**Audition Requirements**
for Future Undergraduate Music Students

**Incoming Freshmen**

Auditions are scheduled on select dates from December through February. A listing of this year’s audition dates can be found at music.osu.edu/apply. Students will select an audition date from this list when completing a School of Music application via Acceptd®. Note that application and audition for the School of Music are separate from application to The Ohio State University. Both must be completed.

Students who are unable to attend a live audition day may upload an audition recording to their School of Music application or may be able to arrange a special audition — on weekdays only — by requesting alternate dates on the application (see the “Instructions for Preparing a Video Audition” section below).

**Transfer Students**

Transfer students with applied music credit must complete a School of Music application and perform an entrance audition. A listing of repertoire studied at the previous institution should be prepared in advance. Select a representative ten- to fifteen-minute sample of this literature. Vocalists, at least one of your selections should be in a foreign language.

**Accompaniment**

Accompaniment is required only for voice auditions. The School of Music will provide an accompanist for all voice auditions, or students may provide their own.

**Instructions for Preparing a Video Audition**

1. Deadline: applications with a video audition should be submitted no later than the last audition day. See music.osu.edu/apply for a list of audition dates. Late applicants may be considered on a case-by-case basis, but auditions received on or before the last audition date are advisable.
2. Recorded auditions should be uploaded to your Acceptd® application. Acceptable formats include:
   1. Video: MPEG, MPG, MP4, OGG, MOV, AVI, WMV, M4V, VOB, FLV
   2. Audio: MP3, OGG, M4A, WMA, AAC, FLAC
3. The recordings should be unaltered and include approximately 15 minutes of music chosen from the appropriate solo, etude, or excerpt literature as specified in the Audition Requirements section of this document.
4. Before each piece, announce the title and composer.
5. The recording(s) should also include approximately three minutes of sight-reading, supervised by your school music director or private teacher.
   1. Announce this section of your recording with “Sight-reading follows.”
   2. Your teacher should list the music used and certify that it was sight-read on your recording.
   3. Upload a copy of the sight-reading materials along with your recording. Acceptable image and document formats include:
      1. Images: JPG, JPEG, PNG, GIF
      2. Documents: PDF, PS, DOC, DOCX, RTF

**Audition Preparation Guidelines**

Selections for auditions should demonstrate the candidate’s present level of development in tone, technique, and musicianship. In addition, a sight-reading evaluation is included in all auditions with the level of difficulty no greater than the required solo material.
Audition Requirements — Classical

BRASS

1. Two contrasting etudes demonstrating legato and technique playing.
2. All major scales.
4. Standard orchestral excerpts of your choice are highly encouraged, but optional.
5. Trumpet, Trombone, Tuba, Euphonium: One significant solo work, memorization is optional.
6. Horn: Two stylistically contrasting time period solo or movements.

HARP

1. One etude.
2. Two contrasting solos demonstrating your highest level of artistry, memorized.
3. An orchestral cadenza.

PERCUSSION

Prospective students need only bring sticks, mallets and music. Instruments will be provided. Students should prepare the following:
1. One snare drum concert solo or etude (students may also additionally play a rudimental solo).
2. One four-mallet solo or etude on marimba (students may also additionally play a two-mallet solo)
3. One solo or etude on timpani
The following pieces and sources are suggested works, other repertoire of a comparable level is acceptable: Portraits in Rhythm by Anthony Cirone, Intermediate Snare Drum Studies by Mitchell Peters, 14 Modern Contest Solos by John Pratt, The All-American Drummer by Charlie Wilcoxon, Furioso and Valse by Earl Hatch, The Whistler by G.H. Green, Yellow After the Rain by Mitchell Peters, Etude in B Major by Claire Musser, Sonata for Timpani by John Beck, and Six Concert Pieces by Bill Cahn.

PIANO

All selections must be performed from memory.

1. All major and minor scales (natural, harmonic and melodic minors), hands together, four octaves in 16th notes ascending and descending. A minimum speed of M.M. 88 for the quarter note is suggested.
2. One composition from the Baroque period (Bach inventions or dance movements; a composition by Scarlatti, Couperin, Rameu etc.).
3. A movement of a sonata from the Classical period (Haydn, Mozart or Beethoven). It should be in sonata form with an exposition, development and recapitulation.
4. A composition from the Romantic, Impressionist or Contemporary period.
5. Sight reading.

STRING INSTRUMENTS

Level of preparation — the Ohio State strings faculty welcome applications from students who are studying repertoire at ASTA LEVEL 4 and above, and who play major and minor scales and arpeggios through four sharps and flats. For the audition, applicants should prepare a program that includes the following:

1. Two contrasting solo selections that display the applicant’s stylistic and technical range. Applicants may choose movements from a sonata or concerto, high school contest pieces, or standard excerpts from the orchestral repertoire. Memorization is optional.
VOICE

It is recommended that at least one selection be taken from standard classical vocal literature. An accompanist will be provided, but you may bring your own. Be sure to bring copies of your music.

1. Two songs of contrasting style; one must be in English. Both songs should be memorized.
2. Sight-reading.

Voice Transfer Students (students with one or more years of voice at another institution)

1. Three selections; at least one should be in a foreign language.
2. Sight-reading.

WOODWINDS

1. Three solos, movements or etudes of contrasting styles. Memorization is optional.
2. All major scales.
3. Optional: up to three orchestral excerpts of your choice are encouraged, but not required.

   Saxophones: students may play the above audition on alto or tenor saxophone.

Audition Requirements — Jazz

Material prepared for the jazz audition should demonstrate your present level of development in tone, technique, musicianship, jazz concept and improvisation.

JAZZ SAXOPHONE, TRUMPET, TROMBONE AND PIANO

1. About one-half page of music demonstrating lyric legato playing such as jazz ballad style.
2. About one-half page of music selected from any standard jazz composition that demonstrates jazz technique, including articulation on the wind instruments.
3. Two or three choruses of blues improvisation in the key of your choice.

JAZZ GUITAR

Bring your own acoustic or electric guitar, an amplifier will be provided.

1. Demonstrate ability to read chord symbols from a lead sheet and play accompaniment in the appropriate style.
2. Demonstrate ability to read basic jazz rhythms in all keys.
3. Perform one solo piece from jazz repertoire.
4. Perform blues progressions in all twelve keys.
5. Improvise on the blues progression in any key.
6. “Comp” (accompany) in various jazz styles (swing, Latin, rock, etc.).
7. Perform the following scales in all keys, two octaves ascending and descending, at least two fingerings and in a medium tempo. In addition, be prepared to play scales in thirds (1–3, 2–4, 3–5, 4–6 etc.) and broken style (1231, 2342, 3453, 4564, etc.).
   Major — 1, 2, 3, 4, 5, 6, 7, 8
   Mixolydian — 1, 2, 3, 4, 5, 6, b7, 8
   Dorian — 1, 2, b3, 4, 5, 6, b7, 8
   Natural minor — 1, 2, b3, 4, 5, b6, b7, 8
   Harmonic minor — 1, 2, b3, 4, 5, b6, 7, 8
   Blues — 1, b3, 4, b5, 5, b7, 8
8. Sight-reading.
JAZZ BASS

1. Major scales and arpeggios, two octaves.
2. Walking blues 4/4 bass line in all keys.
3. Improvising skills over a blues form in B-flat or F.
4. Required music selections:
   "All Blues [pdf]," "All The Things You Are [pdf]," and "Blue Bossa [pdf]."
5. Sight-reading.

JAZZ DRUM SET — IN-PERSON Audition Requirements

Please bring sticks and brushes. A complete drum set with cymbals will be provided.

1. Students should be able to demonstrate the following skills:
   a. Ability to play basic rudiments on the snare drum
   b. Ability to read basic jazz rhythms.
   c. Ability to read and interpret a basic drum chart.
   d. Ability to play 4 bars time alternating with a 4-bar solo, or trading fours in both jazz and funk styles.
2. You will be asked to play various time feels demonstrating the following styles:
   a. Jazz 3/4 and 4/4 at various tempi. Special attention should be placed upon keeping consistent “swinging” time.
   b. Rock and/or Funk.
   c. Latin: Bossa Nova and Samba.
   d. Brushes: be able to play various tempos with brushes.
3. Prepare a snare drum solo. Options might include selections from the Wilcoxon, Cirone, Peters, Goldenberg or Pratt books.
4. Prepare a drum set piece to play along with. This could be from a play-along book, a commercially recorded piece, or a transcription. Options here might be from one of the John Riley books, or Steve Houghton’s “Drum Set Soloist”
5. Sight-reading. You will be asked to read both some rhythms on the snare drum as well as sight read a chart.

JAZZ DRUM SET — VIDEO Audition Requirements

1. Please demonstrate the following rudiments on a pad or snare drum.
   a. Open rudimental roll
   b. Orchestral roll (closed roll)
   c. Flam tap and flam accent
   d. Paradiddle
   e. Triple ratamacue
2. Demonstrate trading 4’s.
   a. At a moderate tempo, play 4 bars of a swing feel and 4 bars of a solo for 32 bars total. Exhibit an example each with sticks and brushes.
   b. At a moderate tempo, play 4 bars of a funk/rock feel and 4 bars of a solo for 32 bars total.
3. Prepare a snare drum solo. Options might include selections from the Wilcoxon, Cirone, Peters, Goldenberg or Pratt books.
4. Prepare a drum set piece to play along with. This could be from a play-along book, a commercially recorded piece, or a transcription. Options here might be from a John Riley book, or Steve Houghton’s “Drum Set Soloist”

Note for Jazz Drum Set video auditions — include an introduction stating your name and degree objectives, as well as your goals in music. If you are using your phone to record the video, use landscape mode.

Visit Undergraduate Degrees for information about our degree programs.

Questions?
Contact Undergraduate Studies at 614-292-2870 or music-ug@osu.edu.

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This material supersedes June 2016 and all 2020 revisions.
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