

Undergraduate Audition Requirements

Please click on the program(s) of interest below to discover what is required for the audition. Within the requirements, auditionees are encouraged to choose repertoire they feel represents them at their best.

At this time, all in-state auditionees should plan to audition in-person at the University Park campus. Out-of-state and international auditionees may choose whether they would like to audition in-person or remotely when scheduling their audition. 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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CELLO

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CLARINET

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EUPHONIUM

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FRENCH HORN

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TRUMPET

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VIOLA

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VIOLIN

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VOICE

Audition Coordinator: [Dr. Ted Christopher](#) (on sabbatical Fall 2021)
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Audition Coordinator Fall 2021 Only: [Dr. Rachel Copeland](#)
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Bassoon

Repertoire:

Auditionees should choose two different works (solos or etudes) or contrasting movements of a larger work that demonstrate technical facility and expressiveness. Auditionees are encouraged to confer with Professor Daryl Durran regarding audition repertoire.

Scales:

Auditionees should be prepared to play major scales, major arpeggios, and a chromatic scale, all covering the full range of the instrument (to high C).

Cello

Repertoire:

For the Bachelor of Music or Bachelor of Musical Arts degrees in cello, auditionees should prepare an etude and two contrasting pieces or movements of pieces. These may include movements of a concerto, sonata, suite (Bach), or short pieces.

For the Bachelor of Music Education or the Bachelor of Arts, auditionees should prepare contrasting movements of sonatas or concertos, short pieces, or etudes.

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 etude (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 3-octave chromatic scale. The audition will include a sight-reading selection.

If providing a recording, please include the following scales: E major (3-octaves), Eb major (2-octaves), Ab major (2-octaves), and a chromatic scale (3-octaves) Note: please position the camera so that both of your hands are viewable.

Other:

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

Composition

Portfolio:

Auditionees to the BM Composition program 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 prior to the audition/interview date.

A successful portfolio submission includes the following items:

- 1-5 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 B.M. Composition degree 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 on the online scheduling form, 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 on the form. 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 intended study may take place on campus during the scheduled audition days or by special arrangement.

Double Bass

Repertoire:

Auditionees should prepare the following:

- Two contrasting solo selections (single movements of sonatas, concertos, suites, or short pieces)
- One orchestral excerpt
- One chorus of a walking bass line over a blues or jazz standard
- One additional groove demonstration such as funk, bossa nova, samba, Afro-Cuban, etc.

Euphonium

Repertoire:

Auditionees should play an etude from any of the following method books (or their equivalent) and a solo prepared piece of their choice. We encourage the inclusion of compositions by women, LGBTQ+, BBIPOC, and other underrepresented composers.

- Arban, *Complete Method for Trombone/Euphonium*
- Blazevich, *Advanced Method* (Book 1 or 2 for trombone)
- Fink, *Studies in Legato* (for trombone)
- Kopprasch, *60 Studies for Trombone*
- Various Composers, *Diversify the Stand* (for trumpet -treble clef), available November 1, 2021
- Rochut, *Melodious Etudes for Trombone* (Vol. 1, 2, or 3)

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.

Flute

Repertoire:

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

Scales:

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

French Horn

Repertoire:

Auditionees should choose two contrasting movements or pieces that demonstrate:

- a slow, sustained, lyrical style
- a technically challenging, faster-paced passage

The repertoire choices may come from standard solo literature or etudes.

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

Guitar

Students wishing to major in music with guitar as their primary instrument may audition for acceptance into the B.A in Music-General Music Studies Option, the B.A. in Music-Music Technology Option, or the B.M. Composition.

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

The preferred due date for portfolio screenings: Nov 26th at 11:59 pm.

Auditionees should follow the deadlines for their applied studio for the submission of pre-screenings and/or recordings.

Portfolio:

A successful portfolio submission includes the following items:

- Up to five work samples (can be created music, tracks you audio engineered, research papers, software or hardware you have made, documentation of performances, and more)
- A narrative about your aspirations, as well as how and from what people or communities you have learned music and technology
- Curriculum vitae or resume (optional)

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 B.A. 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 on the online scheduling form.
- If the applicant is an accomplished performer on multiple instruments or voice, one or two other applied study areas may be indicated on the form. 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 sight-read and play two to four scales during the audition, with assumed knowledge of all major and minor scales.

Percussion

Repertoire:

- One snare drum concert solo or etude (auditionees may additionally play a rudimental solo)
- One four-mallet solo or etude on marimba (auditionees may additionally play a two-mallet solo)
- One solo or etude on timpani

If desired, auditionees may demonstrate styles on drum set (rock, funk, jazz, samba, bossa nova, etc.) for additional consideration.

Piano

Repertoire:

Auditionees for the Bachelor of Music or the Bachelor of Musical Arts degrees in piano 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. 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 which require technical and musical poise

Auditionees for the Bachelor of Music Education, the Bachelor of Arts, or the 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 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, arpeggios, and sight-read in addition to the material above.

Other:

- 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 freshmen.

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 facility. Several advanced etudes may be performed in place of one of the selections.

Example Repertoire

Below is a sample list of suitable audition repertoire. Auditionees’ 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.

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 – *Fantasie 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*

Scales:

Scales should be performed as 16th-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
- Auditionees' 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.

Trombone

Repertoire:

Auditionees will be required to play a variety of repertoire that demonstrates proficiency and contrasts in musical style.

Other:

- Auditionees will be required to sight-read.
- Auditionees interested in undergraduate degrees with trombone as their applied instrument should contact Professor Lusk directly.

Trumpet

Repertoire:

Auditionees for the trumpet studio should be prepared to perform the following:

- At least one solo work for the trumpet. Suggested repertoire includes:
 - Two contrasting movements or sections of a sonata or concerto. Suggested sonatas include those by Kent Kennan, Paul Hindemith, Donald White, Eric Ewazen, Arthur Frackenpohl, or Flor Peeters. Suggested concertos include those by Franz Joseph Haydn, Johann Nepomuk Hummel, Johann Baptist Georg Neruda, Vladimir Peskin, Alexandra Pakhmutova, or Alexander Arutunian.
 - A standard solo trumpet piece by such composers as: Eugene Bozza, Joseph Edouard Barat, René Berthelot, Marcel Bitsch, Henri Büsser, Theo Charlier, Georges Enesco, Bernard Fitzgerald, George Frideric Handel, Arthur Honegger, Jean Hubeau, William Lovelock, or Knudåge Riisager.
- An etude or study from those by Jean-Baptiste Arban, Guillaume Balay, Scott Belck, Oskar Böhme, Narcisse Bousquet, Johannes Brahms, Wassily Brandt, Reginaldo Caffarelli, Pierre Clodomir, Charles Colin, Charles Daval, Chris Gekker, Robert Getchell, Edwin Franko Goldman, Georg Kopprasch, René Laurent, or Phil Snedecor.

Scales:

- All major scales, two octaves, showing the ability to perform the full range of the trumpet.
- Chromatic scale, two octaves full range, slurred and/or tongued.

Other:

- Lip slurs and any technical material from any of the following: Jean-Baptiste Arban (*Complete Methode pour Trompette*), Louis Saint-Jacome (*Grand Method pour Trompette*) Max Schlossberg (*Daily Drills*)

and Technical Studies), H.L. Clarke (*Technical Studies*), Earl Irons (*27 Groups for Trumpet*), etc.

- Prepared orchestral excerpts: preferred editions are the International Publication Series and *The Trumpet Audition Book* by Phil Collins.
- Auditionees may be asked to sight-read.

Tuba

Repertoire:

Auditionees should play an etude from any of the following method books (or their equivalent) and a solo prepared piece of their choice. We encourage the inclusion of compositions of women, LGBTQ+, BBIPOC, and other underrepresented composers.

- Arban, *Complete Method* (for trombone or tuba)
- Blazevich, *70 Studies* (Vol. 1 or 2)
- Bordogni, *43 Bel Canto Studies*
- Rochut, *Melodious Etudes for trombone* (Vol. 1, 2, or 3)
- Tyrell, *Studies for B-flat Bass*
- Kopprasch, *60 Selected Studies*
- Snedecor, *Low Etudes for Tuba*

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.

Viola

Repertoire:

Auditionees should prepare the following:

- Two solo selections of repertoire
- One etude 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:

Three-octave major and minor scales

Violin

Repertoire:

Auditionees intending to pursue the Bachelor of Music 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 etude (Kreutzer, Dont, Rode or Gavinies, or a caprice by Wieniawski or Paganini)

Auditionees intending to pursue the Bachelor of Music Education or the Bachelor of Arts degrees should prepare approximately ten minutes of music consisting of:

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

Scales:

Two or three-octave scales in various bowings.

Voice

Pre-screening Auditions:

The voice area is requiring the submission of pre-screening recorded auditions via Acceptd for auditionees for all undergraduate music degrees (including the performance minor, change of major, and transfer students). Auditionees should submit their pre-screening video and supporting materials no later than December 15, 2021. From those submissions, we will select students whom we would like to hear for a live-remote audition. Due to ongoing concerns regarding the COVID-19 pandemic, we will be inviting those selected students to a live-remote audition (in real-time). This will help us to become more familiar with each other and, of course, it will be good to hear you sing live (virtually).

Repertoire for the pre-screening video need not be the same as for the 'live' audition, but it must satisfy the repertoire requirements below. In addition to the required three selections, auditionees will submit a resume and a “wildcard” submission to show the voice area a little more about who they are. This can be in the form of an additional written submission (no more than 1 page, typed), additional video submission (no more than 2 mins total), or something else. Think outside of the box and show the voice area what interests you or makes you special and unique.

It will be the responsibility of the auditionee to provide a pianist to accompany them from their location for both the pre-screening recording and, if necessary, the virtual audition/interview. Accompaniment tracks are acceptable provided they reflect the traditional accompaniment of the repertoire selected.

In the audition, a panel of voice faculty listens to your prepared material. Singers announce the titles and composers of their selections and begin with the piece of their choice. The faculty asks for additional selections as needed, and as time allows. We will review your performance résumé and any other materials in your file to learn about your accomplishments. We will assess basic tonal memory and sight-reading.

Repertoire:

Auditionees should prepare three memorized songs from the standard classical vocal literature (contrasting styles, at least one in English and one in Italian). The material need not be excessively demanding but should show a breadth of abilities (agility, legato, range, etc.) and complement your current level of skill. We will be interested in vocal and musical abilities that show promise of successful college-level study, including clarity and vibrancy of tone, appropriate musical expression and communication, and musicianship. Additional repertoire from musical theatre or other styles may be included beyond the three classical selections.

Students auditioning as transfer students should furnish a list of all repertoire previously studied.

Important Dates:

December 15, 2021 – all pre-screening videos must be submitted

January 3, 2022 – auditionees invited for live-remote auditions will be notified

Live-remote auditions/interviews will be scheduled on the following dates:

- January 15
- January 22
- January 29

Auditionees recommended for admission will be invited to visit campus on a Friday, 2-3 weeks later, and will be able to shadow a current student. They will be invited to observe the Concert Choir and Voice Forum.