

Graduate Audition Requirements

Please click on the program 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 applicants should plan to audition in-person at the University Park campus. Out of state and international applicants 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

Conducting

Double Bass

Euphonium

Flute

French Horn

Oboe

Percussion

Piano

Saxophone

Trombone

Trumpet

Tuba

Viola

Violin

Voice

Faculty Contact Information:

BASSOON

Professor Daryl Durran
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CELLO

Distinguished Professor Kim Cook
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814-863-7984

CLARINET

Dr. Anthony Costa
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814-863-4410

COMPOSITION

Dr. Baljinder Sekhon
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814-863-0419

CONDUCTING

Band/Wind Ensemble:

Dr. Tonya Mitchell-Spradlin
tmitchellspradlin@psu.edu
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Choral:

Dr. Christopher Kiver
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814-863-4400

Orchestral:

Prof. Gerardo Edelstein
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DOUBLE BASS

Dr. Joshua Davis
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EUPHONIUM

Professor Velvet Brown
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FLUTE

Dr. Naomi Seidman
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FRENCH HORN**Fall:** [Distinguished Professor Lisa Bontrager](#)ljb5@psu.edu
814-865-3221**Spring:** [Dr. Sarah Schouten](#)sms642@psu.edu
814-865-3221**OBOE**[Dr. Andreas Oeste](#)abo5235@psu.edu
814-863-4421**PERCUSSION**[Dr. Lee Hinkle](#)leehinkle@psu.edu
814-863-4418**PIANO**Area Chair/Auditions Coordinator: [Dr. Christopher Guzman](#)cmg32@psu.edu
814-863-4405**SAXOPHONE**[Dr. David Stambler](#)dbs12@psu.edu
814-865-1252**TROMBONE**[Professor Mark Lusk](#)marklusk@psu.edu**TRUMPET**[Dr. Langston Fitzgerald](#)ljf11@psu.edu
814-863-4414**TUBA**[Professor Velvet Brown](#)vmb10@psu.edu
814-863-2126**VIOLA**[Professor Timothy Deighton](#)tjd8@psu.edu
814-863-4406**VIOLIN**[Professor James Lyon](#)jpl5@psu.edu
814-863-4411[Dr. Max Zorin](#)mxz16@psu.edu
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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](#)
rec311@psu.edu
814-865-6765

Bassoon

Repertoire:

Auditionees for the M.M. in performance or the Professional Performance Certificate should prepare a program of at least 25 minutes containing repertoire of the level that would be suitable for an undergraduate performance major's senior recital. This program should include material from a range of historical periods and may include individual movements, etudes, and/or orchestra excerpts.

Cello

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare about 25 minutes of advanced repertoire demonstrating contrasting styles.

Clarinet

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should reflect a mastery of the fundamentals of clarinet playing, including a high degree of technical achievement, articulation, and tonal control. The audition should reveal a mature approach to phrasing and expressiveness. Auditions will last about twenty-five minutes and should include the following:

- A repertoire list of previously studied literature and a biographical statement
- One complete solo piece (i.e., concerto, sonata, French conservatory piece)
- Two additional works representative of different style periods (These may be two contrasting movements from two contrasting pieces)
- A minimum of five excerpts from the standard orchestral repertoire

Scales:

- Preparation of all major and minor scales*

*If providing a recording, please record the following scales and arpeggios: E major (3-octaves), C# melodic minor, Eb major (2-octaves), Ab major (2-octaves), f melodic minor (3-octave), and a chromatic scale (3-octaves) Note: please position the camera so that both of your hands are viewable.

Composition

A pre-screening process is required before an invitation to interview is offered.

After a review of all materials, the most qualified applicants will be invited to interview with the composition faculty.

Portfolio:

Graduate portfolio submissions have a priority deadline of December 1.

In addition to a complete GRADS application, a successful portfolio submission includes the following items:

- Links for three to five sample notated scores (with optional recording links)
- List of works and performances

For Acoustic Works:

Please provide links to samples of your compositions below.

3-5 scores are required for MM applicants.

Scores must be in .PDF format (please no Finale or Sibelius files).

Links to audio recordings are encouraged but not required. Links to recordings can be MP3 files, Soundcloud links, or YouTube links.

For Electronic Works:

For purely electronic works, in lieu of a score, please provide a description of the work (.PDF file), software, hardware, techniques, and any other information pertinent to the composition. For these works, recordings are required and the applicant should provide links to MP3 files, YouTube videos, or Soundcloud players. All recordings should be mixed to stereo.

Conducting

All conducting programs require a pre-screening process before an invitation to audition is offered. Auditionees for the subsequent fall will be given priority admission and graduate assistantship funding consideration if the following deadlines are met:

- February 15: all application materials, including links to pre-screening videos, submitted via Grads.
- March 15: all audition and/or interview requirements completed

All auditionees should follow these general pre-screening video guidelines:

- The unlisted YouTube recording link will be submitted in GRADS
- The rehearsal should be conducted in the English language.
- The conductor should be facing the camera.

For information regarding specific conducting program requirements, see below.

After initial materials are reviewed, qualified applicants will then be invited to the University Park campus for a formal audition and interview. The audition process may be altered due to COVID-19.

For more information regarding Penn State's Master of Music degree options and requirements, click [here](#).

Band/Wind Ensemble

Pre-Screening

Auditionees must upload an unlisted YouTube video recording of themselves conducting in a wind ensemble setting to their application in GRADS. The recording should be no longer than 20 minutes in length and include both performance and rehearsal material.

Note: The conductor should be facing the camera in full frontal or a partial profile view. At least part of the ensemble must also be in view.

Audition Process

- A formal interview with Dr. Tonya Mitchell-Spradlin discussing the applicant's professional goals, teaching philosophy, and experience.
- A musical skills and knowledge diagnostic exam including topics such as aural skills and score recognition.
- A twenty-minute audition with the Penn State Symphonic Wind Ensemble. Repertoire will vary from year to year and will be communicated to applicants prior to their on-campus audition.

For questions about the Penn State wind conducting master's program, please contact the Director of Wind Band Studies.

Choral

Pre-Screening

Auditionees must upload an unlisted YouTube video recording of themselves conducting in a wind ensemble setting to their application in GRADS. We require a video of the applicant rehearsing and performing with a choir. The recording should be 15-20 minutes in length (8-10 minutes of rehearsal, and 8-10 minutes of a recent performance), with the applicant facing the camera.

Note: International applicants must speak in the English language.

Audition Process

Qualified applicants will be invited to the University Park campus for an interview and audition during which they will conduct a university choir. Auditionees will also be asked to perform on their major instrument or voice and demonstrate functional keyboard skills.

For questions about the Penn State choral conducting master's program, please contact the Director of Choral Activities.

Orchestral

Pre-Screening

Auditionees must upload an unlisted YouTube video recording of themselves. (on YouTube, Vimeo, or some other online video service). The recording should be 10- 15 minutes in length, include both rehearsal and performance material, and the applicant should be facing the camera.

Note: International applicants must speak in the English language.

Audition

After a review of all application materials, the most qualified applicants will be invited to the University Park campus for an interview and an audition conducting a university orchestra. Applicants who are invited to audition will also be required to demonstrate skills at the keyboard (reading a Bach chorale in four clefs), ear- training, transpositions, and knowledge of orchestral repertoire.

For questions about the Penn State orchestral conducting master's program, please contact the Director of Orchestral Studies.

Double Bass

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare:

- Two contrasting movements of a standard concerto (Vanh​al, Bottesini, Koussevitsky, etc.) or sonata (Misek, Hindemith, Schubert, etc.)*
- Four contrasting standard orchestral excerpts
- One chorus of a walking bass line over a blues or jazz standard, and one additional groove demonstration such as funk, bossa nova, samba, Afro-Cuban, etc.

*A movement of a Bach unaccompanied suite may be substituted for one of the concerto/sonata movements.

Euphonium

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare 20 minutes of solo literature demonstrating a high level of proficiency for tone, articulation, technique, and musicality. We encourage the inclusion of compositions of women, LGBTQ+, BBIPOC, and other underrepresented composers.

The literature should include:

- One unaccompanied solo written for euphonium
- Two additional works contrasting in style
- Three band or orchestral excerpts

Scales:

Auditionees should be prepared to play 2-octave major, harmonic, and melodic minor scales from memory.

Other:

- Auditionees should be prepared to sight-read. Reading of both bass and treble clefs, and performance techniques/skills appropriate to the graduate level are required.
- Please also prepare a repertoire list of previously studied literature.
- If you have recently played a recital, please supply a video or link.

Flute

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare the following:

- Mozart Concerto in G major, KV 313 (first movement exposition only)
- One solo work (flute alone) from the 21st century
- Two movements from a sonata/concerto from the 20th century
- Two movements from a Baroque Sonata
- Two orchestral excerpts of your choice

Demonstration of memory is strongly recommended.

French Horn

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare two movements from contrasting solo works (one movement from each). Additionally, the following orchestral excerpts are required:

- Beethoven Symphony No. 3 (Eroica) - 2nd horn, scherzo
- Shostakovich Symphony No. 5 - tutti low horn passage
- Brahms Symphony No. 2 - solo in D, solo in B natural
- Brahms Symphony No. 3 - poco allegretto

Oboe

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare:

- Three works from the major solo repertoire cannon, including one from the Baroque era, one from the 20th/21st century, and one additional piece/etude of the auditionees' choice
- Four contrasting orchestral excerpts

Scales:

Knowledge of all major and minor scales is assumed.

Other:

Sight-reading will be assessed during auditions.

Percussion

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare a 15–20-minute performance representative of their highest proficiency level as detailed below. Literature selections with stylistic variations is desirable and encouraged, including:

- Four to six excerpts from the orchestral repertoire demonstrating knowledge of standard literature on snare drum, xylophone, and timpani.
- Demonstration of performance ability in all major areas of percussion performance: snare drum (concert and rudimental), mallet keyboard percussion (two and four-mallet), and timpani.

Other:

- Auditionees are encouraged to submit audio and/or video performances of other applicable areas such as multiple percussion, chamber performance, drum set, and world percussion.
- All graduate and PPC candidates will complete a short interview.

Piano

Repertoire:

Auditionees for the M.M. in Piano Performance, the M.M. in Pedagogy and Performance (with the track in piano), or the Professional Performance Certificate should prepare a program equivalent to an undergraduate performance degree senior recital (around 40-60 minutes total). For example:

- A complete Beethoven, Haydn, or Mozart sonata of significant size and difficulty (Beethoven's op. 49 is unacceptable)
- A Chopin ballade or comparable romantic work
- A Baroque work (e.g., an advanced prelude and fugue from the *Well-Tempered Clavier* by J.S. Bach)
- An impressionist or contemporary work of similar difficulty

The program is flexible; auditionees are not required to include all these sample categories.

Auditionees for the D.M.A in Piano Performance should prepare a program of 50-60 minutes, equivalent in technical difficulty to an M.M. performance degree recital, and must show potential ability to perform professionally. Program requirements are as follows:

- Any major work by Johann Sebastian Bach. Preludes and fugues are permitted. No transcriptions.
- One complete major classical sonata (Haydn, Mozart, Beethoven, Schubert) or variation set.
- One substantial work representing nineteenth-century romanticism and/or early-twentieth-century impressionism.
- One 20th or 21st-century work of at least five minutes in length by a composer post-dating impressionism OR one virtuosic étude.

All selections must be memorized with the possible exception of avant-garde works of the 20th and 21st-centuries. These exceptions must be approved by the faculty before scheduling an audition. Auditionees who wish to be considered for assistantships may be asked to sight-read.

Specific questions about repertoire may be addressed to any member of the piano faculty: Christopher Guzman, Melody Quah, or Timothy Shafer.

Be prepared to discuss the background information of your audition repertoire; for example, composer information, other pieces written by the composer (piano and non-piano), and important stylistic trends of the composer's time period.

Other:

Permission may be granted to submit a video-recorded audition for applicants who live beyond a radius of 300 miles from the University Park campus. The camera angle should include a view of the applicant's face, hands, and feet. Please include web links in your application materials. Video auditions are due on January 17th.

Saxophone

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare the following:

- Repertoire selections totaling approximately 20-25 minutes of music, including at least one complete work, and a movement of a transcribed work from a pre-1900 composer.

Scales:

- All major and minor scales (harmonic and melodic), full-range
- All major and minor scales (harmonic and melodic), full-range in 3rds and 4ths.

Optional: auditionees may perform jazz selections in addition to the items above, specifically:

- A transcription of a recorded jazz solo, playing along with the recording
- An interpretation of the melody, and improvisation on a jazz standard tune or blues
- Note: Students must bring their own recordings or backing tracks

Auditionees may also be asked to demonstrate additional skills such as sight-reading, interpretive variations in the solo repertoire, ear training, altissimo, transposition, and scale variations.

Saxophone applicants should arrange an audition directly with Dr. David Stambler. If the instructor requests that the audition occur on one of our undergraduate audition days, please complete the online audition scheduling form. Applicants who wish to be considered for graduate assistantships should plan for an on-campus audition/interview and should schedule as early as possible.

Examples of Appropriate Repertoire

This is only a partial list - the selected piece need not be on the list to be acceptable. Some pieces from the undergraduate saxophone audition list may also be used.

Absil – *Sonata*
Albright – *Sonata*
Alessandrini – *Boite de Pandore* (Pandora's Box)
Alessandrini – *Cronos*
Bassett – *Concerto*
Bassett – *Duo Concertante*
Bassett – *Music for Saxophone & Piano*
Berio – *Sequenza VIIb* (soprano)
Berio – *Sequenza IXb* (alto)
Bolcom – *Concert Suite*
Bolcom – *Lilith*
Bonneau – *Caprice en Forme de Valse*
Chambers – *Deep Flowers*
Chang – *New Stories*
Cooper – *Four Impromptus*
Cowell – *Air and Scherzo*
Creston – *Concerto*
Dahl – *Concerto*
Decruck – *Sonata*
Denisov – *Sonata*
Desenclos – *Prelude, Cadence, et Finale*
Etazade – *Street Legal*
Feld – *Elegie* (soprano)
Feld – *Sonata* (alto)
Feld – *Sonata* (soprano)
Finney – *Concerto*
Garrop – *Phoenix Rising* (soprano)
Garrop – *Pieces of Sanity*
Garrop – *Tantrum*
Goldstein – *Fault Lines*
Gotkovsky – *Brilliance*
Gotkovsky – *Concerto*
Harbison – *San Antonio*
Husa – *Concerto*
Ibert – *Concertino da Camera*
Lauba – *Balafon; Hard; Hard, Too Hard; Jungle; Steady Study on the Boogie; Sud; etc.*
Larson – *Holy Roller*
Larsson – *Concerto*
Lennon – *Distances Within Me*
Lennon – *Symphonic Rhapsody*
Maslanka – *Concerto*
Maslanka – *Sonata*
Muczynski – *Concerto*
Pann – *Sonata*
Peck – *Upward Stream* (tenor)
Rogers, John – *A Savage Calculus*

Rogers, John – *Breaking* (soprano)
Rogers, Rodney – *Lessons of the Sky* (soprano)
Rogers, Rodney – *The Nature of This Whirling Wheel*
Rosse – *Le Frene Egare*
Rueff – *Sonata*
Ruggiero – *Interplay* (soprano)
Sancan – *Lamento et Rondo*
Scelsi – *Tre Pezzi* (soprano)
Schmitt – *Legende*
Schumacher – *Deconstructing Eddie*
Stockhausen – *In Freundshaft* (soprano)
Swerts – *Klonos*
Swerts – *Kotekan*
Tomasi – *Concerto*
Torke – *Concerto* (soprano)
Tower – *Wings*
Wanamaker – *Night Set* (soprano)
Wuorinen – *Divertimento*
Yoshimatsu – *Fuzzy Bird Sonata*
Zupko – *In Transit*

Trombone

Auditionees interested in the M.M. in Performance, or the Professional Performance should contact Professor Lusk directly. Applicants under serious consideration will be invited to the University Park campus for an extended visit, where they will perform an audition recital, meet with the undergraduate trombone majors, and teach a sample lesson. Auditionees invited to the School of Music will be provided with audition repertoire guidelines from Professor Lusk.

Trumpet

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare 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, Flor Peeters, or another work of similar difficulty. Suggested concertos include those by Franz Joseph Haydn, Johann Nepomuk Hummel, Johann Baptist Georg Neruda, Vladimir Peskin, Alexandra Pakhmutova, Alexander Arutunian, Henri Tomasi, Charles Chaynes, or other comparable work.
 - 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, Knudåge Riisager, or another work of similar difficulty.
- 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, Phil Snedecor, or another work of similar difficulty.
- It is preferred that M.M. candidates can demonstrate the ability to perform music from the Baroque era on the piccolo trumpet. Suggested repertoire includes concertos by: Johann Georg Albrechtsberger, Johann Fredrich Fasch, Domenico Gabrieli, Johann W. Hertel, Johann Melchior Molter, Leopold Mozart, Henry Purcell, Franz Xavier Richter, John Stanley, Alessandro Scarlatti, Georg Phillip Telemann, Giuseppe Torelli, Antonio Vivaldi, or the concerto by Vincenzo Bellini.

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.
- Optional: Jazz improvisation and/or jazz lead trumpet.
- Auditionees may be asked to sight-read solo repertoire, etudes, and/or orchestral excerpts.

Tuba

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare 20 minutes of solo literature demonstrating a high level of proficiency for tone, articulation, technique, and musicality. We encourage the inclusion of compositions of women, LGBTQ+, BBIPOC, and other underrepresented composers.

Literature should include:

- One unaccompanied solo written for tuba
- Two additional works contrasting in style
- Three band or orchestral excerpts

Scales:

Auditionees should be prepared to play 2-octave major, harmonic, and melodic minor scales from memory.

Other:

- Auditionees should be prepared to sight-read.
- Please prepare a repertoire list of previously studied literature.
- If you have recently played a recital, please supply a video or link.

Viola

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare the following:

- One movement of a major concerto (e.g., Walton, Bartók, Hindemith, Stamitz)
- Two contrasting movements of a solo suite, sonata, or partita by Bach
- At least one other piece or etude in a contrasting style

At least one piece should be memorized.

Scales:

The audition committee may request three-octave scales and arpeggios.

Violin

Repertoire:

Auditionees for the M.M. in Performance or the Professional Performance Certificate should prepare the following:

- One movement of a romantic or twentieth-century violin concerto
- Two movements of an unaccompanied partita or sonata by J.S. Bach
- One contrasting work or etude (Dont, Rode, Gavinies, or a caprice by Wieniawski or Paganini)

Voice

Pre-screening:

A pre-screening process is required before an invitation to audition is offered.

Video link submissions are to be received through the GRADS application platform by December 15, 2021, to be considered for an audition in January.

Auditionees for the M.M. in Voice Performance, the M.M. in Pedagogy and Performance (with the track in voice), and the Professional Performance Certificate in voice should prepare at least five memorized art songs or arias representing various languages and style periods, including at least one selection in English and at least one opera or oratorio aria (sung in the original language).

For questions about your video links or the application process, please email Dr. Rachel Copeland at rec311@ecu.edu.

After a review of all materials, the most qualified applicants will be invited to a Zoom audition and interview. Auditionees who wish to be considered for graduate assistantships should schedule auditions/interviews as early as possible.

Important Dates:

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

January 3, 2022 – invitations for live-remote auditions will be issued

Live-remote auditions will be scheduled in the late afternoon on one of the following dates:

- January 14
- January 21
- January 28