



## SCHOOL OF MUSIC AUDITION REQUIREMENTS

### AREA: BASSOON

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
High School applicants are required to prepare two or three selections (including movements from sonatas and concertos), major and minor scales. The selection should demonstrate the applicant's ability in phrasing, sustained playing and facility.	Undergraduate applicants are required to prepare two contrasting movements of a standard concerto, sonata or solo work, two contrasting etudes from Weissenborn's 50 Advanced Studies or one from Milde's Concert Studies.	Both Masters and Professional Artist Certificate applicants are required to prepare two contrasting movements of a standard concerto, sonata or solo work, one Milde Concert Study or equivalent etude, a work composed in the last fifty years, and a minimum of four contrasting standard orchestral excerpts.

### AREA: CLARINET

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>Two or three selections (including movements from sonatas and concertos)</li> <li>Major and minor scales</li> <li>Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility</li> </ul>	<ul style="list-style-type: none"> <li>Two or three selections (including movements from sonatas and concertos)</li> <li>Major and minor scales</li> <li>Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility.</li> </ul>	<ul style="list-style-type: none"> <li>Three selections that should include but not be limited to a complete sonata or concerto</li> <li>A work composed in the last fifty years</li> <li>Demonstrate the ability to site read.</li> </ul>

### AREA: COLLABORATIVE PIANO

GRADUATE
<p>Applicants should contact Dr. Allison Gagnon, director of the Collaborative Piano Program, to finalize repertoire selection and partnering arrangements for the live audition (<a href="mailto:gagnona@unca.edu">gagnona@unca.edu</a>). <b>The audition should include:</b></p> <ul style="list-style-type: none"> <li>At least one selection with voice</li> <li>At least one selection with instrument</li> <li>One solo piano selection</li> <li>The program should present a variety of musical styles and collaborative situations. The audition will also include a short quick-study (music provided within 24 hours prepared onsite with a partner), sight reading, and a short interview.</li> </ul>

**AREA: COMPOSITION**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• The composition program provides training in the craft and art of composition, with special emphasis on form, harmony, counterpoint, scoring, technology, innovation and genre crossing.</li> <li>• Submit 3 to 4 representative scores, with recordings, at least three weeks before the requested audition date</li> <li>• Selected applicants will be invited for an interview with the composition faculty on scheduled audition dates</li> <li>• Applicant should be prepared to discuss his/her musical background and training, influences, and compositional interests and goals</li> </ul>	<ul style="list-style-type: none"> <li>• The composition program provides training in the craft and art of composition, with special emphasis on form, harmony, counterpoint, scoring, technology, innovation and genre crossing.</li> <li>• Submit 3 to 4 representative scores, with recordings, at least three weeks before the requested audition date</li> <li>• Selected applicants will be invited for an interview with the composition faculty on scheduled audition dates</li> <li>• Applicant should be prepared to discuss his/her musical background and training, influences, and compositional interests and goals</li> </ul>	<ul style="list-style-type: none"> <li>• The composition program provides training in the craft and art of composition, with special emphasis on form, harmony, counterpoint, scoring, technology, innovation and genre crossing.</li> <li>• Submit 3 to 4 representative scores, with recordings whenever possible</li> <li>• Submit a sample of your writing on a musical subject (e.g., an analysis of a composition or a paper on a music history topic).</li> <li>• Submit a statement of purpose describing your experience, goals and career interest as a professional composer.</li> </ul>

**AREA: DOUBLE BASS**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two contrasting works. One demonstrating lyricism, and another demonstrating more virtuosic technique.</li> <li>• Examples of suitable repertoire for the audition would be the fast and slow movements of a standard concerto (i.e. Cimador, Capuzzi, Dragonetti); movements from a Baroque sonata by Marcello, Vivaldi, or Scarlatti; or etudes by Storch/Hrabe, Simandl, Rabbath, and others.</li> <li>• Three two octave scales</li> <li>• Please contact Professor Sharpe if there are questions regarding specific repertoire (sharpep@uncsa.edu)</li> </ul>	<ul style="list-style-type: none"> <li>• Two contrasting works. One demonstrating lyricism, and another demonstrating more virtuosic technique.</li> <li>• Examples of suitable repertoire for the audition would be the fast and slow movements from a standard concerto (Cimador, Dragonetti, Dittersdorf, Bottesini, Vanhal, Hoffmeister, etc.); unaccompanied Bach; and/or movements from a Baroque sonata by Marcello, Vivaldi, Scarlatti, Handel, Pergolesi, or Corelli.</li> <li>• A minimum of ten minutes of music should be prepared for the audition.</li> <li>• Please contact Professor Sharpe if there are questions regarding specific repertoire (sharpep@uncsa.edu)</li> </ul>	<ul style="list-style-type: none"> <li>• The audition for the graduate program should include:               <ul style="list-style-type: none"> <li>• two movements of a Bach Unaccompanied Suite                   <ul style="list-style-type: none"> <li>one piece demonstrating lyricism</li> <li>one piece that displays virtuosic technique.</li> </ul> </li> <li>three to five standard orchestral excerpts from different composers</li> </ul> </li> <li>• At least two different eras should be represented in your solo selections, and at least twenty minutes of music should be prepared for presentation.</li> <li>• At least one piece should be a concerto or sonata movement, or a substantial showpiece from the standard double bass repertory.</li> <li>• Please contact Professor Sharpe if you have questions regarding specific repertoire. (sharpep@uncsa.edu)</li> </ul>

**AREA: FLUTE**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<p>First movement of a Mozart Concerto (G or D, exposition by memory if possible)</p> <p>One piece representative of the student's ability;</p> <p>Scales</p>	<p>Two movements of a JS Bach Sonata;</p> <p>First movement of a Mozart Concerto (G or D, exposition by memory);</p> <p>One Paris Conservatoire Piece (as from the Flute Music by French Composers book - Schirmer);</p> <p>Three Standard Orchestral Excerpts (as from the Baxtresser book);</p>	<p>One complete JS Bach Sonata;</p> <p>One complete Mozart Concerto (G or D; all movements, whole first movement by memory with your own cadenzas);</p> <p>One Paris Conservatoire Piece (as from the Flute Music by French Composers book - Schirmer);</p> <p>Five Standard Orchestral Excerpts (as from the Baxtresser book);</p> <p>One Etude (like Paganini or equivalent – email Dr. Coelho if you have questions)</p>

**AREA: GUITAR**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<p>Three contrasting classical selections performed from memory</p> <ul style="list-style-type: none"> <li>• Open position major scales in common keys (upper-position scales optional)</li> <li>• Demonstrate the ability to sight-read in open position</li> </ul>	<ul style="list-style-type: none"> <li>• Three contrasting classical selections performed from memory</li> <li>• Open position and upper position major and minor scales in common keys</li> <li>• Demonstrate the ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• A 25-30 minute program of contrasting solo concert works performed from memory</li> <li>• Demonstrate the ability to sight-read.</li> </ul>

**AREA: HARP**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
From memory, two solos of contrasting nature that demonstrate the technical and musical level attained thus far.	From memory, three solos of contrasting nature; one from the Baroque period, one from the Romantic period and one from the 20th century. These must demonstrate the technical and musical level attained thus far.	

**AREA: HORN**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two or three selections (including movements from sonatas and concertos)</li> <li>• Major and minor scales</li> <li>• Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility</li> </ul>	<ul style="list-style-type: none"> <li>• Two or three selections (including movements from sonatas and concertos)</li> <li>• Major and minor scales</li> <li>• Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility</li> </ul>	<ul style="list-style-type: none"> <li>• Three selections that should include but not be limited to a complete sonata or concerto</li> <li>• A work composed in the last fifty years</li> <li>• Demonstrate the ability to sight-read.</li> </ul>

**AREA: OBOE**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two or three selections (including movements from sonatas and concertos)</li> <li>• Major and minor scales</li> <li>• Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility</li> </ul>	<ul style="list-style-type: none"> <li>• Two or three selections (including movements from sonatas and concertos)</li> <li>• Major and minor scales</li> <li>• Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility</li> </ul>	<ul style="list-style-type: none"> <li>• Three selections that should include but not be limited to a complete sonata or concerto</li> <li>• A work composed in the last fifty years</li> <li>• Demonstrate the ability to sight-read.</li> </ul>

**AREA: ORGAN**

<b>HIGH SCHOOL</b>	<b>UNDERGRADUATE</b>	<b>GRADUATE</b>
<ul style="list-style-type: none"><li>• A composition from the Baroque period</li><li>• A composition from the Romantic period</li><li>• A composition from the 20th – 21st century</li><li>• A hymn played as if leading a congregation</li></ul>	<ul style="list-style-type: none"><li>• A composition from the Baroque period</li><li>• A composition from the Romantic period</li><li>• A composition from the 20th – 21st century</li><li>• A hymn played as if leading a congregation</li></ul>	<ul style="list-style-type: none"><li>• A composition from the 17th or early 18th century</li><li>• A Fantasia, Prelude, or Toccata and Fugue by JS Bach</li><li>• A composition from the Romantic period</li><li>• A composition from the 20th – 21st century</li><li>• A hymn played as if leading a congregation</li></ul>

**AREA: PERCUSSION**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Etudes or solos (grade 5 or above) on the following: snare drum (rudimental and orchestral), timpani (2, 3, or 4 drums) and 2-mallet keyboard solo (marimba, vibes or xylophone)</li> <li>• Demonstration of 4-mallet technique either through solo literature or; at a minimum, chords and arpeggios</li> <li>• A multiple percussion solo may replace the snare drum solos</li> <li>• Sight-reading, timpani tuning, scales and rudiments will be part of the audition</li> <li>• Drum set is optional and is not required for acceptance, but is the fourth major area of study in the high school and undergraduate program</li> <li>• For questions about the specific repertoire or for high school students who do not have access to keyboards or timpani contact the percussion department.</li> </ul> <p>For additional information:  <a href="http://faculty.uncsa.edu/music/beck">http://faculty.uncsa.edu/music/beck</a></p>	<ul style="list-style-type: none"> <li>• Etudes or solos (grade 5 or above) on the following: snare drum (rudimental and orchestral), timpani (2, 3, or 4 drums) and 2-mallet keyboard solo (marimba, vibes or xylophone)</li> <li>• Demonstration of 4-mallet technique either through solo literature or at a minimum, chords and arpeggios</li> <li>• A multiple percussion solo may replace the snare drum solos</li> <li>• Sight-reading, timpani tuning, scales and rudiments will be part of the audition</li> <li>• Drum set is optional and is not required for acceptance, but is the fourth major area of study in the high school and undergraduate program.</li> <li>• For questions about the specific repertoire or for high school students who do not have access to keyboards or timpani.</li> </ul> <p>For additional information:  <a href="http://faculty.uncsa.edu/music/beck">http://faculty.uncsa.edu/music/beck</a></p>	<ul style="list-style-type: none"> <li>• Master's degree applicants should prepare at least one orchestral excerpt on snare drum, timpani, and xylophone, and should demonstrate proficiency in 4-mallet keyboard performance using standard concert repertoire for the marimba. This may include, but is not limited to, solos by Abe, Musser, Stout, Stevens, Miki, Tanaka, Burritt, Norton, Ford, or other composers who have written for solo marimba.</li> </ul> <p>Suggested audition material for the graduate program includes, but is not limited to the following composers:</p> <p><b>Snare Drum:</b> Cirone, Peters (Advanced Etudes), Pratt, Wilcoxon, Firth, Albright, Delecluse, Aleo  <b>Timpani:</b> Firth, Hochrainer, Goodman, Hinger, Friese/Lepak, Delecluse  <b>Keyboard:</b> Musser, Bach, Stout, Delecluse, Green.</p> <p>For additional information:  <a href="http://faculty.uncsa.edu/music/beck">http://faculty.uncsa.edu/music/beck</a></p>

**AREA: PIANO**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• One piece by JS Bach</li> <li>• A movement from a classical sonata</li> <li>• Two 19th century pieces in contrasting style</li> <li>• One 20th century piece • All scales and arpeggios</li> <li>• All audition requirements must be played from memory</li> </ul> <p>For more information about the piano facilities visit <a href="http://www.faculty.uncsa.edu/music/piano">www.faculty.uncsa.edu/music/piano</a></p>	<ul style="list-style-type: none"> <li>• A Prelude and Fugue by JS Bach</li> <li>• A classical sonata</li> <li>• Two 19th century pieces in contrasting style</li> <li>• One 20th century piece • All scales and arpeggios</li> <li>• All audition requirements must be played from memory</li> </ul> <p>For more information about the piano facilities visit <a href="http://www.faculty.uncsa.edu/music/piano">www.faculty.uncsa.edu/music/piano</a></p>	<ul style="list-style-type: none"> <li>• One composition by JS Bach (Prelude and Fugue, Toccata, Partita, French or English Suite)</li> <li>• A classical sonata A major Romantic work (e.g. Chopin Ballade, Scherzo, Sonata; Schumann Fantasy, Carnaval; or a work of Liszt or Brahms)</li> <li>• An etude by Chopin, Liszt, Scriabin, Rachmaninoff, Debussy</li> <li>• All audition requirements must be played from memory</li> </ul> <p>For more information about the piano facilities visit <a href="http://www.faculty.uncsa.edu/music/piano">www.faculty.uncsa.edu/music/piano</a></p>

**AREA: SAXOPHONE**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two or three selections (including movements from sonatas and concertos)</li> <li>• Major and minor scales</li> <li>• Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility</li> </ul>	<ul style="list-style-type: none"> <li>• Two or three selections (including movements from sonatas and concertos)</li> <li>• Major and minor scales</li> <li>• Compositions should demonstrate the applicant's ability in phrasing, sustained playing and facility</li> </ul>	<ul style="list-style-type: none"> <li>• Three selections that should include but not be limited to a complete sonata or concerto A work composed in the last fifty years</li> <li>• Demonstrate the ability to sight-read.</li> </ul>

**AREA: TROMBONE**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two or three etudes or movements of a solo in contrasting styles</li> <li>• Display proficiency on all major scales</li> </ul>	<ul style="list-style-type: none"> <li>• A major solo work for trombone (e.g. Grondahl, Hindemith)</li> <li>• Two or three etudes of contrasting style</li> <li>• Display proficiency on all major and minor scales</li> </ul>	<ul style="list-style-type: none"> <li>• Albrechtsberger or Wagenseil concerto</li> <li>• A major solo from the 20th century</li> <li>• An unaccompanied work utilizing extended performance technique (e.g. Berio Sequenza)</li> <li>• Orchestra excerpts and/or jazz improvisation</li> </ul>

**AREA: BASS TROMBONE**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two or three etudes or movements of a solo in contrasting styles</li> <li>• Display proficiency on all major scales</li> </ul>	<ul style="list-style-type: none"> <li>• A major solo work for bass trombone (e.g. Lebedev, McCarty)</li> <li>• Two or three etudes of contrasting styles</li> <li>• Display proficiency on all major and minor scales</li> <li>• Demonstrate the ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• A Bach cello suite</li> <li>• A major solo from the 20th century</li> <li>• An unaccompanied work from the 20th century (e.g. Hartley Sonata Breve)</li> <li>• Orchestral excerpts and/or jazz improvisation</li> </ul>

**AREA: TRUMPET**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two or three selections in contrasting styles, including at least one solo or movement of a solo and one etude</li> <li>• All major and natural minor scales</li> <li>• Sight-reading</li> </ul>	<ul style="list-style-type: none"> <li>• One complete solo trumpet work from standard literature (ex. Arutunian) OR One movement from a sonata or concerto</li> <li>• One contrasting etude of choice</li> <li>• Two standard orchestral excerpts</li> <li>• Display proficiency in all major and minor scales</li> <li>• Sight-reading</li> </ul>	<ul style="list-style-type: none"> <li>• Haydn OR Hummel — all</li> <li>• One movement of a trumpet work from the last fifty years</li> <li>• 5-7 standard orchestral excerpts, including piccolo trumpet</li> <li>• Familiarity with high horns and transposition required</li> <li>• Sight-reading</li> </ul>

**AREA: TUBA**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two contrasting sections from a standard solo (Marcello, Bach, Haddad, etc.)</li> <li>• One etude from a standard method for tuba (Tyrell, Bordogni, etc.)</li> <li>• All major scales</li> <li>• Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>• Two contrasting sections from a standard solo (Hindemith, Lebedev, Broughton, etc.)</li> <li>• One etude from a standard method for tuba (Blazhevich, Rochut, Vasiliev, etc.)</li> <li>• Two standard orchestral excerpts of the applicants choice</li> <li>• All major scales</li> <li>• Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>• Two complete major works for tuba (Vaughan Williams, Gregson, Barnes, Wilhelm, etc.)</li> <li>• Two etudes for tuba, one Rochut/Bordogni and one Bousquet</li> <li>• Five standard orchestral excerpts of the applicants choice</li> <li>• All major and minor scales</li> <li>• Sight Reading</li> </ul>

**AREA: EUPHONIUM**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• Two contrasting sections from a standard solo (Haddad, Mozart, etc.)</li> <li>• One etude from a standard method for Euphonium (Rubank, Rochut, etc.)</li> <li>• All major scales</li> <li>• Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>• Two contrasting sections from a standard solo (Curnow, DeLuca, etc.)</li> <li>• One etude from Rochut Melodious etudes</li> <li>• Two standard band excerpts of the applicants choice</li> <li>• All major scales</li> <li>• Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>• Two complete major works for euphonium (Friedrich, Curnow, etc.)</li> <li>• One Rochut etude of the applicants choice One</li> <li>• Characteristic study from Arbans Method of the applicants choice</li> <li>• Five standard band excerpts of the applicants choice</li> <li>• All major and minor scales</li> <li>• Sight Reading</li> </ul>

**AREA: VIOLA**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• One movement of a Bach solo sonata or partita, preferably from memory</li> <li>• One major movement of a concerto from the standard repertoire</li> <li>• Applicants may be asked to demonstrate ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• One movement of a Bach solo sonata or partita, preferably from memory</li> <li>• One major movement of a concerto from the standard repertoire</li> <li>• An additional work of the applicant's choice</li> <li>• Applicants may be asked to demonstrate ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• Two movements of a Bach solo sonata or partita, preferably from memory</li> <li>• Two movements of a concerto from the standard repertoire</li> <li>• A major sonata</li> </ul>

**AREA: VIOLIN**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• One movement of a Bach solo sonata or partita, preferably from memory</li> <li>• One major movement of a concerto from the standard repertoire</li> <li>• Applicants may be asked to demonstrate ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• One movement of a Bach solo sonata or partita, preferably from memory</li> <li>• One major movement of a concerto from the standard repertoire</li> <li>• An additional work of the applicant's choice</li> <li>• Applicants may be asked to demonstrate ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• Two movements of a Bach solo sonata or partita, preferably from memory</li> <li>• Two movements of a concerto from the standard repertoire</li> <li>• A work written after 1940</li> </ul>

**VIOLINCELLO**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<ul style="list-style-type: none"> <li>• One movement from a Bach solo sonata or partita or suite, preferably from memory</li> <li>• The first movement from a standard concerto</li> <li>• Applicants may be asked to demonstrate ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• One movement from a Bach solo sonata or partita or suite, preferably from memory</li> <li>• The first movement from a standard concerto</li> <li>• One work of the applicant's own choosing</li> <li>• Applicants may be asked to demonstrate ability to sight-read</li> </ul>	<ul style="list-style-type: none"> <li>• A Bach cello suite</li> <li>• A major solo from the 20th century</li> <li>• An unaccompanied work from the 20th century (e.g. Hartley Sonata Breve)</li> <li>• Orchestral excerpts and/or jazz improvisation</li> <li>• Applicants may be asked to demonstrate ability to sight-read</li> </ul>

**AREA: VOICE**

HIGH SCHOOL	UNDERGRADUATE	GRADUATE
<p>A high school applicant must be a rising junior or senior at the time of audition. Applicants should be prepared to perform from memory at least three selections from the list below. All voice applicants are required to have an accompanist. The School of Music can provide one for a fee of \$35, which will be collected at the time of the audition. (Do not send the accompanist fee to the Office of Admissions.)</p> <ul style="list-style-type: none"> <li>• Arias or songs from the classical Italian repertory of the 17th and 18th centuries</li> <li>• English art song from any era, i.e., Purcell, Arne, Elizabethan composers, Quilter, Vaughan-Williams, etc.</li> <li>• Standard oratorio arias from the Baroque, Classical or Romantic literature</li> <li>• German lieder from the Classical or Romantic periods sung in German, or English translations</li> <li>• French, Spanish, Russian, or Scandinavian arts songs in the original language or English translations</li> <li>• American compositions of the 19th, 20th centuries and 21st centuries, i.e., Barber, Rorem, Ives, Thompson, Copland, Heggie, Gordon, etc.</li> <li>• Folk songs, written spiritual (<b>no choral passages</b>)</li> <li>• Musical Theater selections <b>will not</b> be accepted as one of the three required audition pieces</li> <li>• Sight-reading</li> </ul> <p>Voice Applicants applying to the high school program must be entering the 11th or 12th grade to be considered for admission</p> <p>Applicant may be asked to sight-read.</p>	<p>Applicants should be prepared to perform from memory at least three selections from the list below. Applicants should select only one from any single category. All voice applicants are required to have an accompanist. The School of Music can provide one for a fee of \$35, which will be collected at the time of the audition. (Do not send the accompanist fee to the Office of Admissions.)</p> <ul style="list-style-type: none"> <li>• Arias or songs from the classical Italian repertory of the 17th and 18th centuries</li> <li>• English art song from any era, i.e., Purcell, Arne, Elizabethan composers, Quilter, Vaughan-Williams, etc.</li> <li>• Standard oratorio arias from the Baroque, Classical or Romantic literature</li> <li>• German lieder from the Classical or Romantic periods sung in German, or English translations</li> <li>• French, Spanish, Russian, or Scandinavian arts songs in the original language or English translations</li> <li>• American compositions of the 19th, 20th centuries and 21st centuries, i.e., Barber, Rorem, Ives, Thompson, Copland, Heggie, Gordon, etc.</li> <li>• Folk songs, written spiritual (<b>no Choral passages</b>)</li> <li>• Musical Theatre selections <b>will not</b> be accepted as one of the three required audition pieces</li> <li>• Demonstrate the ability to sight-read</li> </ul> <p>Applicant may be asked to demonstrate sight-reading abilities</p>	<p><b>ALL GRADUATE VOICE APPLICANTS SHOLUD VISIT <a href="http://www.fletcheropera.com">www.fletcheropera.com</a> for complete application procedures.</b></p> <p><b>For PAC Auditions</b> Five selections of contrasting style in four languages: English, French, German, and Italian.</p> <p>Four of the selections must be arias.</p> <p>One of the selections must be representative of twentieth century style. Arias in English must be selected from an opera written in English, not a translation.</p> <p><b>For MM Auditions</b> Five selections of contrasting style in four languages: English, French, German, and Italian.</p> <p>Three of the selections must be arias.</p> <p>One of the selections must be representative of twentieth century style. Arias in English must be selected from an opera written in English, not a translation.</p> <p><b>For Both PAC and MM Auditions</b> Auditions will be held in two parts. The first part will be the singing and sight singing audition. At that time the Audition Committee will decide if a call back should be scheduled for the same day. At the call back you will have the opportunity to work with a conductor and coach on musical, diction, and dramatic issues involving your repertoire.</p> <p><b>All applicants receiving a call back will be tested on basic musicianship skills, including sight-reading, keyboard, and language.</b></p>