

**Audition Repertoire & Requirements** (Majors are arranged in alphabetical order.) Since audition repertoire in the following pages represents minimal requirements, works of greater difficulty may be substituted in any category. CIM provides an accompanist for applicants in voice only; in other major areas, accompanists are neither required nor provided. **Besides the major audition/interview, each applicant must complete appropriate admission examinations on the scheduled audition day.**

**Audio Recording (no prescreening required)**

Admission is determined on the basis of a personal interview and examinations that are administered only in Cleveland. Applicants must be familiar with standard music literature of the Classical, Romantic, and Contemporary periods, and must show musical accomplishment on an instrument or voice. The performance audition must be recorded (DVD only) and may be produced with home-quality recording equipment; a studio-quality recording is not required. If applying as a double major in audio recording and performance, no recording will be required.

This section of the Audition Handbook contains the required audition repertoire for all majors offered at CIM. Please review the undergraduate requirements for your instrument and approximate those as closely as possible. Your recording must be labeled, both on the DVD and on the outside case. Include your name, intended major and degree program, and the order of the repertoire included. Forward your DVD to the Admission Office and not to individual faculty members. Please keep your original recording and forward a high-quality duplicate only. It will become the property of the Cleveland Institute of Music and will not be returned.

**Bassoon (no prescreening required)**

**Undergraduate**

- Major and harmonic minor scales.
- Melodic etude by Milde.
- Solo piece selected by the student.

**Graduate**

- Major and harmonic minor scales.
- A major concerto; e.g., Mozart, Hummel, or Weber.
- Selected contrasting orchestral excerpts.

**Cello (no prescreening required)**

**Undergraduate**

(must be played from memory)

- Major and minor scales/arpeggios in three or four octaves.
- Two contrasting etudes of Franchomme, Piatti, Duport, or Popper.
- Two contrasting movements from a Bach suite.
- One movement of a standard concerto.

**Graduate**

(must be played from memory)

- Two contrasting etudes of Franchomme, Piatti, Duport, or Popper.
- Two contrasting movements from a Bach suite.
- One movement of a standard concerto.

For a doctoral audition, the cello faculty selects from the following requirements:

- An entire Bach Suite.
- Complete standard concerto.
- 20th-or 21st-Century composition (memorization not required).

## **Clarinet (no prescreening required)**

### **Undergraduate**

All major and minor scales and arpeggios.

Mozart, *Clarinet Concerto*.

Solo passages from Rimsky-Korsakov, *Capriccio Espagnol*.

Mendelssohn, Scherzo from *A Midsummer Night's Dream*.

Solo piece selected by the student.

### **Graduate**

Mozart, *Clarinet Concerto*.

Solo passages from Rimsky-Korsakov, *Capriccio Espagnol*.

Mendelssohn, Scherzo from *A Midsummer Night's Dream*.

Solo piece selected by the student.

A major 20th-or 21st-Century solo work.

## **Collaborative Piano (no prescreening required)**

### **Master of Music, Professional Studies, Artist Diploma**

Choose one sonata:

#### **Beethoven**

*Sonata #5, Violin and Piano, Opus 24*

*Sonata #7, Violin and Piano, Opus 30, #2*

*Sonata #3, Cello and Piano, Opus 69*

#### **Brahms**

*Sonatas for Violin and Piano, Opus 78 in G major, Opus 100 in A major, or Opus*

*108 in d minor Sonata for Cello and Piano, Opus 38 in e minor Sonata for*

*Clarinet and Piano, Opus 120 in E-flat major*

#### **Debussy**

*Sonata for Violin and Piano*

*Sonata for Cello and Piano*

#### **Franck**

*Sonata in A major*

#### **Faure**

*Sonata in A major, Opus 13*

#### **Doctor of Musical Arts**

Choose one from the above and one from the following list: Schubert *Sonata in A*

*major, D. 574 Beethoven Sonata for Cello and Piano, Opus 102, #2 in D major*

*Barber Sonata for Cello and Piano, Opus 6 Schumann Sonata in a minor, Opus*

*105*

**Master of Music, Professional Studies, Artist Diploma**

Choose one Concerto reduction: Brahms *Violin Concerto, Opus 77 in D major*-first or third movement Dvorak *Cello Concerto, Opus 104 in b minor*-any movement Elgar *Cello Concerto, Opus 85*-fourth movement Mozart *Violin Concerto, #4, K.218 in D major*-first movement Mozart *Violin Concerto, #5, K.219 in A major*-first movement Mozart *Clarinet Concerto K.V. 622*-first movement Tchaikovsky *Violin Concerto, Opus 35 in D major*-first or third movement

**Doctor of Musical Arts**

Choose one from above and one from below: Barber *Violin Concerto*-any movement Chausson *Poeme* Ravel *Tzigane*

**All Candidates**

Choose one from the following:  
Kreisler "Songs My Mother Taught Me"  
*Tambourin Chinois, Opus 3*  
*Marche miniature Viennoise*

**Vocal Repertoire for Collaborative Piano Auditions**

Choose two selections from each Art Song category and one Opera Aria. In addition, you may select one Opera Scene if you are interested in being considered for an Opera Assistant position.

The vocal requirements are the same for MM and DMA Collaborative Auditions.

A singer will be provided for the Art Songs; all Art Songs are to be played in the high/soprano key.

One selection should be prepared to be both played and sung. This will not be a test of your vocal talent but rather will give some sense of your ability to do more than one thing at once (as in coaching), some sense of your diction abilities, and some sense of your textual expression.

Please plan a varied selection of repertoire in regard to both technical and expressive challenges. Your choice of repertoire will enter into our evaluation of your abilities. We will not necessarily listen to everything you have prepared, and we will expect to hear at least one piece you have not rehearsed with the CIM singer.

**German**

Brahms "Botschaft"  
Schubert "An die Musik" or "Du bist die Ruh"  
Schumann Postlude of "Frauenlieben und Leben" or "Dichterliebe"  
Strauss "Ständchen"  
Wolf "Er ist's" or "Ich hab' in Penna"

**French**

Chausson "Le colibri" or "Les papillons"  
Debussy *Ariettes oubliées*: "C'est l'extase" or "Il pleure dans mon coeur"  
Duparc "Chanson triste"  
Fauré "En sourdine"  
Poulenc *Fiançailles pour rire*: "Violon" or "Il vole"

### **English**

Barber *Hermit Songs*: "St. Ita's Vision", "The Monk and His Cat", or "The Desire for Hermitage"  
Bridge "Love Went A-Riding"  
Copland *Twelve Poems of Emily Dickinson*: "Nature, the gentlest mother", "Heart, we will forget him", or "Going to Heaven!"

### **Opera Arias**

Mozart Countess's Recitative/Aria, "E Susanna...Dove Sono", from *The Marriage of Figaro*  
Puccini Musetta's Waltz, "Quando m'en vo", from *La Bohème*  
Strauss Composer's Aria, "Sein wir wieder gut", from *Ariadne auf Naxos*  
Stravinsky Ann Truelove's Aria, "No Word from Tom", from *The Rake's Progress*

### **Opera Scenes**

Mozart *Marriage of Figaro* -Act 1 Trio beginning with "Cosa sento!"  
Puccini *La Bohème* -opening of Act IV to end of Rudolfo/Marcello Duet  
Bizet *Carmen* -Act II Quintet, "Nous avons en tête une affaire"

## **Composition**

Before your audition date will be scheduled, you must forward prescreening materials to the following address and not to individual faculty members:

Cleveland Institute of Music, Admission Office (Prescreening)  
11021 East Boulevard, Cleveland, OH 44106

You are strongly urged to submit all such items before the deadline of December 1 in order to secure one of your preferred audition dates; by December 1, many dates are already full and closed.

Required prescreening materials include the following:

2-3 original scores with CD recordings, if available (please do not send midi realizations), as well as a chronological list of completed compositions, including date of composition, instrumentation, duration, and any performances. Recordings should be labeled with your name and the title(s) of the work(s) included. Students applying for graduate programs (MM, DMA, Professional Studies) should include at least one work for large ensemble (chamber orchestra, full orchestra, or band).

A recording (DVD only) demonstrating your technical and musical

accomplishment on an instrument or voice. This recording may be produced on home-quality recording equipment; a studio-quality recording is not required. Your recording must be labeled, both on the DVD and on the outside case. Include your name, intended major and program, and the order of the repertoire included. Please keep your original recording and forward a high-quality

duplicate only. This section of the Audition Handbook contains the audition repertoire for all majors offered at CIM. Please review the undergraduate requirements for your instrument and approximate those as closely as possible.

After preliminary score review, selected applicants are invited to Cleveland for a personal interview and completion of the required admission examinations. Scores and recordings become the property of CIM and are not returned.

### **Concertmaster Academy**

The deadline for receipt of applications and prescreening materials in the CIM Admission Office is December 1 (fall admission) or October 15 (spring admission), although earlier submission is highly recommended. Be sure to forward all items to the following address and not to individual faculty members:

Cleveland Institute of Music, Admission Office (Prescreening) 11021 East Boulevard,  
Cleveland, OH 44106

Submit a prescreening DVD (preferred) or a CD to include two contrasting selections (and only two selections) chosen by you. The recording must be labeled, both on the recording and on the outside case. Include your name, your intended major (Concertmaster Academy), and the order of the recorded repertoire. Please note: Your DVD, which may be unaccompanied, may also be produced with home-quality recording equipment; a studio-quality recording is not necessary.

Persons selected to audition live perform with repertoire that includes:

- Two contrasting movements from a Bach sonata or partita.
- An entire standard concerto or concert piece of the applicant's choice.
- Another solo of the applicant's choice.
- Scales, arpeggios, and thirds may be requested.
- Strauss – *Don Juan* (first page)
- Schumann *Symphony #2* – Scherzo
- Mozart *Symphony #39* – movements 1, 2, and 4
- Strauss – *Ein Heldenleben*
- Bach – *St. Matthew Passion* – Erbarme Dich

### **Conducting (Orchestral) (no prescreening required)**

Ensembles perform for conducting applicants, under rehearsal conditions, and the following repertoire is required: Mozart, accompanied recitative preceding "Smanie implacabile" from *Così fan Tutte*; Wagner, *Siegfried Idyll*; and Tchaikovsky, *Serenade for Strings*, third movement. On the scheduled audition date, applicants also complete all of the following:

- an interview with the Director of the Orchestral Program.
- a performance audition on the principal instrument for the Director of the

Orchestral Program.

- all admission examinations.
- a written test of orchestral repertoire, instruments, and techniques.
- a piano proficiency examination; the applicant must prepare a solo work that reflects the current level of piano skills.

## **Double Bass (no prescreening required)**

### **Undergraduate**

All major and minor scales/arpeggios in two octaves.  
Study by Simandl, Bille, or Kreutzer.  
Solo from the double bass repertoire.

### **Graduate**

All major and minor scales/arpeggios in two or three octaves, as appropriate.

An advanced technical study.  
A work of Bach.  
Concerto selected by the applicant.  
Selected contrasting orchestral excerpts.

## **Eurhythmics (no prescreening required)**

Admission is determined on the basis of a personal interview and admission examinations that are administered only in Cleveland. In addition, the following minimum requirements must be performed on the piano:

All scales and arpeggios in three octaves.  
Study from Duvernoy, Berens, or Heller.  
J.S. Bach, one piece from *Short Preludes and Fugues*.  
Sonatina movement by Clementi, Mozart, Haydn, or Beethoven.

## **Flute (no prescreening required)**

### **Undergraduate**

All major and harmonic minor scales and arpeggios in two octaves.  
Three contrasting pieces or movements of pieces, one may be an etude.

### **Graduate**

All major and harmonic minor scales and arpeggios in two octaves.  
Three contrasting pieces or movements of pieces, one may be an etude.  
Three contrasting orchestral excerpts.

## **Guitar (Classical) (no prescreening required)**

### **Undergraduate**

Three pieces of contrasting style. The repertoire chosen must include a slow selection as well as one that demonstrates the applicant's upper level technical ability.

Major and minor scales, arpeggios, and slur studies may be requested.  
Sightreading.

### **Graduate**

• Three pieces of contrasting style, two of which must be major works.  
The repertoire chosen must include a slow selection as well as one that demonstrates the applicant's upper level of technical ability.

Major and minor scales, arpeggios, and slur studies may be requested.  
Sightreading.

### **Harp (no prescreening required)**

Two solo works of contrasting style (preferably memorized).

Level III Warm-Up from *On Playing the Harp* by Yolanda Kondonassis  
(published by Carl Fischer).

One orchestral excerpt of the applicant's choice.

### **Harpsichord (no prescreening required)**

#### **Undergraduate**

(may be played on the harpsichord or piano)

All major and minor scales/arpeggios in three octaves.

Any work of Bach.

One sonata by Scarlatti.

One movement of a sonata by C.P.E. Bach, Haydn, or Mozart.

#### **Graduate**

A work of Bach.

Two Scarlatti or Soler sonatas of contrasting character.

One 17th-Century composition.

One 18th-Century French composition of Couperin, Rameau, Duphy, or the equivalent.

### **Horn (no prescreening required)**

#### **Undergraduate**

Major and minor scales and arpeggios.

Etude by Kopprasch or the equivalent.

Solo or concerto selected by the student.

Selected contrasting orchestral excerpts.

#### **Graduate**

Solo or concerto selected by the student.

Advanced etude (Gallay, Kling, or Maxime-Alphonse).

Selected contrasting orchestral excerpts.

### **Oboe (no prescreening required)**

#### **Undergraduate**

All major and harmonic minor scales and arpeggios in two octaves.

Study by Barret or the equivalent.

Solo piece by Handel or the equivalent.

#### **Graduate**

All major and harmonic minor scales and arpeggios in two octaves.

Study from Advanced Barret and/or Ferling.

Solo repertoire selected by the applicant.

### **Organ (no prescreening required)**

Applicants must perform a live audition of three organ works, one each from the following requirements, which best exemplifies their level of musical and technical accomplishment.

- A work of Bach.
- A 19th-Century work.
- A 20th-or 21st-Century work.

### **Piano (no prescreening required)**

#### **Undergraduate**

(must be played from memory)

- A work of Bach (no transcriptions).
- A Classical Sonata (one or more movements).
- A 19th-Century composition.
- A 20th-or 21st-Century composition.
- Sightreading.

#### **Graduate**

(must be played from memory)

From the following requirements, applicants should perform their choice of three contrasting selections.

- A work of Bach.
- A complete Classical sonata.
- Choice of a 19th-, 20th-, or 21st-Century composition
- Sightreading.

### **Timpani and Percussion (no prescreening required)**

#### **Undergraduate**

• Snare Drum: Demonstrate advanced skills by performing rolls, rudiments and/or other technical aspects of snare drumming in two contrasting etudes from advanced sources; e.g., Delécluse, Peters, Goldenberg, Wilcoxin, or Pratt. The performance of orchestral excerpts is optional for undergraduate applicants.

Keyboard Percussion: Show evidence of advanced technical and musical skills by performing at least two contrasting movements from one or more concerti or solo works; e.g. Stout: *Mexican Dances*; Bach: *Sonatas and Partitas for Solo Violin*; Creston: *Concertino for Marimba*; or works by Abe, Burritt, Smadbeck, etc. The performance of orchestral excerpts is optional for undergraduate applicants. Applicants may be asked to demonstrate advanced technical skills by performing scales, arpeggios, and/or other technical exercises.

Timpani: Demonstrate skills in performance of rolls and single strokes. Perform at least one etude or solo for three or four timpani, showing musicianship and aptitude. Show knowledge of intervals, pitch recognition and tuning ability. Perform at least one standard Classical timpani part (Beethoven or Mozart).

Sightreading may be requested in any segment of the audition. All

students study both percussion and timpani. Study during the third and fourth years is customarily in the major field of concentration, as determined by the department in consultation with the student. However, with the agreement of the department, in consultation with the student, a student may continue to study both percussion and timpani during the third and fourth years of the undergraduate program.

#### **Graduate**

Customarily students confine their studies to one field of concentration (either

Percussion or Timpani). However, with agreement of the department, in consultation with the student, it is possible to study both Percussion and Timpani at the graduate level. To qualify for study in two fields of concentration, applicants must demonstrate musical and technical mastery by performing the audition requirements applicable to each major area of concentration.

### **Percussion**

Five contrasting orchestral excerpts each for snare drum, xylophone, and glockenspiel.

One advanced orchestral excerpt for vibraphone, tambourine, cymbals

and triangle may be heard as time permits.

An advanced keyboard solo suitable for a senior recital.

An advanced snare drum etude or solo.

Show basic technical and eartraining skills on timpani.

Sightreading may be requested in any segment of the audition.

### **Timpani**

- Demonstrate timpani skills in performance of rolls and single strokes. Show evidence of a good ear, knowledge of intervals, and tuning ability.
- Perform standard timpani repertoire and etudes demonstrating facility and musicianship.
- Show evidence of basic technical knowledge of snare drum and keyboard percussion; perform one study each on snare drum and xylophone or marimba.
- Sightreading may be requested in any segment of the audition.

### **Trombone (no prescreening required)**

#### **Undergraduate**

All major and minor scales and arpeggios.

2 contrasting technical studies, lyrical and technical, from Blazhevich.

Demonstrate knowledge of tenor and alto clefs.

Solo selected by the student.

Contrasting orchestral excerpts such as: Mozart, *Requiem*, Strauss, *Till Eulenspiegel*, Hindemith, *Symphonic Metamorphosis*, Wagner, *Lohengrin*, Mahler, *Symphony #3*.

Sightreading.

#### **Graduate**

2 contrasting technical studies, lyrical and technical, from Bitsch, Masson, Bozza or the equivalent.

Solo selected by the student, demonstrating advanced musicality and

technique.

Selected contrasting orchestral excerpts such as: Ravel, *Bolero*, Mahler, *Symphony #3*, Wagner, *Ride of the Valkyries*, Rossini, *William Tell*, Strauss, *Till Eulenspiegel*, Bruckner, *Symphony #7*.

Sightreading.

### **Trumpet (no prescreening required)**

#### **Undergraduate**

Major and minor scales and arpeggios.

Two etudes of contrasting style from Charlier, Brandt, Characteristic Study from Arban, or the equivalent.

Concerto or solo piece selected by the student.

Orchestral passages from standard repertoire optional.

### **Graduate**

Two etudes of contrasting style from Charlier, Brandt, Bitsch, Smith-Top Tones, Characteristic Study from Arban, or the equivalent.

Two concerto or solo pieces of contrasting style selected by the student.

Orchestral passages from standard repertoire.

### **Tuba (no prescreening required)**

#### **Undergraduate**

Major and minor scales and arpeggios.

Two contrasting etudes.

Solo selected by the student.

Orchestral excerpts.

Sightreading.

#### **Graduate**

Major and minor scales and arpeggios.

Concerto selected by the student.

Two contrasting etudes.

Orchestral excerpts.

Solo demonstrating contemporary techniques.

Sightreading.

### **Viola (no prescreening required)**

#### **Undergraduate**

(must be played from memory)

All major and minor scales/arpeggios in three octaves.

One etude of Rode, Dont, Kreutzer, Gavinies, or the equivalent.

Two contrasting movements from a Bach sonata, suite, or an equivalent

solo work.

- One movement from a standard viola concerto.

#### **Graduate**

(must be played from memory)

All major and minor scales /arpeggios in three octaves.

Two contrasting movements from a Bach sonata, suite, or an equivalent

solo work.

A movement from a 20th-or 21st-Century sonata or other short piece for viola.

One movement from a standard viola concerto.

### **Violin**

The deadline for receipt of applications and prescreening materials in the CIM Admission Office is December 1 (fall admission) or October 15 (spring admission), although earlier submission is highly recommended. Be sure to

forward all items to the following address and not to individual faculty members:

Cleveland Institute of Music, Admission Office (Prescreening)  
11021 East Boulevard, Cleveland, OH 44106

Submit a prescreening DVD (preferred) or a CD with two selections (and only two selections) from the following:

- One movement of a major concerto (exposition plus cadenza) OR a concert piece (such as Saint-Saëns *Rondo Capriccioso*, Ravel *Tzigane*, or Sarasate *Carmen Fantasy*.)
- One movement of solo Bach.

The recording must be labeled, both on the recording and on the outside case. Include your name, your intended major (violin), the degree program for which you are applying, and the order of the recorded repertoire. Please note: Your DVD, which may be unaccompanied, may also be produced with home-quality recording equipment; a studio-quality recording is not necessary. Also, memorization is not essential for prescreening purposes, though it will be required for the final audition.

Persons selected to audition live or will perform as follows:

### **Undergraduate**

(must be played from memory)

All major and minor scales/arpeggios in three octaves.

Two etudes of Rode, Dont, Kreutzer, Gaviniès, or the equivalent.

(Paganini

Caprices may be used in substitution.)

Two contrasting movements from a Bach sonata or partita. (Ciaccona from Bach's *Second Partita* may be used as the equivalent.)

One movement from a standard concerto.

### **Graduate**

(must be played from memory)

Two contrasting movements from a Bach sonata or partita. (Ciaccona from Bach's *Second Partita* may be used as the equivalent.)

An entire standard concerto or concert piece of the applicant's choice.

Other solo of the applicant's choice.

Scales, arpeggios, and thirds may be requested.

For an Artist Diploma or DMA audition, the violin faculty selects from the following requirements:

An entire sonata or partita for violin solo by Bach.

A first movement with cadenza of a Mozart violin concerto.

Two Paganini caprices or a substantial virtuoso piece: Ravel *Tzigane*, St. Saëns *Rondo Capriccioso*, Ysaÿe *Ballade*, Sarasate *Carmen Fantasy* (or another piece of the candidate's choice as approved by the head of the violin department.

A complete Romantic violin concerto with appropriate cadenzas

(Beethoven Concerto also acceptable).

### **Voice (no prescreening required)**

#### **Undergraduate**

(must be performed from memory)

Applicants must perform from the classical vocal repertoire two selections (one in Italian and one in English) with good intonation, correct rhythm, and sensitivity to musical phrase.

Each voice applicant performing live in Cleveland will be scheduled for

30 minutes of warm-up time immediately before the audition. At that time, the applicant will bring copies of the audition repertoire and meet with the accompanist. Only voice auditions are accompanied at CIM.

### **Graduate**

(must be performed from memory)

Applicants must be able to sing selections in four languages (English, French, German, and Italian), one of which must be an operatic aria, with good intonation, correct rhythm, and sensitivity to musical phrase.

Each voice applicant performing live in Cleveland will be scheduled for

30 minutes of warm-up time immediately before the audition. At that time, the applicant will bring copies of the audition repertoire and meet with the accompanist. Only voice auditions are accompanied at CIM.

For a doctoral audition, the voice faculty selects from the following requirements: eight selections in four languages (two each in English, French, German, and Italian). Two of the eight selections must be operatic arias.