

*Rowan University*  
*Department of Music*

Master of Music in Performance

AUDITION INFORMATION

All Orchestral Instruments  
Keyboard  
Conducting (Wind, Orchestral, Vocal)  
Voice  
Guitar  
Composition  
Jazz Studies

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**INTRODUCTION:**

The MM Program at Rowan University consists of six specializations: Keyboard, Instrumental, Voice, Conducting (Vocal, Wine, Orchestral), Composition, and Jazz Studies. Students take a core curriculum and other course work in the area of specialization to total between 30 and 38 credits.

Prospective students are expected to have completed a Bachelor of Music Degree. Candidates with degrees in other disciplines must demonstrate technical and artistic excellence in their area of specialization. Proficiency examinations in theory and music history are administered each fall.

To schedule an audition, students must complete the Department of Music Audition Application form, complete and submit an application to the Graduate School, submit a resume of educational and professional experiences, provide two letters of recommendation and to schedule an interview/audition: contact the Department of Music at 856.256.4651 or [music@rowan.edu](mailto:music@rowan.edu).

If you would like to perform a work on your audition not listed in the M.M. Audition requirements, please contact the Department of Music.

**PROFICIENCY REQUIREMENTS FOR ALL STUDENTS:**

Foreign students: A minimum TOEFL score of 550

Theory: equivalent to completion of two (2) years of college level theory

Music History: Proficiency Examination comprising music from antiquity through the 20<sup>th</sup> century.

## **AUDITION REQUIREMENTS:**

### **Bass:**

- Two (2) movements of a Bach unaccompanied cello suite
- 1<sup>st</sup> Mvt. Of Koussevitsky or Dragonetti Concerti
- At least four (4) Orchestral Excerpts including Mahler *Symphony No. 1* (2<sup>nd</sup> Mvt.), Beethoven Symphonies 5, 7, and 9.

### **Bassoon:**

- Scales: M, m and arpeggios; Chromatic from low Bb to high E using selected articulations and rhythms from the Oubradous Scales and Daily Exercises,
- Solos: Repertoire comparable in difficulty to Mozart, Weber, or Vivaldi Concerti, Tansman *Sonatine*, or Saint-Seans *Sonata*.
- Excerpts: Selected from “A Musician’s Guide to Orchestral Audition Repertoire”
- Etudes: Select two (2) contrasting etudes

### **Clarinet:**

- Prepare an audition program of repertoire that includes three complete works from contrasting periods (must include Mozart *Clarinet Concerto* in A Major, K. 622)
- Etudes: Select two (2) contrasting etudes
- Excerpts: Select four (4) contrasting orchestral excerpts
- Sight-reading

### **Composition:**

- Send copies of three original works and tapes of performances. Works submitted should indicate competence in notation procedure; forms employed should demonstrate a variety of performance mediums and a familiarity with contemporary techniques of expression.

### **Flute:** *one (1) work to be memoriezed*

- Etudes: Select two (2) contrasting etudes from Anderson, Op. 15 or 30
- Complete Sonata by J.S. Bach in e minor or b minor
- Mozart *Concerto* with cadenzas
- One virtuoso work such as: Dutilleux *Sonatine*, Ibert *Concerto*, Borne *Carmen Fantasie*
- Orchestral Excerpts: Select three (3) from the following: Debussy *Afternoon of a Faun*, Ravel *Daphnis et Chloe*, Mendelssohn *Scherzo from Midsummer’s Night’s Dream*, Rossini *William Tell Overture*, Strauss *Till Eulenspiegel*, Stravinsky *Firebird Suite*

**French Horn:**

- Concerto: Mvt. 1 from Mozart *Horn Concerto* No. 2 or No. 4, AND a movement from Strauss *Horn Concerto* No. 1, No. 2, OR Gliere *Horn Concerto*
- A complete sonata of applicant's choice
- A Verne Reynolds etude of choice
- Excerpts: Tchaikovsky *Symphony No. 5* (Mvt. II-horn solo); Beethoven *Symphony No. 9* (4<sup>th</sup> horn solo); Rossini *La Gazza Ladra* (horn solo) AND one (1) excerpt of choice
- All major and minor scales, 2 octaves with arpeggios

**Classical Guitar:**

- Demonstration of scales and arpeggios. Any etudes or scales systems can be used. Major and minor scales from all keys will be expected.
- Demonstration of music reading ability. (Material will be supplied at the audition and will be commensurate with the *Official Examination Repertoire and Studies of the royal Conservatory of Music, Grade 5*. (Fredrick Harris Music)
- Memorized piece from each of the following eras: Renaissance, Baroque, Classical, Romantic, and 20<sup>th</sup> Century

**Oboe:**

- Full length solo recital program to include at least three stylistic periods
- Two (2) contrasting etudes
- Four (4) Orchestral excerpts of choice

**Organ:** *one (1) work to be memorized*

- Major work from Baroque Era which contains a fugue
- Major Romantic work by Franck, Mendelssohn, or Guilmant
- Composition from the 20<sup>th</sup> Century (Messiaen recommended)

**Percussion:**

- Students must demonstrate a solid background on all the standard percussion instruments. Material listed below is not exclusive of other recognized graduate level repertoire.
- Marimba/xylophone: Stout *Mexican Dances*, Abe *Michi*; Creston *Concerto for Marimba*; Rosauero *Concerto for Marimba*; Bach *Unaccompanied Sonatas and Partitas*
- Timpani: Beethoven *Symphonies 1, 7, and 9*; Hindemith *Symphonic Metamorphoses*; Stravinsky *Le Sacre du Printemps*; Carter *Eight Pieces for Timpani*; Kraft *Images*.
- Snare Drum: Delecluse *12 Etudes*; Cirone *Portraits in Rhythm*; Ravel *Bolero*; Rimsky-Korsakov *Scheherazade* and *Capriccio Espagnol*; Prokofiev *Lt. Kij*; Bartok *Concerto for Orchestra*.

**Piano:** *All works to be memorized*

- Prelude and Fugue by J.S. Bach from WTC Books 1 or 2
- Two (2) etudes chosen from Chopin, Liszt, Rachmaninoff or Scriabin
- Complete Classical Sonatas by Mozart, Haydn or Beethoven (excepting Op. 49/Op. 14/Op. 2, No. 1/Op. 54/Op. 79)
- Major Romantic work by Chopin, Brahms, Liszt, Schumann
- 20<sup>th</sup> Century Composition

**Saxophone:**

- Pick one (1) Bach Cello Suite (complete)
- Two (2) contrasting etudes
- Solo work for Saxophone (i.e. Creston *Sonata*, Glazunov *Concerto for Saxophone*, Ibert *Concertino da Camera* or another equivalent work)

**Trombone:**

- Bordogni/Rochut etude
- Baroque: Sonata or Concerto
- 20<sup>th</sup> Century Concerto
- Four (4) Orchestral Excerpts

**Trumpet:**

- Solos: Choose two (2) from the following: Haydn *Concerto*, Telemann *Concerto in D*, Hummel *Concerto*, Hindemith *Sonata*, Kennan *Sonata*
- Transposition: Must demonstrate the ability to transpose for trumpet in A, F, Eb, and D
- Etudes: Choose two (2) contrasting etudes from Arban, Bitsch, Brandt, Charlier, Chavanne, or Reynolds
- Four (4) standard and contrasting orchestral excerpts (i.e. Ravel, Beethoven, Mahler, Stravinsky, Respighi, Bizet, Mussorgsky, etc).
- Scales: All Major and Minor scales (3 forms)
- Arpeggios: Major, minor, and diminished

**Tuba/Euphonium:**

- All Major and minor scales
- Two (2) etudes showing technical and musical excellence
- One (1) major solo
- Four (4) standard orchestral excerpts

**Violin:** *one (1) work to be memorized*

- Scales: three (3) octaves in all keys, including octaves and thirds
- Two (2) movements from an unaccompanied Bach partita or sonata
- First movement of a 19<sup>th</sup> or 20<sup>th</sup> century concerto
- Two (2) contrasting brilliant concert pieces or etudes

**Viola:** *one (1) work to be memorized*

- Scales: three (3) octaves in all keys, including octaves and thirds
- Two (2) movements of unaccompanied Bach suite for cello
- First movement of a major concerto or a concert piece by Enesco, Hindemith, Walton or equivalent
- One (1) etude by Dont, Fuchs, Compagnoli, etc

**Violincello:** *one (1) work to be memorized*

- Three (3) octave scales and arpeggios in all keys
- Two (2) contrasting movements of an unaccompanied Bach suite
- Etude by Popper
- First movement of a concerto by Lalo, Saint-Seans, or equivalent
- Movement from a solo sonata such as Boccherini in A Major

**Voice:** *All works to be memorized*

- Two (2) arias: one from opera, one from oratorio
- One (1) German Lied
- One (1) French Chanson
- One (1) Song in English
- Language Proficiency: Minimum one year of college level Italian, French, and German.
- Candidates should submit a complete repertoire list.

(continued below)

**Jazz Studies:** (*drummers, bassists, keyboard and guitarists: see below*)

- Play melody and improvise on two (2) BeBop line tunes chosen from the following:
  - Donna Lee* (Ab)-JAPA Vol. 6
  - Confirmation* (F)-JAPA Vol. 6
  - Dig* (Ab)-JAPA Vol. 7
  - Ornithology* (G)-JAPA Vol. 6
  - Thriving from a Riff*(Bb)-JAPA Vol. 6
  - Joy Spring* (F)-JAPA Vol. 16, 53
- Play melody and improvise on two (2) standard tunes chosen from the following:
  - All the Things You Are* (Ab)-JAPA Vol. 43, 16, 36, 55
  - Easy Living* (Eb)-JAPA Vol. 22, 52, 59
  - In a Mellow Tone* (Ab)-JAPA Vol. 48
  - Invitation* (c minor)-JAPA Vol 34, 59
  - Stella by Starlight* (Bb)-JAPA Vol. 22, 59, 15
  - Fly Me to the Moon* (C)-JAPA Vol. 65
- Improvise while sight reading chord changes
- Perform a tune of your own choice
- Must sight-read
- Play all major, dorian, and mixolydian scales in two octaves ascending and descending.

**Keyboard/Guitarists:** In addition to the above, perform a solo piece of your choice. The performance must include improvisation and chord melody application. ALSO, comp the changes of the selected songs in the following feels: swing, 2, ballad, and bossa nova.

**Bassists:** in addition to the above, walk a bass line while sight reading chord changes. Chosen songs should be played in the following feels: swing, 2, ballad, and bossa nova. ALSO play an unaccompanied jazz or classical solo.

**Drummers:**

- Must be prepared to play various styles, including swing, bossa nova, funk, ballad with brushes, swing feel with brushes, jazz waltz, and samba.
- Must play an unaccompanied improvised solo built around a motif.
- Must perform trading of twos, fours, and eights in a small group setting using any songs included in the audition core above.
- Must be able to play all major, mixolydian, and dorian minor scales on piano or other tuned mallet instrument.
- Must sight read big band music
- Must sight read technical studies
- Must identify the form (i.e. AABA etc.) of the twelve tunes in the audition core above.

**Choral Conducting:**

- Twenty (20) minute conducting videotape or DVD. Conductor must be seen from the front, framed from head to waist. Ensemble need not be large.
- Interview with Vocal conducting and studio faculty
- Demonstrated piano/vocal skills
- Submit a repertoire list of significant choral works conducted.
- Qualified candidates will be invited to rehearse a university choral ensemble as part of their audition\*. Repertoire materials will be provided by the Director of Choral Activities prior to the audition\*.

**Instrumental Conducting: (Wind/Orchestral)**

## ROUND ONE

- Conducting videotape or DVD: Conductor must be seen from the front, framed from head to waist. Ensemble need not be large. Recording should consist of 3-4 excerpts of contrasting standard repertoire, demonstrating a variety of styles and tempi.
- Interview with conducting faculty
- Demonstrate keyboard skills
- Demonstrate major and minor instrument proficiency
- Submit a list of works conducted

## ROUND TWO

- Qualified candidates will be invited to rehearse a university ensemble as part of their audition\*.

*Prerequisites for Course of Study in conducting:*

- Demonstrated ability in sight singing
- Satisfactory completion of Counterpoint at the Undergraduate level

*\* Conducting auditions must be scheduled through both the Coordinator of the Graduate Program in Music as well as the conductor in the area of specialization so a suitable ensemble can be arranged for the audition.*