

General Guidelines for Auditions

Undergraduate Applicants

The following are suggestions for appropriate literature for auditions performed for the USA Schools of Music group. Similar or more difficult works may be substituted freely. ***Be prepared to have the examiners ask you to skip to the most technically difficult portions of the works performed, as there is a time limit on the auditions.***

Short examinations may be given at the end of each audition, time permitting, in order to obtain additional information on your background and your knowledge of basic theoretical material including your ability to hear and identify intervals and chord quality. As appropriate you may be asked to play scales and arpeggios.

Graduate Applicants

Graduate applicants should prepare works similar to those performed on the recital presented at the end of the undergraduate requirements listed here. Graduates should refer to the undergraduate requirements listed here but are not limited to these selections. Similar periods and composers should be reflected in the selections chosen for the audition.

Composition

Composition students should prepare an audition following the same guidelines as those seeking admission as performance majors. Compositions are to be uploaded to each school when the application is submitted. *You may bring copies of your compositions to the audition appointment, but we will not retain them. Rather, we will expect composition applicants to upload their scores and supporting material directly at the individual schools' websites.*

Piano

All music performed by pianists MUST be memorized.

1. One composition by Bach.
2. A complete classical sonata—Mozart, Haydn, Beethoven. *Note:* Sonata in G Major, K. 283 and Beethoven Sonata, Op. 49 are ***not acceptable*** to fulfill requirement.
3. One composition from the romantic period— (for example, Chopin, Liszt, Rachmaninoff, Scriabin, Brahms).
4. One composition from a 20th or 21st century composer—(for example, Debussy, Bartok, Stravinsky).

Voice

Vocalists must provide accompanist.

- Three classical selections from the 18th, 19th, 20th centuries.
- ***One selection must be in English.***

Violin

Chamber music not acceptable.

1. Bach solo sonata or partita
2. Two contrasting movements from standard violin concerto—Bach not acceptable
3. Etude—Dont, Gaviniés, Rode, Paganini, Kreutzer

Viola, Cello, Classical Guitar

Chamber music not acceptable.

1. Unaccompanied work by Bach
2. Standard work such as sonata or concerto—2 contrasting movements demonstrating technical facility
3. Etude

Double Bass

1. Two movements from a baroque sonata—Eccles or Antoniotti or comparable difficult work
2. Etude to demonstrate technical ability
3. Orchestral excerpts—Beethoven, Mozart, Haydn symphonies

Harp

Perform from memory three works from standard solo repertory represent different historical periods.

Flute

1. Two contrasting movements of baroque or classical sonata or concerto
2. Virtuoso work—Dutilleux Sonatine, Faure Fantaisie, or similar

Oboe

1. Two contrasting movements from standard oboe repertoire—Mozart, Saint-Saens, Handel
2. Etude—Barret or Ferling

Clarinet

1. Two contrasting movements from sonata or concerto—Mozart, Weber, Stravinsky
2. An Etude—Rose

Bassoon

1. Two contrasting movements from standard sonata or concerto
2. One Milde or Weissenborn Concert Study

Classical Saxophone

1. Etude—Ferling or Mule
2. Two contrasting movements of sonata—Creston, Eccles/Rasscher, Heiden
3. Concerto—Glazounov, Ibert

Trumpet

1. One Arban Study
2. Two movements of standard concerto/sonata—Hummel, Haydn, Hindemith
3. Excerpts from standard orchestral literature

French Horn

1. Two contrasting movements of standard concerto—Mozart, Strauss
2. Orchestral excerpts—*Till Eulenspiegel*, Tchaikovsky, 5th Symphony, Brahms 3rd Symphony—slow movement

Trombone

1. Two contrasting movements of standard concerto/sonata
2. Orchestral excerpts

Tuba

1. Etude—Rochut
2. Orchestral excerpt—Wagner
3. Solo demonstrating technical ability

Percussion

Percussion instruments are not always available at regional audition sites. Marimbas may be brought to the site, but arrangements must be made with the contact person for the particular city. Due to limited time only mallet performance and snare drum (brought by student) can be heard at the Asian auditions. Additional material demonstrating ability on all other percussion instruments must be uploaded directly to the school(s) when the application is submitted.

School and Program Specific Audition Requirements

While the audition expectations as outlined above meet most if not all of the individual requirements specific to each school, you may wish to consult institution specific requirements in for your instrument and intended program. You may do so for each of the schools, here:

Oberlin Conservatory of Music:

<https://www.oberlin.edu/admissions-and-aid/conservatory/auditions-and-interviews>

San Francisco Conservatory of Music: <https://sfc.edu/admissions/auditions>

The Hartt School – University of Hartford:

<http://www.hartford.edu/hartt/admission/audition-interview-info/default.aspx>

The Mannes School of Music, The New School

<https://www.newschool.edu/mannes/audition-requirements/>

Note that the audition you perform at the regional audition site in Asia can be supplemented with additional material uploaded per instructions on the schools' individual websites.