memory. Ideally, one should be a movement of a concerto or a single-movement work for viola and orchestra.
2. Also, choose one major and minor scale with corresponding arpeggio to prepare for the audition.

We highly encourage choosing a work by a composer from an underrepresented group. Lists of possible works are below. Feel free to substitute a work of similar technical and musical difficulty.

**Music Performance**

**Concerto (choose one movement):**
- Bloch Suite Hebraïque
- Grażyna Bacewicz Viola Concerto  
  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
- Vaughan Williams Suite (Select from Group 1, 2, or 3)

**All Other Majors**

**Concerto (choose one movement):**
All concertos listed above plus:
- Telemann Concerto in G Major
- 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

**Contrasting work:** possible works to consider for all majors:
- J.S. Bach 6 Cello Suites (arranged for viola); choose one movement
- Rachmaninov Vocalise
For questions regarding audition preparation, please contact Professor Igor Veligan at iveligan@pacific.edu.

**Violin – Freshman and Transfer**

Play two pieces of contrasting style, one from memory. Ideally, one should be a movement of a concerto or a single-movement work for violin and orchestra. Also, choose one major and minor scale with corresponding arpeggio. We highly encourage choosing a work by a composer from an underrepresented group. Lists of possible works are below. Feel free to substitute a work of similar technical and musical difficulty.

**Music Performance**

**Concerto (choose one movement):**

- Samuel Barber Violin Concerto
- Joseph Bologne de Saint-Georges Concerto for Violin Op. 7, No. 1 or No. 2
- Max Bruch Concerto in G Minor
- Ernest Chausson Poeme
- Edouard Lalo Symphonie Espagnole
- Felix Mendelssohn Concerto
- W. A. Mozart Concerto No. 3, 4, or 5
- Florence Price Violin Concerto No. 1 or No. 2
- Camille Saint-Saens Introduction and Rondo Capricioso
- Pablo de Sarasate Ziguenerweisen
- Henri Vieuxtemps Concerto 4 or 5
- Henryk Wieniawski Concerto No. 2

**All Other Majors**

**Concerto (choose one movement):**

- Concertos listed above
- Jean-Baptiste Accolay Concerto
- J. S. Bach Concerto in A Minor
- Joseph Bologne de Saint-Georges Concerto for Violin Op. 7, No. 1 or No. 2
- Antonio Vivaldi Concerto in A Minor

**Contrasting work for all majors:**

- Bach Solo Sonatas and Partitas: choose one movement
- Amy Beach Romance for Violin and Piano
- Beethoven Sonata or Mozart Sonata: choose one movement
- Scott Joplin: 6 rags (choose one) arranged by Itzhak Perlman
- Fritz Kreisler: any piece
- Massenet Meditation from Thais
- Any Paganini Caprice
- Florence Price Andante Con Espressione for Violin and Piano
- Bright Sheng The Stream Flows
- William Grant Still Suite for Violin and Piano
- Ellen Taaffe Zwilich Sonata in 3 movements or Fantasy for Solo Violin
For questions regarding audition preparation, please contact Dr. Ann Miller at amiller1@pacific.edu.

**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)
- Contemporary Songs of America (Choose from composers such as, but not limited to Roland Marvin Carter, Jaqueline Hairston, Talib Rasul Hakim (Stephen Chambers), Carman Moore, Dorothy Rud Moore, James Furman, Adolphus Hailstork, Wendell Logan, Olly Wilson, Hall Johnson, Florence Price  
Or visit https://songofamerica.net/composer

**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 (See list above)
- Jazz standard
- Musical theater
- Contemporary Songs of America (See list above)

**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.

For questions regarding audition preparation, please contact Professor Daniel Ebbers at debbers@pacific.edu.

**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)
- Contemporary Songs of America (Choose from composers such as, but not limited to Roland Marvin Carter, Jaqueline Hairston, Talib Rasul Hakim (Stephen Chambers), Carman Moore, Dorothy Rud Moore, James Furman, Adolphus Hailstork, Wendell Logan, Olly Wilson, Hall Johnson, Florence Price  
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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
- Contemporary Songs of America (See list above)

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