

AUDITIONS PROCEDURES

The BSMT application process requires an in-person audition for those seeking admittance to the degree program. Auditions for Fall 2010 will be held on February 12-13 or March 26-27, 2010. Please contact the Undergraduate Program Coordinator to sign up for an audition day and time. Please read these audition requirements carefully and refer any questions to the Undergraduate Program Coordinator.

Voice Audition Requirements

The applicant shall perform:

1. Two memorized pieces in contrasting styles from the Group I level of the Indiana State School Music Association list or similar list. Examples can be found at:

<http://www.issma.net/downloads/vocalmanual.pdf>

- a. One piece should be sung in English
- b. One piece should be sung in a foreign language (French, German, Italian or Spanish)

Suggested literature is also contained in the song collections listed below:

Twenty-Four Italian Songs and Arias

Twenty-Six Italian Songs and Arias

Pathways of Song

56 Songs You Like to Sing

2. Two sight-reading examples
3. Scales or vocalizations

*No recorded accompaniments are permitted. The applicant must provide his or her own accompanist or sing a cappella. An IUPUI accompanist can be arranged, for a fee, by contacting the audition chairperson no less than one month before the audition. Music must be received at IUPUI no less than one week before the audition.

Piano Audition Requirements

The applicant shall perform:

1. Two memorized pieces in contrasting styles from the accepted body of repertoire for the piano. Examples of pieces might include:
 - a. A Prelude and Fugue by J.S. Bach
 - b. A movement of a sonata by Haydn, Mozart or Beethoven
 - c. An etude by Chopin, Liszt or Debussy
 - d. An other representative work
2. Two sight-reading examples
3. All major and harmonic minor scales four octaves as requested. Refer to Hanon's *The Virtuoso Pianist in Sixty Exercises*, exercise #39. Perform at quarter note = 60-120.
4. Jazz comping and improvisation (optional)

AUDITIONS PROCEDURES

String, Woodwind and Brass Audition Requirements: Students are evaluated on their skills of tone production, intonation, musicality, lyrical phrasing, rhythmic accuracy and technical proficiency.

The applicant shall perform:

1. Two pieces in contrasting styles from the accepted body of literature for the instrument.
The pieces may include:
 - a. A movement from a sonata or concerto
 - b. A complete solo in one movement
 - c. An intermediate to advanced etude
 - d. An other representative for the instrument
2. Two sight-reading examples.
3. All major and melodic minor scales, two to three octaves where possible.
4. Jazz improvisation (optional).

* On pieces written with a piano accompaniment, the applicant may perform alone, however preference will be given to applicants performing with an accompanist. No recorded accompaniments are permitted. An IUPUI accompanist can be arranged, for a fee, by contacting the audition chairperson no less than one month before the audition. Music must be received at IUPUI no less than one week before the audition.

Guitar Audition Requirements: Potential students must be able to demonstrate their technical and musical abilities. The applicant should bring the printed music of the pieces being performed to the audition. Applicants may audition as either classical or jazz guitarists

Classical/Acoustic Guitar:

The applicant shall perform:

1. Two pieces in contrasting styles from the standard guitar repertoire. See the list below for examples.
2. Major and Minor scales in two or three octaves from the “Diatonic Major and Minor Scales” by Andres Segovia.
3. *120 Right Hand Studies* by Mauro Giuliani. No’s. 1-10 and 81-94.
4. Two sight-reading examples.

Examples of appropriate audition repertoire would include any of the following. This is only a representative sample. Other works of similar or greater difficulty from the established guitar repertoire may be considered.

Luis Milan – Pavans from *El Maestro*

Luis de Narvaez – *Guardame Las Vacas* or similar piece from *Los seys Libros del Delphin*

AUDITIONS PROCEDURES

Alonso de Mudarra – *Fantasia (que contrahaze la harpa en la manera de Ludovico)*
John Dowland – *Lacrimae, Galliard to Lachrimae, Forlorne Hope Fancy* or similar solo work

J.S. Bach – Any movement from the standard Lute Suites or comparable piece

Fernando Sor – Any work from the 20 Studies for Guitar (Segovia Edition)

Matteo Carcassi – Any work from *Twenty Five Melodious and Progressive Studies, Op. 60*

Francisco Tarrega – *Lagrima, Adelita, Capricho Arabe*

Heitor Villa-Lobos – Any of the Preludes or Studies

Manuel Ponce – Preludes

Jazz/Electric Guitar:

The applicant shall perform:

1. Comping and improvisation on two jazz standards from the following list:
 1. “All the Things You Are”
 2. “Groovin’ High”
 3. “What is This Thing Called Love”
 4. “Half Nelson”
 5. “Stella by Starlight”
 6. “Have You Met Miss Jones”
 7. “There Will Never be Another You”
2. Two sight-reading examples containing both chord and written notation

Percussion Audition Requirements: The prospective student must perform on two of the following instruments: snare drum, mallets, timpani, or drum set. The applicant must bring his or her own mallets and sticks. The Department of Music and Arts Technology will provide a drum set, snare drum, and large percussion instruments.

Snare Drum

The applicant shall perform:

1. A snare drum solo or etude (rudimental or concert)
2. The faculty will choose eight of the following P.A.S. rudiments at the time of the audition. The applicant should play each rudiment in an open-closed-open (slow-fast-slow) fashion and be prepared to perform each at various dynamic levels.
 - a. Single Stroke Roll
 - b. Double Stroke Roll
 - c. Five Stroke Roll
 - d. Six Stroke Roll
 - e. Seven Stroke Roll
 - f. Nine Stroke Roll
 - g. Single Paradiddle
 - h. Single Paradiddlediddle
 - i. Flam
 - j. Flam Accent
 - k. Flamacue
 - l. Swiss Army Triplet
 - m. Single Drag Tap
 - n. Lesson 25
 - o. Pataflafla
3. Two sight-reading examples

AUDITIONS PROCEDURES

Mallets (Marimba, Xylophone, Vibraphone, and others)

The applicant shall perform:

1. A solo or advanced etude for a mallet instrument. Two-mallet technique is required, four-mallet technique is optional.
2. All major scales, at least two octaves
3. A chromatic scale across the full range of the instrument
4. Two sight-reading examples

Timpani (2, 3, or 4 timpani)

The applicant shall perform:

1. A solo piece or etude for timpani
2. The tuning of pitches and intervals based on a single pitch. The student will be given a single pitch and asked to tune one drum to the given note. After the student tunes the first drum, he or she will then tune both lower and higher drums to intervals of a P4 or P5 from the original note.
3. A soft to loud roll on any drum
4. Two sight-reading examples

Drum Set

The applicant shall perform:

1. The following styles. The applicant will be asked to play the styles with and without one bar fills.
 - a. Fast swing ♩=220
 - b. Medium swing ♩=120
 - c. 12/8 rock ♩=60
 - d. Samba ♩=104
 - e. Bossa nova ♩=144
 - f. Funk ♩=144
 - g. Jazz waltz ♩=216
2. Two sight-reading examples for drum set
3. A transcription of a famous drum solo (optional)