

Undergraduate Audition Requirements

BRASS

Brass will be asked to perform:

1. One or two major scales, chosen from all 12, and a chromatic scale throughout the entire range of the instrument. Scales will be chosen by the committee.
2. Sight-reading
3. Two selections of contrasting style totaling roughly eight minutes. The following repertoire should be considered "representative" of the level of entrance for each instrument. These are NOT the only pieces that can be performed.

Trumpet

Bousquet - *36 Celebrated Studies*
 Brandt - *34 Orchestral Etudes*
 Charlier - *36 Transcendental Etude*
 Concone - *Lyrical Studies*
 Hering - *32 Etude*
 Rochut - *Melodious Etudes*

Horn

Andraud - *335 Selected Studies for Horn*
 Beethoven - *Sonata*
 Gallay - *40 Preludes*
 Kling - *40 Characteristic Etudes*
 Kopprasch - *60 Selected Studies*
 Mozart - *Concertos*
 Strauss - *Concertos*

Trombone

Bordogni/Rochut - *Studies in Legato*
 Blazhevich - *Clef Studies*
 David - *Concertino*
 Guilmant - *Morceau Symphonique*
 Saint-Sans - *Cavatine*

Bass Trombone

Gillis - *Progressive Studies for the Modern Bass Trombonist, No. 70*
 Rochut/Bordogni - *Melodious Etudes for Trombone - Volume 1*

Euphonium

Arban - *Carnival of Venice*
 Barat - *Introduction and Dance*
 Clinard - *Sonata for Unaccompanied Euphonium*
 Clarke - *From the Shores of the Mighty Pacific*
 Curnow - *Rhapsody for Euphonium*
 Deluca - *Beautiful Colorado*
 Guilmant - *Morceau Symphonique*
 Haddad - *Suite for Baritone Horn*
 Horovitz - *Euphonium Concerto*
 Marcello - *Sonata in F*
 Rochut/Bordogni - *Melodious Etudes for Trombone - Volume 1*
 Sparke - *Fantasy*
 Sparke - *Pantomime*
 Tyrell - *40 Progressive Studies for Trombone*

Tuba

Bordogni - *Legato Etudes*
 Gregson - *Tuba Concerto*
 Tyrell - *Advanced Studies for B-Flat Bass*
 Vaughan Williams - *Concerto for Bass Tuba*

JAZZ STUDIES

Jazz Guitar

- Perform a chord/melody selection
- Perform and improvise on 3 jazz compositions in contrasting styles (Latin, Ballad, Swing)
- All major scales in 2 octaves
- Perform a transcription of a jazz guitar solo
- Improvise over a blues in F or Bb
- Single line sight reading
- Chord change sight-reading (voicings)

Jazz Piano (in addition to the classical requirements above)

- Perform and improvise on 3 jazz compositions in contrasting styles (Latin, Ballad, Swing)
- All major scales in 2 octaves
- Perform a transcription of an improvised jazz solo
- Improvise over a blues in F or Bb
- Chord change sight-reading (voicings) from a lead sheet

Jazz Bass

- Perform melody and (walking) bass lines on 3 jazz compositions in contrasting styles (Latin, Ballad, Swing)
- All major scales in 2 octaves
- Perform a transcription of a jazz bass solo or a technical study
- Improvise over a blues in F or Bb
- Single line sightreading
- Chord change sight-reading (bass lines)

Jazz Trumpet/Trombone (in addition to the classical requirements above)

- Perform and improvise on 3 jazz compositions in contrasting styles (Latin, Ballad, Swing)
- All major scales in 2 octaves (if possible)
- Perform a transcription of an improvised jazz solo
- Improvise over a blues in F or Bb

Jazz Saxophone

- Perform and improvise on 3 jazz compositions in contrasting styles (Latin, Ballad, Swing)
- All major scales in 2 octaves (if possible)
- Perform a transcription of an improvised jazz solo
- Improvise over a blues in F or Bb

Jazz Drumset (*in addition to the classical percussion requirements below*)

- Demonstrate 32 bars of time in these styles:
 - Medium Swing with sticks and with brushes
 - Fast Swing with sticks and brushes
 - 3/4 jazz time with sticks and brushes
- At least 2 of the following Latin styles: Bossa Nova, Samba, Mambo, Songo, and Rhumba
- Be able to solo over all above styles
- Sight read a big band chart

Suggested Jazz Tune List for Auditions:

<i>So What</i>	<i>Tune Up</i>	<i>Little Sunflower</i>	<i>Billies Bounce</i>
<i>Impressions</i>	<i>Footprints</i>	<i>Blue Bossa</i>	<i>Maiden Voyage</i>
<i>Take the A Train</i>	<i>Doxy</i>	<i>St. Thomas</i>	<i>Satin Doll</i>
<i>Summertime</i>	<i>Song For My Father</i>	<i>Four</i>	<i>I Got Rhythm</i>
<i>Solar</i>	<i>Ornithology</i>	<i>Autumn Leaves</i>	<i>Ladybird</i>
<i>All The Things You Are</i>	<i>Just Friends</i>	<i>Recordame</i>	

It is suggested that you bring a play-along CD for the audition

PERCUSSION

The successful percussion applicant will demonstrate satisfactory performing ability in the following areas: snare drum, mallets (marimba, vibraphone, or xylophone), and timpani (drum set is an additional requirement for prospective jazz studies students, see below). The suggested repertoire (specified by instrument) may be considered “representative” of the level of entrance for a percussion major at Georgia State University. Other appropriate repertoire may be substituted with the approval of the Percussion Area Coordinator. Questions regarding the specific audition repertoire should be directed to Dr. Stuart Gerber, the Percussion Area Coordinator via email (swgerber@gsu.edu) or telephone (404.413.5912)

Snare Drum

A concert snare drum solo composition (etude) that demonstrates musicality and technical ability. Representative music:

Anthony Cirone – *Portraits in Rhythm*
Fred Albright – *Contemporary Studies for Snare Drum*
Mitchell Peters – *Intermediate Snare Drum Studies* (pp. 27-44 only)
Mitchell Peters – *Advance Snare Drum Studies*
Jacques Delecluse – *12 Etudes for the Snare Drum*
Stuart Saunders Smith – *The Noble Snare vol.1-4*

Mallets (Marimba, Vibraphone, or Xylophone)

1. All majors scales and arpeggios, two octaves
2. A two-mallet solo composition (etude), or single movement from a two-mallet composition that demonstrates musicality, good tone production, and technical proficiency. Representative music:

Morris Goldenberg – *Modern School for Vibraphone, Xylophone, Marimba* (pp.64-101, choose one page)
Anthony Cirone – *Portraits in Melody*
Thomas MacMillan - *Masterpieces for Marimba*
George Hamilton Green – *Log Cabin Blues*

3. A four-mallet solo composition (etude), or single movement from a four-mallet composition which demonstrates musicality, good tone production, and technical proficiency/understanding of either the Musser grip, Stevens’ grip, Burton grip, or traditional cross grip. Representative music:

Mitchell Peters – *Yellow After the Rain*
Mitchell Peters – *Sea Refractions*
Alice Gomez – *Rain Dance*
Alice Gomez – *Mbira Song*
Isaac Albeniz (arr. Howarth or Maxey) – *Leyenda*
Richard Gibson – *Prayer*
Ney Rosauero – *Three Preludes* (choose one)
Paul Smadbeck – *Etude No. 1*

Timpani

A two, three, or four-drum solo composition (etude) which demonstrates musicality, good tone production, accurate tuning, muffling, and technical proficiency. Representative music:

Vic Firth – *The Solo Timpanist*
Richard Hochrainger – *Etuden for Timpani*
Alfred Friese/Alexander Lepak – *Timpani Method*
Mitchell Peters – *Fundamental Method for Timpani* (pp. 139-199)
Saul Goodman – *Modern Method for Tympani* (pp. 46-68, choose two)

PIANO

All piano auditions must be performed from memory. Auditionees should be prepared to perform the following:

All major and minor scales (all 3 forms), 4 octaves, in 16ths; metronome speed of quarter note = 112.

All major and minor arpeggios, 4 octaves, in 16ths; metronome speed of quarter note = 40.

A two-part invention, three-part invention, or prelude and fugue from the "Well-Tempered Clavier" of J.S. Bach.

A fast movement of a sonata by Haydn, Mozart or Beethoven.

A work from the romantic period or the 20th century.

Intermediate-level sight-reading.

STRINGS

Violin

Concertos by Bruch, Mendelssohn, Mozart, or another prominent composer.

Viola

Bartok - *Concerto* (either version)

Hindemith - *Der Schwanendreher*

Hoffmeister - *Concerto in D Major*

Stamitz - *Concerto in D Major*

Telemann - *Concerto* (mvt 2 or 4)

Cello

J.C. Bach - *Concerto in C minor*

Boccherini - *Concerto in B flat major*

Faure - *Elegy*

Sammartini - *Sonata in G major*

Double Bass

Beethoven - *Symphony No. 5*, Trio from the Scherzo

Corelli - *Sonata* (transcribed for bass)

Eccles - *Sonata*

Saint-Saens - "The Elephant" from *Carnival of the Animals*

Vivaldi - *Cello Sonatas Nos. 3 and 5* (transcribed for bass)

Classical Guitar

Brouwer - *20 estudios sencillos*

Carcassi - Op. 60

Giuliani - Op. 48

Sor - Various opus numbers (Segovia collection or equivalent)

Harp

Two pieces of contrasting character, entire works, concert etudes, or single movements from sonatas, suites, or concerti selected from different periods

VOICE

All voice auditions must be performed from memory. An accompanist will be provided. No taped or CD accompaniments please.

Freshmen applicants

Applicants should prepare two art songs or arias from the classical literature in contrasting styles and in two languages *from memory*, demonstrating their vocal ability and musicianship. Applicants who are unprepared to sing from memory will not be allowed to audition. One selection should be in English. An example of appropriate repertoire would be a selection from *24 Italian Songs and Arias*, G. Schirmer, publisher. Students will also be asked to sight-read.

Transfer applicants

Transfer students must prepare three memorized selections in contrasting styles and languages from classical vocal literature. A repertoire list of literature studied as an undergraduate must be presented at the time of the audition. Students will also be asked to sight-read.

WOODWINDS

Woodwinds will be asked to perform:

1. One or two major scales, chosen from all 12, and a chromatic scale throughout the entire range of the instrument. Scales will be chosen by the committee.
2. Sight-reading
3. Two selections of contrasting style totaling roughly eight minutes. The following repertoire should be considered "representative" of the level of entrance for each instrument. These are NOT the only pieces that can be performed.

Flute

Sonatas by J.S. Bach, Handel, Hindemith, Poulenc
Anderson - *24 Studies, op. 3*
Chaminade - *Concertino*
Debussy - *Syrinx*
Faure - *Fantasia*
Griffes - *Poem*
Mozart - *Concerto in G Major or D Major*

Oboe

Barrett - *48 Progressive Melodies*
Ferling - *48 Etudes Haydn - Concerto*
Handel - *Sonatas or Concerto in G minor*
Hindemith - *Sonata*
Mozart - *Oboe Quartet or Concerto*

Clarinet

Messenger - *Solo de Concours*
Mozart - *Concerto, K. 622*
Rose - *32 Etudes*
Stamitz - *Concerto No. 3*
Stravinsky - *Three Pieces for Clarinet Solo*
Weber - *Concertino*

Bassoon

Milde - *Scale Studies, op. 24*
Mozart - *Concerto in Bb Major, K. 191*
Telemann - *Sonata in F minor, TWV 41: f1*
Weissenborn - *50 Advanced Studies, op. 8*

Saxophone

One or two major scales, chosen from all 12, and a chromatic scale throughout the entire range of the instrument, full range, slurred.

- One etude from books such as *Berbiguer 18 Etudes*, *Ferling*, *Karg-Elert*.
- Two contrasting movements from the standard saxophone literature such as the *Creston Sonata*, *Heiden Sonata*, *Eccles Sonata*, *Tableaux de Provence* by Maurice, *Scaramouche* by Milhaud or one larger single movement work such as the *Glazunov Concerto*.
- Students will also be asked to sight-read excerpts for their audition.