

SCHOOL OF MUSIC AUDITION REQUIREMENTS

FLUTE

1. Major scales up to 4 flats and 4 sharps (two octaves) -- Memorized
2. One slow movement of a concerto or sonata OR a slow solo piece
3. One fast movement OR solo piece
4. Sight-reading

Solos and/or movements should be from the UIL Class One Prescribed Solo List.

Dr. Elizabeth Janzen, Associate Professor of Flute

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361-593-4562

OBOE

1. Major scales up to 4 flats and 4 sharps (C, D, and Bb major in two octaves, all the others in one octave)
2. One slow movement of a concerto or sonata OR a slow solo piece
3. One fast movement OR solo piece (the fast movement can either be from the same concerto/sonata or from a different concerto/sonata)

Suggested pieces:

Marcello- Concerto in c minor

Cimarosa- Concerto in c minor

Handel- Concerto No. 8 in Bb Major

Telemann- Sonata in a minor

Haydn- Concerto in C Major

Mozart- Concerto in C Major

Saint Saens- Sonata

Any piece of comparable difficulty, such as from the UIL Class One Prescribed Solo List.

4. Sight-reading

Dr. Ann Fronckowiak, Associate Professor of Oboe

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CLARINET

1. Scales up to four sharps and four flats (C, D, A, Bb, Eb, Ab -2 octaves; G, F, E -3 octaves) and chromatic scale (full range).
2. One slow movement of a concerto or sonata OR a slow solo piece
3. One fast movement OR solo piece
4. Sight-reading

Solos and/or movements should be from the UIL Class One Prescribed Solo List

Dr. Andrea Vos-Rochefort, Assistant Professor of Clarinet

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TEXAS A&M
UNIVERSITY
KINGSVILLE

SAXOPHONE

1. Any 4 major scales and chromatic scale (full range)
2. A slow etude or solo that demonstrates tone quality
3. A fast etude or solo that demonstrates technique
4. Sight-reading

Dr. Thomas Zinninger, Assistant Professor of Saxophone & Jazz

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BASSOON

1. Any 4 major scales and chromatic scale (full range)
2. A slow etude or solo that demonstrates tone quality
3. A fast etude or solo that demonstrates technique
4. Sight-reading

Dr. Ann Fronckowiak, Associate Professor of Oboe

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FRENCH HORN

1. Choice either technical and lyrical All-State etude AND/OR a UIL Class 1 solo with variety of technical and lyrical sections.
2. Scales
 - Option 1: first scale demonstrating the high register and second scale demonstrating the low register.
 - Option 2: Three octave C scale
3. No sight-reading required

Dr. Jennifer Sholtis, Professor of Horn

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TRUMPET

1. Major scales through 4 sharps and flats (two octaves when possible).
2. Two solos, etudes, or combination of solo/etude in contrasting styles.

<i>Suggested etudes:</i>	<i>Suggested solos:</i>
<i>Arban- Characteristic Studies</i>	<i>Barat- Fantasie en Mi bemol</i>
<i>Bousquet- 36 Celebrated Studies</i>	<i>Goedicke- Concert Etude</i>
<i>Brandt- 34 Studies</i>	<i>Haydn- Concerto</i>
<i>Snedecor- Lyrical Studies</i>	<i>Hindemith- Sonata</i>
<i>Wurm- 40 Studies for Trumpet</i>	<i>Kennan- Sonata</i>
<i>Current year TMEA or ATSSB Etudes</i>	<i>UIL Class 1 solo</i>
3. Sight-reading.

Dr. Kyle Millsap, Associate Professor of Trumpet & Jazz

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TENOR TROMBONE

1. Choose to play A. and/or B. as long as the player can demonstrate both technical and lyrical ability.
 - A. One lyrical etude and one technical etude both from selected All-State materials from any year.
 - B. A solo of applicant's choice from the Class One PML list or a solo of equal difficulty.
2. Applicants will also be asked to demonstrate sight-reading ability.

BASS TROMBONE

1. Choose to play A. and/or B. as long as the player can demonstrate both technical and lyrical ability.
 - A. One lyrical etude and one technical etude both from selected All-State materials from any year.
 - B. A solo of applicant's choice from the Class One PML list or a solo of equal difficulty.
2. Applicants will also be asked to demonstrate sight-reading ability.

Dr. Oscar Diaz, Professor of Trombone

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EUPHONIUM

1. Scales up to four sharps and four flats - 2 octaves.
2. One lyrical etude or movement from a standard solo.
3. One technical etude or movement from a standard solo.

Dr. Jesse Orth, Assistant Professor of Tuba and Euphonium

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TUBA

1. Scales up to four sharps and four flats - 2 octaves.
2. One lyrical etude or movement from a standard solo.
3. One technical etude or movement from a standard solo.

Dr. Jesse Orth, Assistant Professor of Tuba and Euphonium

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PIANO

Two contrasting works chosen from the Baroque, Classical, Romantic, Impressionistic and Contemporary periods. Memorization preferred.

Dr. Joachim Reinhuber, Professor of Piano

joachim.reinhuber@tamuk.edu

361-593-2822



STRINGS

1. One 3-Octave scale (major or minor) of applicant's choice.
2. One solo piece. For example: a movement from a standard concerto or sonata.
3. One additional work in a contrasting style. For example, an etude or technical study, or a movement of unaccompanied Bach.

Dr. Colleen Ferguson, Assistant Professor of Strings & Orchestral Studies

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361-593-5026

VOICE

Two art songs or one art song and one aria. Include one in English and one in a foreign language. No Broadway or pop tunes. Use of the Texas UIL Prescribed Music List as a guide is encouraged when selecting literature.

Dr. Kenneth Williams, Professor of Voice & Director of Choral Activities

kenneth.williams@tamuk.edu

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Dr. Melinda Brou, Professor of Voice & Opera

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PERCUSSION

Students must demonstrate competence in one or more areas of percussion performance: snare drum, keyboard percussion, timpani, drum set, hand percussion. Students are responsible for providing their own sticks, mallets, and music. Instruments will be provided by TAMUK.

You must choose ONE category for your audition: Snare Drum, Keyboard Percussion, or Timpani. If you feel comfortable performing in more than one category, please feel free to do so. Students who wish to audition on Drum Set or Hand Percussion must also perform in one of the following categories: Snare Drum, Keyboard Percussion, or Timpani.

Snare Drum

1. Perform at least 2 rudiments from each category of the Percussive Arts Society International Rudiments. 2 roll, 2 flam, 2 drag, 2 diddle rudiments. Slow to fast to slow.
2. Perform any rudimental or concert solo or select an etude from one of the following books:
 - Portraits in Rhythm – A. Cirone*
 - Advanced Snare Drum Studies – M. Peters*
 - Intermediate Snare Drum Studies – M. Peters*
 - Twelve Etudes for Snare Drum – J. Delecleuse*
 - The Solo Snare Drummer – V. Firth*
 - Texas All-State audition etudes are acceptable*
3. Sight-reading.

Keyboard Percussion - marimba, vibraphone, or xylophone

1. Perform one or two octaves of at least 4 major scales.
2. Perform a one-octave chromatic scale starting on C.
3. Perform any 2 or 4 mallet solo or etude (Texas All-State audition material is acceptable).
4. Sight-reading.



Timpani

1. Demonstrate ability to tune timpani without the aid of an electronic tuning device. Player may use a pitch-pipe, tuning fork, or mallet instrument for pitch reference.
2. Perform any solo or etude. An excerpt from a band, orchestra, or percussion ensemble work is acceptable (Texas All-State audition material is acceptable).
3. Sight-reading.

Drum Set (optional)

1. Demonstrate various styles and tempi: 16 bars swing, 16 bars Latin, 16 bars rock or funk.
2. Perform a brief (1 or 2 minute) improvised solo.
3. Sight-reading.

Hand Percussion (optional)

Demonstrate patterns and fills. Player's choice of instrument: congas, bongos, djembe, etc.

Mr. John Fluman, Associate Professor of Percussion

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