

## AUDITION REQUIREMENTS BY INSTRUMENT

*This document is subject to change. For audition repertory information not given here, please contact the Eastman School Admissions Office.*

### BASSOON

#### BM

- Standard concerto (i.e., Mozart, Weber)
- One or two etudes such as are found in Milde *Concert Studies*, Vol. I
- Two contrasting orchestral excerpts of the applicant's choice as appropriate to training and experience

#### MM

The applicant should prepare solo literature of contrasting styles, and several contrasting orchestral excerpts.

#### DMA

### CLARINET

#### BM

- Mozart or Weber concerto
- Debussy *Première Rapsodie* or other French solo piece
- Excerpts from Rose *32 Etudes*
- Orchestral excerpts as appropriate to training and experience

#### MM

Prepared repertory should include contemporary solo literature and orchestral excerpts, as well as the first movement of either Brahms sonata. Possible sight-reading.

#### DMA

Same requirements as for the Master of Music degree, with the addition of the Nielsen or Copland Concerto

### DOUBLE BASS

#### BM

- One movement from one of the following double bass concerti: Bottesini, Capuzzi, Dittersdorf, Dragonetti, Koussevitsky, or Vanhal
- One contrasting solo work of the applicant's choice
- One orchestral excerpt of the applicant's choice from the standard repertoire
- Two scales (one major, one melodic minor) of the applicant's choice in two or three octaves.

#### MM/DMA

Prepared repertory should include the Bottesini Concerto, two contrasting movements of solo Bach, a contemporary solo, and orchestral excerpts.

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*Supplemental Application for Orchestral Studies Diploma, in addition to contacting the Institute for Music Leadership to receive password access to the music.*

## **EUPHONIUM**

### **BM**

- Solos by Barat, Jacob, Capuzzi, Herbert L. Clarke, or other works of similar difficulty
- Etudes by Bordogni/Rochut, Blazhevich, Kopprasch, or Tyrell
- Band or orchestra excerpts as appropriate to training and experience

### **MM**

Prepared repertory should include contemporary solo literature and orchestral excerpts. Possible sight-reading.

### **DMA**

## **FLUTE**

### **BM**

- A Mozart concerto
- A sonata by Bach, Handel, or Telemann
- A solo piece of your choice
- Orchestral excerpts as appropriate to training and experience

### **MM**

Prepared repertory should include contemporary solo literature and orchestral excerpts.

### **DMA**

Same requirements as for the Master of Music degree

*NOTE: There are no anticipated openings for DMA applicants in flute for the 2005-06 year.*

## **GUITAR**

### **BM**

Three works from contrasting style periods that best represent the applicant's technical and artistic strengths

### **MM**

Prepared repertory should include three contrasting major works from different stylistic periods that best represent the applicant's technical and artistic strengths.

### **DMA**

Applicants should be prepared to perform, from memory, excerpts from a full-length solo recital program representing several contrasting style periods.

## HARP

### BM

- Three contrasting works of the grade of difficulty of: Ibert, *Réflexions dans l'eau*; Natra, *Sonatina* or *Prayer*; Handel-Grandjany, *Prelude and Toccata*
- An etude selected from the Bach-Grandjany *Etudes for Harp*

### MM

An etude selected from Bach-Grandjany *Etudes for Harp* or Posse *Eight Great Concert Etudes for Harp*; three works of contrasting style from the following periods: 20th-century French, contemporary, and Baroque or Classical period. Applicants should expect to play all prepared works.

### DMA

Applicants must prepare a 40-minute audition program, to be performed from memory, including works representing at least three contrasting style periods.

## HARPSICHORD

### MM

Prepared repertory should include a Prelude and Fugue or Toccata by J.S. Bach; representative portions of a 17th- or 18th-century French dance suite; a composition from the early 17th-century Italian school or the English virginalist school; a composition of choice from any historic period (may include 20th-century works).

### DMA

Applicants should prepare a program of not more than 40 minutes, which should include a major work of J.S. Bach, along with repertory drawn from each of the following: the French literature of the 17<sup>th</sup> and 18<sup>th</sup> centuries; the English virginalists; Italian music of the 17<sup>th</sup> century, and a selection of the applicant's choice from any historic period. Memorization is encouraged, but not required. Applicants are also required to demonstrate skill in continuo realization.

## HORN

### BM

- Any complete concerto from the standard concerto repertory, such as Mozart, Strauss, Gliere, Jacob, Haydn, etc.
- A movement from the standard recital repertory, such as Hindemith, Ewazen, Beethoven, Schumann, Cherubini, etc.
- Etudes from any three of the following: Maxime-Alphonse *Etudes, Book 4, 5, or 6*; Kling; Kopprasch; Neuling; Belloli; Gallay; Reynolds
- Three to five orchestral excerpts from the standard repertory (Beethoven, Mahler, Brahms, Strauss, Tchaikovsky, Shostakovich, etc.)
- All major and harmonic minor scales, 2-3 octaves, in eighth notes at quarter note=112-126, and corresponding arpeggios

### MM

Prepared repertory should be selected from traditional and contemporary solo literature (including unaccompanied repertory) and orchestral excerpts from

several eras and styles, demonstrating advanced technical and musical development. Audition also will include sight-reading and transposition.

#### **DMA**

Applicants should prepare a program of solo, orchestral, and etude repertory demonstrating professional standards of technical and musical development. Proficiency in natural horn is encouraged.

### **OBOE**

#### **BM**

- Any concerto from the standard repertory, such as Mozart, Marcello, Strauss, etc.
- Any sonata from the standard repertory, such as Handel or Hindemith
- A standard study, such as Barret or Ferlin
- Orchestral excerpts as appropriate to training and experience

#### **MM**

Oboe: Prepared repertory should include contemporary solo literature and orchestral excerpts. Possible sight-reading.

#### **DMA**

### **ORGAN**

*The application includes specifications on the Eastman organ used for auditions, as well as on arranging practice time prior to the audition. (See the "Schmitt Hall Organ Specifications" form.)*

#### **BM**

- At least one work by Bach or another Baroque composer
- Two selections by a Romantic or contemporary composer, one primarily lyrical and one primarily virtuosic

#### **MM**

Applicants should prepare a program of not more than 30 minutes, including a major work of J.S. Bach; other works should be of contrasting styles and periods, and should include at least one lyrical and one virtuosic selection. Performance from memory is encouraged, but not required.

#### **DMA**

Applicants should prepare a program of not more than 40 minutes, including a major work of J.S. Bach. The program should reflect the applicant's breadth of knowledge of the organ repertory, and their highest technical and musical achievements. Performance from memory is encouraged, but not required. If the applicant is skilled in improvisation, a five-minute improvisation may be part of the program.

### **PERCUSSION**

#### **BM**

All applicants must audition on snare drum, timpani, and marimba.

- Snare drum: etudes from Cirone, Albright, Firth, Peters, Lepak, Aleo, Delecluse, or equivalent solo material
- Timpani: etudes from Firth, Hinger, Lepak, Beck, Delecluse, or equivalent solo material
- Marimba: solo material displaying two-and four-mallet technique (e.g., Stout, Burritt, Bach, Musser, Creston, Basta, Kurka, or music by Japanese composers)

**MM**

Repertory should include contemporary solo literature and orchestral excerpts prepared on snare drum, timpani, and marimba. Possible sight-reading.

**DMA**

## **PIANO—APPLIED MAJORS**

*Prescreening requirement: By December 1, all undergraduate and graduate piano performance applicants must submit a preliminary audition compact disc or tape. The prescreening CD/tape must be a minimum of 20 minutes in duration and include at least two works representing different styles, plus one virtuoso etude. Applicants must submit the Prescreening form found in the application with their prescreening recording.*

*The following lists repertory requirements by degree for applicants auditioning only by recording (Option III in the application) or those invited to a live audition.*

**BM**

Applicants must prepare an audition program to be performed from memory, including a work by Bach that contains a fugue; a complete classical sonata by Haydn, Mozart, Beethoven, or Schubert; one Romantic work from the 19<sup>th</sup> century; one work from the 20<sup>th</sup> or 21<sup>st</sup> century; and one virtuoso concert etude.

**MM**

Applicants must prepare a 45-minute audition program, to be performed from memory, including at least three works representing contrasting styles, and one virtuoso concert etude.

**DMA**

Applicants must prepare a 60-minute audition program, to be performed from memory, including at least three works representing contrasting styles, and one virtuoso concert etude. An audition in Rochester is required.

## **PIANO ACCOMPANYING AND CHAMBER MUSIC**

**MM/DMA**

Applicants for this degree should consult the **Supplemental Form for Piano Accompanying and Chamber Music**, found in the application, for details on audition repertory.

## **PIANO—MAJORS IN COMPOSITION, JAZZ STUDIES, MUSIC EDUCATION, or THEORY**

*Student compositions and pieces in jazz or popular styles are not acceptable for the purpose of this audition. Applicants who apply in these majors and audition on piano are not compared to applied piano majors.*

### **BM/MM/DMA**

Applicants for each degree should prepare three contrasting pieces from three different stylistic periods, including one piece by Bach.

## **SAXOPHONE**

### **BM**

*Not required, but examples of appropriate repertory:*

- Any concerto or sonata from the standard repertory, such as Glazunov, Creston, or equivalent
- Two etudes of contrasting tempo, such as Voxman, Ferling, or Karg-Elert
  - Possible sight-reading

### **MM**

- Prepared repertory may include standard and contemporary solo literature appropriate to training and experience
- Possible sight-reading

### **DMA**

Prepared repertory should include three works representing contrasting styles. Applicants are encouraged to include one transcription of a work written before the 20<sup>th</sup> century.

## **TENOR TROMBONE**

### **BM**

- A solo work chosen from the following: Grondahl concerto, Jacob concerto, Wagenseil concerto, Hindemith sonata, Sulek sonata, Casterède sonata, Galliard sonata, Guilmant, or Bozza
- One etude from Rochut *Melodious Etudes* 1-24
- Orchestral excerpts as appropriate to training and experience
- Sight-reading in alto and tenor clefs

### **MM**

Prepared repertory should include contemporary solo literature and orchestral excerpts. Possible sight-reading.

### **DMA**

## **BASS TROMBONE**

### **BM**

- A solo work chosen from the following: Spillman concerto, George concerto, McCarthy sonata, Harley sonata, or Galliard sonata
- One etude from Rochut *Melodious Etudes* 1-24

- Orchestral excerpts as appropriate to training and experience
- Sight-reading in bass clef

MM

DMA

## TRUMPET

BM

High horns are optional.

- Arutunian, Haydn, Hummel, or Tomasi concerto
- Hindemith or Kennan sonata
- Contrasting etudes by Charlier and/or Bordogni
  - Orchestral excerpts: Mahler, *Symphony No. 5* (opening); Beethoven, *Leonore Overture No. 3*; Stravinsky, *Petrushka* ("The Ballerina"); Mussorgsky-Ravel, *Pictures at an Exhibition* ("Promenade")
- Sight-reading

MM

Prepared repertory should include contemporary solo literature and orchestral excerpts. Possible sight-reading. Familiarity with high horns and transposition is required.

DMA

## TUBA

BM

- One Bordogni melodic study
- One Kopprasch technical etude
- All scales
- Excerpts: Wagner, *"Meistersinger" Overture* (Letter J to the end) and *Ride of the Valkyries*
- Performance majors must also play the Vaughan Williams Concerto (mvt 1 or 2); Music Education majors whose instrument is tuba must play the Edward Gregson Concerto (mvt 1 only)

MM

- One Bordogni melodic study
- One Kopprasch technical etude
- Excerpts: Wagner, *"Meistersinger" Overture* (Letter J to the end) and *Ride of the Valkyries*; solo from Stravinsky, *Petrushka*; solo from Berlioz, *Hungarian March*
- Performance majors must also play either the Vaughan Williams Concerto or Penderecki *Capriccio* in their entirety.
- Education majors must play the Vaughan Williams Concerto, mvts 1 & 2

DMA

Same requirements as for the Master of Music degree

## **VIOLA**

### **BM (15-minute audition)**

- A movement of a concerto from the standard repertory: J.C. Bach, Bartók, Bloch, Handel, Hindemith, Hoffmeister, Stamitz, or Walton
- One movement from a piece for solo viola, or viola and piano
- One movement from a solo suite or sonata/partita of J.S. Bach
- One etude or caprice
- One three-octave scale and arpeggio

### **MM (15-minute audition)**

- A major concerto from the 20th century or contemporary repertory
- A major work for solo viola or viola and piano
- Two contrasting movements from a solo suite or sonata/partita of J.S. Bach
- An advanced etude or caprice
- Major and minor scales and arpeggios may be requested by the committee

### **DMA (20-minute audition)**

- A major concerto from the 20th century, or contemporary repertory
- Two major works for viola and piano or solo viola, one written in the past 20 years
- A complete solo suite or sonata/partita of J.S. Bach

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## **VIOLIN**

### **BM**

- A movement of a concerto from the standard repertory by a composer such as Mozart, Mendelssohn, or Bruch
- Two contrasting movements from an unaccompanied Bach sonata or partita, or two contrasting movements from a Baroque sonata by a composer such as Handel or Corelli
- An etude from one of the standard etude books, such as those of Kreutzer, Fiorillo, Rodé, or Dont
- Three-octave major and minor scales and arpeggios

### **MM**

Prepared repertory should include solo Bach, a complete concerto, and a Paganini caprice or its equivalent.

### **DMA**

Prepared repertory should include solo Bach, a complete concerto, and a Paganini caprice or its equivalent.

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## **VIOLONCELLO**

### **BM**

- One movement of a standard concerto of moderate difficulty, such as Saint-Saëns, Lalo, or Romberg
- Two movements of a standard sonata, such as Sammartini G Major, Francoeur E Major, or Boccherini A Major
- Two contrasting movements of a Bach suite
- Two contrasting etudes (e.g., Popper numbers 6 and 8, or Duport numbers 1 and 7)
- Major and minor scales and arpeggios in three or four octaves

### **MM**

Prepared repertory should include solo Bach, a complete concerto, and other works from the standard repertory.

### **DMA**

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## **VOICE**

*All majors with this instrument have a prescreening requirement. Applicants must submit a preliminary audition tape (CD is preferred, or audio cassette) with the application by the application deadline. Repertory should include works in four languages. Following faculty review, a limited number of applicants will be invited to audition. If invited, an audition in Rochester is highly recommended. Applicants must submit the Prescreening form found in the application with their prescreening recording.*

*For all candidates at the live audition:*

### **BM**

Three pieces in varying musical styles, one in English and one foreign language represented.

### **MM/DMA**

Four pieces in varying musical styles, in three different languages, one of which is English.

## **WOODWIND SPECIALIST**

Entrance to this program requires two auditions, one on the primary instrument, and one on the second primary instrument. Applicants should follow the guidelines in this section according to their two instruments. (Note that instruments in the same family do not meet the requirements for this major; e.g., flute and piccolo, oboe and English horn, etc.)