

LUSOM Audition Guidelines

Center for Music Education & Performance

Voice

- Prepare three contrasting pieces, preferably art songs or arias.
- If auditioning on campus, please provide sheet music in the correct key for the accompanist. Any repeats should be eliminated for the sake of time; the audition should last no more than 8 minutes.

Guitar, Brass, Strings, Woodwinds

- Prepare two contrasting pieces of your choice.
- Be prepared to play major scales up to 5 sharps and 5 flats and do a brief sight-reading excerpt (in-person auditions only).

Percussion/Drum Set

**See last two pages of this document.*

Piano

- Prepare three pieces of contrasting styles. Memorization preferred.

Examples:

Bach Inventions
Mozart Sonatas
Clementi Sonatinas
Schubert Works

Center for Music & Worship

Voice

- At least one worship song
- Another song of any style
- If auditioning on campus, please provide sheet music and/or chord charts in the correct key for the accompanist. Any repeats should be eliminated for the sake of time; the audition should last no more than 8 minutes.

**For commercial music:*

- Prepare two contrasting pieces in commercial style (i.e. – jazz, pop, country, etc.).
- Original songs are encouraged and welcomed, but not required.

Guitar, Brass, Strings, Woodwinds

- Prepare two contrasting pieces.
- At least one piece should be from one of the following categories:
 - o Modern Worship/Christian Contemporary
 - o Rock
 - o Folk, or country style
 - o A Baroque, Classical, Romantic, 20th-century classical work or virtuosic hymn arrangement could be an acceptable second audition work

Guitar, Brass, Strings, Woodwinds (cont.)

- Additionally, demonstrate skills according to the choice of the auditioning instrumentalist among the following:
 - Scales and Arpeggios
 - Improvising over charts
 - Composition/Songwriting
 - Media production with a component featuring their instrument

Piano

- Prepare two contrasting pieces from the following categories:
 - Christian Contemporary/Worship
 - Jazz
 - Rock/Pop
 - Country
 - Blues
 - Gospel/R&B
 - A Baroque, Classical, Romantic, 20th-century classical work or virtuosic hymn arrangement could be an acceptable second audition work
- Demonstrate skills according to the choice of the auditioning pianist among the following:
 - Scales and Arpeggios
 - Chord Progressions
 - Improvising Over Charts
 - Composition/Songwriting/Media Production with a component featuring piano or synth (if doing a live audition, you will need to provide your own synth keyboard).

Percussion/Drum Set

Concert Percussion Emphasis: (Snare Drum, Mallets, and Timpani are required. Drum Set is optional)

- Snare Drum (Required)
 1. One rudimental solo/etude from any of the collections below:
 - 14 Modern Contest Solos, John S. Pratt
 - The All American Drummer, Charley Wilcoxon
 - The Rudimental Cookbook, Edward Freytag
 - or equivalent (published works only).
 2. One concert/orchestral solo/etude from any of the collections below:
 - Portraits in Rhythm, Anthony Cirone
 - Intermediate Snare Studies, Mitchell Peters
 - Douze Etudes, Jacques Delécluse
 - or equivalent (published works only).
- Mallets (Required)
 1. All major scales and the chromatic scale (three octaves).
 2. One solo/etude from any of the collections below:
 - Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg (etudes are in back of book and are notated with Roman numerals)

- Funny Mallets Book 1 or 2, Nebojsa Zivkovic
- Masterpieces for Marimba, Thomas McMillan
- A 4-mallet solo is encouraged, though not required.

Examples: Rain Dance, Alice Gomez, , Yellow After the Rain or Sea Refractions, Mitchell Peters, as well as works by Nancy Zeltsman, Gordon Stout, Keiko Abe, J.S. Bach, Michael Burritt, Paul Creston, Claire Omar Musser, Ney Rosauero, or equivalent (published works only).

- Timpani (Required)

1. Demonstrate tuning ability (tune a given pitch on any drum).
2. One prepared solo/etude for 3-4 timpani from any of the collections below:
 - Modern Method for Tympani, Saul Goodman (3-4 drum etudes are on pages 61-68)
 - The Solo Timpanist, Vic Firth
 - Intermediate Timpani Studies, Mitchell Peters
 - Tymp Tunes, William Schinstine
 - or equivalent (published works only).

- Drum Set (Optional)

1. Demonstrate the following styles with either a metronome or play-along track (i.e. Essential Styles Book 1, Steve Houghton, Groove Essentials, Tommy Igoe):
 - Swing
 - Funk
 - Samba

Drum Set Emphasis: (Drum Set and Snare Drum are required. *Students may choose either Mallets OR Timpani.)

- Drum Set (Required)

1. Demonstrate the following styles with either a metronome or play-along track (i.e. Essential Styles Book 1 by Steve Houghton; Groove Essentials by Tommy Igoe):
 - Funk
 - Pop/Rock
 - Swing
 - Afro-Cuban (i.e. Nañingo, Songo, Mambo, Bembé, etc.)
 - Samba
 - Ballad (with brushes)
2. Trading/Soloing with play-along track (Examples The Drumset Soloist by Steve Houghton, Art of Bop Drumming by John Riley, Groove Essentials by Tommy Igoe, Muy Caliente by Rebecca Mauleon)
3. Sight Reading: Worship, Big Band, and/or Jazz combo chart

- Snare Drum (Required)

1. One rudimental solo/etude from any of the collections below:
 - 14 Modern Contest Solos, John S. Pratt
 - The All American Drummer, Charley Wilcoxon

- The Rudimental Cookbook, Edward Freytag
 - or equivalent (published works only).
2. One concert/orchestral solo/etude from any of the collections below:
 - Portraits In Rhythm, Anthony Cirone
 - Intermediate Snare Studies, Mitchell Peters
 - Douze Etudes, Jacques Delécluse
 - or equivalent (published works only).
- *Mallets (Student may choose either Mallets or Timpani)
1. All major scales and arpeggios and the chromatic scale (three octaves).
 2. One solo/etude from any of the collections below:
 - Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg (etudes are in back of book and are notated with Roman numerals)
 - Funny Mallets Book 1 or 2, Nebojsa Zivkovic
 - Masterpieces for Marimba, Thomas McMillan
 - Any published work demonstrating 4-mallets. Examples: Rain Dance, Alice Gomez, Yellow After the Rain or Sea Refractions, Mitchell Peters, as well as works by Nancy Zeltsman, Gordon Stout, Keiko Abe, J.S. Bach, Michael Burritt, Paul Creston, Claire Omar Musser, Ney Rosauero, or equivalent (published works only). A 4-mallet solo is preferred though not required
- *Timpani (Students may choose either Mallets or Timpani)
1. Demonstrate tuning ability (tune a given pitch and/or interval on any drum).
 2. One prepared solo/etude for 3-4 timpani from any of the collections below:
 - Modern Method for Tympani, Saul Goodman (3-4 drum etudes are on pages 61-68)
 - The Solo Timpanist, Vic Firth • Intermediate Timpani Studies, Mitchell Peters
 - Tymp Tunes, William Schinstine
 - or equivalent (published works only).