

Updated 7/17/2024

Penn State School of Music 2024-2025 Undergraduate Audition Requirements

Please click on the program(s) of interest below to review what is required for the audition. Within the requirements, auditionees are encouraged to choose repertoire they feel represents them at their best. Please contact the appropriate faculty member if you would like clarification about any audition requirements.

Live auditions provide students and their families the best opportunity to experience our warm and supportive School of Music community. If an auditionee lives more than 300 miles from State College or if an applicant within the 300-mile radius has a significant obstacle to traveling, please contact the recruitment team at music-ug-adm@psu.edu. We have an alternative audition format for students unable to audition in person. Students will submit recordings of their audition repertoire via Acceptd and faculty will schedule a remote interview via Zoom at a mutually agreeable time.

All audition requirements are the same for in person and remote auditions.

Faculty Contact Information

Bassoon

Cello

Clarinet

Composition

Double Bass

Euphonium

Flute

French Horn

Guitar

Music Technology

Oboe

Percussion

Piano

Saxophone

Trombone

Trumpet

Tuba

Viola

Violin

Voice

Faculty Contact Information:

BASSOON

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VOICE

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Bassoon

Repertoire:

Auditionees should prepare two contrasting solo selections (pieces, movements, or études, including all-state études) from the standard bassoon repertoire. Your two selections should contrast in terms of style, period of composition, technical demands, or tempo. Auditionees are encouraged to email Dr. Margaret Fay regarding the audition repertoire. Piano accompaniment is not required.

Scales:

Auditionees will be asked to play a selection of major and harmonic minor scales (up to four flats, two octaves minimum, any steady tempo, and any articulation.)

Other:

Sight-reading may be required.

Example Audition:

- George Phillip Telemann, *Sonata in F Minor*, II. *Allegro*
- Ludwig Milde, *Concert Étude*, op. 26, no. 1
- Asked to play the E-flat major and G harmonic minor scales
- Sight-reading

Cello

Repertoire:

For the Bachelor of Music in Performance or Bachelor of Musical Arts degrees, auditionees should prepare an étude and two contrasting solo selections. These may include single movements of sonatas, concertos, suites, or short pieces.

For the Bachelor of Music Education, Bachelor of Music in Composition, or the Bachelor of Arts degrees as well as the Music Performance Minor, auditionees should prepare two contrasting solo selections (single movements of sonatas, concertos, suites, études, or short pieces.)

Clarinet

Repertoire:

The total duration of the prepared repertoire should be approximately 12-15 minutes.

The chosen works should allow auditionees to showcase their ability to play in contrasting styles:

- A slow, sustained, lyrical style
- A fast, technically demanding style that includes articulated passages

The selections may be two contrasting movements of the same work or single movements of different works. Note: an étude (such as one of the *Rose 32 Studies*) is acceptable **for one selection only**.

Scales:

Auditionees should prepare all major scales up to four sharps and flats and a three-octave chromatic scale.

For students auditioning virtually, please submit a video link that includes the following scales: E major (three octaves), E-flat major (two octaves), A-flat major (two octaves), and a chromatic scale (three octaves) Note: please position the camera so that both of your hands are viewable.

Other:

The audition will include a sight-reading selection.

Prior permission from the professor is required for bass clarinet auditions.

Composition

Portfolio:

Auditionees to the Bachelor of Music in Composition are required to submit a composition portfolio via Acceptd. For priority consideration, auditionees are encouraged to submit their portfolio by December 15th. However, portfolio submissions will be accepted up to one week before the audition/interview date.

A successful portfolio submission includes the following items:

- one to five sample notated scores (with optional recordings)
- List of works and performances
- Personal statement describing your experience as a musician/composer
- Curriculum vitae or resume

Other:

- There will be an interview of approximately 30 minutes on the scheduled audition day for both evaluative and informative purposes. Auditionees should be prepared for a short aural skills exam and to discuss their musical interests and possible career objectives.
- Auditionees for the Bachelor of Music in Composition are required to audition on an instrument or in voice to determine placement at an appropriate level of applied music study. The primary instrument or voice type must be indicated through Acceptd, as well as a comprehensive list of all other areas of applied music competency.
- If the applicant is an accomplished performer on multiple instruments or the voice, one or two other applied study areas may be indicated. In this case, the auditionee must audition not only in their major performance area but in each additional applied area indicated. The audition for the area(s) of the intended study may take place on campus during the scheduled audition days or by special arrangement.

Double Bass

Repertoire:

Auditionees should prepare the following:

- The first movement of a concerto
- A contrasting solo selection (a movement of a suite or a short piece)
- One orchestral excerpt
- One chorus of a walking bass line over a blues or jazz standard or a groove demonstration such as funk, bossa nova, samba, Afro-Cuban, etc.

Euphonium

Repertoire:

Auditionees should prepare an étude or study of choice. You may also choose from any of the following method books: Blazeovich, Bordogni/Rochet, Fink, Kopprasch, Tyrell, or their equivalent. You will also be asked to play a solo of your choice demonstrating two contrasting styles. This is the time to showcase **YOU** as a musician and to learn and have fun as you prepare!

Scales:

Auditionees should be prepared to demonstrate all major scales (two octaves) and the chromatic scale, each encompassing the auditionee's full range.

Other:

Auditionees should be prepared to sight-read.

Students auditioning for the Bachelor of Music in Performance, or the Bachelor of Musical Arts should also prepare two standard orchestral or band excerpts.

Flute

Repertoire:

Auditionees should prepare contrasting materials that demonstrate both technical facility and music expressiveness. This may be two different pieces (solos or études) or two movements of a large work.

Scales:

Auditionees should be prepared to play all major scales in two octaves either slurred or tongued and the chromatic scale from low C, ascending and descending for three octaves, upon request.

French Horn

Repertoire:

Auditionees should prepare two contrasting pieces from two different composers. The repertoire choices may come from solo literature or études and should demonstrate both technical facility and musical expressiveness.

Scales:

Auditionees should also be prepared to demonstrate all two-octave major scales and the chromatic scale encompassing the auditionee's full range.

Other:

Auditionees should be prepared to sight-read.

In addition to the repertoire above, those auditioning for the Bachelor of Music in Performance should prepare two orchestral excerpts of their choice.

Guitar

Repertoire:

Auditionees should prepare approximately ten minutes of music consisting of contrasting pieces that demonstrate both technical facility and expressiveness and should come prepared to play major, minor, and pentatonic scales, and to sight-read.

Music Technology

Portfolio:

Auditionees to the Bachelor of Arts in Music Technology are required to submit a portfolio via Acceptd. For priority consideration, auditionees are encouraged to submit their portfolio by December 15th. However, portfolio submissions will be accepted up to one week before the audition/interview date.

A successful portfolio submission includes the following items:

- One to five work samples (may be created music, tracks you audio engineered, research papers, software or hardware you have made, documentation of performances, and more.)
- An informal narrative describing your aspirations, and talking about the communities from whom you learned music and/or tech.

Other:

- There will be an interview of approximately 20 minutes on the scheduled audition day for both evaluative and informative purposes. Auditionees should be prepared for a short aural skill exam, to discuss listening examples, solve problems, and be able to discuss their musical interests and possible career objectives.
- Auditionees for the Bachelor of Arts in Music Technology degree are required to audition on an instrument or in voice to determine placement at an appropriate level of applied music study. The auditionee's choice of a primary instrument must be indicated when submitting their application in Acceptd.
- If the applicant is an accomplished performer on multiple instruments or voice, one or two other applied study areas may be indicated through Acceptd. In this case, the student must audition in each additional applied area indicated. The audition for the area(s) of intended study should take place on campus during the scheduled audition days or by special arrangement if there are no slots available for the given instrument or voice during the music technology interview days or if the distance for an in-person interview is prohibitive.

Oboe

Repertoire:

Auditionees should prepare two contrasting pieces from different style periods, demonstrating lyrical and technical abilities.

Scales:

The applicant will be asked to play two to four scales during the audition, with assumed knowledge of all major and minor scales.

Other:

Auditionees will be asked to sight-read.

Percussion

Repertoire:

- One snare drum concert solo or étude (auditionees may additionally play a rudimental solo)
- One four-mallet solo or étude on marimba (auditionees may additionally play a two-mallet solo)
- One solo or étude on timpani
- If desired, auditionees may demonstrate styles on the drum set (rock, funk, jazz, samba, bossa nova, etc.), for additional consideration.

Piano

Repertoire:

Auditionees for the Bachelor of Music in Performance or the Bachelor of Musical Arts degrees should prepare a program of at least fifteen minutes of music (no popular music, please). The repertoire should be memorized and demonstrate advanced performance ability in various styles. The audition repertoire should be of comparable difficulty to the following:

- A three-part sinfonia (three-part invention) or a prelude and fugue from the *Well-Tempered Clavier* by J.S. Bach
- One or two movements of a sonata by Haydn, Mozart, or Beethoven (excluding Beethoven's op. 49)
- Works by Romantic, Impressionist, and/or Twentieth-Century composers that require technical and musical poise.

Auditionees for the Bachelor of Music Education, Bachelor of Music in Composition, the Bachelor of Arts, or the Music Performance Minor should prepare repertoire of at least ten minutes of music, including at least one memorized piece (no popular music, please). The audition should demonstrate the ability to study at an advanced level, with the fluent performance of works in various styles comparable to the following:

- A three-part sinfonia or a more difficult two-part invention by J. S. Bach (exceptions: nos. 1, 8, and 14)
- The first movement or finale of a classical sonata by Haydn, Mozart, or Beethoven. (Intermediate repertoire such as Beethoven, op. 49 or Mozart, K. 545 should be avoided.)
- Romantic works of medium length (such as a Chopin waltz or nocturne, Schubert impromptu, or Schumann's piece from *Forest Scenes*). Note: a comparable Impressionist or later Twentieth-Century piece may be substituted or offered in addition.
- At least one piece should demonstrate lyrical style and the use of the pedal.

Scales:

All auditionees may be asked to perform major and minor scales and arpeggios.

Other:

- All auditionees may be asked to sight-read.
- For those auditioning virtually: when recording audition videos, the camera angle should include a view of the applicant's face, hands, and feet.
- Transfer students will be evaluated in relation to the standards above for entering first-year students.

Saxophone

Repertoire:

Auditionees should prepare at least two solo selections of contrasting styles from the standard concert (“classical”) saxophone repertoire. The selections may be a complete piece, a multi-movement piece, selected movements of the same piece, or selected movements of different pieces. The total duration of prepared repertoire pieces should be approximately 12-15 minutes.

Auditionees should select and prepare the material with attention to musical expression, tone quality, appropriate stylistic considerations, and technical accuracy and facility demonstrating both lyrical and technical skills. Several advanced études may be performed in place of one of the selections.

Scales:

Scales should be performed as sixteenth notes at a minimum tempo of 80, slurred. Articulation variations are optional.

- All major scales, full range of the instrument, ascending and descending
- Chromatic scale, full range of the instrument, ascending and descending
- Auditionee’s choice of three harmonic minor scales, full range of the instrument, ascending and descending

Other:

Auditionees may be asked to demonstrate additional skills, including sight-reading, interpretive variations in the solo repertoire, ear training, and scale variations.

Jazz Skills (Optional):

In addition to the items above, students may elect to perform jazz selections.

- Interpret the melody of, and improvise on, a jazz standard tune or blues.

- Perform a transcription of a recorded jazz solo, playing along with a recording.

Suggested Repertoire:

Below is a sample list of suitable audition repertoire. The auditionee's selected repertoire does not need to be on the list to be acceptable. Other more advanced pieces are acceptable (consult the graduate saxophone audition list). Please feel free to contact Dr. David Stambler with any questions about audition materials.

Solo Repertoire

Bach – *Partita in A minor* (flute unacc.)
Bach/Londeix – Cello Suites I-VI
Bach/Mule – *Sonata No. 6* (flute)
Bedard – *Fantaisie* (sop.)
Ben-Haim – *Three Songs Without Words*
Benson – *Concertino* (Aeolian Song)
Bonneau – *Caprice en forme de valse*
Boutry – *Divertimento*
Bozza – *Aria Constant – Concertante*
Cowell – *Air and Scherzo*
Creston – *Concerto or Sonata*
Debussy – *Rapsodie* (several arrangements available)
Debussy – *Syrinx* (flute)
Decruck – *Sonata*
Demersseman – *Le Carnival de Venise*
Demersseman – *Fantaisie sur un theme original*
Desenclos – *Prelude, Cadence, et Finale*
d'Indy – *Choral varie*
Dubois – *Concerto or Dix figures a danser*
Duckworth – *Pitt County Excursions* (tenor)
Eccles/Rascher – *Sonata*
Glazounov – *Concerto*
Gotkovsky – *Brilliance*
Grundman – *Concertante*
Handel/Rascher – *Sonata No. 3*
Hartley – *Poem* (tenor)
Heiden – *Diversion, Sonata, or Solo*
Hindemith – *Sonata*
Husa – *Elegie et Rondeau*
Ibert – *Concertino da Camera*
Jolivet – *Fantaisie-Improptu*
Lantier – *Sicilienne*
Lunde – *Sonata*
Maurice – *Tableau de Provence*

Milhaud – *Scaramouche*
Monti – *Czardas*
Muczynski – *Sonata*
Noda – *Improvisation I, II, & III* (unacc.)
Pascal – *Sonatine*
Platti – *Sonata in G* (sop., originally flute)
Quate – *Light of Sothis*
Ravel – *Piece en forme de Habanera*
Rorem – *Picnic on the Marne*
Rueff – *Chanson et Passepied*
Rueff – *Sonata*
Sancan – *Lamento et Rondo*
Schmitt – *Legende*
Schumann – *Three Romances*
Singelee – *Solo de Concert* (9 for different saxophones)
Tcherepnine – *Sonatine Sportive*
Tomasi – *Ballade*
Tomasi – *Introduction et Danse*
Tull – *Sarabande and Gigue*
Villa-Lobos – *Fantasia* (sop.)
Vivaldi – *Sonata in G minor*
Whitney – *Introduction and Samba*
Whitney – *Rumba*
Woods, Phil – *Sonata*
Yoshimatsu – *Fuzzy Bird Sonata*

Suggested Collections or Etudes:

Ferling – *48 Etudes*
Teal – *Solos for the Alto Saxophone*
Voxman – *Selected Studies*

Trombone

Repertoire:

Auditionees will be required to play two contrasting etudes, excerpts or solos demonstrating their proficiency and musicality.

Acceptable etudes along the lines of Rochut, Bordogni, Kopprasch, Blazevich, etc.

Solos and excerpts can be anything in the standard repertoire. Use this time to show off what you do best!

Other:

- Auditionees will be required to sight-read.

Trumpet

Repertoire:

Auditionees intending to pursue the Bachelor of Music in Performance, or the Bachelor of Musical Arts degree programs should prepare the following:

- One etude
- One complete solo work

Auditionees intending to pursue the Bachelor of Music Education, Bachelor of Music in Composition, and the Bachelor of Arts degrees or the Music Performance Minor should prepare one of the options below:

- Two contrasting etudes (demonstrating lyrical and technical ability)
- One complete solo work

Scales:

- All major scales, two octaves when possible
- Chromatic scale, two octaves

Other:

- Auditionees will be asked to sight-read.
- Jazz/improvisation/lead trumpet excerpts/etudes are optional, but highly encouraged and welcomed

Suggested Repertoire:

Recommended Etudes:

Getchell - Second Book of Practical Studies
Concone - Lyrical Studies for Trumpet
Voxman - Selected Studies for Trumpet
Wurm - 40 Etudes
Hering - 32 Etudes
Small - 27 Melodious and Technical Studies
Arban - 12 Characteristic Studies
Brandt - 34 Etudes

Recommended Solos:

Barat-Fantasie in Eb
Barat-Orientale

Barat-Andante et Scherzo
Balay-Andante and Allegretto
Balay-Petite Piece Concertante
Ropartz-Andante and Allegro
Voxman-Concert and Contest Collection
Godicke-Concert Etude
Any movement from sonatas by Kennan, Hindemith, Hansen, or Ewazen
Any movement from concerti by Haydn, Hummel, or Arutunian

Tuba

Repertoire:

Auditionees should play an étude or study of choice. You may also choose from any of the following method books: Blazeovich, Bordogni, Fink, Kopprasch, Snedecor, Tyrell, or their equivalent. You will also be asked to play a solo of your choice demonstrating two contrasting styles. This is the time to showcase **YOU** as a musician and to learn and have fun as you prepare!

Scales:

Auditionees should be prepared to demonstrate all major scales (two octaves) and the chromatic scale encompassing the auditionee's full range.

Other:

Auditionees should be prepared to sight-read.

Students auditioning for the Bachelor of Music in Performance, or the Bachelor of Musical Arts should also prepare two standard orchestral or band excerpts.

Viola

Repertoire:

Auditionees should prepare the following:

- Two solo selections of repertoire, preferably from different musical style periods.
- One étude or another contrasting piece

It is suggested that auditionees choose one slower, lyrical piece and a faster, more brilliant piece to demonstrate musical expression, technical facility, good tone production, and an understanding of appropriate musical style.

Scales:

At least one three-octave major and minor scale.

Violin

Repertoire:

Auditionees intending to pursue the Bachelor of Music in Performance or the Bachelor of Musical Arts degree programs should prepare the following:

- One movement from a standard concerto
- One movement of an unaccompanied partita or sonata by J.S. Bach
- One contrasting work or étude (Kreutzer, Dont, Rode or Gaviniès, or a caprice by Wieniawski or Paganini)

Auditionees intending to pursue the Bachelor of Music Education, Bachelor of Music in Composition, and the Bachelor of Arts degrees or the Music Performance Minor should prepare approximately ten minutes of music consisting of:

- Contrasting pieces (preferably including a concerto movement)
- Études

Scales:

Two or three-octave scales in various bowings.

Voice

Repertoire:

Please prepare three contrasting classical selections to be performed from memory. The repertoire should contrast in style, language, time period, and/or tempo. You are encouraged to share your personal artistry, love of singing, and showcase works that reflect your individual point of view. You are also encouraged to perform repertoire by historically underrepresented composers. Additional repertoire from musical theatre or other styles may be included beyond the three classical selections.

Other:

A pianist will be provided for your audition. Please bring legible copies of all of your repertoire for the pianist. You may bring your own pianist if you wish.

At the audition, singers begin with the piece of their choice, and the panel of voice and choral faculty asks for additional selections as needed and as time allows. In addition to the singing audition, auditionees will be scheduled for a brief lesson/interview and tonal memory assessment.

Those auditioning as transfer students should provide a list of all repertoire previously studied.

Auditionees are encouraged to visit campus, preferably on a Friday, to shadow a current student. They will be invited to sit in on a Concert Choir rehearsal and to attend Voice Forum, in addition to other course offerings.