



UNIVERSITY OF HOUSTON

David Ashley White, Director

UNDERGRADUATE AUDITION REQUIREMENTS

Moore School of Music
University of Houston
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713-743-3009
www.music.uh.edu

BRASS

Mark Barton, Area Coordinator

ENTERING FRESHMAN

- Students should demonstrate knowledge of all major scales with range reflective of their capabilities.
- Prepare two selections of contrasting style reflecting your current playing level. One selection may be an etude. No all-region etudes please.
- Students requesting consideration for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoires. (Euphonium students may use excerpts from the band repertoire.)

TRANSFER STUDENTS

- All major and minor scales.
- Three selections of contrasting style that reflect your current proficiency level.
- One selection may be an etude. The others should be from standard solo repertoire for your instrument.
- Students that wish to be considered for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoire. (Euphonium students may use excerpts from the band repertoire.)

ALL STUDENTS

- Proper attire is recommended for the audition.
- Please have one copy of your audition music for the audition panel to use.
- A piano will be available for candidates that wish to bring their own accompanist. (Piano accompaniment is not required for audition at the undergraduate level)
- You are strongly encouraged to bring your own accompanist for selections that require piano.
- If you need help securing a local accompanist, you must contact the Brass Area Coordinator one month prior to your audition date. Printed copies of all piano music must be provided at this time.
- If you have any questions regarding any of the above, please contact Mark Barton, Brass Area Coordinator at 713.743.3186.

COMPOSITION

Rob Smith, Area Coordinator

Bachelor of Music in Composition

All undergraduate composition applicants are required to interview with the composition faculty and audition on an applied instrument or voice - please see audition requirements listed under your applied area. It is strongly encouraged that applicants take the theory placement exam that is offered on all audition days. In addition, they should submit a portfolio with their application that contains:

- 1) at least three representative scores of original compositions(it is possible to apply with fewer than three scores, but in this event please contact Dr. Rob Smith for more information)
- 2) recordings of the above works, if available, on CD
- 3) a list of all compositions (please include instrumentation, durations, and dates)

Students that demonstrate significant aptitude in composition may begin study in their freshman year. Other students begin composition study in their sophomore year.

For more information, please contact the Composition Area Coordinator, **Dr. Rob Smith**, at robsmith@uh.edu or 713-743-3163.

GITAR

Mike Wheeler, Area Coordinator

Bachelor of Arts in Music

The guitar program focuses on techniques such as improvisation, chord melody and rhythm accompaniment. Use of Electric or Acoustic guitar is appropriate; equipment such as amplifier and chords are provided.

Audition preparation:

- Performance of at least one solo piece (either a jazz chord melody or classical solo arrangement)
- Knowledge of chords and scales:
 - Triads
 - Seventh and sixth chords
 - Major and minor scales
- Sight reading and knowledge of musical fundamentals

Guitarists are usually encouraged to seek a bachelor of arts in music. We have found that this degree plan is well suited to guitar students. The focus of the guitar program is primarily jazz-based. This is because the jazz orchestra is the ensemble in which guitarists must perform. Although this is the case, some classical techniques and repertoire are covered to enhance the student's musicianship.

ORGAN

Robert Bates, Area Coordinator

Bachelor of Music in Organ Performance

Bachelor of Music with Elective Studies in Teacher Certification (organ concentration)

Bachelor of Arts in Music

Bachelor of Music in Composition with organ as a secondary instrument

Since organ lessons usually begin later than those for the piano, the audition for the undergraduate in organ performance is based more on evidence of general keyboard skills than on the use of the pedals. This may be shown by demonstrating:

- the ability to play piano compositions at the level of the Clementi Sonatinas and Bach two-part Inventions.
- evidence of good sight-reading skills at the piano.

Preferably, the candidate should also be able to perform organ compositions at the difficulty level of the chorale preludes from J. S. Bach's *Orgelbüchlein* ("The Little Organ Book"). The Potential for rapid development as an organ student is, however, more important than evidence of a fully formed organ technique. Before choosing specific pieces for the audition, candidates are encouraged to speak directly with Dr. Robert Bates, Professor of Organ at 713.743.3193.

PERCUSSION

Blake Wilkins, Area Coordinator

Prepared Literature

All undergraduate applicants should demonstrate their skills in the following areas: Snare Drum, Timpani, and Mallet Percussion (Marimba and/or Xylophone). Applicants must prepare two (2) Snare Drum Solos, one in concert style and one in rudimental style; two Keyboard solos, one using 2 mallets and one using 4 mallets (but only if the applicant has already studied 4 mallet playing); and one timpani piece. Because of time constraints in the auditions, additional playing of drum set is not recommended. The following literature recommendations are provided only as samples of appropriate literature for an undergraduate audition. Any piece is acceptable so long as it adequately demonstrates your technical and musical abilities on the instrument:

- **Snare Drum**

Concert Solo - Etude from Anthony Cirone's Portraits in Rhythm (particularly Etude 5, 12, 15, 2, 37, and 44)

Rudimental Solo - John Pratt: 14 Contest Solos (any)

- **Keyboard**

2 Mallet Solo - Masterpieces for Marimba or a good single solo

4 Mallet Solo - Alice Gomez: Rain Dance or Jungle Walk;

Mitchel Peters: Yellow After the Rain;

Rich O'Meara: Restless;

Paul Smadbeck: Etudes or Rhythm Song

- **Timpani**

Solo - The Solo Timpanist (Vic Firth) Etude from Fundamental method for Timpani (Mitchell Peters), Modern Method for Timpani (Saul Goodman), or a similar text; or Concert Solo by Mitchell Peters (Rondino, Scherzo, Tribal Serenade, Primal Mood)

Regardless of the literature you ultimately select to play, do not try to impress us by playing a difficult piece if you cannot play it correctly. It is much better to select a piece that is within your grasp and perform it well!

Sight-Reading

In addition to the prepared literature, the audition will include sight-reading on Snare Drum and Marimba (2 mallet technique only). The sight-reading portion of the audition is a very important dimension of your audition. Significant deficiencies in sight-reading in these areas often preclude otherwise skilled percussionists from admission into the program!

Timpani Tuning

In addition to the above, you will be asked to match pitches and tune simple intervals on the timpani. Don't worry! Most incoming students have not had comprehensive ear training prior to entering the Moores School of Music. This portion of the audition is simply to evaluate your current level of aural skills on timpani.

Each undergraduate applicant is allotted a total audition time of 20 minutes.

Other requirements & recommendations for you audition

- Compile a repertoire list: this is a list of all the solos and percussion ensembles you have played.
- Compile a list of awards and honors you have received, both in music and in other areas.
- Include a transcript from your school, or at least provide your current grade point average, class ranking, and SAT or ACT scores if you have taken them.

All percussion instruments you may need will be provided; you may bring your own snare drum, but please do not bring keyboard instruments or timpani. Sticks and mallets will not be provided.

Please provide a copy of your music for the panel hearing you play.

PIANO

Nancy Weems, Area Coordinator

Bachelor of Music Piano Performance

Bachelor of Music with Teacher Certification with piano as the principal instrument (Music Education)

Bachelor of Arts

The audition should consist of at least two fully memorized selections from the standard classical piano repertoire, representing contrasting musical periods and styles. For example, one movement from a Classical Piano Sonata and a piece from the Romantic era would be appropriate. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill. Some examination of sight-reading skill may also be a part of the audition.

Bachelor of Music with piano as a secondary instrument (Composition Majors)

The audition should consist of at least two selections from the standard classical piano repertoire, representing contrasting musical periods and styles. Memorization is optional. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill.

STRINGS

Dennis Whittaker, Area Coordinator

Bachelor of Music in String Performance

Bachelor of Music with Elective Studies in Teacher Certification (string concentration)

Bachelor of Arts in Music

Bachelor of Music in Composition with a secondary string instrument

The following list of audition materials represents a guideline. Appropriate substitutions to these guidelines are acceptable if they are approved in advance by a professor in the string specialty. **NOTE:** *To be considered for a scholarship, at least one work should be memorized. Video/DVD recordings are highly recommended for those unable to audition live.*

Violin, Viola & Cello

- One movement of a concerto
- Minimum of one movement of unaccompanied Bach
- Contrasting work of applicant's choice

Double Bass

- One movement of a concerto or sonata
- Two contrasting works of applicant's choice
- Three-octave G major scale, eighth notes at Quarter=80
- Three-octave Bb major scale, quarter notes at Quarter=100

Harp

- One étude
- Two substantial works of contrasting style and/or time period, preferably performed from memory
- One orchestral excerpt of applicant's choice

VOICE

Joseph Evans, Area Coordinator

Bachelor of Music in Vocal Performance

Bachelor of Music with Elective Studies in Teacher Certification (voice concentration)

Bachelor of Arts in Music

Bachelor of Music in Composition with voice as a secondary instrument

FOR ALL SINGERS:

- Appropriate attire is required at your audition. If you have questions, please contact Joseph Evans, Area Coordinator at 713.743.3149.
- All selections must be performed from memory.
- All selections must be with piano accompaniment. You are permitted and encouraged to bring your own accompanist. Otherwise, printed scores of all selections (or photocopies in a binder) must be provided to our staff accompanist when you check in for your audition. These scores must be in the keys in which you will sing.
- Individuals not fully prepared or in compliance with all application and audition requirements will be ineligible for acceptance in voice for the desired entrance semester.
- Studio placement and level of university study is determined by the voice faculty at the time of your audition. You may request a specific voice instructor on your application and your audition forms. If your requested teacher accepts you, you will be so assigned. If no preference is stated at the audition, or if the requested studio is full, you will be assigned an instructor.

ENTERING FRESHMEN:

- You are required to perform at least two (2) contrasting selections, demonstrating your highest level of achievement to date. These must be in at least two (2) different languages (one selection may be in English).
- Selections must be from standard vocal repertoire in the original language: Italian Anthology (or similar material), Art song, Lied, Mélodie, oratorio or operatic aria.
- NOTE: Broadway, Spiritual or Patriotic songs are acceptable for entering freshmen only.

TRANSFER STUDENTS:

- You are required to perform at least three (3) contrasting selections, demonstrating healthy vocal technique and appropriate standard vocal repertoire in the original languages. NOTE: Broadway, Spiritual or Patriotic songs are not acceptable for audition purposes.
- If you have completed two semesters of voice study, you must perform in two different languages. If you have completed three or more semesters of voice study, you must perform in three different languages.
- At your audition, you must submit a complete list of vocal selections learned and memorized in college-level study. This list will include your audition selections and all other jury selections from past semesters.
- At your audition, you are expected to demonstrate proficiency reflective of your previous college study. You may be asked to make up deficiencies in technique and/or repertoire by extra semesters of voice study for credit based on this audition performance and supporting materials.
- All vocal performance majors must pass a "barrier" examination after the sophomore year of study in order to qualify for the Bachelor of Music in Vocal Performance degree track. Transferring vocal performance majors with four or more semesters of college study must demonstrate readiness for junior level applied voice study at your audition. You may be required to take one or more semesters of applied voice at the Moores School before the voice faculty determines that you are ready for the "barrier".
- Music education majors do not take the "barrier" and may proceed with registration for junior level applied voice after successful completion of four semesters of applied voice at their previous school.

WOODWINDS

Mark Barton, Area Coordinator

Bassoon

- Two works or etudes of contrasting styles

Clarinet

- Full-range chromatic scale
- All extended major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

Flute

- All major scales from memory (entering freshmen)
- All major and minor scales (three forms) from memory (transfer students)
- Three octave chromatic scale from memory
- Two works of contrasting tempi and style
[It is preferred that students prepare one early work (like a Bach Sonata or a Mozart Concerto) and one later work (like the Chaminade, Concertin,; Faru , Fantasie; Griffes, Poem; Poulenc Sonata; Hue, Fantasie; Prokofiev, Sonata, etc.).]
 - Prepare only one or two movements of multi-movement works
 - Etudes are acceptable (No region etudes please)
 - Piano accompaniment is not required

Oboe

- Two works or etudes of contrasting styles

Saxophone

- Full-range chromatic scale
- All extended major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

MUSIC THEORY

Timothy Koozin, Area Coordinator

Students wishing to earn a bachelor's degree in Music Theory may apply upon completing MUSI 2211 (Theory IV) and MUSI 2171 (Sight Singing and Ear Training IV). A 3.00 overall GPA in these courses is required.



UH is an EEO/AA institution.