

Audition Repertoire

Since the following audition repertoire 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.

Piano

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.
- A 19th-Century composition.
- A 20th or 21st-Century composition.
- Sightreading.

Collaborative Piano

Audition requirements are available online in the following two files:

- [Audition Requirements for Collaborative Piano](http://www.cim.edu/download/collabPianoAuditionReqs.pdf)
www.cim.edu/download/collabPianoAuditionReqs.pdf
- [Vocal Repertoire for Collaborative Auditions](http://www.cim.edu/download/collabPianoVocalRep.pdf)
www.cim.edu/download/collabPianoVocalRep.pdf

Harpsichord

Undergraduate

(may be played on the harpsichord or piano)

- All major and minor scales and 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.

Organ

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.

Voice

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.
- At least two weeks before the date of the scheduled audition, each applicant must submit titles and composers of selected audition repertoire to mary.schiller@case.edu. An accompanist is then provided.

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.
- At least two weeks before the date of the scheduled audition, each applicant must submit titles and composers of selected audition repertoire to mary.schiller@case.edu. An accompanist is then provided.

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.

Violin

Undergraduate

(must be played from memory)

- All major and minor scales and arpeggios in three octaves.
- Two etudes of Rode, Dont, Kreutzer, Gavinies, or the equivalent. (Paganini Caprices may be used in substitution.)
- Two contrasting movements from a Bach sonata or partita.
- One movement from a standard concerto.

Graduate

(must be played from memory)

- Two contrasting movements from a Bach sonata or partita.
- 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).

Concertmaster Academy

Each candidate must submit a preliminary recorded audition (with video) to include two contrasting selections chosen by the applicant. 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

Viola

Undergraduate

(must be played from memory)

- All major and minor scales and 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 and 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.

Cello

Undergraduate

(must be played from memory)

- Major and minor scales and 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).

Double Bass**Undergraduate**

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

Graduate

- All major and minor scales and 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.

Harp

- 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.

Classical Guitar

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 of 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.

Flute

Undergraduate

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

Graduate

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

Oboe

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.

Clarinet

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.

Bassoon

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.

Trumpet

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.

Horn

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.

Trombone

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 Walkyries*, Rossini, *William Tell*, Strauss, *Till Eulenspiegel*, Bruckner, *Symphony #7*.
- Sightreading.

Tuba

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.

Timpani and Percussion

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.

Composition

Prospective composition students must submit with their applications copies of original scores (and recordings, if available). Also required is a recording demonstrating the applicant's technical and musical accomplishment on an instrument. Applicants are advised to forward copies only; scores and recordings become the property of CIM and are not returned. After preliminary score review, selected applicants are invited to Cleveland for an interview and for completion of the required admission examinations. *Scores and recordings must be received by the application deadline for an applicant to be considered.*

Orchestral Conducting

Ensembles perform for conducting applicants, under rehearsal conditions, and the following repertoire is required: Mozart, accompanied recitative preceding “Smania implacabile” from *Così fan Tutte*; Wagner, *Siegfried Idyll*; and Tchaikovsky, *Serenade for Strings*, third movement.

On the scheduled audition date, applicants complete the following:

- all admission examinations. (See *Admission: Admission Examinations*.)
- a 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.
- an interview with the Director of the Orchestral Program.
- a performance audition on the principal instrument for the Director of the Orchestral Program.

Audio Recording

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 in a performance audition. (See *Admission: Audition Repertoire*.) If applying solely as an audio recording major, the performance audition must be recorded (video, DVD, or CD); otherwise, double majors in performance and audio recording must audition live.

Eurhythmics

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.