

**INDIANA UNIVERSITY OF PENNSYLVANIA
DEPARTMENT OF MUSIC
AUDITION PROCEDURES**

The Department of Music offers three degree programs at the undergraduate level. These programs include **Bachelor of Science, Bachelor of Arts, and Bachelor of Fine Arts.** The **Bachelor of Science in Education** with a music major provides a certificate to teach in the public schools of Pennsylvania. This program is also acceptable for teaching in private schools and for public schools in other states. The **Bachelor of Arts** in music which has been designed to give the student a general experience in music, offers a choice of three concentrations: **General Studies, Music Theory/Composition, and Music History/Literature.** The **Bachelor of Fine Arts in Music** (equivalent to the Bachelor of Music Degree) is an intensive performance program in which the student selects a major from one of twenty-one different instruments or voice. The student in this program prepares for a career as a professional performing musician.

1. The content of your audition will depend on the curriculum you intend to follow.
 - A. **Bachelor of Science in Music Education or Bachelor of Arts in Music:**
Applicants who intend to pursue either of these degree programs should prepare approximately ten minutes of music in one of the following concentrations:
 - **Instrumental Concentration:** The instrumentalist (any standard band or orchestral instrument) will prepare a selection on his/her instrument. If you play more than one instrument (or sing) you may also audition in a second major area.
 - **Voice Concentration:** The singer will sing two memorized classical art songs of a contrasting nature. One of the songs must be in Italian and the other in English.
 - **Piano Concentration:** The pianist will play two selections from different periods; one of the pieces should be memorized (ten minutes of music).
 - **Organ Concentration:** The student will play two selections from different periods and a hymn. One of the compositions should be memorized (seven to ten minutes of music).
 - *Students wanting to declare a Theory/Composition major will need to be admitted in a major instrument or voice concentration.
 - B. **Bachelor of Fine Arts in Music Performance:** Applicants who intend to pursue the **Bachelor of Fine Arts** in piano and organ performance will prepare works by different composers for a total of 20-30 minutes of memorized music. **Bachelor of Fine Arts voice majors** must prepare four memorized selections from standard art song repertoire; one must be in Italian.

Selections should be chosen from the listing that follows, or from music of comparable value and difficulty. In choosing a musical selection, students are cautioned that it is better to perform a simple selection well than to struggle with a difficult one.

All applicants will be examined in knowledge of basic musical skills (i.e., scales, rhythm, notation, key signature, etc.) The examination will be primarily diagnostic in nature.

All applicants will also be encouraged to take a piano placement test during the audition day. This will allow for the department to place students in the appropriate courses if admitted.

LIST OF SUGGESTED AUDITION MATERIAL

[Voice](#)

[Percussion](#)

[Keyboard](#)

[Strings](#)

[Woodwinds](#)

[Brass](#)

VOICE

1. All voice applicants for the **B.S.** or **B.A.** degree program are required to sing two memorized selections; one in Italian and one in English from the standard repertoire or suggested anthologies listed below.
2. All voice applicants for the **B.F.A.** degree program are required to sing four memorized selections from the standard art song repertoire or suggested anthologies listed below. At least one selection must be in Italian. If there is a question of the suitability of repertoire please contact the coordinator of voice activities.
 - *Twenty-four Italian Songs and Arias*, published by G. Schirmer, New York
 - *Twenty-six Italian Art Songs and Arias*, published by Alfred.
 - *First Book Series*, edited by Joan Frey Boytim (IUP alumnus). Published by G. Schirmer, this series comes in First Book, First Book Part II, First Book Part III, Second Book, and Second Book Part II. The books are specific to each voice type (soprano, mezzo/alto, tenor, baritone/bass).
 - *The Young Singer*, R.D. Row Music Company. (soprano, mezzo/alto, tenor, baritone/bass).

PERCUSSION

Prepare an etude or solo for each of the following instruments:

- 1) Snare drum (concert and/or rudimental)
- 2) Keyboard Percussion Instruments (marimba, vibraphone, xylophone)

- (consider 2-mallets required and 4-mallets an optional addition)
3) Timpani (demonstrate fundamental skills including tuning ability)

Expect sight-reading on snare and mallets.

If you have specific pieces, etudes, or books in mind, you are welcome to contact the Director of Percussion Studies to verify that your selections are appropriate or competitive via e-mail: mkingan@iup.edu)

If you do not have a private teacher or music director to assist you, it is recommended you select the material from “More Audition Etudes” by Garwood Whaley, published by Meredith, or something equivalent in nature.

You should bring your own sticks, mallets, and music for the audition. Instruments will be provided, but some students opt to bring their own snare drums.

KEYBOARD

Piano

Suggested audition material for the B.S. and B.A. degrees: Select two different compositions or comparable repertoire from the following:

- R. J.S. Bach, Two and Three Part Inventions, (except No. 1)
- J.S. Bach, Six French Suites, (prepare a courante or gigue)
- W.A. Mozart, a first movement of a sonata except the C Major Sonata, K, 545
- L. Van Beethoven, a first movement of a sonata except the Sonata, Op. 27, No. 2 - (1st movement); (Moonlight Sonata), or Op. 49, No. 2 - G.
- F.J. Haydn, a first movement of a sonata
- B. Bartok, a piece from Book 4, 5 or 6 of the *Mikrokosmos*
- Schumann, *Fantasiestücke*, Op. 12 (prepare one)

Suggested audition material for the B.F.A. in Music Performance:

Major works representing three different styles from period literature of the composers: Bach, Haydn, Mozart, Beethoven, Chopin, Ravel, Prokofiev, Copland and others. Please prepare 20 minutes of memorized music.

Organ

All organ applicants should prepare two works of contrasting style and 1 hymn. One of the two works should be from the Baroque Era. The hymn selection should include at least three registration changes (i.e.: an introduction with 2 stanzas or 3 stanzas, each stanza reflecting a different registration). The memorized work can be one of the three selection requirements.

Suggested audition material for a B. S. or a B. A. degrees should be as follows:

- A chorale-prelude, prelude and fugue, one trio sonata or Mendelssohn sonata movement written. Works can be by any of the following composers: Johann Sebastian Bach, Johannes Brahms, Dietrich Buxtehude or Felix Mendelssohn. Additional literature can be taken from the Harold Gleason's *Method of Organ Playing* or Roger Davis' *The Organist's Manual* (most recent edition). Prior to the scheduled audition, all applicants are required to provide a list of works to be played and editions to be used.
- A hymn to be played.

Suggested audition material for a B. F. A. degree should be as follows:

- Two works of contrasting style. One work should be written by J. S. Bach from one of the following genres: chorale-prelude (from the "Great Eighteen" (Leipzig), Neumeister or the Schübler Chorales); a large prelude and fugue; a one trio sonata movement. The other selection should be written by any one of the following composers or their contemporaries: Johannes Brahms, Jean Langlais, Felix Mendelssohn, Olivier Messiaen or Charles-Marie Widor. All applicants are encouraged to seek approval to perform literature written by other composers born in the 20th Century. Prior to the scheduled audition, all applicants are required to provide the list of editions to be used.
- A hymn to be played.

STRINGS

A prospective violin, viola, cello or double bass student should be prepared to play from the repertoire listed below which is at the minimum level. A more advanced student should play major and minor scales in three octaves, an etude representative of current technical concentration, and a fast and slow movement of contrasting styles from a concerto or sonata.

Violin

Prepare one etude from the following:

- Dont
- Fiorillo
- Kreutzer

Prepare two contrasting selections such as the following:

- The first two movements of a Handel Sonata or a Seitz Concerto

OR

- A movement from a Concerto by Bach, Mozart, or Vivaldi.

Viola

Prepare one etude from the following:

- Blumenstengel
- Kreutzer
- Campagnoli

Prepare two contrasting selections such as the following:

- Telemann, *Concerto in G Major*, a fast and slow movement
- Marcello, *Sonata in E Minor*, a fast and slow movement

Violoncello

Prepare one etude from the following:

- Dotzauer, Book I
- Dotzauer, Book II
- Grützmacher, *Technology of Violoncello Playing*

Prepare one of the following:

- Vivaldi, *Sonata in A minor*
- Goltermann, *Concerto No. 4 in G Major*
- Sammartini, *Sonata in G Major*
- Collier, *Cellist's Favorite Contest Album*, any piece

Double Bass

Prepare one etude from the following:

- Simandl, Book I
- Simandl, *Thirty Etudes*

Prepare one of the following:

- *Bach for the Young Bass Player*, any two selections.
- Vivaldi, *Sonata in E Minor*
- Marcello, *Sonata in G Major*

Guitar

Prepare an etude of moderate difficulty by the following:

- Sor
- Giuliani
- Carulli
- Carcassi
- Aguado

From the solo guitar literature, prepare one baroque piece and one romantic piece.

WOODWINDS

Flute

Choose two works of contrasting styles from the works listed below or you may choose to prepare works of comparable difficulty:

- Mozart, *Concerto in G Major*
- Quantz, *Concerto in G Major*
- Taktakishvili, *Sonata* (mvt 3)
- Burton, *Sonatine* (mvt 3)
- Chaminade, *Concertino*
- Hindemith, *Sonata*

Oboe

Prepare any two of the works below (or works of comparable difficulty):

- Cimarosa, *Concerto*
- Handel, *Concerto #3 in G Minor*
- Mozart, *Concerto*, K.314, 1st movement
- Paladilhhe, *Concertante*
- Barret, *Oboe Method* or Ferling *48 etudes* (one slow, one fast)

Additional repertoire can be approved prior to the audition by Dr. Stephanie Caulder (scaulder@iup.edu / 724-357-2288).

Clarinet (Bb only)

Any piece from:

- *Recital Literature for Clarinet* Volume I or II; University Bookstore, Ann Arbor Michigan

or any of the following:

- *Concert and Contest Collection*, Rubank, Inc.
- Mozart, *Concerto*
- Weber, *Concertino*
- Brahms, *Sonata 1 or 2*
- Saint-Saëns, *Sonata*
- Hindemith, *Sonata*

Bassoon

Bassoonists auditioning should prepare major scales up to three flats and sharps, a chromatic scale from low Bb to high F or Bb, and one of the following selections:

- E. Bourdeau, *Premier Solo*, edited by H. Voxman, Rubank, Inc.
- Any piece from *Solos for the Bassoon Player*, Sol Schoenbach, Schirmer, Inc.
- Burrill Phillips, *Concert Piece*, Eastman School of Music c. 1940
- Mozart, *Concerto in B Flat*, (K.191), Third Movement, Rondo

Additional repertoire can be approved prior to the audition by Dr. Jason Worzbyt (reedtip@iup.edu / 724-357-2068). Please call one month prior to the audition.

Saxophone

Saxophonists auditioning should prepare major scales at least up to 4 sharps and 4 flats, a chromatic scale the full range of the instrument, and choose ONE of the following to perform at the audition:

- H. Couf, *Introduction, Dance and Furioso* (Play Introduction and either Dance or Furioso)
- Two contrasting etudes (slow and fast) for *Selected Studies for Saxophone* by H. Voxman
- H. Eccles, *Sonata for Alto Saxophone* (Play Mvts. 1, 2, and 4)

Additional repertoire can be approved prior to the audition by Dr. Keith Young (kyoung@iup.edu or 724-357-2069). Please call one month before audition.

NOTE: You may audition on tenor or baritone saxophone but, if at all possible, the audition should include at least one movement or etude on alto saxophone. If accepted as a music major, all students are required to own an alto saxophone when they come to IUP.

BRASS

Trumpet/Cornet

Students auditioning for the trumpet studio should select a work from the list below– or Grade 4 to Grade 6 of comparable difficulty– that displays both technical and lyrical abilities. For multi-movement works, two movements of contrasting styles and tempi should be chosen.

- Anderson, *A Trumpeter's Lullaby*
- Antheil, *Sonata*
- Arban, *The Carnival of Venice*
- Arutunian, *Concerto*
- Balay, *Andante and Allegretto*
- Balay, *Petite Piece Concertante*
- Barat, *Andante et Scherzo*
- Bernstein, *Rondo for Lifey*
- Bozza, *Badinage*
- Bozza, *Caprice*
- Bozza, *Rustiques*
- Corelli/Fitzgerald, *Sonata VII*
- Dello Joio, *Sonata*
- Enesco, *Legende*
- Ewazen, *Sonata*
- Fitzgerald, *English Suite*
- Fitzgerald, *Gaelic Suite*
- Fitzgerald, *Scarlatti Suite*
- Gabaye, *Boutade*
- Gabaye, *Feu d'Artifice*
- Gibbons, *Suite*
- Goedicke, *Concert Etude, Op. 49*
- Handel/Fitzgerald, *Aria con variazione*
- Haydn, *Concerto in E-flat*
- Hindemith, *Sonate*
- Hummel, *Concerto in E-flat*
- Jeanjean, *Capriccioso*
- Kennan, *Sonata*
- Latham, *Suite*
- Mailman, *Concertino, Op.31*
- Peeters, *Sonata, Op. 51*
- Persichetti, *Parable for Solo Trumpet, Op. 127*
- Porrino, *Concertino*
- Robbins, *Mont Saint-Michel*
- Ropartz, *Andante et Allegro*
- Stevens, *Sonata*
- Turrin, *Intrada*
- Turrin, *Two Portraits*

French horn

The student should demonstrate ability to perform any two octave scales and perform two solos or etudes in contrasting styles, one slow and one fast. These can be selected from the list below or any work of equivalent or greater grade of difficulty.

ETUDES:

- Kopprasch, Book 1 or 2
- Maxime-Alphonse, Book 2 or 3

SOLOS:

- W.A. Mozart, *Four Concertos for Horn* (Choose any) or Concert Rondo, K. 371
- R. Strauss, *Concerto #1*, opus 11

OR any of the following from *Solos for the Horn Player*, Jones, (G. Schirmer):

- Mendelssohn, *Andante*
- Stradella, *Aria*
- Glazunov, *Reveries*

Trombone

Any etude from *Studies in Legato for Trombone*, Reginald Fink or *Melodious Etudes for Trombone*, Joannes Rochut (both published by Carl Fisher), and one of the following:

- Slow movement from one of the *Six Sonatas for Trombone and Piano* by J.E. Galliard (McGinnis and Marx or International Publishing)
- One movement, French conservatory solo
- A slow and fast movement from *Sonata #3 in A Minor* by Vivaldi
- Any etude from *Studies as in Clefs*, Blazhevich-Ostrander (International)

Euphonium

Applicants should prepare two contrasting selections: one lyrical and one technical.. Selections may be etudes, solos or movements from a solo. Applicants should perform music that displays their technical and musical abilities at an appropriate difficulty level. Selections may be chosen from, but are not limited to, the following:

Etudes:

- Arban, *Complete Method for Trombone & Euphonium*
- Bordogni/Rochut, *Melodious Etudes for Trombone*
- Bordner, *Second Book of Practical Studies*
- Fink, *Studies in Legato*

- Herring, *40 Progressive Studies* Voxman, *Selected Studies*

Solos:

- Barat/Smith, *Introduction and Dance*
- Capuzzi/Catelinet, *Andante and Rondo*
- Guilmant/Falaguerra, *Morceau Symphonique*
- Galliard/Fussl/Brown, *Six Sonatas for Trombone*
- George, *Sonata for Baritone*
- Haddad, *Suite for Baritone*
- Horovitz, *Euphonium Concerto*

Tuba

Applicants should prepare two contrasting selections: one lyrical and one technical. Selections may be etudes, solos or movements from a solo. Applicants should perform music that displays their technical and musical abilities at an appropriate difficulty level. Selections may be chosen from, but are not limited to, the following:

Etudes:

- Blazhevich, *70 Studies for Tuba*
- Bordogni, *Bel Canto Studies*
- Fink, *Studies in Legato*
- Kopprasch, *60 Selected Studies*
- Tyrell, *40 Advanced Studies*

Solos:

- Bach/Bell, *Air and Bourree*
- Barat/Smith, *Introduction and Dance*
- Capuzzi/Catelinet, *Andante and Rondo*
- Haddad, *Suite for Tuba*
- Hartley, *Suite for Unaccompanied Tuba*
- Marcello/Little, *Sonata in F*