

2021 AUDITION REQUIREMENTS

In response to the global events of 2020, and our subsequent inability to hold live in-person auditions, Manhattan School of Music will only hold recorded and virtual auditions in 2021. MSM has creatively adapted to offer a modified audition process that will allow our applicants to be fully considered for both admission and scholarship.

Below you will find the updated audition requirements for each area. Please read the instructions for your major carefully, and feel free to reach out to the Office of Admissions at admission@msmny.edu if you have any questions or concerns about your ability to fulfill these requirements.

We look forward to another inspiring audition season!

English Assessments

All applicants for whom English is not their first language will be contacted to schedule a 30-minute Zoom interview with MSM's ESL faculty in January and February of 2021.

We cannot give our written English Exam online this year, so we strongly recommend that you send TOEFL or IELTS scores to MSM. We would like to consider your test scores along with the results of your 30-minute interviews. Your test scores can be uploaded directly to the application Status Portal.

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CLASSICAL BRASS

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement may be uploaded as a separate video. Video files should be clearly labeled with the composer's name and title of the piece. Professional or studio recordings are not required, but the sound quality should be as good as possible.

CLASSICAL TENOR TROMBONE

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- A video introduction of yourself answering the following question:
 - What specifically motivates you to want to study at Manhattan School of Music?
- Two etudes showing the applicant's level of technical and musical advancement.
- At least one major solo of the applicant's choice
- The following orchestral excerpts:
 - MOZART Requiem, K. 626 ("Tuba mirum")
 - ROSSINI La Gazza Ladra
 - RAVEL Bolero
 - MAHLER 3: 3 measures after #13 to #17.

Graduate (MM)

- A video introduction of yourself answering the following question:
 - What specifically motivates you to want to study at Manhattan School of Music?
- Two etudes showing the applicant's level of technical and musical advancement.
- At least one major solo of the applicant's choice
- A complete concerto from the standard repertoire
- The following orchestral excerpts:
 - MOZART Requiem, K. 626 ("Tuba mirum")
 - ROSSINI La Gazza Ladra
 - RAVEL Bolero
 - MAHLER 3: 3 measures after #13 to #17.
- **OPTIONAL:** One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Professional Studies (PS) and Doctoral (DMA)

- A video introduction of yourself answering the following question:
 - What specifically motivates you to want to study at Manhattan School of Music?
- A full-length recital from contrasting style periods (including a work from the 20th century)
- The following orchestral excerpts:
 - MOZART Requiem, K. 626 ("Tuba mirum")
 - ROSSINI La Gazza Ladra
 - RAVEL Bolero
 - MAHLER 3: 3 measures after #13 to #17.
- **OPTIONAL:** One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

CLASSICAL TRUMPET, HORN, BASS TROMBONE, AND TUBA

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- A video introduction of yourself answering the following question:
 - What specifically motivates you to want to study at Manhattan School of Music?
- A complete work from the standard solo literature
- Two contrasting etudes of a musical nature
- Two contrasting orchestral excerpts from standard audition repertoire

Graduate (MM)

- A video introduction of yourself answering the following question:
 - What specifically motivates you to want to study at Manhattan School of Music?
- Two complete works from the standard solo literature in contrasting styles and/or periods
- Six contrasting orchestral excerpts from standard audition repertoire
- Knowledge of transposition/clefs where applicable
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Professional Studies (PS) and Doctoral (DMA)

- A video introduction of yourself answering the following question:
 - What specifically motivates you to want to study at Manhattan School of Music?
- A full-length recital from contrasting style periods (including one work from the 20th century)
- Four orchestral excerpts
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

CLASSICAL COLLABORATIVE PIANO

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement may be uploaded as a separate video. Professional or studio recordings are not required, but the sound quality should be as good as possible.

In addition to the pre-recorded audition, each applicant will be scheduled for a 15-minute, live Zoom audition with the faculty.

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Graduate (MM)

Recorded Audition Repertoire

Solo pieces need not be performed from memory.

1. One prelude by J.S. Bach from either book of The Well-Tempered Clavier
2. One 19th- or 20th-century solo piano piece of the applicant's choice from the standard repertoire. The composer must be different from any of those chosen for the required works in 3 and 4 below.
3. Choose one of the following and record the complete first and second movements of the sonata. Recording with your own violinist is optional, but preferred if possible.
 - the Violin Sonata in F major (Op 24) by Beethoven;
 - the Violin Sonata in A major (Op 100) by Brahms;
 - the Violin Sonata in B-flat major (K. 454) by Mozart
4. Choose one of the following pairs to record. Recording with your own singer is optional, but preferred if possible.
 - "Liebesbotschaft" (G major) by Schubert and "Claire de lune" (from "Fêtes galantes", in G-sharp minor) by Debussy
 - "Mondnacht" (in E major) by Schumann and "Fleur jetée" (in F minor) by Fauré
5. One Mozart opera aria with recitative from any vocal category, both recitative and aria to be played and sung at the same time by the applicant in the original language. Applicants will play and sing all parts and will be adjudicated on coordination ability, diction, and sense of musical style, not on vocal quality or vocal technical accomplishment.
6. Cavatina: "Quel guardo il cavaliere" from Don Pasquale by Donizetti, first 10 measures only. All opera excerpts should demonstrate how well the applicant can bring all the aspects of the orchestral score to the keyboard.

Zoom Audition Repertoire

Please be prepared to perform the following materials as well as answer any questions the faculty have.

1. All major and melodic or harmonic minor scales: hands one octave apart, sixteenth notes, minimum quarter note=112, four octaves in parallel motion.
2. All major and minor arpeggios in root position: hands one octave apart, sixteenth notes, minimum quarter note=96, four octaves in parallel motion.
3. Sight-read selections from vocal and instrumental literature.

Professional Studies (PS) - Vocal Specialization

Recorded Audition Repertoire

Solo pieces need not be performed from memory.

1. Choose one of the following, all parts to be played and sung by the applicant. Applicant will play and sing all parts and will be adjudicated on coordination ability, diction, and sense of musical style, not on vocal quality or vocal technical accomplishment.
 - La Bohème (Puccini) Act III duet: Mimi/Marcello "Sa dirmi...scusi..." to end of duet
 - Lucia di Lammermoor (Donizetti) duet: Lucia/ Enrico "Il pallor funesto..." complete to end of scene
 - Manon (Massenet) Recitative and Gavotte: Manon "Est-ce vrai?..." complete to end of Gavotte
 - Trouble in Tahiti (Bernstein) Scene "What a movie!": Dinah and trio
 - Ariadne auf Naxos (Strauss) Composer's Aria: Composer/ Music Master "Sein wir wieder gut..." complete to end of Prologue
2. One Mozart opera aria with recitative from any vocal category, both recitative and aria to be played and sung at the same time

by the applicant in the original language. Applicant will play and sing all parts and will be adjudicated on coordination ability, diction, and sense of musical style, not on vocal quality or vocal technical accomplishment.

3. Cavatina: "Quel guardo il cavaliere" from Don Pasquale (Donizetti): first 10 measures only. All opera excerpts should demonstrate how well the applicant can bring all the aspects of the orchestral score to the keyboard.
4. Choose one of the following pairs to record with your own singer.
 - "Liebesbotschaft" (G major) by Schubert and "Claire de lune" (from "Fêtes galantes" in G-sharp minor) by Debussy
 - "Mondnacht" (in E major) by Schumann and "Fleur jetée" (in F minor) by Fauré
5. One prelude by J.S. Bach from either book of The Well-Tempered Clavier
6. One 19th- or 20th-century solo piano piece of the applicant's choice from the standard repertoire. The composer must be different from any of those chosen for the required works in 1 and 4 above.

Zoom Audition Repertoire

Please be prepared to perform the following materials as well as answer any questions the faculty have.

1. All major and melodic or harmonic minor scales: hands one octave apart, sixteenth notes, minimum quarter note=112, four octaves in parallel motion.
2. All major and minor arpeggios in root position: hands one octave apart, sixteenth notes, minimum quarter note=96, four octaves in parallel motion.
3. Sight-read selections from vocal and instrumental literature.

Doctoral (DMA) - Vocal Specialization

Recorded Audition Repertoire

Solo pieces need not be performed from memory.

1. A prepared vocal repertoire recital with the applicant's own singer(s) should be 30 minutes in length and demonstrate a variety of periods, styles, and languages.
2. Choose one of the following, all parts to be played and sung by the applicant. Applicant will play and sing all parts and will be adjudicated on coordination ability, diction, and sense of musical style, not on vocal quality or vocal technical accomplishment.
 - La Bohème (Puccini) Act III duet: Mimi/Marcello "Sa dirmi...scusi..." to end of duet
 - Lucia di Lammermoor (Donizetti) duet: Lucia/ Enrico "Il pallor funesto..." complete to end of scene
 - Manon (Massenet) Recitative and Gavotte: Manon "Est-ce vrai?..." complete to end of Gavotte
 - Trouble in Tahiti (Bernstein) Scene "What a movie!": Dinah and trio
 - Ariadne auf Naxos (Strauss) Composer's Aria: Composer/ Music Master "Sein wir wieder gut..." complete to end of Prologue
3. One Mozart opera aria with recitative from any vocal category, both recitative and aria to be played and sung at the same time by the applicant in the original language. Applicant will play and sing all parts and will be adjudicated on coordination ability, diction, and sense of musical style, not on vocal quality or vocal technical accomplishment.
4. Cavatina: "Quel guardo il cavaliere" from Don Pasquale (Donizetti): first 10 measures only. All opera excerpts should demonstrate how well the applicant can bring all the aspects of the orchestral score to the keyboard.
5. One prelude by J.S. Bach from either book of The Well-Tempered Clavier
6. One 19th- or 20th-century solo piano piece of the applicant's choice from the standard repertoire. The composer must be different from any of those chosen for the required works in 1 and 2 above.

Zoom Audition Repertoire

Please be prepared to perform the following materials as well as answer any questions the faculty have.

1. All major and melodic or harmonic minor scales: hands one octave apart, sixteenth notes, minimum quarter note=112, four octaves in parallel motion.
2. All major and minor arpeggios in root position: hands one octave apart, sixteenth notes, minimum quarter note=96, four octaves in parallel motion.
3. Sight-read selections from vocal and instrumental literature.

Professional Studies (PS) and Doctoral (DMA) - Instrumental Specialization

Solo pieces need not be performed from memory. The duo sonatas in 1, 2, and 3 below should be recorded with the appropriate partner(s).

Recorded Audition Repertoire

1. One Beethoven work: Violin Sonatas Op 12/3, Op 30/2, Op 30/3, Op 47, Op 96; Cello Sonatas Op 69, Op 102/1, Op 102/2; OR another Beethoven sonata of comparable difficulty
2. One Romantic work from the following to be performed with the applicant's ensemble partner: Brahms Violin Sonatas Op 78, Op 108; Brahms Cello Sonata Op 99; Brahms Clarinet/Viola Sonatas Op 120/1, Op 120/2; Fauré Violin Sonata Op 13; Franck Violin/Cello Sonata; OR another work of comparable difficulty
3. One 20th-century work from the following to be performed with the applicant's ensemble partner: Barber Cello Sonata Op 6; Debussy Cello Sonata; Prokofiev Violin Sonatas Op 80, Op 94a; OR another work of comparable difficulty
4. One prelude by J. S. Bach from either book of The Well-Tempered Clavier
5. One 19th- or 20th-century solo piano piece of the applicant's choice. The composer must be different from any of those chosen for the required works in 1, 2, and 3 above.

Zoom Audition Repertoire

Please be prepared to perform the following materials as well as answer any questions the faculty have.

1. All major and melodic or harmonic minor scales: hands one octave apart, sixteenth notes, minimum quarter note=112, four octaves in parallel motion.
2. All major and minor arpeggios in root position: hands one octave apart, sixteenth notes, minimum quarter note=96, four octaves in parallel motion.
3. Sight-read selections from vocal and instrumental literature.

CLASSICAL COMPOSITION

Audition Format

Applicants will be required to complete a virtual exam, short composition assignment, and a live Zoom interview with the faculty to review their composition portfolio.

Audition Requirements

Composition Exam: All applicants will take an online test covering the topics below. The exam will be available virtually beginning January 22, 2021 and will be due February 1, 2021. Applicants should set aside an uninterrupted 3-hour block in which to complete the exam.

- Aural Skills: Identification of intervals and chords, melodic and harmonic progressions, textures and timbres
- Instrumentation: Basic knowledge of instrumentation such as tuning, transposition, range, etc.
- Terminology 1: Basic knowledge of instrumental terminology such as *sul ponticello*, *Flatterzunge*, *cédez* etc.
- Terminology 2: Basic knowledge of musical terminology such as inversion, stretto, subset etc.
- Score Identification with an emphasis on music since 1950.
- Essay on a specific score.

Composition Assignment: All applicants will receive a short composition assignment. The purpose of the assignment is for the faculty to see how an applicant responds to a specific musical situation. The assignment will be sent to all applicants on January 22, 2021 and will be due February 1, 2021.

Interview: All applicants will meet with the composition faculty for a live Zoom interview. The interview is 15 minutes for Bachelor (BM) and Master (MM) applicants and 20 minutes for Professional Studies (PS) and Doctoral (DMA) applicants. During the interview, applicants will discuss their music with the faculty.

Composition Portfolio: The faculty will have access to all materials submitted during prescreening. After prescreening decisions are released, applicants will have the opportunity to submit additional scores and recordings. All materials must be uploaded by February 1, 2021 in order to be reviewed.

CLASSICAL GUITAR

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Professional or studio recordings are not required, but the sound quality should be as good as possible. Applicants will also be scheduled for a live Zoom audition with the faculty for a short sight-reading test and a brief, informal conversation.

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

Choose **one** piece from **each** group, or works of equivalent level (the suggested works below are to be considered only as guidelines):

- A movement from a work by J.S. Bach or Silvius Leopold Weiss, or a Renaissance work – for example, a composition by John Dowland, Luis de Narvaez, Francesco da Milano, or Luis de Milan
- A 19th-century work originally written for the guitar, e.g.:
 - An étude by Fernando Sor
 - One of the Minuets, op. 15 by Wenzeslaus Matiegka
 - One of the Divertimenti, op. 37 or op. 40 by Mauro Giuliani
 - Nocturne op. 4, no. 2, Andantino; *Fingals-Höhle*, op. 13 (*Bardenklänge*), no. 5a; or *Romanze*, op. 13, no. 10a by Johann Kaspar Mertz
- A prelude by Heitor Villa-Lobos, or two preludes by Manuel Ponce

Graduate (MM)

Choose works from any **three** of the following categories, or works of equivalent level (the suggested works below are to be considered only as guidelines):

- A movement from a major work by J.S. Bach
- A 19th-century work originally written for the guitar, e.g.:
 - *Elegy*, or a piece from the *Bardenklänge*, op.13, no. 1-11 by Johann Kaspar Mertz
 - A section of or movement from a sonata by Wenzeslaus Matiegka
 - An étude by Giulio Regondi
 - A fantasy or a movement from a sonata by Fernando Sor
 - A section of or movement from a major work by Mauro Giuliani
- An early 20th-century piece, e.g.:
 - An étude by Heitor Villa-Lobos
 - *Homenaje* by Manuel de Falla
 - A movement from or section of a major work by Federico Moreno Torroba, Frank Martin, Manuel Ponce, Mario Castelnuovo-Tedesco, Antonio José, Alexandre Tansman, Joaquín Rodrigo, Joaquín Turina, Maurice Ohana, Benjamin Britten, William Walton, Richard Rodney Bennett, or Lennox Berkeley
- A late 20th-century or early 21st-century work. For example, by:
 - Tōru Takemitsu, Hans Werner Henze, Elliott Carter, Per Nørgård, Joan Tower, Alberto Ginastera, Barbara Kolb, Tania León, David Del Tredici, or Peter Sculthorpe

Professional Studies (PS) and Doctoral (DMA)

Choose one piece each from any four of the following categories, or works of equivalent level (the suggested works below are to be considered only as guidelines):

- A major work by J.S. Bach, or a fantasy by John Dowland
- A significant 19th-century work, e.g.:
 - *Grand Sonata no. 1* or one of the op. 31 Sonatas by Wenzeslaus Matiegka
 - An étude by Giulio Regondi
 - Giulio Regondi *Rêverie*, op. 19, *Fête Villageoise*, op. 20, or *Introduction and Caprice*, op. 23
 - *Hungarian Fantasy* or *Elegy* by Johann Kaspar Mertz

- Fernando Sor *Fantaisie*, op. 30, *Souvenirs d'une Soirée à Berlin*, op. 56, or *Fantaisie Elégiaque*, op. 59
- An early 20th-century work, e.g.:
 - Three études by Heitor Villa-Lobos
 - Sonata by Joaquín Turina
 - Variations on “*Folias d’España*” or one of the sonatas by Manuel Ponce
 - *Sonata* by Mario Castelnuovo-Tedesco
- *Nocturnal* by Benjamin Britten
- A late 20th-century or early 21st-century work, e.g.:
 - *Sequenza XI* by Luciano Berio
 - *Changes* by Elliott Carter
 - *Sonata for Guitar* by Alberto Ginastera
 - *Royal Winter Music* by Hans Werner Henze
 - *Sonata* by Richard Rodney Bennett
 - *In Memory of.....* By Per Nørgård
 - *All in Twilight* by Tōru Takemitsu
 - *Clocks* by Joan Tower
 - *From Kakadu* by Peter Sculthorpe

CLASSICAL ORGAN

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement should be uploaded as a separate video. Video files should be clearly labeled with the composer's name and title of the piece or movement. Professional or studio recordings are not required, but the sound quality should be as good as possible.

Audition Requirements by Degree

Graduate (MM) and Professional Studies (PS)

- A brief video (one minute or less) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A major work from the Baroque period, such as Bach's Passacaglia and Fugue in C minor A work from the Romantic period, such as any large work by César Franck
- A work composed after 1930, such as Duruflé's Toccata from Suite Op. 5

Doctoral (DMA)

- A brief video (one minute or less) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A complete solo recital program representing at least three contrasting style periods, including a work composed after 1930. Playing time should total approximately 60 minutes.

CLASSICAL PERCUSSION

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement may be uploaded as a separate video. Video files should be clearly labeled with the composer's name and title of the piece. Professional or studio recordings are not required, but the sound quality should be as good as possible.

Undergraduate applicants whose recordings pass initial review by the faculty will be invited to a Zoom audition in late February which will include an interview, sight-reading, and a review of some portions of the recorded repertoire. Notification of invitation to a Zoom audition will be made by February 8, 2021.

All graduate applicants who pass prescreening will submit a pre-recorded audition and will also be invited to a Zoom audition.

Audition Requirements by Degree

NOTE: Applications to the Artist Diploma (AD) are not being accepted for the 2021 application year.

Undergraduate (BM)

Recorded Audition Repertoire:

- Snare Drum: Two contrasting solos or etudes, one of them in rudimental style.
- Marimba: Two contrasting solos, one with two mallets, one with four mallets. One solo may be played on xylophone or vibes.
- Timpani: One solo or etude.

Zoom Audition Repertoire:

- Interview: a dialogue with the faculty.
- Sight-Reading: if possible, applicants should have access to a mallet instrument (preferably a marimba) and a drum pad or snare drum for the sight-reading.
- Repertoire Review: this will not include performance of full-length works, but faculty may ask the applicant to perform audition repertoire again in a mini-lesson environment.

Master of Music (MM)

Recorded Audition Repertoire:

- Snare Drum: Two contrasting solos or etudes, one of them in rudimental style.
- Marimba: Two contrasting solos – one with two mallets, one with four mallets. One solo may be played on xylophone or vibes.
- Timpani: One solo or advanced etude.
- Orchestral Excerpts: Two each for Snare drum, xylophone, timpani; one each for glockenspiel, tambourine, and cymbals. Try to select excerpts in contrasting styles.

Zoom Audition Repertoire:

- Interview: a dialogue with the faculty.
- Sight-Reading: if possible, applicants should have access to a mallet instrument (preferably a marimba) and a drum pad or snare drum for the sight-reading.
- Repertoire Review: this will not include performance of full-length works, but faculty may ask the applicant to perform audition repertoire again in a mini-lesson environment.

Professional Studies (PS) and Doctoral (DMA)

Recorded Audition Repertoire:

- Solo repertoire: Approximately 30 minutes of music appropriate for the post-graduate level, including works of contrasting style for mallets, snare drum, timpani, and multi- percussion.
- Orchestral repertoire for all instruments at the professional level: Three excerpts each for snare drum, xylophone, timpani; two each for glockenspiel, tambourine, cymbals. Try to select excerpts in contrasting styles.

Zoom Audition Repertoire:

- Interview: a dialogue with the faculty.
- Sight-Reading: if possible, applicants should have access to a mallet instrument (preferably a marimba) and a drum pad or snare drum for the sight-reading.
- Repertoire Review: this will not include performance of full-length works, but faculty may ask the applicant to perform audition repertoire again in a mini-lesson environment.

CLASSICAL PIANO

Audition Format

Applicants will submit the required repertoire below as separate video recordings by February 1, 2021. Please record a separate video for each selection or movement listed for your degree. Video files should be clearly labeled with the composer's name and title of the piece. All works should be performed from memory. Applicants may choose to include selections from their prescreening submissions in the audition. Professional or studio recordings are not required, but the sound quality should be as good as possible.

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- Prelude and fugue or another work of J.S. Bach which contains a fugue.
- Complete sonata by Haydn, Mozart, Schubert, or Beethoven.
- Complete work or works from the 19th century
- Complete work from the 20th or 21st centuries.

Please feel free to include additional works that you believe will enhance your program.

Graduate (MM)

- Complete work from the Baroque era.
- Complete sonata by Haydn, Mozart, Schubert, or Beethoven.
- Complete work of the 19th century.
- Complete work of the 20th or 21st centuries.

Please feel free to include additional works that you believe will enhance your program.

Professional Studies (PS) and Doctoral (DMA)

Full-length recital which includes pieces from four contrasting style periods. One piece **MUST** be a contemporary work.

CLASSICAL STRINGS

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Please record a separate track for each selection or movement listed for your degree and major. Video files should be clearly labeled with the composer's name and title of the piece or movement. Professional or studio recordings are not required, but the sound quality should be as good as possible.

Accompaniment is optional for all pieces written for piano or orchestral accompaniment.

CLASSICAL VIOLIN

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

All music must be played from memory except for sonatas.

Undergraduate (BM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- At least 10 minutes of the first movement of a standard concerto with applicable cadenza
- Two contrasting movements of a Bach partita or sonata without repeats
- OPTIONAL: A virtuoso concert piece from the Romantic period by composers such as Paganini, Sarasate, Vieuxtemps, Wieniawski, or Ysaÿe

Graduate (MM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- At least 15 minutes of music from two contrasting movements of a concerto including all applicable cadenzas
- Two movements of an unaccompanied Bach partita or sonata without repeats
- A virtuoso concert piece from the Romantic period by composers such as Paganini, Sarasate, Vieuxtemps, Wieniawski, or Ysaÿe

Professional Studies (PS)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- At least 15 minutes of music from a complete concerto with all applicable cadenzas. Must include music from all movements.
- At least 20 minutes of music from three significant recital works from a wide range of style periods, including the 20th or 21st century.

Doctoral (DMA)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A complete concerto (piano accompaniment preferred)
- Four significant additional recital works of applicant's choice including a work from the 20th or 21st century. The recording must include at least 30 minutes total of representative sections that includes all movements of any multi-movement work presented. Sonatas must have piano accompaniment.

CLASSICAL VIOLA

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Concerti and solo Bach must be played from memory; all other works may be played with or without music at the applicant's discretion.

Undergraduate (BM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- 5-7 minutes from the first movement of a standard concerto with applicable cadenza
- Two contrasting movements of an unaccompanied Bach partita, sonata or suite (no repeats)
- OPTIONAL: 3 minutes from a movement of a sonata, short piece, or solo work

Graduate (MM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition
- 10 minutes from a standard concerto with applicable cadenzas
- At least 10 minutes from two additional works, including one from the 20th or 21st century. Repertoire should demonstrate a graduate level of performance.
- Two contrasting movements of an unaccompanied Bach partita, sonata, or suite (without repeats)

Professional Studies (PS) and Doctoral (DMA)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- At least 15 minutes from a complete concerto with all applicable cadenzas (accompaniment preferred)
- At least 20 minutes of representative sections from three significant recital works from a wide range of style periods, including one from the 20th or 21st century and an unaccompanied Bach partita, sonata, or suite (piano preferred where applicable)

CLASSICAL CELLO

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Concerti and solo Bach must be played from memory; all other works may be played with or without music at the applicant's discretion.

Undergraduate (BM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- 5-7 minutes from the first movement of a standard concerto with applicable cadenza, or from either Schelomo (Bloch) or Rococo Variations (Tchaikovsky)
- Two contrasting movements of an unaccompanied Bach suite without repeats
- OPTIONAL: A work of the applicant's choice

Graduate (MM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- 8-10 minutes of selections from two movements of a standard concerto with applicable cadenzas
- Three movements of an unaccompanied Bach suite without repeats
- Up to 5 minutes of a work from the 20th or 21st century.

Professional Studies (PS)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- At least 15 minutes from a representative concerto with all applicable cadenzas. (piano accompaniment preferred)
- Up to 20 minutes of selections from three significant additional works of applicant's choice, including a work from the 20th or 21st century (piano preferred where applicable)

Doctoral (DMA)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- At least 20 minutes from a representative concerto with all applicable cadenzas (piano accompaniment preferred)
- Up to 30 minutes of selections from four significant additional works of applicant's choice, including a work from the 20th or 21st century (piano preferred where applicable)

CLASSICAL DOUBLE BASS

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Concerti and solo Bach must be played from memory; all other works may be played with or without music at the applicant's discretion.

Undergraduate (BM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- Choose one from the options below:
 - Two contrasting movements of a Baroque sonata without repeats OR
 - Two contrasting movements of solo Bach without repeats OR
 - A 5-7 minute selection from the first movement of a standard concerto PLUS a 5-7 minute selection from an additional contrasting piece or movement from a multi-movement work
- One etude on the level of Bille, Simandl, Storch-Hrabe, or Sturm
- One orchestral excerpt of the applicant's choice

Graduate (MM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- At least 10 minutes from a concerto, with selections from every movement.
- Three significant orchestral excerpts

Professional Studies (PS) and Doctoral (DMA)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- Four complete, contrasting recital works, including one from the late 20th or 21st century. Please submit a minimum of 30 minutes of music in total, representing all movements.
- Three significant and contrasting orchestral excerpts

CLASSICAL HARP

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Applicants must perform all selections from memory, except orchestral works.

Undergraduate (BM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A major work which demonstrates level of proficiency
- A Bach transcription

Graduate (MM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- Two complete works comparable in difficulty and scope to the Sonata of Hindemith or the Impromptu of Fauré
- First movement from a standard concerto
- Choose two of the following five excerpts: Cadenza from Lucia di Lammermoor by Donizetti; Cadenza from Tzigane by Ravel; Entire first harp excerpt of Symphonie Fantastique by Berlioz; Second movement and fugue from Symphony in Three Movements by Stravinsky; Young Person's Guide by Britten

Professional Studies (PS) and Doctoral (DMA)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A 45-minute recital representing varying styles including a work from the 20th or 21st century.
- At least 20 minutes of representative selections from a concerto

CLASSICAL VOICE

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Please record a separate track for each selection or movement listed for your degree and major. Video files should be clearly labeled with the composer's name and title of the piece or movement. Professional or studio recordings are not required, but the sound quality should be as good as possible. Please do not record with settings to increase reverb. Avoid recording in a space that has a significant echo.

Accompaniment is optional for all pieces written for piano or orchestral accompaniment. You must perform all works from memory.

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- A brief video (one minute or less) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A song in Italian from the 17th or 18th century
- An English song (not a translation)
- A song in French or in German

Graduate (MM)

- A brief video (one minute or less) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A song in English
- A song in German
- A song in French
- A song in Italian
- An opera aria*
- An oratorio aria OR a second opera aria*

*Please note that six separate selections are required for the graduate level, i.e. an aria in Italian should count as either your aria selection OR your song in Italian, but not both.

Professional Studies (PS) and Doctoral (DMA)

- A brief video (one minute or less) for you to introduce yourself, stating your name, the program to which you are applying, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- A full-length recital that reflects four contrasting style periods, including compositions in English, French, German, and Italian. The program should contain 60 minutes of music and include no more than two operatic arias.

CLASSICAL WOODWINDS

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement may be uploaded as a separate video. Professional or studio recordings are not required, but the sound quality should be as good as possible. Accompaniment is not required.

CLASSICAL BASSOON

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM) and Graduate (MM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- One of the following (first two movements except where noted):
 - HUMMEL Concerto in F, expositions of first and second movements
 - MOZART Concerto in B-Flat, expositions of first and second movements
 - SAINT-SAËNS Sonata, complete first movement
 - TANSMAN Sonatine, complete first and second movements, with no repeat in Movt. 1
 - VIVALDI Concerto of choice, complete first and second movements
 - WEBER Andante and Hungarian Rondo, Andante only
- One of the following (complete):
 - JENNI BRANDON Colored Stones, one movement
 - NANCY GALBRAITH Sonata, one movement
 - WILLIAM GRANT STILL Three Songs, one movement
 - ADOLPHUS HAILSTORK Bassoon Set, one movement
 - ULYSSES KAY Sonata
 - JOSE SIQUEIRA Three Etudes, one movement
 - MARGIE GIEBLING-HAIGH: Sortilège:
 - LIBBY LARSEN: Concert Piece: One movement
 - FRANCISCO MIGNONE: Waltzes: One complete waltz
 - JEFF SCOTT: Elegy for Innocence
 - NATALIE MOLLER: Translations: One movement
- Three of the following orchestral excerpts:
 - BEETHOVEN Symphony No. 4 (Mvt. 4, mm. 15 – 25, 184 – 188, 300 – 303, 348 – end)
 - MOZART Marriage of Figaro Overture (mm. 139 – 171)
 - RAVEL Bolero (solo)
 - RAVEL Piano Concerto (Mvt. 1, rhl. 9 – 10; Mvt. 3, rhl. 14 – 16, both parts combined)
 - RIMSKY-KORSAKOV Scheherazade (Mvt. 2, solo and cadenzas)
 - SHOSTAKOVICH Symphony No. 9 (solo from Mvts. 4 – 5)
 - STRAVINSKY Firebird (Berceuse solo)
 - STRAVINSKY Rite of Spring (opening solos)
 - TCHAIKOVSKY Symphony No. 4 (Mvt. 2, solo to end)
 - TCHAIKOVSKY Symphony No. 6 (Mvt. 1, opening solo)
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Professional Studies (PS) and Doctoral (DMA)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- A 20-minute selection from a full-length recital featuring contrasting styles, including at least one of the following works:
 - MARGIE GIEBLING-HAIGH: Sortilège
 - LIBBY LARSEN: Concert Piece
 - FRANCISCO MIGNONE: Waltzes
 - JEFF SCOTT: Elegy for Innocence
 - NATALIE MOLLER: Translations
 - JOSE SIQUEIRA: Three Etudes
- The following orchestral excerpts:
 - BEETHOVEN Symphony No. 4 (Mvt. 4, mm. 15 – 25, 184 – 188, 300 – 303, 348 – end)
 - MOZART Marriage of Figaro Overture (mm. 139 – 171)
 - RAVEL Bolero (solo)
 - RIMSKY-KORSAKOV Scheherazade (Mvt. 2, solo and cadenzas)
 - STRAVINSKY Rite of Spring (opening solos)
 - TCHAIKOVSKY Symphony No. 4 (Mvt. 2, solo to end)
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

CLASSICAL CLARINET

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Two contrasting etudes
- Two complete works from contrasting periods
- Two contrasting orchestral excerpts
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Graduate (MM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Two contrasting etudes
- Two complete works from contrasting periods. One work must be a concerto and one work must be from the 20th century.
- Two contrasting orchestral excerpts
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Professional Studies (PS) and Doctoral (DMA)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?

- What else do you want the faculty to know about you that they might not see in your application materials?
- A full-length recital from contrasting style periods including a work from the 20th century, plus four orchestral excerpts. Applicants are encouraged to submit diverse repertoire including but not limited to works by people from historically underrepresented racial/ethnic groups, genders, and/or cultures. Choosing works that represent the applicant's own cultural background is also welcomed.

CLASSICAL FLUTE

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Mozart Concerto in G or D major – Exposition of 1st and 2nd movements
- One of the ten pieces of the student's choice from the book Flute music by French Composers (Schirmer*L. Moyses)
- One additional work of choice (other than Mozart or French book)
- One movement of a Sonata or the Partita by J.S. Bach
- Excerpt from Mendelssohn Midsummer Night's Dream plus one additional excerpt
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Graduate (MM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Mozart Concerto in G or D – Exposition of 1st and 2nd movements, cadenzas are not required
- Two contrasting works of different styles or periods (excluding Mozart and Bach)
- One movement of a Sonata or the Partita by J.S. Bach or a movement from the Partita in A Minor by C.P.E. Bach.
- Excerpt from Stravinsky The Firebird, Variation, counting the rests, plus two additional excerpts
- OPTIONAL: One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Professional Studies (PS) and Doctoral (DMA)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- A 30-minute selection of at least four movements from a recital program demonstrating contrasting styles and periods including a work from the 20th or 21st century.
- Four orchestral excerpts.
- At least one of the selections must be a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. A work representing the applicant's own cultural background is also welcomed.

CLASSICAL OBOE

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Two contrasting etudes
- Two complete works from contrasting periods
- Two contrasting orchestral excerpts
- **OPTIONAL:** One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Graduate (MM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Two contrasting etudes
- Two complete works from contrasting periods. One work must be a concerto and one work must be from the 20th century.
- Two contrasting orchestral excerpts
- **OPTIONAL:** One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Professional Studies (PS) and Doctoral (DMA)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- A full-length recital from contrasting style periods including a work from the 20th century, plus four orchestral excerpts. Applicants are encouraged to submit diverse repertoire including but not limited to works by people from historically underrepresented racial/ethnic groups, genders, and/or cultures. Choosing works that represent the applicant's own cultural background is also welcomed.

CLASSICAL SAXOPHONE

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Two contrasting etudes
- Two complete works from contrasting periods
- Two contrasting orchestral excerpts
- **OPTIONAL:** One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Graduate (MM)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- Two contrasting etudes
- Two complete works from contrasting periods. One work must be a concerto and one work must be from the 20th century.
- Two contrasting orchestral excerpts
- **OPTIONAL:** One additional selection representing your musical interests and/or a work by a composer from an historically underrepresented racial/ethnic group, gender, and/or culture. Choosing works that represent the applicant's own cultural background is also welcomed.

Professional Studies (PS) and Doctoral (DMA)

- A video introduction of yourself answering the following prompts:
 - What specifically motivates you to want to study at Manhattan School of Music?
 - What else do you want the faculty to know about you that they might not see in your application materials?
- A full-length recital from contrasting style periods including a work from the 20th century, plus four orchestral excerpts. Applicants are encouraged to submit diverse repertoire including but not limited to works by people from historically underrepresented racial/ethnic groups, genders, and/or cultures. Choosing works that represent the applicant's own cultural background is also welcomed.

JAZZ DIVISION

JAZZ COMPOSITION

Audition Format and Requirements

Note: Jazz Arts Doctoral (DMA) applicants will not be considered for the 2021 application year.

Applicants to Jazz Composition will complete a written entrance examination on various theoretical and practical matters pertaining to musical composition. The exam will be available remotely beginning January 22, 2021 and will be due February 1, 2021. The exam includes a composition assignment and applicants are encouraged to use a piano or other chordal instrument to complete the assignment. Applicants should plan to set aside a continuous period of three hours to complete the exam.

Applicants will also be scheduled for a 15-minute interview via Zoom with the faculty. Applicants should be prepared to present their composition assignment from the written exam as well as a selection of their compositions. The faculty will have access to materials submitted during prescreening, but additional works may be presented in the interview via Zoom file transfer.

There is no performance component of the final interview.

JAZZ DOUBLE BASS, CLARINET, DRUM SET, ELECTRIC BASS, FLUTE, GUITAR, PIANO, SAXOPHONE, TROMBONE, TRUMPET, VIBRAPHONE, VIOLIN, AND VOICE

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement may be uploaded as a separate video. Professional or studio recordings are not required, but the sound quality should be as good as possible.

Applicants should record with either a live rhythm section, a play-along track, or an application such as iReal Pro.

There is no sightreading requirement for the 2021 application cycle.

JAZZ DOUBLE BASS, CLARINET, DRUM SET, ELECTRIC BASS, FLUTE, GUITAR, PIANO, SAXOPHONE, TROMBONE, TRUMPET, VIBRAPHONE, AND VIOLIN

Audition Requirements by Degree

Note: Jazz Arts Doctoral (DMA) applications will not be considered for the 2021 application year.

Undergraduate (BM):

- Three different selections (one must be a ballad) in different jazz styles, moods, keys, and tempos.
- OPTIONAL: Original compositions may be included as an additional submission, but they may not replace other requirements.
- Applicants are encouraged to submit diverse repertoire including but not limited to works by people from historically underrepresented racial/ethnic groups, genders, and/or cultures. Choosing works that represent the applicant's own cultural background is also welcomed.

Graduate (MM):

- Five different selections (one must be a ballad) in different jazz styles, moods, keys, and tempos.
- OPTIONAL: Original compositions may be included as an additional submission, but they may not replace other requirements.
- Applicants are encouraged to submit diverse repertoire including but not limited to works by people from historically underrepresented racial/ethnic groups, genders, and/or cultures. Choosing works that represent the applicant's own cultural background is also welcomed.

JAZZ VOICE

Audition Requirements by Degree

Note: Jazz Arts Doctoral (DMA) applications are not being accepted for the 2021 application year.

Graduate (MM)

- Scales may be sung in any key, and must be one octave, ascending and descending, and sung with letters, syllables or on “la”
 - One diatonic major scale
 - One harmonic minor scale
 - One whole tone scale
- One standard ballad; first eight bars sung a cappella, then in a ballad tempo, accompanied for the remainder of the selection.
- One jazz standard (medium or up tempo); perform two choruses, with the first eight bars of the second chorus to be improvised, using either scat syllables or altering the melody by choosing notes that demonstrate an awareness of the harmony (standards should be selected from the songbooks of composers such as Gershwin, Ellington, Arlen, Rodgers & Hart, Kern, Berlin, etc.).
- Three additional selections (one must be a ballad) in different jazz styles, moods, keys, and tempos, from memory.
- **OPTIONAL:** Original compositions may be included as an additional submission, but they may not replace other requirements.
- Applicants are encouraged to submit diverse repertoire including but not limited to works by people from historically underrepresented racial/ethnic groups, genders, and/or cultures. Choosing works that represent the applicant’s own cultural background is also welcomed.

MUSICAL THEATRE DIVISION

Audition Format

Musical Theatre applicants who are invited to audition will participate in a virtual Zoom audition with the faculty during the week of February 22, 2021. This audition will be approximately five to seven minutes long. In this audition, applicants will perform their monologue and two contrasting vocal selections.

In addition to the Zoom audition, applicants will also submit a dance audition. Applicants will learn the combination and record themselves performing it. The dance video must be submitted no later than February 1, 2021.

Audition Requirements

Zoom Audition

- One memorized monologue from the list provided [here](#)
- Two contrasting one-minute selections from the Musical Theatre repertoire. Please have your accompaniment track ready to play in your audition. We recommend playing this track on a device separate from your computer. Please select the option to “enable original sound” in your advanced Zoom audio settings.

Dance Audition

You will receive a video of a dance combination when you receive your prescreening decision. Please learn the combination and record yourself performing it. Please record yourself full-body, head to toe. You may record in a dance studio, gymnasium, garage, outdoors, or anywhere that offers you space and a flat surface.

CONTEMPORARY PERFORMANCE PROGRAM

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement may be uploaded as a separate video. Professional or studio recordings are not required, but the sound quality should be as good as possible.

Applicants will also be asked to complete a “quick study” assignment that will be a short work or excerpt to be learned and recorded over a ten-day period. The assignment will be sent to all applicants on January 22, 2021 and the video recording will be due on February 1, 2021.

Audition Requirements by Degree

Graduate (MM)

- A short video introduction of yourself.
- One work written before 1900 that demonstrates the student’s technical and musical proficiency.
- One 20th-century work from the standard repertoire, such as Ligeti Etudes or Berio Sequenzas, or one by a composer such as Schoenberg, Varèse, Carter, Boulez, or Stravinsky.
- One work written since 2000. This work may be written by the performer, by a student colleague, or by an established composer. This work may include electronics and may incorporate improvisation.
- Applicants are encouraged to submit diverse repertoire including but not limited to works by people from historically underrepresented racial/ethnic groups, genders, and/or cultures. Choosing works that represent the applicant’s own cultural background is also welcomed.

ORCHESTRAL PERFORMANCE DIVISION

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Each selection or movement may be uploaded as a separate video. Professional or studio recordings are not required, but the sound quality should be as good as possible. Orchestral Percussion applicants will also participate in a Zoom audition, and Orchestral Flute applicants may be invited for a Zoom callback audition. More information about Zoom auditions can be found below.

Unless otherwise noted, the required excerpts denote standard excerpts. Excerpts do not need to be recorded with accompaniment. Each excerpt may be recorded and uploaded as a separate video; there is no need to record the entire list in a single take.

There is no sightreading requirement for the 2021 application cycle.

Audition Requirements by Instrument

ORCHESTRAL BASSOON:

Solo Works

- Mozart — Concerto, K. 191.
- One of the following (complete):
 - Margie Giebling-Haigh: *Sortilège*
 - Libby Larsen: *Concert Piece*
 - Francisco Mignone: *Waltzes*
 - Jeff Scott: *Elegy for Innocence*
 - Natalie Moller: *Translations*
 - Jose Siqueira: *Three Etudes*

Excerpts

- Beethoven — Symphony No. 4 (Mvt. 4, mm. 15 – 25, 184 – 188, 300 – 303, 348 – end)
- Mozart — *Marriage of Figaro* Overture (mm. 139 – 171)
- Ravel — *Bolero* (solo)
- Rimsky-Korsakov — *Scheherazade* (Mvt. 2, solo and cadenzas)
- Stravinsky — *Rite of Spring* (opening solos)
- Tchaikovsky — Symphony No. 4 (Mvt. 2, solo to end)
- Tchaikovsky — Symphony No. 6 (Mvt. 1, opening solo; Mvt. 4, mm. 1-36)

ORCHESTRAL DOUBLE BASS:

Solo Works

- Three works from contrasting periods including a standard concerto or a complete sonata.

Excerpts (Select three excerpts from group A, two from group B)

- Group A (choose three)
 - Mozart — Symphony No. 39 and/or No. 40, 1st & 4th mvts
 - Beethoven — Symphony No. 3, 3rd mvt.
 - Beethoven — Symphony No. 5, Scherzo
 - Beethoven — Symphony No. 9, 4th mvt.
 - Brahms — Symphony No. 2, 4th mvt.
 - Strauss — *Don Juan*, 1st page, or *Ein Heldenleben*, Reh. 9
- Group B (choose two)
 - Mahler — Symphony No. 1, solo from 3rd mvt.; or Prokofiev - Lieut. Kijé, solo from “Romanze”
 - Stravinsky — *Pulcinella*, solo from “Vivo”; or Britten - *The Young Person’s Guide to the Orchestra*, bass variation
 - Verdi — *Otello*, 4th act solo

ORCHESTRAL CELLO

Solo Works

- First movement of a standard concerto with applicable cadenzas
- Prelude and one other movement of an unaccompanied Bach suite

Excerpts

- Brahms — Symphony No. 2, slow mvt. — Beginning to 2 before letter A
- Mozart — Symphony No. 40, 1st and 4th mvts. — 1st mvt.: pickup to 115 to letter C; 4th movement: measure 35 to downbeat of 154; 7 after letter C to 17 before letter E.
- Debussy — *La Mer*, top line of divisi passage
- Strauss — *Don Juan*, 1st page
- Mendelssohn — *A Midsummer Night's Dream*, Scherzo – Letters C-D and N-O

ORCHESTRAL CLARINET

Solo Works

- Mozart — Clarinet Concerto in A Major, K. 622
- Debussy — *Premiere Rhapsodie*
- Schubert — Octet, 2nd mvt., Adagio un poco mosso, first 12 bars only, recorded without accompaniment
- Verdi — *Forza del Destino*

Excerpts

- Puccini — *Tosca* Act III, solo only
- Bartok — *Miraculous Mandarin*, first two cadenzas
- Beethoven — Symphony No. 6, 1st, 2nd, 3rd mvts.
- Beethoven — Symphony No. 8, Trio from “Minuetto”
- Brahms — Symphony No. 3, 1st, 2nd mvts.
- Rimsky-Korsakov — *Capriccio Espagnol*
- Shostakovich — Symphony No. 9
- Mendelssohn — *A Midsummer Night's Dream*, Scherzo
- Schubert — “Unfinished” Symphony No. 8, 2nd mvt.
- Kodaly — *Galanta Dances*, mm. 31-66 & mm. 571-580
- Rachmaninoff — Symphony No. 2, 3rd mvt., opening solo to Reh. 47

ORCHESTRAL FLUTE

Recorded Audition Repertoire

Solo Work

- Mozart — Concerto in G Major or Concerto in D Major, complete, with cadenzas

Excerpts

- Beethoven — *Leonore Overture* No. 3, Op. 72, complete
- Prokofiev — *Peter and the Wolf*, complete
- Ravel — *Daphnis and Chloe*, Suite No. 2, solo only
- Strauss — *Salome*, Dance of the Seven Veils, 2 bars before Reh. D through 3 bars after Reh. H
- Stravinsky — *Firebird* (1919), Variation

Callbacks

Applicants to Orchestral Flute will be notified by February 8, 2021 if the faculty would like to invite them to a 15-minute Zoom call-back audition in the last week of February.

In addition to the above audition requirements, applicants should be prepared to play scales, scales in thirds, arpeggios, and broken arpeggios in all major and harmonic minor keys, over three octaves, with various articulations at the Zoom callback audition.

ORCHESTRAL HARP

Solo Work

- First movement from a concerto of the player's choice

Excerpts

- Berlioz — *Symphonie Fantastique*
- Tchaikovsky — *The Nutcracker*

ORCHESTRAL HORN

Solo Works

- Mozart — Concerto No. 2, No. 3, or No. 4
- Strauss — Concerto No. 1 or No. 2

Excerpts

- Beethoven — Symphony No. 7, 1st mvt. (horn I)
- Beethoven — Symphony No. 9, 3rd mvt. (horn IV)
- Brahms — Symphony No. 2, 1st & 2nd movts. (horn. I)
- Strauss — *Till Eulenspiegel* (horn I & horn III)
- Strauss — *Ein Heldenleben*, opening (horn I)
- Shostakovich — Symphony No. 5 (low tutti passage)
- Wagner — *Rhine Journey*, short call (horn I)
- Tchaikovsky — Symphony No. 5 (horn I solo)

ORCHESTRAL OBOE

Solo Works

- Mozart — Concerto in C Major, K. 314
- Vaughan-Williams — Oboe Concerto

Excerpts

- Brahms — Symphony No. 1
- Shostakovich — Symphony No. 1
- Rimsky-Korsakov — *Scheherazade*
- Beethoven — Symphony No. 3
- Tchaikovsky — Symphony No. 4
- Bizet — Symphony in C
- Strauss — *Don Juan*
- Stravinsky — *Pulcinella*
- Rossini — *La Scala*
- Ravel — *Le Tombeau de Couperin*

ORCHESTRAL PERCUSSION

Recorded Audition Repertoire

Snare Drum

- Two contrasting solos or etudes – one of them in rudimental style
- Prokofiev — *Lieutenant Kijé*, mvt. I reh. 1 - 2; 13 to the end
- Rimsky-Korsakov — *Scheherazade*, mvt. III, D - E
- Rimsky-Korsakov — *Scheherazade*, mvt. IV, P - R
- William Schuman — *Symphony #3*, 2 before 145 - 165

Marimba

- Solo work (3-5 minute portion)

Xylophone

- Solo work (3-4 minute portion)
- Gershwin — *Porgy and Bess*, Overture
- William Schuman — *Symphony #3*, mm. 230 - 244
- Kabalevsky — *Colas Breugnon*, Overture, 9 - 12; 1 before 36 to 37; 57 to the end
- Messiaen — *Oiseaux Exotiques*, #6 - #7

Glockenspiel

- Dukas — *Sorcerer's Apprentice*, 4 after 17; 22 - 24

Cymbals

- Tchaikovsky — *Romeo and Juliet*, 2 before O to 7 before P
- Rachmaninov — *Piano Concerto #2*, rehearsal #32 to *Allegro Scherzando*

Tambourine

- Dvorak — *Carnival*, Overture, opening to 4 before C; 8 before letter U to the end

Timpani

- Solo work (2-4 minute portion)
- Beethoven — *Symphony #9*, mvt. I mm. 513 to the end
- Tchaikovsky — *Symphony #4*, mvt. I, 2 before T to 3 before U
- Hindemith — *Symphonic Metamorphosis*, mvt. II, 5 after S to T
- Bartók — *Concerto for Orchestra*, mvt. IV mm. 42 – 50

Zoom Audition

- Applicants to Orchestral Percussion will also be invited to a Zoom audition in late February which will include an interview, sight-reading, and a review of some portions of the recorded repertoire.
- Interview: a dialogue with the faculty.
- Sight-Reading: if possible, applicants should have access to a mallet instrument (preferably a marimba) and a drum pad or snare drum for the sight-reading.
- Repertoire Review: this will not include performance of full-length works, but faculty may ask the applicant to perform audition repertoire again in a mini-lesson environment.

ORCHESTRAL TROMBONE

Solo Works

- Jacob — Concerto; or Albrechtsberger - Concerto
- Hindemith — Sonata, or other complete work from the 20th Century

Excerpts

- Wagner — *Die Walküre*, 1st. Trombone
- Mozart — Requiem, “Tuba mirum,” 2nd Trombone
- Hindemith — *Symphonic Metamorphoses*, 1st Trombone
- Ravel — *Bolero*, 1st Trombone
- Rossini — *La Gazza Ladra* (one Trombone version)
- Saint-Saëns — Symphony No. 3, 1st Trombone

ORCHESTRAL BASS TROMBONE

Solo Works

- Two solos of contrasting styles

Excerpts

- Wagner — *Das Rheingold*
- Wagner — *The Ride of the Walküre*
- Hadyn — *The Creation*, Reh. 26
- Berlioz — Hungarian March
- Strauss — *La Bourgeois Gentilhomme*
- Kodaly — *Hary Janos*

ORCHESTRAL TRUMPET

Solo Works

- Haydn — Concerto; or Hummel - Concerto
- A complete work from the 20th Century

Excerpts

- Stravinsky — *Petrushka*, Ballerina’s Dance and Waltz
- Mussorgsky — *Pictures at an Exhibition*, 1st & 6th mvts., Promenade & Schmuyle
- Respighi — *Pines of Rome*, 2nd mvt., offstage solo
- Mahler — Symphony No. 5, 1st mvt.
- Schumann — Symphony No. 2, 1st mvt., opening chorale
- Strauss — *Also Sprach Zarathustra*, (complete)

ORCHESTRAL TUBA

Solo Work

- Vaughan-Williams — Concerto; and a complete contrasting work

Excerpts

- Berlioz — *Corsair* Overture
- Bruckner — Symphony No. 4
- Mahler — Symphony No. 1
- Mahler — Symphony No. 6
- Prokofiev — Symphony No. 5
- Strauss — *Till Eulenspiegel*

ORCHESTRAL VIOLIN

Solo Works

- One movement of an unaccompanied Bach partita or sonata
- First movement (with cadenza) of one of the following concerti:

- Bartók No. 2, Beethoven, Brahms, Bruch No. 1, Dvorák, Lalo, Mendelssohn, Prokofiev No. 2, Sibelius, Saint-Saëns No. 3, Tchaikovsky, Vieuxtemps No. 5, or Wieniawski No. 2

- First movement (with cadenza) of Mozart Concerto No. 3, 4, or 5

Excerpts

- Mendelssohn — *A Midsummer Night's Dream*, Scherzo, Beginning to 5 measures before letter D
- Mozart — Symphony No. 39, slow mvt, Beginning to the down beat of 9 measures after letter A
- Mozart — Symphony No. 39, Finale, Beginning until measure 104
- Brahms — Symphony No. 3, 1st mvt., Beginning until one beat after letter F
- Prokofiev — “Classical” Symphony No. 1, 1st mvt., Beginning until letter H
- Schumann — Symphony No. 2, Scherzo, Beginning until measure 54
- Strauss — *Don Juan*, 1st page: beginning until 13 measures after letter C

ORCHESTRAL VIOLA

Solo Works

- First movement of a standard concerto with applicable cadenzas
- Prelude of an unaccompanied Bach suite
- Contrasting movement from a sonata or a piece of the applicant's choice

Excerpts

- Mozart — Symphony No. 35 “Haffner,” 4th mvt., beginning to A; m. 134 to letter E
- Ravel — *Daphnis and Chloe* Suite No. 2, 2nd page
- Mendelssohn — Symphony No. 4, 1st mvt – mm. 218-269
- Strauss — *Don Juan*, 1st page
- Wagner — *Tannhäuser*, Overture – letter K to 37mm. after K
- Brahms — *Variations on a Theme by Haydn*, var. 5, 7, & 8

ZUKERMAN PERFORMANCE PROGRAM

Audition Format

Applicants will submit the required repertoire listed below as separate video recordings by February 1, 2021. Please record a separate track for each selection or movement listed for your degree and major. Video files should be clearly labeled with the composer's name and title of the piece or movement. Professional or studio recordings are not required, but the sound quality should be as good as possible.

Accompaniment is optional for all pieces written for piano or orchestral accompaniment. All music must be played from memory except for sonatas.

Please note: Violin and Viola applicants who are not chosen for the Zukerman Program may be considered for the Classical Program.

ZUKERMAN VIOLIN

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM) and Graduate (MM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- Bach unaccompanied sonata (1st and 2nd movement)
- First movement of one of the following concerti (two movements are required for graduate applicants):
 - Vieuxtemps V
 - Lalo *Symphonie Espagnole*
 - Paganini
 - Dvorak
 - Tchaikovsky
 - Sibelius
 - Bartok
 - Brahms
 - Beethoven
- A virtuoso concert piece from the Romantic period by composers such as Paganini, Sarasate, Vieuxtemps, Wieniawski, or Ysaÿe

Professional Studies (PS) and Doctoral (DMA)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- Applicants for the Professional Studies Certificate or Doctor of Musical Arts degree must prepare a full-length recital of works from contrasting style periods.

ZUKERMAN VIOLA

Audition Requirements by Degree

Note: Artist Diploma (AD) applications will not be considered for the 2021 application year.

Undergraduate (BM) and Graduate (MM)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- Brahms Sonata in F minor, Brahms Sonata in E-flat Major, or Schubert “Arpeggione” (1st and 2nd movement)
- Bach cello suite (two contrasting movements)
- First movements of one of the following (2 movements are required for graduate applicants):
 - Bartok Viola Concerto
 - Walton Viola Concerto
 - Bloch Viola Suite
 - Hindemith Der Schwanendreher
 - Berlioz Harold in Italy

Professional Studies (PS) and Doctoral (DMA)

- A brief video (1-2 minutes) for you to introduce yourself, stating your name, and any other information you would like to share with the faculty that you feel is relevant to your audition.
- Applicants for the Professional Studies Certificate or Doctor of Musical Arts degree must prepare a full-length recital of works from contrasting style periods.