



**SCHOOL of MUSIC**  
**Audition Requirements**

**VOICE**

Vocalists should demonstrate technical facility and musicality through the memorized performance of two classical songs in varying styles or tempi. Vocalists should also be prepared to sight-read at their audition. A staff pianist will be provided to accompany all voice auditions.

Suggested repertoire is as follows:

- Required: One song from 26 Italian Songs & Arias, published by Alfred Music Co.
- One additional English, French, or German art song OR a sacred art song/oratorio aria. Examples include songs by Brahms, Britten, Fauré, Quilter, Schubert, Schumann, and other composers or sacred works such as “Ave Verum,” “I Know that My Redeemer Liveth,” “O Rest in the Lord,” and “Panis Angelicus.”

**PIANO**

Pianists should demonstrate technical facility and musicality through the memorized performance of two pieces from contrasting time periods. All prospective students must be able to play major and minor scales and arpeggios with facility and appropriate fingerings, and be prepared to sight-read at the audition.

Suggested repertoire is as follows (choose two contrasting pieces):

- Preludes and Fugues from The Well-Tempered Clavier
- Classical sonata movements
- Romantic etudes and character pieces
- Impressionist works by Debussy and Ravel
- Modern works of comparable difficulty to the other eras

## COMPOSITION

Composers are required to submit a portfolio of original compositions for review. The music faculty will evaluate these materials in order to determine the prospective student's level of proficiency in composition.

Composition Portfolios should consist of the following three items:

- A list of previously composed works
- Printed music scores
- Audio recordings of live performances and/or MIDI sequences of these works

## GUITAR

Prior private instruction from a qualified guitar teacher is strongly advised but competency is the determining factor in admittance to the School of Music.

### Classical Guitar

Guitarists should demonstrate technical facility and musicality through the performance of two contrasting pieces. All perspective students should be prepared to play major and minor scales using Segovia's fingering and to sight-read at the audition.

Suggested repertoire is as follows (choose two contrasting pieces):

- A Renaissance work originally for lute or vihuela
- A Baroque movement from a suite by Sanz, DeVisee, Bach or Weiss, or a sonata by Scarlatti.
- A Classical study by Sor, Carcassi, Aguado, or Giuliani.
- A Romantic/Modern study or prelude by Villa-Lobos, Brouwer, Ponce, etc.

### Electric Guitar

Guitarists should demonstrate technical facility and musicality through the performance of two contrasting pieces. All perspective students should be prepared to play major and minor scales using Segovia's fingering and to sight-read at the audition. Sight-reading may be accomplished using a pick/ima right hand approach or the standard classical right-hand approach.

Solos should showcase different musical styles and techniques at an intermediate level or higher. Repertoire guidelines include:

- Pick pieces that demonstrate accuracy in picking patterns (economy picking, alternating pick/right-hand fingers, chicken picking, etc), musicality, and careful production of guitar tones.
- One piece must come from the standard electric guitar repertoire while the second piece may be a personal composition.

### **Electric Bass**

Bassists should demonstrate technical facility and musicality through the performance of two contrasting excerpts. All prospective students should be prepared to play major, minor, and modal scales and to sight-read at the audition. The sight-reading example requires accurate improvisation and interpretation of the chord progressions, rhythmic and dynamic indications, and stylistic qualities of the piece in question.

Excerpts should showcase different musical styles and techniques at an intermediate level or higher. These selections may come from the Contemporary Christian, Classical, and Jazz genres. The pieces should demonstrate accuracy in terms of left-hand and right-hand technique, tone quality, and overall musicality.

## **INSTRUMENTALISTS**

Instrumentalists should demonstrate their skills through the performance of two pieces in varying styles or tempi. All prospective students must be able to play major and minor scales with facility and should be prepared to sight-read at the audition. All auditions on TMU's campus will be unaccompanied.

Please refer to the following faculty suggested repertoire for each instrument, recognizing that these pieces are not the only works that could be prepared for an audition.

### **Woodwinds**

#### **Flute**

Suggested repertoire is as follows:

- One technical etude or study.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include the Bach Sonatas, Ibert Concerto, Mozart Concertos, Muczynski Sonata, Poulenc Sonata, or other works of comparable difficulty.

## **Oboe**

Suggested repertoire is as follows:

- One technical etude or study. Examples include etudes by Barret, Brod, or Ferling.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include the Bellini Concerto, Donizetti Sonata, Guihaud Concertino, Haydn Concerto, Hindemith Sonata, Hummel Adagio, Theme and Variations, Mozart Concerto, Paladilhe Solo de Concert, Saint-Saëns Sonata, Telemann Sonata, or other works of comparable difficulty.

## **Clarinet**

Suggested repertoire is as follows:

- One technical etude or study. Examples include etudes by Rode, Rose, or Uhl.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include the Bernstein Sonata, Brahms Sonatas, Mozart Concerto, Poulenc Sonata, Saint-Saëns Sonata, Schumann Fantasy Pieces, Stravinsky Three Pieces, Sutermeister Capriccio, Weber Concertos or Concertino, or other works of comparable difficulty.

## **Saxophone**

Two contrasting pieces. Suggested repertoire includes the Bonneau Suite, Bozza Aria, Creston Sonata, Dubois Sonata, Eccles Sonata, Glazunov Concerto, Lantier Sicilienne, Hartley Petite Suite, Heiden Solo, Ibert Aria, Maurice Tableaux de Provence, Rueff Chanson et Passepied, Tcherepnin Sonatine, Ward An Abstract, and other works of comparable difficulty.

## **Bassoon**

Suggested repertoire is as follows:

- One technical etude or study. Examples include etudes by Midle or Weissenborn.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include the Bourdeau Premier Solo, Cascarino Sonata, Elgar Romance, Hindemith Sonata, Hummel Concerto, Hulstone Sonata, Mozart Concerto, Osborne Rhapsody, Pierné Solo de Concerto or Prelude de Concert, Saint-Saëns Sonata, Telemann Sonata, Vivaldi Concerto, or other works of comparable difficulty.

## **Brass**

### **Trumpet**

Suggested repertoire is as follows:

- One technical etude or study. Examples include works by Charlier or Clarke.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include the Haydn Concerto, Hummel Concerto, and other works of comparable difficulty.

## **Horn**

Two contrasting pieces. Suggested repertoire includes the Beethoven Sonata, Glazunov Reveries, Heiden Sonata, Mozart Concertos or Concert Rondo, Saint-Saëns Concertpiece, Scriabin Romance, F. Strauss Concerto/Nocturno, R. Strauss Concerto, and other works of comparable difficulty.

## **Trombone**

Two contrasting pieces. Suggested repertoire includes the Barat Andante et Allegro, Blazhevich Concert Piece No. 5, Galliard Sonatas, Guilmant Morceau Symphonique, Hindemith Dreileichte Stücke, Lebedev Concerto in One Movement, Marcello Sonata, McCarthy Sonata for Bass Trombone, Morel Piece in F Minor, Ropartz Andante et Allegro, Rousseau Piece Concertante, and other works of comparable difficulty.

## **Euphonium**

Suggested repertoire is as follows:

- One technical etude or study. Examples include etudes by Arban, Bordogni, Rochut, or Voxman.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include the Arban Carnival of Venice or Variations on a Tyrolean Song, Clinard Sonata for Unaccompanied Euphonium, Curnow Rhapsody for Euphonium, DeLuca Beautiful Colorado, and other works of comparable difficulty.

## **Tuba**

Suggested repertoire is as follows:

- One technical etude or study. Examples include etudes by Blazhevich, Bordogni, or Grigoriev.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include the Haddad Suite for Tuba, Hindemith Sonata for Bass Tuba, Holmes Lento, Marcello Sonatas, Vaughn Williams Concerto for Bass Tuba, Wilder Suite No. 1 for Tuba, and other works of comparable difficulty.

## **Strings**

### **Violin**

Suggested repertoire is as follows (choose two contrasting pieces):

- Etudes or Caprices by Dont, Fiorillo, Gavinies, Kreutzer, Mazas or Rodes.
- Unaccompanied works by J. S. Bach.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples include works by Beethoven, Brahms, Bruch, Dvorak, Glazunov, Mendelssohn, Mozart, Prokofiev,

Saint-Saëns, Sarasate, Sibelius, Tchaikovsky, Vieuxtemps, Wieniawski, and other works of comparable difficulty.

### **Viola**

Suggested repertoire is as follows (choose two contrasting pieces):

- Unaccompanied works by J. S. Bach.
- Classical concerto or sonata movement
- Romantic or Contemporary concertos and solo works

### **Cello**

Suggested repertoire is as follows (choose two contrasting pieces):

- Etudes by Piatti or Popper.
- Unaccompanied works by J. S. Bach.
- One movement from a Concerto, Sonata, or solo work of your choice. Examples of pieces other than concertos include the Bloch Schelomo, Tchaikovsky Roco Variations, or other works of comparable difficulty.

### **Double Bass**

Suggested repertoire is as follows (choose two contrasting pieces):

- Unaccompanied works by J. S. Bach.
- Concerto movement
- Orchestral excerpts. Examples include the Beethoven Symphonies 5 or 9, Mahler Symphony No. 1, Mozart "Haffner" Symphony (Movement 4), Prokofieff Lt. Kije, Strauss Ein Heldenleben No. 9, and Verdi Otello, Act 4 – bass soli.

### **Harp**

Two contrasting pieces. All solo literature should be performed from memory. Suggested repertoire is as follows:

- Pozzoli Etude No. 10.
- Transcribed unaccompanied violin partita movement by J. S. Bach.
- A Concerto movement, programmatic work from the standard harp repertoire, or orchestral cadenza.

## Percussion

### Keyboard

Sight-reading will be a two-mallet work. Suggested repertoire is as follows (choose two contrasting pieces):

- Etudes by Goldenbery or Smadbeck.
- Any 2-mallet movement from a Sonata or Partita for Violin or Suite for Cello by J. S. Bach.
- One movement from solo work of your choice. Examples of pieces include the Creston Concertino for Marimba, Green Xylophone Rags, O'Meara Restless, Stout Two Mexican Dances, and other works of comparable difficulty.

### Snare Drum

Suggested repertoire is as follows:

- Technical skills: closed orchestral roll at ppp through fff, rudimental roll open-closed-open, selected rudiments from the 40 Percussive Arts Society International Drum Rudiments played in open-closed-open style, and sight-reading of compound, simple, and changing meter exercises.
- One solo work of your choice. Examples include the Albright Contemporary Studies, Cirone Portraits in Rhythm, Firthy Solo Snare Drummer, and other works of comparable difficulty.

### Timpani

Suggested repertoire is as follows:

- Technical skills: relaxed roll at pp and ff dynamic levels and ability to match intervals on the drums.
- One solo work or etude of your choice. Examples include the Carroll Exercises, Etudes, and Solos for the Timpani, Firth The Solo Timpanist, Goodman Modern Method for Tympani (Sections Two or Three), Whaley Fundamental Studies or Musical Studies for the Intermediate Timpanist, and other works of comparable difficulty.

### Drum Set

Suggested repertoire is as follows:

- Styles: play in time in the following styles: Swing, Afro-Cuban, Brazilian, Funk, Rock, Jazz Waltz, and Asymmetrical Time Signatures (5/4, 5/8, 7/8).
- Trade 4's: Alternate 4 measures of time with 4 measures of solo in the above styles.
- Read and interpret a big band drum chart.