

Violin Audition Guidelines

Bachelor of Music, Bachelor of Arts (not including Music Performance Degree)

1. Applicants should prepare two solo works, one slow, one fast. Suggestions:

- movement at the level of difficulty of concerti by composers such as Bach, Mozart and Kabalevsky
- movement from an unaccompanied Bach sonata or partita
- movement from sonatas by Bach, Handel and Mozart
- any other solo selections from the violin repertoire

2. Sight reading.

Bachelor of Music – Music Performance

1. Applicants should prepare two solo works. One of them should be slow, with sustained, melodic lines, and the other should be fast and technically challenging. Suggestions:

- movement at the level of difficulty of concerti by composers such as Bach, Mozart, Kabalevsky, Viotti or Bruch
- movement from an unaccompanied Bach sonata or partita
- movement from sonatas by Bach, Handel and Mozart

2. Each applicant also should be prepared to play an étude and six scales and arpeggios in three octaves of their choice. Suggestions: Whistler, Kreutzer, Fiorillo, Rode.

3. Sight reading.

Master of Music

- Music Performance
- Music Education

Applicants should prepare two solo works. One of them should be slow, with sustained, melodic lines, and the other should be fast and technically challenging. Suggestions:

- movement at the level of difficulty of concerti by composers such as Mozart, Viotti, Bruch, Mendelssohn and Saint-Saëns No. 3
- movement from an unaccompanied Bach sonata or partita
- movement from Baroque, Classical, Romantic and Modern sonatas

3. Sight reading.

CELLO

FRESHMAN ADMISSION

Performance Major:

- 1) Prelude to any Bach Suite
- 2) The first movement of any of the following concertos:
 - a. Haydn C major
 - b. Boccherini/Gruetzmacher B-flat
 - c. Saint-Saens
 - d. A work comparable in difficulty.
- 3) Three octaves major and minor scales
- 4) Sight reading

Music Education:

- 1) The first movement of any of the following concertos:
 - a. Haydn C major
 - b. Boccherini/Gruetzmacher B-flat
 - c. Saint-Saens
 - d. A work comparable in difficulty.
- 2) Three octaves major scales
- 3) Sight reading.

All Other Options

- 1) A prelude and a contrasting movement of any Bach suite
- 2) Three octave major scales
- 3) Sight reading

TRANSFER STUDENTS

Performance Major:

- 1) Two contrasting movements of any Bach Suite
- 2) The first movement of any of the following concertos:
 - a. Haydn C major
 - b. Boccherini/Gruetzmacher B-flat
 - c. Saint-Saens
 - d. A work comparable in difficulty
- 3) A virtuosic work of the applicant's choice.
- 4) Three octaves major and minor scales
- 5) Sight reading

Music Education:

- 1). The first movement of any of the following concertos:
 - a. Haydn C major
 - b. Boccherini/Gruetzmacher B-flat
 - c. Saint-Saens
 - d. A work comparable in difficulty.
- 2) Three octaves major scales and arpeggios
- 3) Sight reading

All other options

- 1) Prelude and two contrasting movements of any Bach Suite
- 2) Three-octave major and minor arpeggios
- 3) Sight reading

GRADUATE ADMISSION

Performance Major:

- 1) A Sonata for Cello and Piano by one of the following composers:
 - a. Beethoven
 - b. Brahms
 - c. Franck
 - d. Debussy
- 2) One of the following complete concertos:
 - a. Dvorak
 - b. Schumann
 - c. Haydn D major
 - d. Shostakovich Op. 107
- 3) Sight reading

Music Education

- 1) One Movement of any the following cello concertos:
 - a. Dvorak
 - b. Haydn D major
 - c. A movement of comparable difficulty
- 2) A movement of any Bach Suite
- 3) Sight reading

All Other Options

- 1). The first movement of any of the following concertos:
 - a. Haydn C major
 - b. Boccherini/Gruetzmacher B-flat
 - c. Saint-Saens
 - d. A work comparable in difficulty.
- 2) Three octaves major scales and arpeggios
- 3) Sight reading.

STRING BASS

I. Admission for Performance Majors

- A. Two contrasting movements from a standard sonata (Eccles) Marcello, or Vivaldi
- B. All two-octave major and minor scales
- C. Sight reading provided at audition

II. Admission for Non-Performance Majors

- A. Two contrasting pieces from *30 Studies* by Franz Simandl
- B. All one-octave major and minor scales
- C. Sight reading provided at audition

III. Admission for Jazz Majors

- A. Two memorized standards—be prepared to play the melody, a 2-beat bass line, a walking bass line, and improvised solo (“Bye Bye Blackbird,” “Softly as in a Morning Sunrise,” “Summertime,” or “Take the ‘A’ Train”)—accompaniment will be provided
- B. All two-octave major and minor scales
- C. Sight-reading provided at audition—ensemble part-reading and lead-sheet interpretation

TRANSFER STUDENTS

I. Performance Majors

- A. First movement including cadenza from a standard concerto (Capuzzi, Dittersdorf, or Dragonetti)
- B. All three-octave major and minor scales
- C. Sight-reading provided at audition

II. Non-Performance Majors

- A. Two contrasting movements from a standard sonata (Eccles, Marcello, or Vivaldi)
- B. All two-octave major and minor scales

C. Sight-reading provided at audition

III. Jazz Majors

- A. Two memorized standards—be prepared to play the melody, a 2-beat bass line, a walking bass line, and improvised solo (“All of Me,” “Autumn Leaves,” “Solar,” or “There Is No Greater Love”)—accompaniment will be provided
- B. All three-octave major and minor scales
- C. Sight-reading provided at audition—ensemble part-reading and lead-sheet interpretation

GRADUATE LEVEL

I. Performance Majors

- A. First movement including concerto from a standard concerto (Bottesini, Koussevitzky, or Vanhal)
- B. All three octave major and minor scales
- C. Sightreading provided at audition

II. Non-Performance Majors

- A. First movement including cadenza from a standard concerto (Capuzzi, Dittersdorf, or Dragonetti)
- B. All three octave major and minor scales
- C. Sight reading

III. Jazz Majors

- A. Two memorized standards – be prepared to play the melody, a 2-beat bass line, a walking bass line, and improvised solo (All the Things You Are, Body and Soul, Confirmation, or Stella by Starlight) accompaniment will be provided
- B. All three octave major and minor scales
- C. Sight reading provided at audition – ensemble part reading and lead sheet interpretation

VIOLA

FRESHMAN ADMISSION

I. Performance Major:

1. Three octaves major scales, including arpeggios.
2. Prelude to any Bach Suite
3. The first movement of any of the following concertos:
Telemann,
Stamitz,
Handel/Casadesus,
*Applicants can also choose a concerto movement similar in difficulty.
4. Sightreading

II. Music Education:

1. Three octaves major scales
2. The first movement of any of the following concertos:
Telemann,
Accolay (violin Concerto No. 1 transcribed for viola)
Seitz (Concerto No. 3 in c minor)
*Applicants can also choose a concerto movement similar in difficulty.
- 3) Sight reading.

III. All Other Options

1. Major scales (three octaves preferably)
2. Two contrasting movements of any Bach suite
3. Sight reading

TRANSFER STUDENTS

I. Performance Major:

1. Three octaves major scales including arpeggios.
2. Two contrasting movements of any Bach Suite.
3. The first movement of any of the following concertos:
Hoffmeister,
Carl Stamitz - Viola Concerto in D-major;
Anton Stamitz-Viola Concerto in Bb
*Applicants can also choose a concerto movement similar in difficulty.
4. Sight reading

II. Music Education:

1. Three octaves major scales
2. The first movement of any of the following concertos:
Telemann,
Accolay (violin Concerto No. 1 transcribed for viola)
Seitz (Concerto No. 3 in c minor)
*Applicants can also choose a concerto movement similar in difficulty.
3. Sightreading

III. All Other Options

1. Major scales (three octaves preferably)
2. Two contrasting movements of any Bach suite
3. Sight reading

GRADUATE ADMISSION

I. Performance Major:

1. Prelude from any Bach solo suites
2. One of the following complete sonatas:
Brahms Op. 120 No. 1 and No.2
Schubert- Arpeggione
Schumann- Märchenbilder
Rebecca Clarke
*Applicants can also choose a sonata of similar difficulty.
3. The first movement of the following concertos:
David
Bartok
Walton
Forsyth
*Applicants can also choose a concerto movement similar in difficulty.
4. A virtuosic piece of the applicant's choice.
5. Sight reading

II. Music Education

1. Prelude from any Bach solo suites
2. Two contrasting movements of the following sonatas:
Brahms Op. 120 No. 1 and No.2
Schubert- Arpeggione
Schumann- Märchenbilder
*Applicants can also choose two movements of a sonata that is similar in difficulty.
3. The first movement of any the following viola concertos:
Carl Stamitz
David
Bartok
Walton
*Applicants can also choose a concerto movement similar in difficulty.
4. Sight reading

III. All Other Options

1. Prelude from any Bach solo suites

2. Two contrasting movements of the following sonatas:

 Schubert- Arpeggione

 Glinka

*Applicants can also choose two movements of a sonata that is similar in difficulty.

3. A movement of any of the following concertos:

 Carl Stamitz

 David

 Bartok

 Walton

4. Sight reading