



## Undergraduate Audition Procedures

The most important part of the application process is preparing for the audition. Admission into the Department of Music is contingent upon a successful audition, completion of theory, aural skills and keyboard placement exams and a departmental interview.

Audition requirements are listed below. Requirements vary depending on desired degree program, instrument or voice.

### **Bachelor of Music Education, Bachelor of Music Performance, Bachelor of Arts**

#### **Woodwinds**

1. Prepare the chromatic scale and all major scales using the full range of your instrument.
2. Prepare one movement from a major work such as a concerto, sonata, or contest piece.
3. Prepare one piece of your choice (can include etudes or solo pieces).
4. You may be asked to sight-read.

#### **Brass**

1. Prepare two contrasting movements of a solo or etude. Be sure to select repertoire that displays your best tone, technical ability and expressive interpretation.
2. Prepare as many major scales as possible including a minimum of three sharps and three flats. Two octave scales are encouraged. Perform scales at a comfortable tempo.
3. You may be asked to sight-read.

#### **Percussion**

The auditioning student should supply their own sticks, mallets, and copies of prepared audition material. Be prepared to perform in the following areas:

##### *Snare Drum*

One orchestral solo and one rudimental solo

Be familiar with 26 standard rudiments as outlined by PAS ([www.pas.org](http://www.pas.org))

##### *Keyboard Percussion*

One two mallet etude or solo

One four-mallet solo

Major and Minor Scales

##### *Timpani*

One solo or etude

##### *Sight Reading*

Be prepared to sight read in at least one category

#### **Strings**

1. Prepare two solos or etudes of contrasting styles. These may be a movement of a sonata, the first movements of a concerto or a concert solo piece. Skills in accurate intonation, rhythmic perception, bow control and quality of tone should be demonstrated in the selected repertoire.

### **Strings ~Continued~**

2. Prepare majors scales (2-3 octaves) up to four sharps and four flats. All scales should be performed at a steady tempo. You may use the Minnesota Music Educators Association (MMEA) All State Orchestra scales as your guide.
3. Be prepared to sight-read. Rhythmic skills in first position, third and fourth (cello) positions may be included in the keys of up to two flats and sharps.

### **Voice (Education and Performance)**

Two contrasting songs memorized, with one preferably in a foreign language.

### **Voice (Musical Theatre Emphasis)**

Two contrasting songs, memorized with one preferable in a foreign language and the other a musical theatre selection.

### **Piano\***

1. Perform two works demonstrating contrasting styles and tempos (see below). Total performance time may range from a minimum of five minutes to a maximum of eight minutes. At least one piece is to be memorized.
  - (a) One piece by Bach (Two or Three-part Invention, Prelude & Fugue or two movements from a Suite or Partita), Mozart, Haydn or Beethoven (first or last movement of a sonata).
  - (b) One piece of your choice
2. Two or three scales (major and minor). Scales are to be performed with hands together, four octaves if possible, at a comfortable steady tempo.
3. You may be asked to sight-read.

\*Music education degrees are licensed in instrumental and choral education. Piano majors seeking a degree in instrumental or vocal music education must also audition on a secondary instrument (winds, percussion or strings) or voice.

## **Jazz Studies**

### **Voice**

Two contrasting songs, memorized; one classical, preferably in a foreign language and one jazz standard or early musical theatre (ex. Gerwin, Porter).

### **Winds, Piano, Guitar, Bass**

1. Prepare as many scales as possible demonstrating major, minor, mixolydian, dorian and other jazz modes.
2. Perform one classical and up to two jazz standards\*, or contrasting jazz styles (ex. Medium swing, bossa nova, jazz waltz, jazz ballad or blues).
3. Sight-reading in the big band jazz style.

\*Suggested standards: All The Things You Are, Autumn Leaves, Bye Bye Blackbird, How High The Moon, Just Friends, Like Someone In Love, My Romance, Night And Day, There Will Never Be Another You, All Blues, Blue Monk, C Jam Blues, etc.

## **Jazz Studies ~continued~**

### **Drums**

#### *Drum-Set*

Demonstrate knowledge of various styles

Sight reading big band or combo charts

#### *Hand Drum*

Demonstrate knowledge of various sounds used in hand drumming and patterns

*Sight-reading* in the big band jazz style.

## **Theory Composition**

1. Please submit two original compositions scored in contrasting styles. If you have recordings of your compositions, please submit them as well.
2. Perform two pieces on your major instrument. One may be an original composition. Performance time may range from a minimum of four minutes to a maximum of eight minutes. Prepared pieces need not be memorized.
3. Instrumentalists will play two octave major and minor scales through four sharps and four flats. Select a comfortable steady tempo.