# Table of Contents

**Audition Day Overview** ......................................................................................................................... 3

**The Performance Audition** .................................................................................................................... 3
- The Primary Instrument ............................................................................................................................ 3
- Accompanists ........................................................................................................................................ 3
- Suggested Dress ...................................................................................................................................... 4
- Format ......................................................................................................................................................... 4
- Recordings/Long Distance Auditions ...................................................................................................... 4

**Audition Repertoire Guide** ....................................................................................................................... 5
- Keyboard: Piano, Organ ............................................................................................................................ 6
- Guitar: Classical or Jazz, Electric Bass ..................................................................................................... 7
- Voice .......................................................................................................................................................... 8
- Strings: Cello, Double Bass/Electric Bass, Harp, Viola, Violin ................................................................. 9
- Woodwinds: Bassoon, Clarinet, Flute, Oboe, Saxophone ....................................................................... 11
- Brass: Horn, Trombone, Trumpet, Tuba .................................................................................................... 13
- Percussion ................................................................................................................................................ 15

**Music Therapy Assessments** .................................................................................................................... 15
Audition Day Overview

Prospective students who are invited to audition should expect the following on audition day:

Audition on your primary instrument (voice instrumental). Auditions will include:
- Performing selected repertoire
- Scales/Arpeggios
- Sight-reading, assigned by faculty

Program specific activities:
- Music therapy prospects will:
  - Interview individually with music therapy faculty.
  - Sing while accompanying self on either piano or guitar.

- BA in Music prospects will:
  - Interview with department faculty.
  - Discuss their individual plans for study.

The Performance Audition

The Primary Instrument
All candidates declare a primary instrument (voice or instrument) at the time of application. This is the instrument on which they have the most experience and which they will continue to study throughout their music program. It is assumed that before the audition all candidates will have at least two or three years of private instruction on their primary instrument and that they have achieved fluency reading standard music notation. Each applicant should submit repertoire that is representative of his or her musical growth and progress to date.

Accompanists
Singers need to be accompanied at the audition, either by an accompanist provided by Marylhurst or one brought by the candidate. The department will provide singers an accompanist if requested on the application form and if copies of the music are delivered to the department two weeks before the audition. Instrumentalists (other than guitarists and pianists) may provide their own accompanists if they desire, but an accompanist is not required. The department does not provide accompanists for instrumentalists.
Suggested dress
Professional dress is recommended:
- Skirts/dresses/dressy slacks for women
- Dress slacks and shirt for men

Format
Each audition will last approximately 15 minutes. Prospective students will perform for a group of music faculty. The audition will include the following:
- All candidates will be asked to perform on their primary instrument at least two contrasting works representing different styles and period. For example, the student could perform a piece in moderate or slow tempo from the Romantic period and then perform their second selection in quick tempo from the Classical or Baroque period. Selections should be equivalent to, or more difficult than, the pieces listed in the Audition Repertoire Guide at the end of this guide. You should be prepared to perform any and all sections of your audition repertoire. **NOTE: Student compositions, pieces in popular styles, simplifications and/or arrangements are not acceptable for the performance audition on the primary instrument.**
- All candidates will be asked to sight-read on their primary instrument or sight-sing if they are vocalists. Music will be provided for this purpose at your audition.
- Instrumentalists will be asked to perform scales, arpeggios and other appropriate technical exercises, as given in the Audition Repertoire Guide below.

Recordings/Distance Auditions
Video-recorded auditions are accepted for applicants living more than 100 miles from the Portland, Oregon metropolitan area or having extenuating circumstances. Video on DVD, USB flash drive or YouTube postings are acceptable. The recordings will be reviewed by faculty on audition day and you will be notified of the results.

Video requirements:
- The camera needs to capture your full body while performing.
- Announce clearly the music you will be playing (include composer and title of piece).
- Recorded auditions must meet all the requirements listed in Audition Repertoire Guide, including scales.
  - Music therapy applicants should include a recording of accompanied singing detailed on page 15.
  - Recorded auditions must be received one week prior to the scheduled live audition date.

Please Note:
- Music therapy applicants submitting recorded auditions will be asked to do a Skype interview before acceptance into the music therapy program can be extended.
- Students submitting recorded auditions are expected to be fluent in reading or singing standard musical notation on their primary instrument. Because recorded auditions do not include a sight-reading assessment, some students may be asked to demonstrate sight-
reading ability via Skype or on campus before acceptance into a music degree program can be extended.

Audition Repertoire Guide

At the audition, candidates are expected to perform on their primary instrument selections equal to or more difficult than the repertoire listed below. The selections given in this guide are examples that meet minimum requirements for entrance into the first year of the program. More advanced works are acceptable. Transfer students will be expected to perform selections of greater difficulty if they seek to receive credit for previous collegiate lessons. You and your private music instructor should determine the repertoire that best represents your musical performance level.

If you have general questions about audition requirements, you may contact the Music Office at 503.699.6263. Questions about specific pieces can be directed to the faculty listed under each area.

Audition requirements are listed in the following categories:

KEYBOARD: Piano or organ

GUITAR: Classical or Jazz Style, Electric Bass

VOICE

STRINGS: Cello, double bass, harp, viola, violin

WOODWINDS: Bassoon, clarinet, flute, oboe, saxophone

BRASS: Horn, trombone, trumpet, tuba

PERCUSSION
KEYBOARD

Piano
Technique
• Prepare two major scales and one harmonic minor scale of your choice, hands together, 4 octaves, in 16th notes at mm = 60 or above.
• Prepare two major arpeggios and one minor arpeggio, hands together, 4 octaves, in 16th notes at mm = 60 or above.

Repertoire
Two selections from contrasting stylistic periods, including one in a fast tempo and one performed from memory. Repertoire should be equivalent to or more advanced than the following:

*Baroque*
Bach  Short Preludes and Fugues; Two-and Three-part Inventions
Scarlatti  Selected Sonatas

*Classical*
Clementi  Sonatinas Op. 36, no. 3, 4, 6; Op. 38 no.1 (first movements only)
Haydn  Selected sonata movement (1st movements only)
Mozart or Beethoven  Selected sonata movement

*Romantic/Impressionist*
Chopin  Waltzes, Mazurkas
Mendelssohn  Songs without Words
Grieg  Lyric Pieces
Debussy  Arabesques, Children's Corner Suite

*Contemporary*
Bartok  Microcosmos, vol. 4
Robert Muczynski  Dream Cycle (1st mov.), Six Preludes (#2)
Tcherepnin  Bagatelles, Op. 5
Frank Bridge  7 Miniature Pastorals

Please direct questions regarding repertoire to John Haek (jhaek@marylhurst.edu).

Organ
Technique
• Prepare two major scales and one harmonic minor scale of your choice, hands together, 4 octaves, in 16th notes at mm = 60 or above.
• Prepare two major arpeggios and one minor arpeggio, hands together, 4 octaves, in 16th notes at mm = 60 or above.
Repertoire

Two contrasting selections (one should be in a fast tempo) equivalent or more advanced to the following:

- Bach: Chorale Preludes from the *Orgelbuechlein*, the *Schuebler Chorales*, or the Leipzig collection; a free-style work such as toccata or prelude and fugue) BUT NOT from the *Eight Little Preludes and Fugues* (sometimes attributed to Bach).
- A Buxtehude chorale or free-style work.
- A verse from one of the Couperin organ masses.
- A piece from Vierne's *24 Pieces in Free Style*.
- Any prelude and fugue by Mendelssohn or a movement from a sonata.
- A 20th-century piece by Ned Rorem, Calvin Hampton, or Charles Ives.

*Please direct questions regarding organ repertoire to the Dept. of Music (music@marylhurst.edu).*

GUITAR

Guitar (classical)

Technique

1. A three-octave major and three-octave minor scale from Andrés Segovia’s *Diatonic Major and Minor Scales*.
2. Exercises #21 and #29 from Ricardo Iznaola’s *Kitharologus*.

Repertoire

Two contrasting pieces from different time periods, performed from memory. Selections should be from (or of comparable difficulty to) the following repertoire list:

- Renaissance: One selection from 6 *Pavanas* by Luis de Milán
- Baroque: *Bourrée* from J.S. Bach’s Lute Suite in E Minor (BWV 996)
- Classical: One etude by Fernando Sor (from the Segovia edition) or Matteo Carcassi (op. 60)
- Romantic: One short piece (*Adelita, Lágrima, Maria*, etc.) by Francisco Tárrega
- Modern: One movement from *Suite popular brasileira* or one prelude from *Five Preludes* by Heitor Villa-Lobos, or an etude from *Estudios Sencillos* by Leo Brouwer

*The audition will also include sight-reading of a single note melody chosen by the audition panel.*

*Applicants should bring 3 copies of their audition repertoire for the audition panel.*

*Please direct questions regarding classical guitar audition repertoire to William Jenks (wjenks@marylhurst.edu).*
**Guitar (Jazz)**

**Technique**
1. A two-octave major and two-octave minor (Dorian) scale, and a two-octave mixolydian scale.
2. A two-octave major 7 and two-octave minor 7 arpeggio, and a two-octave dominant 7 arpeggio.

*Applicants can either use a pick, alternating down and up strokes, or their fingers alternating between i and m.*

**Repertoire**

**Two** jazz standards performed from memory:
1. Jazz standard in chord-melody style, solo.
2. Jazz standard in a combo setting. Be prepared to play the head; improvise a solo; and comp. a rhythm part.

*Applicants who wish to utilize play-along recordings (such as Aebersold or their own tracks) should have a CD ready and cued for such. You can also choose to have a live accompaniment. [These options must be pre-approved with the Music Department one week prior to the audition date.]*

Applicants will be asked to sight-read a single note melody and a chord chart.

*Applicants should bring 3 copies of each jazz lead sheet for the audition panel.*

*Please direct questions regarding jazz guitar audition repertoire to Tom Sandahl (tsandahl@marylhurst.edu).*

**VOICE**

Prepare **three** contrasting pieces incorporating:
- Two foreign languages and
- One piece in English.

This can also include one opera or oratorio aria.
All selections are to be performed from memory.

One song from **EACH** of the following categories:

1. **Baroque** or **Classical**.
2. **Romantic** or **Neo-classic** (including German lieder and French song). Suggested composers, but not limited to: Schubert, Schumann, Brahms, Wolf, Mendelssohn, Liszt, Faure, Debussy, Saint-Saens, Bizet, Ravel, and Poulenc.
3. **Twentieth** or **Twenty-first** century song. Students entering the first year of college music may sing a musical theater piece (for undergraduate). Transfer students will be
asked to sing a twentieth or twenty-first century song from the classical repertoire.

The following song anthologies are an excellent source for quality audition repertoire and are considered excellent solo song resources:

- **The First Book of {Soprano, Mezzo-soprano/Alto, Tenor or Bass/Baritone} Solos.** Published by G. Schirmer, compiled and edited by Joan Frey Boytim.

- **Thirty-six Solos for Young Singers.** Published by Hal Leonard, compiled and edited by Joan Frey Boytim.

- **Twenty-four Italian Songs and Arias.** Published by G. Schirmer.

*Please direct questions regarding voice repertoire to Jill Soltero (jsoltero@marylhurst.edu).*

**STRINGS**

**Cello**

**Technique**

- Two major and one melodic minor scale: two octaves, 16th notes at mm = 80 or above.
- Two major and minor triad arpeggios, two octaves.

**Repertoire**

Two contrasting pieces of your choice, examples:

- Saint-Saens: *Allegro appassionato*
- A Vivaldi sonata
- Bach: *G Major Suite*

*Please direct questions regarding cello repertoire to Laura Beer (lbeer@marylhurst.edu).*

**Double Bass / Electric Bass**

**Technique**

- Two major and one melodic minor scale, two octaves, in 16th notes at mm = 80 or above.

**Repertoire**

All applicants will perform two contrasting pieces from a standard double-bass repertoire. This can be solo pieces, or movements from a concerto or sonata.

Candidates who wish to study jazz/electric bass will be asked to perform a third piece:

- **Jazz standard with improvisation.** Be prepared to play the head, solo, and play the head out, with some strong ending.
Applicants who wish to utilize play-along recordings (such as Aebersold or their own tracks) should have a CD ready and cued for such. [These options must be pre-approved with the Music Department one week prior to the audition date.]

Please direct questions regarding Double Bass/Electric Bass repertoire to Laura Beer (lbeer@marylhurst.edu).

Harp
Technique
• Two major and one melodic minor scale, two octaves, in 16th notes at mm = 80 or above.

Repertoire
All applicants will perform two contrasting pieces and Tchaikovsky’s: Cadenza from The Nutcracker.

Please direct questions regarding harp repertoire to Laura Beer (lbeer@marylhurst.edu).

Viola
Technique
• Two major scales and one melodic minor scale: three octaves, in 16th notes at mm = 80 or above.
• Two major and minor triad arpeggios, three octaves.

Repertoire
• First movement of a concerto by Telemann, J. Schubert or Zelter.
• One contrasting work such as a Bach suite, or Kalliwoda: Nocturnes, etc.

Please direct questions regarding viola repertoire to Laura Beer (lbeer@marylhurst.edu).

Violin
Technique
• Two major and melodic minor scales: three octaves, in 16th notes at mm = 80 or above.
• Two major and minor triad arpeggios, three octaves.

Repertoire
• Two contrasting pieces (such as slow and fast movements from a concerto or sonata)
  o Suitable concertos: Vivaldi Concerto in A minor or G minor; Bach Concerto in A minor; Haydn Concerto in G major or C major; Nardini Concerto
  o Suitable sonatas: Handel Sonatas

Please direct questions regarding violin repertoire to Laura Beer (lbeer@marylhurst.edu).
WOODWINDS

Bassoon

Technique

- Two major scales: two octaves, slurred or tongued, in 16th notes at mm = 88 or above.
- One minor scale: one octave (harmonic or melodic form) up to 3 sharps and 3 flats.
- Chromatic scale from F below bass clef to F above bass clef.

Repertoire

Prepare two works of contrasting styles. A slow and fast movement is preferable, but different historical periods are acceptable. Works that should be considered as an acceptable level of audition repertoire:

- Weissenborn: 50 studies or Milde: 25 studies
- Galliard: sonatas
- Fasch: sonata
- Burrill Phillips: concert piece
- Hindemith: Sonata.

Please direct questions regarding bassoon repertoire to the Department of Music (music@marylhurst.edu).

Clarinet

Technique

- Two major scales: a minimum of two octaves in 16th notes at mm = 88 or above, slurred or tongued.
- One minor scale: one octave (harmonic or melodic form) to 3 sharps and 3 flats.
- Chromatic scale: low E to highest G

Repertoire

Prepare two works of contrasting styles. A slow and fast movement is preferable, but different historical periods are acceptable. Works that should be considered as acceptable level of audition repertoire:

- Finzi: Five Bagatelles
- Handel-Voxman: Concerto in G Minor
- Weber: Concertino

Please direct questions regarding clarinet repertoire to the Department of Music (music@marylhurst.edu).

Flute

Technique

- Two major scales: two octaves in 16th notes at mm = 88 or above.
- One minor scale: one octave (harmonic or melodic form) to 3 sharps and 3 flats.
• Chromatic scale: 3 octaves beginning on the low C below treble clef.

**Repertoire**

Prepare two works of contrasting styles. A slow and fast composition is preferable, but different historical periods are acceptable. Works that should be considered as acceptable level of audition repertoire:

- Sonatas by J.S. Bach or by G. F. Handel, G.P. Telemann, J.S. Bach or other eighteenth-century composers.
- Mozart: Concerto in D or G, first movement; or Quantz: Concerto in G or F; or Haydn Concerto in D.
- Any works from the book *Flute Music by French Composers* (ed. by L. Moyse).
- Hindemith: Sonata or Poulenc: Sonata or other twentieth-century work of comparable difficulty.

*Please direct questions regarding flute repertoire to Jerry Pritchard (jpritchard@marylhurst.edu).*

**Oboe**

**Technique**

- Two major scales, a minimum of two octaves in 16\(^{th}\) notes at mm = 88 or above, slurred or tongued.
- One minor scale (harmonic or melodic form) one octave to 3 sharps and 3 flats.
- Chromatic scale from lowest B or Bb to highest F.

**Repertoire**

Prepare two works of contrasting styles. A slow and fast movement is preferable, but different historical periods are acceptable. Works that should be considered as an acceptable level of audition repertoire:

- Ferling: 48 Studies, or Barret: Etudes
- Handel: sonatas; Albinoni: sonatas; Telemann: sonatas
- Mozart: Concerto

*Please direct questions regarding oboe repertoire to the Department of Music (music@marylhurst.edu).*

**Saxophone**

**Technique**

- Two major scales two octaves, slurred or tongued, in 16\(^{th}\) notes at mm = 88 or above.
- One minor scale, one octave (harmonic or melodic form) up to 3 sharps and 3 flats.
- Chromatic scale from Bb below treble clef to F above treble clef.

**Repertoire**

Prepare two works of contrasting styles. A slow and fast movement is preferable, but different
historical periods are acceptable. Literature at the level of:

- Bozza: *Aria*
- Corelli-Chauvet: *Sarabande et Gigue*
- Glaser-Rascher: *Variations on a Gavotte by Corelli*
- Bach-Mule: sonata.

Please direct questions regarding saxophone repertoire to The Department of Music (music@marylhurst.edu).

**BRASS**

**Horn**

**Technique**

- Two major scales: two octaves, slurred or tongued, in 16th notes and mm = 88 or above.
- One minor scale: one octave (harmonic or melodic form) up to 3 sharps and 3 flats.
- Chromatic scale: full range, from G below middle C up to G on top of treble clef or to C above if possible.

**Repertoire**

Two solo works or etudes in contrasting styles, from works equivalent to or more advanced than the following:

- Pottag: *Preparatory Melodies to Solo Work on French Horn*
- Mozart: 3rd Horn Concerto (slow movement)
- Strauss: *Concerto for Horn No.1*

Please direct questions regarding horn repertoire to the Department of Music (music@marylhurst.edu).

**Trombone**

**Technique**

- Two major scales: two octaves, slurred or tongued, in 16th notes and mm = 88 or above.
- One minor scale: one octave (harmonic or melodic form) up to 3 sharps and 3 flats.
- Chromatic scale: from F below bass clef up to F above bass clef.

**Repertoire**

Two solo works or etudes in contrasting styles, from works equivalent to, or more advanced than the following:

- Bordogni-Rochut: *Melodious Etudes, Book 1*
- Guilmant: *Morceau Symphonique*
- Barat: *Andante and Allegro*
- Capuzzi/Catelinat: *Andante and Rondo from Concerto for Double Bass*
Please direct questions regarding trombone repertoire to the Department of Music (music@marylhurst.edu).

**Trumpet**

**Technique**
- Two major scales: two octaves, slurred or tongued in 16th notes at mm = 88 or above.
- One minor scale: one octave (harmonic or melodic form) up to 3 sharps and 3 flats.
- Chromatic scale: full range, from low A below treble clef up to high C in 16th notes at mm = 88 or above.

**Repertoire**

Two contrasting works, solo or etudes equivalent to, or more advanced than the following:
- Concone: *Lyrical Studies*
- Wurm: *40 Studies*
- Balay: *Prelude et Ballade*
- Haydn: *Concerto*
- Goedicke: *Concert Etude*
- Balay/Ropartz/Thomé: *Nine Grands Solos de Concert*

Please direct questions regarding trumpet repertoire to the Department of Music (music@marylhurst.edu).

**Tuba**

**Technique**
- Two major scales: two octaves, slurred or tongued in 16th notes at mm = 88 or above.
- One minor scale, one octave (harmonic or melodic form) up to 3 sharps and 3 flats.
- Chromatic scale: from G below bass clef up to Bb at top of bass clef.

**Repertoire**

Two solo works or etudes in contrasting styles from works equivalent to, or more advanced than the following:
- Bordogni/Roberts: *43 Bel Canto Studies*
- Blazhevich: *70 Studies*
- Bach/Bell: *Air and Bourrée*
- Capuzzi/Catelinet: *Andante and Rondo from Concerto for Double Bass*
- Donald Haddad: *Suite for Tuba and Piano*

Please direct questions regarding tuba repertoire to the Department of Music (music@marylhurst.edu).
PERCUSSION

Percussion candidates must perform the following at the audition:

1. Snare drum:
   A solo with a minimum level of difficulty equivalent to Morris Goldenberg’s *Modern School for Snare Drum*.

2. Marimba/xylophone/vibraphone:
   - **Technique:**
     - All major and minor scales (harmonic or melodic form) up to 3 sharps and flats.
     - Chromatic scale, two octaves.
     - All scales in 16th notes at mm = 80 or above.
   - **Repertoire:**
     - A solo or etude with a minimum level of difficulty that is equivalent to, or more advanced than an etude from Morris Goldenberg’s *Modern School for Xylophone, Marimba, and Vibraphone*

3. Students wishing to perform in the **jazz ensemble** should also perform an accompanied or unaccompanied solo on drum set, or demonstrate various grooves.

*Please direct questions regarding percussion repertoire to the Department of Music (music@marylhurst.edu).*

Music Therapy Assessments

*Music Therapy Assessments will be in addition to your Performance Audition, and will be scheduled for the same day.*

**Interview**

Music therapy candidates will interview individually with music therapy faculty. Prospective students discuss relevant questions as to why they are seeking a career in music therapy.

**Singing and Accompanying**

Music therapy candidates will be asked to sing while accompanying themselves on either piano or guitar. The applicant may sing a simple folk-song, hymn or another song of their choice.