

*Updated 8/8/2023*

# Undergraduate Audition Requirements

Please click on the program(s) of interest below to review what is required for the audition. Within the requirements, auditionees are encouraged to choose repertoire they feel represents them at their best. Please contact the appropriate faculty member if you would like clarification about any audition requirements.

All in-state auditionees should plan to audition in person at the University Park campus. Out-of-state and international auditionees may choose whether they would like to audition in person or remotely when scheduling their audition. If you are an in-state applicant and have an obstacle to traveling, please contact the recruitment team at [musicrecruiting@psu.edu](mailto:musicrecruiting@psu.edu).

All audition requirements are the same for in person and remote auditions.

## Faculty Contact Information

Bassoon

Cello

Clarinet

Composition

Double Bass

Euphonium

Flute

French Horn

Guitar

Music Technology

Oboe

Percussion

Piano

Saxophone

Trombone

Trumpet

Tuba

Viola

Violin

Voice

# Faculty Contact Information:

## **BASSOON**

[Dr. Margaret Fay](#)  
[mpf5656@psu.edu](mailto:mpf5656@psu.edu)  
814-865-3220

## **CELLO**

[Distinguished Professor Kim Cook](#)  
[kdc3@psu.edu](mailto:kdc3@psu.edu)  
814-863-7984

## **CLARINET**

[Dr. Anthony Costa](#)  
[ajc26@psu.edu](mailto:ajc26@psu.edu)  
814-863-4410

## **COMPOSITION**

[Dr. Baljinder Sekhon](#)  
[bss5477@psu.edu](mailto:bss5477@psu.edu)  
814-863-0419

## **DOUBLE BASS**

[Dr. Patricia Weitzel](#)  
[pvw5227@psu.edu](mailto:pvw5227@psu.edu)  
814-863-1567

## **EUPHONIUM**

[Distinguished Professor Velvet Brown](#)  
[vmb10@psu.edu](mailto:vmb10@psu.edu)  
814-863-2126

## **FLUTE**

[Dr. Naomi Seidman](#)  
[nks11@psu.edu](mailto:nks11@psu.edu)  
814-865-0175

## **FRENCH HORN**

[Dr. Sarah Schouten](#)  
[sms642@psu.edu](mailto:sms642@psu.edu)  
814-865-3221

## **GUITAR**

[Dr. Jonathan Gangi](#)  
[jjg27@psu.edu](mailto:jjg27@psu.edu)

## **MUSIC TECHNOLOGY**

[Dr. Sarah Genevieve Burghart Rice](#)  
[scr5385@psu.edu](mailto:scr5385@psu.edu)

**OBOE**

Dr. Andreas Oeste  
[abo5235@psu.edu](mailto:abo5235@psu.edu)  
814-863-4421

**PERCUSSION**

Dr. Lee Hinkle  
[leehinkle@psu.edu](mailto:leehinkle@psu.edu)  
814-863-4418

**PIANO**

Area Chair/Auditions Coordinator: Dr. Melody Quah  
[mquah@psu.edu](mailto:mquah@psu.edu)  
814-863-4401

**SAXOPHONE**

Dr. David Stambler  
[dbs12@psu.edu](mailto:dbs12@psu.edu)  
814-865-1252

**TROMBONE**

Professor Mark Lusk  
[marklusk@psu.edu](mailto:marklusk@psu.edu)

**TRUMPET**

Dr. Langston Fitzgerald  
[ljf11@psu.edu](mailto:ljf11@psu.edu)  
814-863-4414

**TUBA**

Distinguished Professor Velvet Brown  
[vmb10@psu.edu](mailto:vmb10@psu.edu)  
814-863-2126

**VIOLA**

Professor Timothy Deighton  
[tjd8@psu.edu](mailto:tjd8@psu.edu)  
814-863-4406

**VIOLIN**

Professor James Lyon  
[jpl5@psu.edu](mailto:jpl5@psu.edu)  
814-863-4411

Professor Max Zorin

[mxz16@psu.edu](mailto:mxz16@psu.edu)  
814-865-5569

**VOICE**

Audition Coordinator: Dr. Ted Christopher  
[euc11@psu.edu](mailto:euc11@psu.edu)

814-863-0696

# Bassoon

## **Repertoire:**

Auditionees should prepare two contrasting solo selections (pieces, movements, or études, including all-state études) from the standard bassoon repertoire. Your two selections should contrast in terms of style, period of composition, technical demands, or tempo. Auditionees are encouraged to email Dr. Margaret Fay regarding the audition repertoire. Piano accompaniment is not required.

## **Scales:**

Auditionees will be asked to play a selection of major and harmonic minor scales (up to four flats, two octaves minimum, any steady tempo, and any articulation.)

## **Other:**

Sight-reading may be required.

## **Example Audition:**

- George Phillip Telemann, *Sonata in F Minor*, II. *Allegro*
- Ludwig Milde, *Concert Étude*, op. 26, no. 1
- Asked to play the E-flat major and G harmonic minor scales
- Sight-reading

# Cello

## **Repertoire:**

For the Bachelor of Music in Performance or Bachelor of Musical Arts degrees, auditionees should prepare an étude and two contrasting solo selections. These may include single movements of sonatas, concertos, suites, or short pieces.

For the Bachelor of Music Education, Bachelor of Music in Composition, or the Bachelor of Arts degrees as well as the Music Performance Minor, auditionees should prepare two contrasting solo selections (single movements of sonatas, concertos, suites, études, or short pieces.)

# Clarinet

## **Repertoire:**

The total duration of the prepared repertoire should be approximately 12-15 minutes.

The chosen works should allow auditionees to showcase their ability to play in contrasting styles:

- A slow, sustained, lyrical style
- A fast, technically demanding style that includes articulated passages

The selections may be two contrasting movements of the same work or single movements of different works. Note: an étude (such as one of the *Rose 32 Studies*) is acceptable **for one selection only**.

## **Scales:**

Auditionees should prepare all major scales up to four sharps and flats and a three-octave chromatic scale.

For students auditioning virtually, please submit a video link that includes the following scales: E major (three octaves), E-flat major (two octaves), A-flat major (two octaves), and a chromatic scale (three octaves) Note: please position the camera so that both of your hands are viewable.

## **Other:**

The audition will include a sight-reading selection.

Prior permission from the professor is required for bass clarinet auditions.



# Composition

## **Portfolio:**

Auditionees to the Bachelor of Music in Composition are required to submit a composition portfolio via Acceptd. For priority consideration, auditionees are encouraged to submit their portfolio by December 15th. However, portfolio submissions will be accepted up to one week before the audition/interview date.

A successful portfolio submission includes the following items:

- one to five sample notated scores (with optional recordings)
- List of works and performances
- Personal statement describing your experience as a musician/composer
- Curriculum vitae or resume

## **Other:**

- There will be an interview of approximately 30 minutes on the scheduled audition day for both evaluative and informative purposes. Auditionees should be prepared for a short aural skills exam and to discuss their musical interests and possible career objectives.
- Auditionees for the Bachelor of Music in Composition are required to audition on an instrument or in voice to determine placement at an appropriate level of applied music study. The primary instrument or voice type must be indicated through Acceptd, as well as a comprehensive list of all other areas of applied music competency.
- If the applicant is an accomplished performer on multiple instruments or the voice, one or two other applied study areas may be indicated. In this case, the auditionee must audition not only in their major performance area but in each additional applied area indicated. The audition for the area(s) of the intended study may take place on campus during the scheduled audition days or by special arrangement.

# Double Bass

## **Repertoire:**

Auditionees should prepare the following:

- The first movement of a concerto
- A contrasting solo selection (a movement of a suite or a short piece)
- One orchestral excerpt
- One chorus of a walking bass line over a blues or jazz standard or a groove demonstration such as funk, bossa nova, samba, Afro-Cuban, etc.

# Euphonium

## **Repertoire:**

Auditionees should prepare an étude or study of choice. You may also choose from any of the following method books: Blazeovich, Bordogni/Rochet, Fink, Kopprasch, Tyrell, or their equivalent. You will also be asked to play a solo of your choice demonstrating two contrasting styles. This is the time to showcase **YOU** as a musician and to learn and have fun as you prepare!

## **Scales:**

Auditionees should be prepared to demonstrate all major scales (two octaves) and the chromatic scale, each encompassing the auditionee's full range.

## **Other:**

Auditionees should be prepared to sight-read.

Students auditioning for the Bachelor of Music in Performance, or the Bachelor of Musical Arts should also prepare two standard orchestral or band excerpts.

# Flute

**Repertoire:**

Auditionees should prepare contrasting materials that demonstrate both technical facility and music expressiveness. This may be two different pieces (solos or études) or two movements of a large work.

**Scales:**

Auditionees should be prepared to play all major scales in two octaves either slurred or tongued and the chromatic scale from low C, ascending and descending for three octaves, upon request.

# French Horn

## **Repertoire:**

Auditionees should prepare two contrasting pieces from two different composers. The repertoire choices may come from solo literature or études and should demonstrate both technical facility and musical expressiveness.

## **Scales:**

Auditionees should also be prepared to demonstrate all two-octave major scales and the chromatic scale encompassing the auditionee's full range.

## **Other:**

Auditionees should be prepared to sight-read.

In addition to the repertoire above, those auditioning for the Bachelor of Music in Performance should prepare two orchestral excerpts of their choice.

# Guitar

**Repertoire:**

Auditionees should prepare approximately ten minutes of music consisting of contrasting pieces that demonstrate both technical facility and expressiveness and should come prepared to play major, minor, and pentatonic scales, and to sight-read.

# Music Technology

## Music Technology Portfolio Pre-Screening:

- The preferred due date for portfolio screenings is November 25<sup>th</sup> at 11:59 pm.
- All students who submit their portfolio by November 25<sup>th</sup> will be notified of their status no later than December 1<sup>st</sup>.
- Students submitting after the preferred due date must submit their portfolio for pre-screening a minimum of two weeks before the requested audition/interview date; with notification of their pre-screening status at least one week in advance of the requested date. at least one week in advance of the requested date.
- We will not be able to accommodate auditions on the requested date for those who do not submit as detailed above.

Auditionees should follow the deadlines for their applied studio for the submission of pre-screenings and/or recordings.

### **Portfolio:**

A successful portfolio submission includes the following items:

- Up to five work samples (may be created music, tracks you audio engineered, research papers, software or hardware you have made, documentation of performances, and more.)
- An informal narrative describing your aspirations, and talking about the communities from whom you learned music and/or tech.

### **Other:**

- There will be an interview of approximately 20 minutes on the scheduled audition day for both evaluative and informative purposes. Auditionees should be prepared for a short aural skill exam, to discuss listening examples, solve problems, and be able to discuss their musical interests and possible career objectives.
- Auditionees for the Bachelor of Arts in Music Technology degree are required to audition on an instrument or in voice to determine placement at an appropriate level of applied music study. The auditionee's choice

of a primary instrument must be indicated when submitting their application in Acceptd.

· If the applicant is an accomplished performer on multiple instruments or voice, one or two other applied study areas may be indicated through Acceptd. In this case, the student must audition in each additional applied area indicated. The audition for the area(s) of intended study should take place on campus during the scheduled audition days or by special arrangement if there are no slots available for the given instrument or voice during the music technology interview days or if the distance for an in person interview is prohibitive.



# Oboe

**Repertoire:**

Auditionees should prepare two contrasting pieces from different style periods, demonstrating lyrical and technical abilities.

**Scales:**

The applicant will be asked to play two to four scales during the audition, with assumed knowledge of all major and minor scales.

**Other:**

Auditionees will be asked to sight-read.

# Percussion

## Repertoire:

- One snare drum concert solo or étude (auditionees may additionally play a rudimental solo)
- One four-mallet solo or étude on marimba (auditionees may additionally play a two-mallet solo)
- One solo or étude on timpani

If desired, auditionees may demonstrate styles on the drum set (rock, funk, jazz, samba, bossa nova, etc.), for additional consideration.

# Piano

## Repertoire:

Auditionees for the Bachelor of Music in Performance or the Bachelor of Musical Arts degrees should prepare a program of at least fifteen minutes of music (no popular music, please). The repertoire should be memorized and demonstrate advanced performance ability in various styles. The audition repertoire should be of comparable difficulty to the following:

- A three-part sinfonia (three-part invention) or a prelude and fugue from the *Well-Tempered Clavier* by J.S. Bach
- One or two movements of a sonata by Haydn, Mozart, or Beethoven (excluding Beethoven's op. 49)
- Works by Romantic, Impressionist, and/or Twentieth-Century composers that require technical and musical poise.

Auditionees for the Bachelor of Music Education, Bachelor of Music in Composition, the Bachelor of Arts, or the Music Performance Minor should prepare repertoire of at least ten minutes of music, including at least one memorized piece (no popular music, please). The audition should demonstrate the ability to study at an advanced level, with the fluent performance of works in various styles comparable to the following:

- A three-part sinfonia or a more difficult two-part invention by J. S. Bach (exceptions: nos. 1, 8, and 14)
- The first movement or finale of a classical sonata by Haydn, Mozart, or Beethoven. (Intermediate repertoire such as Beethoven, op. 49 or Mozart, K. 545 should be avoided.)
- Romantic works of medium length (such as a Chopin waltz or nocturne, Schubert impromptu, or Schumann's piece from *Forest Scenes*). Note: a comparable Impressionist or later Twentieth-Century piece may be substituted or offered in addition.
- At least one piece should demonstrate lyrical style and the use of the pedal.

**Scales:**

All auditionees may be asked to perform major and minor scales and arpeggios.

**Other:**

- All auditionees may be asked to sight-read.
- For those auditioning virtually: when recording audition videos, the camera angle should include a view of the applicant's face, hands, and feet.
- Transfer students will be evaluated in relation to the standards above for entering first-year students.

# Saxophone

## Repertoire:

Auditionees should prepare at least two solo selections of contrasting styles from the standard concert (“classical”) saxophone repertoire. The selections may be a complete piece, a multi-movement piece, selected movements of the same piece, or selected movements of different pieces. The total duration of prepared repertoire pieces should be approximately 12-15 minutes.

Auditionees should select and prepare the material with attention to musical expression, tone quality, appropriate stylistic considerations, and technical accuracy and facility. Several advanced études may be performed in place of one of the selections.

## Suggested Repertoire:

Below is a sample list of suitable audition repertoire. The auditionee’s selected repertoire does not need to be on the list to be acceptable. Other more advanced pieces are acceptable (consult the graduate saxophone audition list). Please feel free to contact Dr. David Stambler with any questions about audition materials.

Bach – *Partita in A minor* (flute unacc.)  
Bach/Londeix – Cello Suites I-VI  
Bach/Mule – *Sonata No. 6* (flute)  
Bedard – *Fantaisie* (sop.)  
Ben-Haim – *Three Songs Without Words*  
Benson – *Concertino* (Aeolian Song)  
Bonneau – *Caprice en forme de valse*  
Boutry – *Divertimento*  
Bozza – *Aria Constant – Concertante*  
Cowell – *Air and Scherzo*  
Creston – *Concerto or Sonata*  
Debussy – *Rapsodie* (several arrangements available)  
Debussy – *Syrinx* (flute)  
Decruck – *Sonata*  
Demersseman – *Le Carnival de Venise*  
Demersseman – *Fantaisie sur un theme original*  
Desenclos – *Prelude, Cadence, et Finale*  
d’Indy – *Choral varie*  
Dubois – *Concerto or Dix figures a danser*  
Duckworth – *Pitt County Excursions* (tenor)  
Eccles/Rascher – *Sonata*

Glazounov – *Concerto*  
 Gotkovsky – *Brilliance*  
 Grundman – *Concertante*  
 Handel/Rascher – *Sonata No. 3*  
 Hartley – *Poem* (tenor)  
 Heiden – *Diversion, Sonata, or Solo*  
 Hindemith – *Sonata*  
 Husa – *Elegie et Rondeau*  
 Ibert – *Concertino da Camera*  
 Jolivet – *Fantaisie-Improptu*  
 Lantier – *Sicilienne*  
 Lunde – *Sonata*  
 Maurice – *Tableau de Provence*  
 Milhaud – *Scaramouche*  
 Monti – *Czardas*  
 Muczynski – *Sonata*  
 Noda – *Improvisation I, II, & III* (unacc.)  
 Pascal – *Sonatine*  
 Platti – *Sonata in G* (sop., originally flute)  
 Quate – *Light of Sothis*  
 Ravel – *Piece en forme de Habanera*  
 Rorem – *Picnic on the Marne*  
 Rueff – *Chanson et Passepied*  
 Rueff – *Sonata*  
 Sancan – *Lamento et Rondo*  
 Schmitt – *Legende*  
 Schumann – *Three Romances*  
 Singelee – *Solo de Concert* (9 for different saxophones)  
 Tcherepnine – *Sonatine Sportive*  
 Tomasi – *Ballade*  
 Tomasi – *Introduction et Danse*  
 Tull – *Sarabande and Gigue*  
 Villa-Lobos – *Fantasia* (sop.)  
 Vivaldi – *Sonata in G minor*  
 Whitney – *Introduction and Samba*  
 Whitney – *Rumba*  
 Woods, Phil – *Sonata*  
 Yoshimatsu – *Fuzzy Bird Sonata*

### **Scales:**

Scales should be performed as sixteenth notes at a minimum tempo of 80, slurred. Articulation variations are optional.

- All major scales, full range of the instrument, ascending and descending

- Chromatic scale, full range of the instrument, ascending and descending
- Auditionee's choice of three harmonic minor scales, full range of the instrument, ascending and descending

**Other:**

Auditionees may be asked to demonstrate additional skills, including sight-reading, interpretive variations in the solo repertoire, ear training, and scale variations.

**Jazz Skills (Optional):**

In addition to the items above, students may elect to perform jazz selections.

- Interpret the melody of, and improvise on, a jazz standard tune or blues.
- Perform a transcription of a recorded jazz solo, playing along with a recording.

# Trombone

**Repertoire:**

Auditionees will be required to play a variety of repertoire that demonstrates proficiency and contrasts in musical style.

**Other:**

- Auditionees will be required to sight-read.
- Auditionees interested in undergraduate degrees with trombone as their applied instrument should contact Professor Lusk directly.



# Trumpet

## Repertoire:

Auditionees for the trumpet studio should be prepared to perform the following:

- At least one solo work for the trumpet. Suggested repertoire includes:
  - Two contrasting movements or sections of a sonata or concerto. Suggested sonatas include those by Kent Kennan, Paul Hindemith, Donald White, Eric Ewazen, Arthur Frackenpohl, or Flor Peeters. Suggested concertos include those by Franz Joseph Haydn, Johann Nepomuk Hummel, Johann Baptist Georg Neruda, Vladimir Peskin, Alexandra Pakhmutova, or Alexander Arutunian.
  - A standard solo trumpet piece by such composers as Eugene Bozza, Joseph Edouard Barat, René Berthelot, Marcel Bitsch, Henri Büsser, Theo Charlier, Georges Enesco, Bernard Fitzgerald, George Frideric Handel, Arthur Honegger, Jean Hubeau, William Lovelock, or Knudåge Riisager.
  
- An étude or study from those by Jean-Baptiste Arban, Guillaume Balay, Scott Belck, Oskar Böhme, Narcisse Bousquet, Johannes Brahms, Wassily Brandt, Reginaldo Caffarelli, Pierre Clodomir, Charles Colin, Charles Daval, Chris Gekker, Robert Getchell, Edwin Franko Goldman, Georg Kopprasch, René Laurent, or Phil Snedecor.

## Scales:

- All major scales, two octaves, demonstrating the ability to perform the full range of the trumpet.
- Chromatic scale, two octaves full range, slurred and/or tongued.

## Other:

- Lip slurs and any technical material from any of the following: Jean-Baptiste Arban (*Complete Methode pour Trompette*), Louis Saint-Jacome (*Grand Method pour Trompette*) Max Schlossberg (*Daily Drills and Technical Studies for Trumpet*), H.L. Clarke (*Technical Studies for*

*Cornet*), Earl Irons (*Twenty-Seven Groups of Exercises for Cornet and Trumpet*), etc.

- Prepared orchestral excerpts: preferred editions are the International Publication Series and *The Trumpet Audition Book* by Phil Collins.
- Auditionees may be asked to sight-read.

# Tuba

## **Repertoire:**

Auditionees should play an étude or study of choice. You may also choose from any of the following method books: Blazeovich, Bordogni, Fink, Kopprasch, Snedecor, Tyrell, or their equivalent. You will also be asked to play a solo of your choice demonstrating two contrasting styles. This is the time to showcase **YOU** as a musician and to learn and have fun as you prepare!

## **Scales:**

Auditionees should be prepared to demonstrate all major scales (two octaves) and the chromatic scale encompassing the auditionee's full range.

## **Other:**

Auditionees should be prepared to sight-read.

Students auditioning for the Bachelor of Music in Performance, or the Bachelor of Musical Arts should also prepare two standard orchestral or band excerpts.

# Viola

## **Repertoire:**

Auditionees should prepare the following:

- Two solo selections of repertoire, preferably from different musical style periods.
- One étude or another contrasting piece

It is suggested that auditionees choose one slower, lyrical piece and a faster, more brilliant piece to demonstrate musical expression, technical facility, good tone production, and an understanding of appropriate musical style.

## **Scales:**

At least one three-octave major and minor scale.

# Violin

## **Repertoire:**

Auditionees intending to pursue the Bachelor of Music in Performance or the Bachelor of Musical Arts degree programs should prepare the following:

- One movement from a standard concerto
- One movement of an unaccompanied partita or sonata by J.S. Bach
- One contrasting work or étude (Kreutzer, Dont, Rode or Gaviniès, or a caprice by Wieniawski or Paganini)

Auditionees intending to pursue the Bachelor of Music Education, Bachelor of Music in Composition, and the Bachelor of Arts degrees or the Music Performance Minor should prepare approximately ten minutes of music consisting of:

- Contrasting pieces (preferably including a concerto movement)
- Études

## **Scales:**

Two or three-octave scales in various bowings.

# Voice

## **Pre-screening Auditions:**

Students auditioning for voice (all undergraduate music degrees, including the performance minor, change of major, and transfer students) need to submit pre-screening recorded auditions via Acceptd. Videos and supporting materials should be submitted no later than December 1. Students selected for a live audition will be notified by December 15.

Applicants are encouraged to perform with a live pianist for pre-screening recordings, though accompaniment tracks are fine. Please prepare **two** classical selections following the guidelines detailed below under “Repertoire.” In this phase of the process, the inclusion of a foreign language song is optional. In addition, auditionees are to submit a performance resume and a “wildcard” submission to show a little more about who they are. This can be in the form of an additional video, a written submission, or something else. Think outside of the box and show what interests you or makes you special and unique.

## **In-Person Auditions:**

If selected to audition in person, a pianist will be provided. Please bring legible copies of all **three** of your classical repertoire selections for the pianist. You may also bring your own pianist if you wish. Students selected to audition remotely will need to provide their own pianist or appropriate accompaniment tracks.

In the audition, a panel of voice and choral faculty will listen to your prepared material. At the beginning, singers will announce the titles and composers of all three of their selections, and then begin with the piece of their choice. The faculty will then ask for additional selections as needed, and as time allows. After the auditions are completed, all auditionees will meet with one of our voice faculty for a brief lesson, interview, and tonal memory assessment. Auditionees should plan to remain on campus until about mid-afternoon.

## **Repertoire:**

Auditionees should prepare **three** memorized songs from the standard classical vocal literature (contrasting styles, at least one in English and one in Italian). In addition to repertoire representing the historical vocal canon,

we encourage the inclusion of new works and compositions by women, LGBTQ+, BBIPOC, and other underrepresented artists. The material need not be excessively demanding but should show a breadth of abilities (agility, legato, range, etc.) and complement your current level of skill. We are interested in vocal and musical abilities that show promise for successful college-level study, including clarity and vibrancy of tone, appropriate musical expression and communication, and musicianship. Additional repertoire from musical theatre or other styles may be included beyond the three classical selections.

Those auditioning as transfer students should furnish a list of all repertoire previously studied.

**Important Dates:**

December 1, 2023 – preferred deadline for pre-screening videos

December 15, 2023 – those invited for live-remote auditions will be notified

If applying after the preferred deadline, applicants must submit their pre-screening videos at least two weeks prior to the requested audition date.

Auditions will be scheduled on the following dates:

January 20, 2024 (in person)

January 27, 2024 (remote)

February 3, 2023 (in person)

Auditionees recommended for admission are encouraged to visit campus, preferably on a Friday, to shadow a current student. In addition to other offerings, they will be invited to sit in on a Concert Choir rehearsal and Voice Forum.