



THE MASTER'S
UNIVERSITY
SCHOOL OF MUSIC

Audition Requirements

VOICE

The audition must be memorized and include two classical songs in varying styles or tempi:

One song from *26 Italian Songs & Arias*, Published by Alfred
AND

One additional English, German or French art song
(Ex: Britten, Quilter, Schubert, Schumann, Brahms, Faure)

OR

Sacred Art Song/Oratorio

(Ex: *O Rest in the Lord*, *I Know That My Redeemer Liveth*, *Panis Angelicus*, *Ave Verum*)

All students should also be prepared to sight read at the audition.

A staff accompanist will be provided for all vocal auditions.

PIANO

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. The audition must be memorized and demonstrate technical facility and musicality in the following works or their equivalents:

Two memorized pieces representing contrasting classical time periods and styles, such as a Bach Prelude and Fugue with a Chopin Etude or Polonaise, or a fast tempo movement from a Beethoven, Mozart, or Haydn Sonata with a Debussy or Katchaturian piece.

Suggested Titles:

Selection from *Well Tempered Clavier* (Bach)

Any Chopin *Etude*, *Polonaise*, *Scherzo*, *Ballade* or similar work by Schubert or Brahms
Khachaturian *Toccata* or another major work by Dello Joio, Bartok, Barber or Hindemith
Debussy *Preludes*

Mendelssohn *Preludes/Fugues*

Be prepared to play only a selection of longer pieces.

COMPOSITION

Composition majors are required to submit a portfolio of original compositions for review. Portfolios should consist of the following items: (1) a list of previously composed works, (2) printed music scores, and (3) audio recordings of live performances and/or MIDI sequences of these works. These materials will be evaluated by the music faculty in order to determine the prospective student's level of proficiency in composition, as well as his or her candidacy for merit-based scholarship awards

INSTRUMENTALISTS

All auditions will be unaccompanied. Please refer to the following guidelines for each instrument:

Woodwinds

Flute

All major and minor scales

One technical etude or study of your choice (ex: Anderson)

One Movement from a Mozart Concerto or Bach Sonata

One contrasting movement from an Ibert Concerto, Poulenc Sonata or Muczynski Sonata

One standard orchestral excerpt of your choice

Sight reading

Oboe

Major scales in two octaves up to E-flat

Two contrasting works that demonstrate a good command of tone, technique, articulation and musicianship

One etude from Barret Oboe Method, Brod Oboe Method or Ferling Forty-eight Etudes AND

One solo from the list below or from a work of comparable difficulty

Bellini Concerto, Donizetti Sonata, Guilhaud Concertino, Haydn Concerto,

Hindemith Sonata, Hummell Adagio, Theme and Variations, Mozart Quartet or Concerto,

Paladilhe Solo de Concert, Saint-Saëns Sonata, Telemann Sonata in A-minor

Sight reading

Clarinet

All major scales, two octaves (three octaves when possible - E, F, F#, G). Some knowledge of minor scales and major scales in thirds, (one octave)

Audition should consist of contrasting selections from standard clarinet literature and etudes, examples following:

Etude books by Rose, Uhl or Rode

AND one of the following:

Weber Concertos or Concertino, Mozart Concerto, Brahms Sonatas, Schumann Fantasy Pieces, Sutermeister Capriccio, 20th-century works such as Stravinsky: Three Pieces,

Poulenc Sonata, Bernstein Sonata, Saint-Saens Sonata, the or something of comparable difficulty
Sight reading

Saxophone

Scales: All major, relative minor and chromatic scales in full range of instrument
Two contrasting musical selections, one selection from the following standard saxophone repertoire:

Glazunov Concerto, Creston Sonata (Movement I) or P. Lantier Sicilienne

AND one work from the following list or something of comparable difficulty:

J. Rueff Chanson et Passepied, J. Ibert Aria, E. Bozza Aria, P. Lantier Sicilienne, H. Eccles Sonata, D. Ward An Abstract, P. Bonneau Suite, A. Tcherepnine Sonatine Sportive, W. Hartley Petite Suite, B. Heiden Solo, P. Maurice Tableaux de Provence, P.M. Dubois Sonata

Sight-reading

Bassoon

Scales: All major scales (three octaves for B-flat and C; two octaves for all others) and a three octave chromatic scale

Two contrasting etudes from Weissenborn 50 Advanced Studies or one etude from Milde Concert Studies, vol. 1

One selection from the list below:

A movement from a standard concerto (Mozart, Weber, Vivaldi, Hummel)

A movement from a standard sonata (Hindemith, Saint-Saens, Telemann, Hurlstone, Cascarino)

A single movement or work in its entirety (Elgar Romance, Pierné Solo de Concerto, Op. 35 or Prelude de Concert, Bourdeau Premier Solo, Osborne Rhapsody) or a similar composition

Sight reading

Brass

Trumpet

Major and minor scales, two octaves

Two major sections from one of the following etude books:

Theo Charlier 36 Etudes - two contrasting styles of any two etudes

Herbert L. Clarke's Characteristic Studies - two contrasting styles of any two etudes or any solo in the back of the book

AND

One except from the following:

Joseph Haydn - Concerto in Eb - 1st or 3rd movement and 2nd movement

Johann Nepomuk Hummel - Concerto in Eb - 1st or 3rd movement and 2nd movement

Sight-reading

Horn

Major scales in two octaves

Two contrasting movements, pieces, or etudes from the list below or from selections of comparable difficulty:

Beethoven Sonata, Glazunov Reveries, Heiden Sonata, Mozart Concertos 1-4; Concert Rondo, Saint-Saëns Concertpiece; Romance, Op. 36, Scriabin Romance, F. Strauss Concerto, Op. 8; Nocturno, Op. 7, R. Strauss Concerto No. 1

Sight reading

Trombone

Major scales in two octaves

Two contrasting movements from works that are comparable in difficulty to the Blazhevich Concert Piece No. 5, Galliard Sonatas No. 1-3, Guilment Morceau Symphonique, Marcello Sonata in F Major, Ropartz Andante et Allegro, Barat Andante et Allegro, Rousseau Piece Concertante, Morel Piece in F-Minor, Lebedev Concerto in One Movement, McCarthy Sonata for Bass Trombone or Hindemith Dreileichte Stucke

Sight-reading

Euphonium

Major scales in two octaves

One etude found in Voxman's Selected Studies, Bordogni and Rochut's Melodious Studies, Vol. 1, or Arban's Characteristic Studies

One additional contrasting movement from a work comparable in difficulty to the Curnow Rhapsody for Euphonium, Arban Carnival of Venice and Variations on a Tyrolean Song, DeLuca Beautiful Colorado or Clinard Sonata for Unaccompanied Euphonium

Sight-reading

Tuba

Major scales in two octaves.

Sight-reading.

Two contrasting movements from works that are comparable in difficulty to the Grigoriev Studies for Tuba, Bordogni Legato Etudes Vol. 1, Blazhevich 70 Studies for Tuba, Haddad Suite for Tuba, Hindemith Sonata for Bass Tuba, Vaughn Williams Concerto for Bass Tuba (Movement 1), Holmes Lento, Wilder Suite No. 1 for Tuba, Marcello Sonata in F-Major or Marcello Sonata in A-Minor

Strings

Violin

All major and minor three octave scales and arpeggios

One etude or caprice by R. Kreutzer, J. Dont, P. Gavinies, P. Rode, F. Fiorillo or J. F. Mazas Op.36

J.S. Bach: One movement from any of the unaccompanied violin partitas or sonatas

One additional work from the following list:

First movement with cadenza from Concerto No.2, 3, 4 or 5 by W. A. Mozart

OR

A movement from one of the following concertos: L. Beethoven, J. Brahms, M. Bruch, A. Dvorak, A. Glazunov, F. Mendelssohn in E, C. Saint Saens No.3, S. Prokofiev No.2, J. Sibelius or P. Tchaikovsky

OR

Short virtuoso piece by C. Saint Saens, P. Sarasate, H. Wieniawski or F. Kreisler

Sight reading

Viola

All major and minor three octave scales and arpeggios

J.S. Bach: One movement from any of the unaccompanied cello suites

First movement from J. Haydn Cello Concerto in D Major or F. Hoffmeister Concerto in D Major

A movement from a Romantic or a Contemporary concerto or a short piece from the above periods

Sight reading

Cello

All major scales in two octaves and two octave natural minor scales in C#, G and E.

Etude by Popper or Piatti

Two contrasting movements of an unaccompanied Bach Cello Suite

First movement of a standard concerto (with applicable cadenza) or other major work (such as the Tchaikovsky Rococo Variations or Bloch Schelomo)

Sight reading

Double Bass

All major two octave scales

One movement of choice from a Bach solo suite originally composed for cello

First movement of a standard concerto (with applicable cadenza)

Two orchestral excerpts from the following:

Strauss Ein Heldenleben No. 9, Mozart "Haffner" Symphony - Fourth Movement, Beethoven Symphonies 5 and 9 (standard excerpts), Verdi *Otello*, Act 4 - bass soli, Mahler Symphony #1, Prokofieff Lt. Kije

Sight reading

Harp

All solo literature is to be performed from memory

J.S. Bach: One movement transcribed from any of the unaccompanied violin partitas and sonatas (any edition)

Ettore Pozzoli: Etude No. 10 Etudes of Medium Difficulty

One orchestral cadenza, one concerto movement, or one programmatic work from the standard harp repertoire

Guitar

Classical Guitar

Prior private instruction from a qualified guitar teacher is strongly advised but competency is the determining factor in receiving a scholarship.

You will be asked to sight-read a short piece to be selected at the time of the audition

Scales: Two major and melodic-minor scales of your choice (Segovias' fingering and length of scales)

Two solo works demonstrating different musical styles and techniques at an intermediate level. Selections may include or be equivalent in difficulty to the following:

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

Prior private instruction from a qualified guitar teacher is strongly advised but competency is the determining factor in receiving a scholarship.

You will be asked to sight-read a short piece to be selected at the time of the audition (you can either use a Pick/ima right hand approach or the standard classical right-hand approach)

Scales: Two major and melodic-minor (Segovia's fingerings)

Two solo works demonstrating different musical styles and techniques at an intermediate level. These selections must demonstrate accuracy in picking patterns (economy picking, alternating pick/right-hand fingers, chicken picking, etc.), musicality, and careful production of guitar tones. One of these can be a personal composition while the other must be part of the standard electric guitar repertoire.

Electric Bass

All two-octave major, melodic-minor, and modal scales

Two short excerpts demonstrating different musical styles and techniques at an intermediate level. These selections must demonstrate accuracy in terms of left-hand and right-hand technique, tone quality, and overall musicality. Genres such as Contemporary Christian, Jazz, and Classical are encouraged.

You will be asked to sight-read a lead sheet/chord chart at the time of the audition. The sight-reading example will require accurate improvisation and interpretation of the chord progressions, rhythmic and dynamic indications, and stylistic qualities of the piece in question.

Percussion

Keyboard

Scales: All major scales, two octaves at a moderate tempo

Two-mallet sight reading

Performance of a 2 and/or 4 mallet composition such as:

Morris Goldenberg: One of the 39 etudes from Modern School for Xylophone, Marimba and Vibraphone

J.S. Bach: Any 2 mallet movement from a Sonata or Partita for violin or Suite for cello (without repeats)

Paul Creston: One movement from Concertino for Marimba

George Hamilton Green: Any xylophone rag

Gordon Stout: One movement from Two Mexican Dances

Paul Smadbeck: Etude No. 1, 2 or 3

Rich O'Meara: Restless

Snare Drum

Rudimental roll open-closed-open

Closed orchestral roll at ppp through fff

Sight read compound, simple and changing meter exercises

Selected rudiments from the 40 Percussive Arts Society International Drum Rudiments played in "open to closed to open" style

Performance of a concert style solo comparable to the following:

F. Albright Contemporary Studies, A. Cirone Portraits in Rhythm, V. Firth Solo Snare Drummer

Timpani

Relaxed roll at pp and ff dynamic levels.

Ability to match intervals on the drums.

One solo or etude comparable to:

Garwood Whaley: Fundamental Studies or Musical Studies for the Intermediate Timpanist

Mitchell Peter: Etude from Fundamental Method for Timpani

Saul Goodman: An exercise from section two or three of Modern Method for Tympani

Raynor Carroll: Exercises, Etudes, and Solos for the Timpani

Vic Firth: The Solo Timpanist

Drum Set

Play time in the following styles: swing, Afro-Cuban, Brazilian, funk, rock and jazz waltz,
the following odd time signatures: 5/4, 5/8, 7/8
Trade 4's in the above styles, alternating 4 measures of time with 4 measures of solo
Be able to read and interpret a big band drum chart