

UNIVERSITY of **HOUSTON**

MOORES SCHOOL of MUSIC

UNDERGRADUATE AUDITION REQUIREMENTS

Moores School of Music
University of Houston
120 School of Music Bldg.
713-743-3009
www.music.uh.edu

For additional information about undergraduate admissions, please contact
the Admissions Coordinator at (713) 743-5934.

BRASS

Mark Barton, Division Chair

ENTERING FRESHMAN

- Students should demonstrate knowledge of all major scales with range reflective of their capabilities.
- Prepare two selections of contrasting style reflecting your current playing level. One selection may be an etude. No all-region etudes please.
- Students requesting consideration for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoires. (Euphonium students may use excerpts from the band repertoire.)

TRANSFER STUDENTS

- All major and minor scales.
- Three selections of contrasting style that reflect your current proficiency level. (One selection may be an etude. The others should be from standard solo repertoire for your instrument.)
- Students that wish to be considered for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoire. (Euphonium students may use excerpts from the band repertoire.)

ALL STUDENTS

- Proper attire is recommended for the audition.
- Please have one copy of your audition music for the audition panel to use.
- A piano will be available for candidates that wish to bring their own accompanist. **(Piano accompaniment is not required for audition at the undergraduate level)**
- If you have any questions regarding any of the above, please contact Mark Barton, Brass Division Chair at 713.743.3186.

COMPOSITION

Rob Smith, Division Chair

Bachelor of Music in Composition

All undergraduate composition applicants are required to audition on an applied instrument or voice and interview with the composition faculty. It is **strongly encouraged** that applicants take the theory placement exam that is offered on all audition days.

In addition, students should submit a portfolio with their application that contains:

1. Scores and/or recordings of up to three representative original compositions
2. A list of all compositions to date (include instrumentation, durations and dates)

Students with no prior experience composing, but who have been studying music performance on an instrument or voice, may still apply.

For more information, please contact the Composition Division Chair, **Dr. Rob Smith**, at robsmith@uh.edu or 713-743-3163.

GUITAR

Noe Marmolejo, Division Chair

Bachelor of Arts in Music

The guitar program focuses on techniques such as improvisation, chord melody and rhythm accompaniment.

Use of Electric or Archtop guitar is recommended; equipment such as amplifier and chords are provided.

Audition preparation:

- Performance of at least one solo piece (a jazz chord melody arrangement)
- Knowledge of chords and scales:
 - Triads
 - Seventh and sixth chords
 - Major and minor scales
- Sight reading and knowledge of musical fundamentals
 - Chord symbol recognition and execution

Guitarists are usually encouraged to seek a bachelor of arts in music. We have found that this degree plan is well suited to guitar students. The focus of the guitar program is primarily jazz-based. This is because the jazz orchestra is the ensemble in which guitarists must perform. Although this is the case, some classical techniques and repertoire are covered to enhance the student's musicianship.

ORGAN

Daryl Robinson, Division Chair

Bachelor of Music in Organ Performance

Bachelor of Music with Elective Studies in Teacher Certification (organ concentration) or Music Marketing

Bachelor of Arts in Music

Bachelor of Music in Composition with organ as a secondary instrument

One work by J.S. Bach or another Baroque composer

Two contrasting (one lyrical and one virtuosic) selections by romantic and/or contemporary composers

Accurate and fluent sight-reading of a four-part hymn

Applicants with a strong piano background who wish to apply for undergraduate organ study may elect to perform their audition on the piano. The audition should include the following:

- An invention or prelude & fugue by J.S. Bach
- A first movement of a sonata by Haydn, Mozart, or Beethoven (excluding Beethoven op. 49; op. 79; and op. 27, no. 2)
- A 19th, 20th, or 21st-century composition
- Evidence of good sight-reading skills at the piano

[Click here](#) for general information about undergraduate admissions and application deadlines at the Moores School of Music.

PERCUSSION

Blake Wilkins, Division Chair

Prepared Literature

All undergraduate applicants should demonstrate their skills in the following areas: Snare Drum, Timpani, and Mallet Percussion (Marimba and/or Xylophone). Applicants must prepare two (2) Snare Drum Solos, one in concert style and one in rudimental style; two Keyboard solos, one using 2 mallets and one using 4 mallets (but only if the applicant has already studied 4 mallet playing); and one timpani piece. Because of time constraints in the auditions, additional playing of drum set is not recommended. The following literature recommendations are provided only as samples of appropriate literature for an undergraduate audition. Any piece is acceptable so long as it adequately demonstrates your technical and musical abilities on the instrument:

- **Snare Drum**

Concert Solo – Etude from Anthony Cirone’s Portraits in Rhythm (particularly Etude 5, 12, 15, 2, 37, and 44)

Rudimental Solo – John Pratt: 14 Contest Solos (any)

- **Keyboard**

2 Mallet Solo – Masterpieces for Marimba or a good single solo.

4 Mallet Solo – Alice Gomez: Rain Dance or Jungle Walk;

Mitchel Peters: Yellow After the Rain;

Rich O’Meara: Restless;

Paul Smadbeck: Etudes or Rhythm Song

- **Timpani**

Solo – The Solo Timpanist (Vic Firth) Etude from Fundamental method for Timpani (Mitchell Peters), Modern Method for Timpani (Saul Goodman), or a similar text; or Concert Solo by Mitchell Peters (Rondino, Scherzo, Tribal Serenade, Primal Mood)

Regardless of the literature you ultimately select to play, do not try to impress us by playing a difficult piece if you cannot play it correctly. It is much better to select a piece that is within your grasp and perform it well.

Sight-Reading

In addition to the prepared literature, the audition will include sight-reading on Snare Drum and Marimba (2 mallet technique only). The sight-reading portion of the audition is a very important dimension of your audition. Significant deficiencies in sight-reading in these areas often preclude otherwise skilled percussionists from admission into the program!

Timpani Tuning

In addition to the above, you will be asked to match pitches and tune simple intervals on the timpani. Don’t worry! Most incoming students have not had comprehensive ear training prior to entering the Moores School of Music. This portion of the audition is simply to evaluate your current level of aural skills on timpani.

Each undergraduate applicant is allotted a total audition time of 20 minutes.

Other requirements & recommendations for you audition

- Compile a repertoire list: this is a list of all the solos and percussion ensembles you have played.
- Compile a list of awards and honors you have received, both in music and in other areas.
- Include a transcript from your school, or at least provide your current grade point average, class ranking, and SAT or ACT scores if you have taken them.

All percussion instruments you may need will be provided; you may bring your own snare drum, but please do not bring keyboard instruments or timpani. Sticks and mallets will not be provided.

Please provide a copy of your music for the panel hearing you play.

PIANO

Nancy Weems, Division Chair

Bachelor of Music Piano Performance

Bachelor of Music with Elective Studies in Teacher Certification (Music Education) or Music Marketing

Bachelor of Arts

The audition should consist of at least two fully memorized selections from the standard classical piano repertoire, representing contrasting musical periods and styles. For example, one movement from a Classical Piano Sonata and a piece from the Romantic era would be appropriate. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill. Some examination of sight-reading skill may also be a part of the audition. A list of audition repertoire should be submitted via the online application.

Bachelor of Music with piano as a secondary instrument (Composition Majors)

The audition should consist of at least two selections from the standard classical piano repertoire, representing contrasting musical periods and styles. Memorization is optional. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill.

STRINGS

Kirsten Yon, Division Chair

Bachelor of Music in String Performance

Bachelor of Music with Elective Studies in Teacher Certification (string concentration) or Music Marketing

Bachelor of Arts in Music

Bachelor of Music in Composition with a secondary string instrument

The following list of audition materials represents a guideline. Appropriate substitutions to these guidelines are acceptable if they are approved in advance by a professor in the string specialty.

IMPORTANT NOTE: *To be considered for a scholarship, at least one movement or work in the audition repertoire must be memorized. Unedited video recordings uploaded via the online application are highly recommended for those unable to audition live.*

Violin, Viola & Cello

- One movement of a concerto
- Minimum of one movement of unaccompanied Bach
- Contrasting work of applicant's choice

Double Bass

- One movement of a concerto or sonata
- Two contrasting works of applicant's choice
- Three-octave G major scale, eighth notes at Quarter=80
- Three-octave Bb major scale, quarter notes at Quarter=100

Harp

- One étude
- Two substantial works of contrasting style and/or time period, preferably performed from memory
- One orchestral excerpt of applicant's choice

VOICE

Joseph Evans, Division Chair

Bachelor of Music in Vocal Performance

Bachelor of Music with Elective Studies in Teacher Certification (voice concentration) or Music Marketing

Bachelor of Arts in Music

Bachelor of Music in Composition or Theory with voice as a secondary instrument

FOR ALL SINGERS:

- Applicants must upload a video recording into the online application for preliminary evaluation purposes with their application materials. The video recording must contain two contrasting selections in two different languages (one selection may be in English) that meet the repertoire criteria listed below. This packet must be received at least **one month prior** to the preferred audition date. Applicants will be contacted as to whether or not they will be invited to attend a live audition date at least two weeks before their preferred date. Live accompaniment and evidence of memorization is expected for the prescreening recording.

LIVE AUDITIONS:

- Appropriate attire is required at your audition. Formal wear is not necessary; business casual is fine. Shorts, t-shirts, and flip-flops are not acceptable. If you have further questions, please contact Joseph Evans, Division Chair at 713.743.3149.
- All selections must be performed from memory.
- All selections must be with piano accompaniment. Staff accompanists are available for your audition, but you are permitted to bring your own accompanist. Printed scores of all selections (or photocopies in a binder) must be provided when you check in for your audition. These scores must be in the keys in which you will sing.
- Individuals not fully prepared or in compliance with all application and audition requirements will be ineligible for acceptance in voice for the desired entrance semester.
- Studio placement and level of university study is determined by the voice faculty at the time of your audition. You may request a specific voice instructor on your application and your audition forms. If your requested teacher accepts you, you will be so assigned. If no preference is stated at the audition, or if the requested studio is full, you will be assigned an instructor.

ENTERING FRESHMEN:

- Must perform at least two (2) contrasting selections, demonstrating your highest level of achievement to date. These must be in at least two (2) different languages (one selection may be in English).
- Selections must be from standard vocal repertoire in the original language: Italian, French, German, or English art songs, oratorio or operatic aria.
- NOTE: One musical theatre selection is acceptable, but classical selections are preferred.

TRANSFER STUDENTS:

- Must perform at least three (3) contrasting selections, demonstrating healthy vocal technique and appropriate standard vocal repertoire in the original languages. NOTE: Broadway, spiritual or patriotic songs are *not* acceptable for audition purposes.
- If you have completed two semesters of voice study, you must perform in two different languages. If you have completed three or more semesters of voice study, you must perform in three different languages.
- At your audition, you must submit a complete list of vocal selections learned and memorized in college-level study. This list will include your audition selections and all other jury selections from past semesters.
- At your audition, you are expected to demonstrate proficiency reflective of your previous college study. You may be asked to make up deficiencies in technique and/or repertoire by extra semesters of voice study for credit based on this audition performance and supporting materials.
- All vocal performance majors must pass a "barrier" examination after the sophomore year of study in order to qualify for the Bachelor of Music in Vocal Performance degree track. Transferring vocal performance majors with four or more semesters of college study must demonstrate readiness for junior level applied voice study at your audition. You may be required to take one or more semesters of applied voice at the Moores School before the voice faculty determines that you are ready for the "barrier".
- Music education majors do not take the "barrier" and may proceed with registration for junior level applied voice after successful completion of four semesters of applied voice at their previous school.

WOODWINDS

Mark Barton, Division Chair

Bassoon

- Two works of contrasting styles. One may be an etude

Clarinet

- Full-range chromatic scale
- All major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

Flute

- All major scales from memory (entering freshmen)
- All major and minor scales (three forms) from memory (transfer students)
- Three octave chromatic scale from memory
- Two works of contrasting tempi and style
[It is preferred that students prepare one early work (like a Bach Sonata or a Mozart Concerto) and one later work (like the Chaminade, Concertin,; Fauré, Fantasie; Griffes, Poem; Poulenc Sonata; Hue, Fantasie; Prokofiev, Sonata, etc.).]
 - Prepare only one or two movements of multi-movement works
 - Etudes are acceptable (No region etudes please)
 - Piano accompaniment is not required

Oboe

- Two works of contrasting styles. One may be an etude.

Saxophone

- Full-range chromatic scale
- All major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

MUSIC THEORY

Timothy Koozin, Division Chair

Students wishing to earn a bachelor's degree in Music Theory must successfully audition into program with a major applied instrument or voice.

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UH is an EEO/AA institution.