

Undergraduate Audition Requirements

Prospective music majors must demonstrate basic aptitude in a performance medium through a **placement audition and interview**. Transfer students should call the Schwob School for additional audition requirements.

Piano (recommended)

1. Baroque piece- ex) Bach: Any major work. A prelude and fugue is acceptable. Transcriptions are not permitted.
2. A Sonata- Allegro movement of Classical Sonata by Haydn, Mozart, Beethoven or Schubert
3. A substantial composition by 19th or 20th century composer. Etudes, nocturnes, short dances, waltzes, or comparable pieces are not acceptable. One virtuosic etude

For information on piano auditions by video recording, please contact the school directly.

Bass

Technique: Scales in 3 octaves. 2 etudes from Bille, Rabbath or Simandl.

Bach: A dance movement from the Bach cello suites for unaccompanied bass.

Concerto: One movement from standard 18th, 19th or 20th century (if 1st movement, include cadenza).

Jazz Minor: Excerpt from standard repertoire.

Brass

One or two solos or concerto movements (or characteristic etudes) that demonstrate both lyrical and technical skills. Chromatic scale, 12 major scales with arpeggios, and sight-reading.

Cello

Technique: Scales in 3 octaves. Etudes: 2 etudes from Popper, Dotzauer, Feuilliard or Greutzmacher.

Bach: Two contrasting movements from a suite for solo cello.

Concerto: One movement from standard 18th, 19th or 20th century (if 1st movement, include cadenza).

Composition

1. Applicant submits two (2) original compositions (pdf files – handwritten or computer notated) and recordings/midi (mp3 files) of at least one of these works, one week prior to audition date.
2. During audition, applicant meets with audition committee for interview/ discussion of submitted works (ca. 15 minutes).
3. During audition, applicant meets with audition committee to demonstrate fundamental performing ability – including scales, arpeggios, and a short, lyrical excerpt – on a secondary instrument (ca. 5 minutes). Competence in this instrument does not guarantee space in the performance studio for this instrument, nor the opportunity to perform on this instrument in large ensemble.

Guitar

Three pieces in contrasting style, one arpeggio study (Carulli, Carcassi, Giuliani, etc.) and two-octave scales in four major and harmonic and melodic minor keys.

Harp

Two works or movements of works in contrasting styles, preferably from memory. Cadenza from the Tchaikovsky Waltz of the Flowers. One Pozzoli Etude, free choice.

Organ

One Hymn written in four-part chorale style, presented with an introduction, one stanza employing standard part-playing techniques, and an (optional) second stanza, which employs a re-harmonization or descant or other appropriate

treatment. One work by J. S. Bach, which was originally conceived for the organ. One work contrasting in style to the J. S. Bach work presented, from the 19th or 20th Centuries, originally conceived for the organ. Sight-reading and manual and pedal scales will be examined.

Percussion

One concert snare drum solo from:

1. Cirone: *Portraits in Rhythm* (#s 4, 10, 11 appropriate)
2. Delécluse: *Douze Etudes* (any)
3. Rudimental solo from one of the following collections: o Charley Wilcoxon: *The All-American Drummer* o John S. Pratt: *14 Modern Concert Solos*

One two-mallet solo from:

1. H. Green: *Xylophone Rags*
2. *Morris Goldenberg: Modern School for Xylophone, Marimba, and Vibraphone*
3. A movement of a Bach Cello Suite, Flute Partita, or other

One four-mallet solo (optional, but recommended)

1. A work by one of the following composers, or any piece demonstrating basic four-mallet technique: Clair Omar Musser, Mitchell Peters, Paul Smadbeck, Eric Sammut, Blake Tyson, Ivan Trevino, Michael Burritt

One timpani solo from:

1. Mitchell Peters: *Fundamental Method for Timpani* (#s 45, 47 appropriate)
2. Saul Goodman: *Modern Method for Timpani* (3 or 4 drum etudes)
3. Richard Hochrainer: *Etuden for Timpani*(volumes 1 or 2: 3 or 4 drum etudes)

Viola

- Three octave minor and major scales, including arpeggios (one each – candidate's choice).
- One etude or caprice, such as by Kreutzer, Campignole, Mazas, Palashko, etc.
- Bach: Two contrasting movements from a Suite, Sonata, or Partita for unaccompanied viola.
- Concerto: One movement from standard 18th, 19th, or 20th century concerto (if first movement, include cadenza).

Violin

Technique: Three octaves minor and major scales (candidate's choice), including double stops, thirds and octaves. One etude or caprice by Rode, Dont, Dancla, Gavinies, Wieniawski, or Paganini.

Bach: Two contrasting movements from a sonata or partita for unaccompanied violin.

Concerto: One movement from a standard 18th, 19th or 20th century concerto (if 1st movement, include cadenza).

Short piece: One short work of the candidate's choice. (optional)

Voice

Undergraduate

BA, BM Vocal Performance Track, BM in Music Education:

- Two contrasting art songs or one art song and one musical theater song.
- Be prepared to sing major and minor scales, sight read a single line melody, and chant/count a rhythmic pattern.
- You may bring a pianist or an accompanist will be provided for you at a fee.
Transfer students are REQUIRED to include a repertory list of all songs studied at the college level.

BM in Performance Musical Theatre Track:

- One full length song in the Musical Theatre genre.
- One cut of a contrasting song in the Musical Theatre genre between 30-60 seconds.
- One 30-60 second monolog.
 - The song cut and monolog should not exceed 90 seconds.
- Be prepared to sing major and minor scales, sight read a single line melody, and chant/count a rhythmic pattern.
- Dance call submitted electronically to may_joshua3@columbusstate.edu.
- [Musical Theatre Choreography](#)
- Performance Resume
- Headshot
- You may bring a pianist or an accompanist will be provided for you at a fee.

Woodwinds

One or two solos or concerto movements (or characteristic etudes) that demonstrate both lyrical and technical skills. Sight-reading, all major scales and arpeggios, and a full-range chromatic scale.

All the methods books and pieces listed above can be purchased at:

<http://www.steveweissmusic.com/>