

Pre Music reminders:

- You need to audition and be accepted into the Music program in order to take MU117 (Music Theory-fall semester only).
(NOTE: If you are accepted in the spring semester, you will have to wait until Fall to start the Music major course sequences.)
- Until you are accepted into the Music program, focus on completing your AUCC (All-University Core Curriculum) requirements and explore options (second major/minor, interdisciplinary studies, etc.)
 - If choosing a BA in Music, you will need two semesters in a foreign language
 - Check the BM programs to see if you need a foreign language
- Contact the appropriate area coordinator to set up an audition (the earlier you set up your audition the better!):
 - **Voice:** Tiffany Blake Oliver
 - 302B University Center for the Arts (UCA)
 - (970) 491-5529
 - tiffany.blake_oliver@colostate.edu
 - **Keyboard:** Janet Landreth
 - 314G University Center for the Arts (UCA)
 - (970) 491-6880
 - janet.landreth@colostate.edu
 - **String:** Ron Francois
 - 316C University Center for the Arts (UCA)
 - (970) 491-3160
 - ron.francois@colostate.edu
 - **Brass and Percussion:** Eric Hollenbeck
 - G118D University Center for the Arts (UCA)
 - (970) 491-4054
 - eric.hollenbeck@colostate.edu
 - **Woodwinds:** Peter Sommer
 - 304A University Center for the Arts (UCA)
 - (970) 491-3010
 - peter.sommer@colostate.edu
- Become familiar with which Music program you are interested in to help in preparation for auditions (see back for program information)
- Become familiar with the "Suggested Repertoire for Auditions" handout (following pages)

Degree Programs in Music:

- **Bachelor of Music (BM)** in Music Education prepares students for teaching vocal, instrumental, and general music in elementary and secondary schools.
- **The Bachelor of Music (BM) in Music Therapy** prepares students for varied careers in music therapy, an allied health profession whose members generally work as an interdisciplinary team in the role of learning specialists or providing comprehensive health care.
- **Bachelor of Music (BM) in Performance** prepares students for a professional career as a performer or private music teacher.
- **Bachelor of Arts (BA) in Music** encourages the exploration of music in the broader area of the liberal arts and is ideal for the student who wishes to follow a less specialized music career or pursue graduate work. Unlike the B.M., this degree requires a second field of study. This allows students to combine other interests with their love of music. Such combinations provide enhanced employment opportunities. Examples are music-business, music-engineering, and music-computer science.

Suggested Repertoire for Auditions

BRASS

Trumpet

Concone: Lyrical Studies, Wurm: 40 Studies, Balay: Prelude et Ballade, Haydn: Concerto, Goedicke: Concert Etude, Balay/Ropartz/Thomé: Nine Grands Solos de Concert

Horn

Pottag: Preparatory Melodies to Solo Work on French Horn, Mozart: 3rd Horn Concerto (Slow Movement), Strauss: Concerto for Horn No. 1

Trombone and Euphonium

Bordogni-Rochut: Melodious Etudes, Book 1, Guilmant: Morceau Symphonique, Barat: Andante and Allegro, Voxman, ed.: Concert and Contest Collection

Tuba

Bordogni/Roberts: 43 Bel Canto Studies, Blazhevich: 70 Studies, Bach/Bell: Air and Bourée, Beethoven/Bell: Variations on a Theme by Handel, Voxman, ed.: Concert and Contest Collection

KEYBOARD

Piano

Applicants with piano as their major instrument are encouraged to select music from the following list or similar compositions.

Bach - Two- and Three-Part Inventions

Scarlatti - Selected Sonatas

Haydn - Selected Sonata Movement

Mozart - Selected Sonata Movement

Beethoven - Selected Sonata Movement

Chopin - Preludes

Bartok - Mikrokosmos, Vols. 4-6

Debussy - Arabesques, Children's Corner Suite

Organ

Bach - Eight Little Preludes and Fugues; Chorale Preludes from the *Orgelbüchlein*; or Fischer - Little Fugues, from the *Ariadne Musica*. Other pieces or studies, such as those from Gleason, *Methods of Organ Playing*; Peeters, *Little Organ Book*; or any other technique book. Any hymn.

STRINGS

Violin

Performance major and performance certificate:

1. First movement of a standard concerto including cadenza if one is written
2. Two movements of a Solo Bach sonata or partita
3. Two scales—one major, one minor -- 3 octaves (fast/slow)
4. One Etude chosen from standard etudes such as:

Rode 24 Caprices

Dont Etudes, op. 35

Gavinies 24 Studies

Kreutzer

***Memorization is strongly encouraged for the concerto portion of the audition.

Bachelor of Music Education and Therapy:

Prepare one movement of a concerto and one contrasting work. Also prepare 2 scales—3 octaves

Bachelor of Arts degree:

Prepare one piece and 2 scales.

Viola

Performance Major:

1. First movement of a concerto of J. Schubert, Hoffmeister, Zelter or Hummel Fantasie
2. A movement of a Bach Suite
3. three Octave scales, one major, one minor
4. An etude of either Mazas or Kreutzer

Music Education and Music Therapy:

1. First movement of a concerto of Telemann, J. Schubert or Zelter
2. One contrasting work such as Bach Suites, or Kalliwoda Nocturnes, etc.)
3. Two scales (3 octave)

Bachelor of Arts:

1. One movement of a concerto or Bach Suite
2. Two scales (3 octave)

Cello

Performance major and performance certificate:

1. One concerto movement
2. One movement of a Bach Suite
3. Two three octave scales
4. One etude

***Memorization for concerto and Bach are strongly encouraged

Music Education or Music Therapy:

1. Two contrasting pieces of your choice (f.i. Saint-Saens Allegro appassionato, Vivaldi sonata, Bach G major suite)
2. two scales

Bachelor of Arts:

1. One piece and 2 scales

Double Bass

Performance Major or performance certificate:

1. A standard etude selected from Simandl *30 Studies* (or comparable)
2. Two contrasting movements from a standard solo, sonata or concerto.
3. An orchestral excerpt of the applicant's choice from any Brahms, Beethoven, or Mozart Symphony
4. Three major and three melodic minor scales in three octaves of the applicant's choice

Bachelor of Music Education or Music Therapy:

1. One movement from a standard solo, concerto, or sonata.
2. Two Major and two melodic minor scales in three octaves of the applicant's choice

Bachelor of Arts:

1. One movement from a standard solo, concerto, or sonata.
2. Two Major and two melodic minor scales in two octaves of the applicant's choice

Electric Bass

Contact Dr. Greenough for an interview/audition, which will consist of a musical skills assessment, including sightreading, ear-training, and other associated skills.

Applicants who perform only on electric bass will, upon successful completion of an audition and interview with Dr. Greenough, be admitted into the Bachelor of Arts degree program provisionally while studying the double bass. At the conclusion of the second semester of study, the student will re-audition for the string faculty for evaluation and placement in a degree program. Study of the double bass is required to successfully complete any degree program as a music major.

Depending on availability, a limited number of school owned instruments are available for use during this trial period. All students must supply their own instrument and related equipment within two years of beginning double bass study.

VOCAL

Freshman Voice Studio (FVS) Auditions

Prospective first year voice majors in Vocal Performance, Music Education, Music Therapy and Bachelor of Arts will demonstrate vocal technique as well as musical skills:

- 1) **Perform two prepared vocal solos from memory.** (See repertoire suggestions below.) A piano accompanist will be provided. Bring sheet music in the key you are singing.
- 2) **Demonstrate musical skills** through a brief music reading exam (note names, key signature, time signatures...), melodic sight-reading, rhythmic sight-reading, aural recall (tonal memory), and minimal piano proficiency (playing a single line vocal melody on the piano.)

Audition Repertoire

Solos are comparable to songs that would be prepared and memorized for high school All-State Choir auditions and Solo/Ensemble competitions. Prepare two contrasting selections:

1. Art song or aria* in Italian or English
2. A second art song or aria in English, Italian, German, French, or Spanish.

(One musical theater selection, spiritual, or folk song may be substituted for either song.)

**Opera arias from the 19th century (Puccini, Verdi etc) are discouraged for freshman singers. Opera or oratorio arias from the 17th and 18th century are appropriate (Handel, Caldara, Scarlatti, Bach etc).*

Suggested Repertoire:

Selections from:

- *The First Book of Soprano (or Mezzo-Soprano, Tenor, Baritone) Solos, Part I or Part II*
- *The Second Book of Soprano (or Mezzo-Soprano, Tenor, Baritone) Solos, Part I or Part II*
- *Soprano Classical Contest Solos, Mezzo-Soprano Classical Contest Solos*
- *Tenor Classical Contest Solos, Baritone Classical Contest Solos* (published by Hal Leonard)
- *26 Italian Songs and Arias, Medium High or Medium Low*
- *Folk Songs for Solo Singers, Medium High or Medium Low, Vol 1 or Vol 2* (Alfred Publishers)

Audition Dress:

Professional dress is recommended: skirts/dresses/dressy slacks for women, dress slacks/dress shirt for men.

****Please, no jeans, T-shirts, or sneakers.*

Transfer Student Auditions:

1. **Perform two prepared vocal solos or arias from memory**, appropriate to your training and experience. A piano accompanist will be provided. Bring sheet music in the key you are singing. Bring a performance resume and/or repertoire list if you have one.
2. **Demonstrate musical skills as requested.**

WOODWINDS

All students auditioning for admission to the music program and/or scholarships are asked to perform a prepared piece with piano accompaniment and to sight read. The prepared piece must be at least six minutes in length and receives the greatest emphasis.

Flute

Perform a solo with piano accompaniment demonstrating contrasting styles as one would perform for a contest. A slow and fast movement is preferable, but different historical periods are acceptable. Literature at the level of Handel-Sonatas, Bach-Sonatas, Bloch-Suite Modale, or Ibert-Aria is suggested.

Clarinet

Perform a solo with piano accompaniment demonstrating contrasting styles such as one would perform for contest. A slow and fast movement is preferable, but different historical periods are acceptable. Literature at the level of Finzi-Five Bagatelles, Handel-Voxman-Concerto in G Minor, or Weber-Concertino is suggested.

Oboe

Perform a solo with piano accompaniment demonstrating contrasting styles such as one would perform for contest. A slow and fast movement is preferable, but different historical periods are acceptable. Literature at the level of Handel-Sonatas, Albinoni-Sonatas, Telemann-Sonatas, or Mozart-Concerto is suggested.

Bassoon

Perform a solo with piano accompaniment demonstrating contrasting styles such as one would perform for contest. A slow and fast movement is preferable, but different historical periods are acceptable. Literature at the level of Galliard-Sonatas, Fasch-Sonata, Phillips-Concert Piece, or Hindemith-Sonata is suggested.

Saxophone

Perform a solo with piano accompaniment demonstrating contrasting styles such as one would perform for contest. A slow and fast movement is preferable, but different historical periods are acceptable. Literature at the level of Bozza-Aria, Corelli-Chauvet-Sarabande et Gigue, Glaser-Rascher-Variations on a Gavotte by Corelli, or Bach-Mule-Sonata.

PERCUSSION

Freshman Audition Requirements (Must be proficient in at least two of the following areas)

- Snare Drum – Contest solo from Peters, Cirone, Wilcoxon, Whaley, or equivalent
- Mallet Percussion – Contest solo or etude, employing two, three, or four mallets.
- Timpani – Contest solo, etude, or orchestral excerpts of at least moderate difficulty.
- Drum Set – A demonstration of basic styles, i.e., Swing, Latin, Rock. The student may play a short solo, trade fours, etc. to demonstrate improvisational skills.

Additional Requirements for Freshman Audition

- Snare Drum Rudiments from the NARD essential 13 Rudiments performed open-closed-open
- Sight Reading on Mallets

Transfer Audition Requirements:

The student must demonstrate all of the following areas:

- Snare Drum – Etudes reflecting a concert and rudimental approach: i.e. Peters, Delecluse, Cirone – concert, Wilcoxon, Pratt – rudimental, or equivalent

Mallet Percussion – 2 mallet or 4 mallet solo of similar difficulty as listed below.

2 mallet

- Bach, Violin Sonatas and Partitas
- Bruer Rags
- Green Rags
- Kreisler, Tambourin Chinois
- Musser Etudes

4 mallet

- Gipson, Monograph Four
- Stout Etudes
- Tanaka, Two Mvts. For Marimba
- Abe, Michi
- Abe, Memories of the Sea
- Burritt, October Night
- Bach, Violin Sonatas
- Fissinger, Suite for Marimba
- Sammut, Four Rotations
- Smadbeck, Rhythm Song
- Smadbeck, Virginia Tate
- Samuels, Footpath
- Stout, Astral Dance
- Deane, Etude for a Quiet Hall
- Albeniz/Stevens, Asturias (Leyenda)

Vibes

- Friedman, Mirror From Another
- Gipson, Wallflower, Snowbird, Carillon
- Glassock, Reflections

- Huesgan, Trilogy

Timpani – Solo and/or Orchestral Literature of similar difficulty as listed below:

- Hochrainer, Etuden fur Timpani
- Beethoven Symphony 1,5,9
- Beck, Sonata for Timpani
- Cahn, Raga No.1
- Cahn, Eight pieces for Timpani
- Iglesiasrud, Soundin

Drum Set – demonstration of basic Swing, Rock, and Latin Styles as listed below and trade fours in each style:

- Rock
- Funk
- Medium Swing
- Swing in $\frac{3}{4}$

Additional Requirements for Transfer Audition:

- Snare Drum Rudiments from the PAS 40
- Major and Minor Scales 2 octaves
- Sight Reading on Mallets and Snare Drum
- Up Tempo Swing
- Boss Nova
- Afro Cuban 6/8
- Mambo
- Samba