

# School of Theatre & Music



## BMUS IN PERFORMANCE

### BRASS AND WOODWINDS

- Play approximately 6 minutes of prepared solo literature
- [Major Scales: F, B-flat, E-flat, G, D, A](#); two or three octaves where possible
- Bring 2 additional copies of your music for the committee
- You may be asked to play an unfamiliar piece (sight reading)
  - Note that sight reading will not be required if you opt to submit a recorded audition, but faculty may request to meet via Zoom to work on some sight reading exercises with you.

### PERCUSSION

- **Snare drum**
  - A solo or etude (may be rudimental or classical)
  - sight reading
- **Mallets**
  - A 2- or 4-mallet solo or etude performed on xylophone, marimba, or vibraphone
  - sight reading
  - scales of your choice
- **Choose one of the following**
  - timpani solo, etude, or excerpt
  - demonstration of jazz drum set styles

### VOICE

- Sing two prepared songs of contrasting solo repertoire (art song, aria, lied, folk song, spiritual, etc...).
- Songs should consist of two contrasting languages.
- All songs must be performed from memory.
- Songs should show potential, interpretive ability, and musicianship.
- No acapella or prerecorded music; an accompanist will be provided.
  - If you will be submitting a recorded audition in lieu of coming to campus and cannot perform with an accompanist, it is acceptable to sing acapella
- Bring three copies of your music for the faculty and accompanist.
- Students should also be prepared to do a brief sight singing or ear training exercise with the faculty.
  - Note that sight singing will not be required if you opt to submit a recorded audition, but faculty may request to meet via Zoom to work on some sight singing exercises with you.

## **STRINGS**

- At least 6 minutes of prepared solo work, preferably music from two contrasting movements
- Bring 2 additional copies of your music for the committee
- Major scales through three flats and three sharps
- Sight reading
  - Note that sight reading will not be required if you opt to submit a recorded audition, but faculty may request to meet via Zoom to work on some sight reading exercises with you.

## **PIANO**

- A contrapuntal composition by J.S.Bach such as an invention, a sinfonia or a prelude and/or fugue
- A movement from classical sonata by Mozart, Haydn, Beethoven or Schubert
- A 19th-century romantic piece OR a 20th/21st-century piece
- A skill assessment that includes knowledge of major and minor patterns and sightreading
  - Note that sight reading will not be required if you opt to submit a recorded audition, but faculty may request to meet via Zoom to work on some sight reading exercises with you.
- At least one of the works should be performed by memory

## **CLASSICAL GUITAR**

- Scales, with position shifts: C major, 2 octaves. G major, 3 octaves. E major, 3-octaves.
- Bring 2 additional copies of your music for the committee
- Techniques Studies: Choose one of the following: any of the 25 Progressive Studies by Matteo Carcassi, or any of the 20 Studies, Segovia edition, by Fernando Sor

## **HARP**

- At least 6 minutes of prepared work in contrasting styles from the 19th to 21st centuries
- One Work or etude demonstrating technical and musical fundamentals
- One Orchestral Excerpt or cadenza
- Sight reading