

Graduate Suggested Audition Materials

MASTER'S

VOICE:

Perform twenty minutes of music. Languages must include English, French, German and Italian. Repertoire required: Art Songs, one Opera Aria, one Baroque or Classical Aria, and one 20th or 21st century work.

PIANO:

Perform at least two significant compositions representing 3 contrasting periods.

HARP:

Contact Professor Lauralee Campbell at lcamp13@comcast.net

VIOLIN:

Perform two movements from Bach *Solo Sonatas in G minor or A minor or C major*. Fuga is required. Perform one of the *24 Paganini Caprices*. Perform first movement of Major Concertos such as Tchaikovsky, Sibelius, Brahms, Prokofiev, Beethoven, Shostakovich, Paganini, Mendelssohn.

VIOLA:

Contact Professor Robert Dan at dan@msu.edu

CELLO:

Perform an etude from Popper *High School of Cello Performing* or Piatti *Twelve Caprice*, a Bach *Prelude* and a movement from *Suites 4, 5 or 6*, a movement of a concerto by Haydn (D major 1st or 3rd mvt.), or Dvorak, or Schumann, or Shostakovich (No. 1 or 2), or Prokofiev (Symphony-concerto), and scales and arpeggios.

STRING BASS:

Please contact Professor Budrow at www.Wbudrow@aol.com

FLUTE:

Perform three contrasting works from different style periods (one for solo flute), minimum of four orchestral excerpts. Demonstration of memory strongly recommended.

OBOE:

Perform two solos/concertos of contrasting styles, an etude of Ferling or Barrett and two contrasting orchestral excerpts.

CLARINET:

Perform major and minor scales in three octaves and prepare three contrasting pieces or movements from multi-movement works which demonstrate technique command, tone quality and musicianship.

SAXOPHONE:

Perform all major, natural, harmonic and melodic minor scales and arpeggios complete normal range of the instrument. Choose one etude from the *28 Studies after the Modes of Olivier Messaien* by Guy LaCour. Prepare to perform two works. One work being a selection of your choice, once work from the following listing:

Albright, *Sonata Peters*; Bassett, *Duo Concertante*; Berio, *Sequenza IX b or VIIb*; Bolcom, *Lilth*; Denisov, *Sonate Leduc*; Feld, *Sonata for alto saxophone and piano*; Finney, *Sonata (Viola)*; Gotkovski, *Variations Pathetiques*; Gotkovski, *Brilliance*; Husa, *Concerto*; Husa, *Elegie et Rondeau*; Lennon, *Symphonic Rhapsody*; Martin, *Ballade*; Martinu, *Concerto*; Maslanka, *Sonata*; Robert, *Cadenza*; Ruggiero, *InterPerform*; Sancan, *Lamento and Rondo*; Stockhausen, *InFriendship*; Subotnick, *In Two Worlds*; Swerts, *Klonos*; Villa Lobos, *Fantasia*; Wuorinen, *Divertimento*.

BASSOON:

Perform all major, harmonic minor, and chromatic scales for the full range of the instrument; a standard major concerto (e.g. Mozart, Weber, Hummel) and three to four contrasting standard orchestral excerpts which demonstrate students experience and training.

- Although repertoire selection and performance in the audition bear great importance, final acceptance is based upon the demonstration of talent, dedication, and the desire to achieve excellence rather than solely upon the level of proficiency already achieved.

TRUMPET:

Contact Professor Richard Illman at illman@msu.edu

HORN:

Contact Professor Janine Gaboury-Sly at gabourys@msu.edu

TROMBONE:

Perform several solos of contrasting styles, including at least one standard concerto, and a variety of orchestral excerpts.

EUPHONIUM:

Demonstrate to the best of your ability your command of tone quality, range, intonation, articulation, and rhythm. Prepare major scales, melodic minor scales, and chromatic scales covering two octaves or greater. Candidates should have strong reading ability in treble, tenor, and bass clef. Prepare two contrasting solo works or movements totally at least ten minutes which showcase your musical and technical abilities. Also prepare three orchestral or band excerpts for euphonium of your choosing. Sight reading may be included on this audition.

TUBA:

Demonstrate to the best of your ability your command of tone quality, range, intonation, articulation, and rhythm. Prepare major scales, melodic minor scales, and chromatic scales covering two octaves or greater. Candidates should have strong reading ability in treble, tenor, and bass clef. Prepare two contrasting solo works or movements totally at least 10 minutes which showcase your musical and technical abilities. Also prepare three orchestral or band excerpts for tuba of your choosing. Sight reading may be included on this audition.

PERCUSSION:

Keyboard: Significant solo repertoire. Timpani: Advanced solo or etude and/or orchestral excerpts. Snare Drum: Advanced etude repertoire such as Delecluse and/or excerpts. Multiple Percussion: Please send videotaped performance prior to the live audition. Multiple percussion will not be heard at the live audition. Optional: Demonstrate other areas of expertise (i.e. drum set, hand drumming, etc.)

CONDUCTING:

When applying for admission to the Master of Music degree program in music conducting, an applicant must specify one of the following three *major* areas: band conducting, choral conducting, or orchestral conducting.

To be considered for admission to the Master of Music degree program in music conducting, an applicant must present a live performance audition before a committee of faculty in conducting. The audition must be in the major area of conducting that the applicant specifies.

*Orchestral Conducting: **First Round*** – Video tape, no longer than 30 minutes. Must contain the applicant in a rehearsal and in a performance situation. The work(s) should be from the standard repertoire of the symphony orchestra and performed in the last two years.

Second Round – a) Selected applicants will be invited to East Lansing, Michigan for a live conducting audition with the Symphony Orchestra. b) The finalists will take a diagnostic examination on terminology, orchestration, transpositions, instrumentation of composition, and orchestral repertoire. c) Score reading on the piano. D) Brief audition on his/her major instrument (one major composition of the candidate's choice, two standard orchestral excerpts of the candidate's choice). e) General interview with the orchestral conducting faculty.

Choral Conducting: Before being invited for an audition, applicants are required to submit a video of either rehearsal or performance with a choral ensemble and an audio recording of his/her singing. For additional information about these pre-audition recordings, contact the Director of Choral Activities at rayld@msu.edu.

Band Conducting: a) Applicants to the masters program in Wind Conducting must submit a video (DVD preferred) of the applicant in rehearsal and performance. The video should be no longer than 20 minutes in length. b) After reviewing all applicants materials, audition candidates will be invited to campus in early February for a live audition with the Wind Symphony. Based on the live auditions acceptances will be awarded. Live audition repertoire will vary from year to year.

THEORY:

Submission of at least two examples of original compositions, arrangements, orchestrations, or counterpoint exercises as well as a submission of a scholarly writing sample. Contact Professor Sly either by email, sly@msu.edu, or by mail at 102 Music Building, MSU, East Lansing, MI 48824, to schedule a personal interview.

COMPOSITION:

Submission of at least two compositions representative of the applicant's creative work.

MUSICOLOGY:

Submission of a scholarly writing sample.

DOCTORAL:

PLEASE NOTE: Auditions must be accompanied except for brass and percussion. Bringing your own accompanist is highly recommended. If this is not possible, a list of possible accompanists may be available upon request. It will be your responsibility to make contact and all necessary arrangements with an accompanist.

VOICE:

Perform thirty minutes of music. Languages must include English, French, German and Italian. Repertoire required: Art Songs, one Opera Aria, one Baroque or Classical Aria, and one 20th or 21st century work. Be prepared to give a ten minute detailed lecture on one of the audition selections and to answer questions from the audition panel regarding the entire program.

PIANO:

Perform 3 major works representing contrasting periods. Abstract lecture on each work presented.

HARP:

Contact Professor Lauralee Campbell at lcamp13@comcast.net

VIOLIN:

Perform complete solo Sonata or Partita by Bach. Perform Paganini *Caprice*. Perform a Major concerto. Perform a virtuoso piece.

VIOLA:

Contact Professor Robert Dan at dan@msu.edu

CELLO:

Be prepared to perform a full recital program representing pieces from different stylistic periods. Candidates will be expected to talk briefly about each piece of their program.

STRING BASS:

Please contact Professor Budrow at www.Wbudrow@aol.com

FLUTE:

Prepare a forty minute recital/lecture of three to four contrasting pieces and present brief oral program notes for each piece. One work from memory strongly recommended.

OBOE:

Prepare a forty minute recital/lecture of two solos/concertos of contrasting styles, etude of Ferling or Barrett and two contrasting orchestral excerpts.

CLARINET:

Prepare a forty minute lecture-recital of three or four contrasting pieces providing brief oral program notes for each piece.

SAXOPHONE:

Prepare a forty minute lecture-recital of three or four contrasting pieces providing brief oral program notes for each piece.

BASSOON:

Prepare a forty minute lecture-recital from contrasting stylistic periods including a contemporary work with spoken commentary regarding the works being performed. Orchestral excerpts to be chosen from the following: Beethoven, *Symphony No. 4* – fourth movement; Mozart, *Marriage of Figaro*; Ravel, *Bolero* or *Piano Concerto in G*; Rimsky-Korsakov, *Scheherazade* – Mvt. 2, solo and cadenzas; or Tchaikovsky, *Symphony No. 4* – second movement or *Symphony No. 6* – opening solos.

- Although repertoire selection and performance in the audition bear great importance, final acceptance is based upon the demonstration of talent, dedication, and the desire to achieve excellence rather than solely upon the level of proficiency already achieved.

TRUMPET:

Contact Professor Richard Illman at illman@msu.edu

HORN:

Contact Professor Janine Gaboury-Sly at gabourys@msu.edu

TROMBONE:

Candidates should prepare this audition as if presenting a recital/lecture.

EUPONIUM:

Prepare a minimum of thirty minutes of solo repertoire which includes three - four varied musical styles and periods. ONE of the works presented must be chosen from the following list: Martin, *Ellerby-Concerto*; Jan Bach, *Concert Variations*; David Gillingham, *Blue Lake Fantasies*; Philip Sparke, *Pantomime*. Also prepare three orchestral or band excerpts for euphonium of your choosing. Candidates for this degree program are expected to demonstrate a high level of musicianship, along with excellent technical skills, strong sight reading ability, and mastery of bass, treble, and tenor clef.

TUBA:

Prepare a minimum of thirty minutes of solo repertoire which includes three - four varied musical styles and periods. ONE of the works presented must be chosen from the following list: James Grant, *Three Furies*; William Kraft, *Encounters I*; Krzysztof Penderecki, *Capriccio*. Also prepare three orchestral or band excerpts for tuba of your choosing. Candidates for this degree program are expected to demonstrate a high level of musicianship, along with excellent technical skills, strong sight reading ability.

PERCUSSION:

Contact Professor Gwen Burgett Thrasher at burgett@msu.edu

CONDUCTING:

When applying for admission to the Doctor of Musical Arts degree program with a major in music conducting, an applicant must specify one of the following three major areas: band conducting, choral conducting, or orchestral conducting.

To be considered for admission to the Doctor of Musical Arts degree program in music conducting, an applicant must present a live performance audition before a faculty committee appointed by the Director of the School of Music.¹ As part of the audition, an applicant must present a 10-minute lecture on a topic related to conducting. The applicant may be asked to conduct a live performance group or to illustrate appropriate conducting techniques in relation to printed scores. The

applicant may submit video and audio tape recordings or performances that he or she has conducted.

*Orchestral Conducting: **First Round*** – Video tape, no longer than 30 minutes. Must contain the applicant in a rehearsal and in a performance situation. The work(s) should be from the standard repertoire of the symphony orchestra and performed in the last two years.

Second Round – a) Selected applicants will be invited to East Lansing, Michigan for a live conducting audition with the Symphony Orchestra. b) The finalists will take a diagnostic examination on terminology, orchestration, transpositions, instrumentation of composition, and orchestral repertoire. c) Score reading on the piano. D) Brief audition on his/her major instrument (one major composition of the candidate's choice, two standard orchestral excerpts of the candidate's choice). e) General interview with the orchestral conducting faculty.

Choral Conducting: Before being invited for an audition, applicants are required to submit a video of either rehearsal or performance with a choral ensemble and an audio recording of his/her singing. For additional information about these pre-audition recordings, contact the Director of Choral Activities at rayld@msu.edu.

Band Conducting: a) Applicants to the doctoral program in Wind Conducting must submit a video (DVD preferred) of the applicant in rehearsal and performance. The video should be no longer than 20 minutes in length. b) After reviewing all applicants materials, audition candidates will be invited to campus in early February for a live audition with the Wind Symphony. Based on the live auditions acceptances will be awarded. Live audition repertoire will vary from year to year.

COMPOSITION:

Contact Professor Mark Sullivan at sullivan@msu.edu

MUSIC EDUCATION:

Submission of scholarly writing samples and GRE or Miller Analogy test results.