

## Strings Audition Requirements (Undergraduate)

### **Violin, Viola, Cello, Double Bass, Guitar - Harp:**

(See *Jazz Audition Requirements* if you are interested in our jazz major.)

#### **Violin**

*Music Education, Music Therapy, Theory/Composition concentrations*

- All major and minor scales, two or three octaves
- Two contrasting works from the standard repertoire, at least one memorized
- An etude by Dont or Fiorello
- Sight-reading

*Performance concentration:*

- All major and minor scales, two or three octaves
  - A concerto from the standard repertoire; first movement with cadenza, memorized
  - Two contrasting movements from a sonata or suite (preferably Bach)
  - An etude (Dont, Fiorello, Kreutzer)
  - Sight-reading
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#### **Viola**

Music Education, Music Therapy, Theory/Composition concentrations

- All major and minor scales, two or three octaves
- Two contrasting works from the standard repertoire
- A standard etude (Kayser, Mazas, Kreutzer, Bruni, or Fuchs)
- Sight-reading

*Performance concentration (in addition to above)*

- Two contrasting movements from a Bach sonata, partita, or suite
  - A major work from the repertoire
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## **Cello**

### *All concentrations*

- all Major and Minor scales in 3 octaves
  - two contrasting works from the cello literature that best displays the players current musical and technical level.
  - one standard etude from Dotzauer, Popper, Schroeder, etc.
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## **Double Bass (Non-jazz studies majors)**

### *All concentrations*

- One or two major or minor scales
- An etude at the candidate's level of technical proficiency
- One or two movements of a sonata, concerto, or other solo work(s) demonstrating the candidate's musical ability and achievement on the instrument.

## **Double Bass (Jazz studies majors)**

For Double Bass Jazz Studies Major: see *Jazz Studies Audition Requirements*.

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## **Guitar – Classical**

### *Music Education, Music Therapy, Theory/Composition concentrations*

- Major and minor scales and arpeggios: lessons, exercises, & etudes by Segovia, Sagreras, Carlevaro, Aguado, Pujol, and others
- Sight-reading (1st, 2nd, 5th, or 7th position)
- Fingerboard harmony general knowledge of chords, scales, and arpeggios
- Perform three pieces in contrasting styles, two from memory (see Suggested Audition Materials)

### *Performance concentration (in addition to above)*

Perform a fourth piece from the Suggested Audition Materials (20-30 minutes of music, total). Suggested Audition Materials

- Etudes: Sor, Aguado, Brower, Carulli, Carcassi, Tarrega, Sagreras, Villa Lobos, and others
- Concert repertoire: Longer compositions from a reliable Renaissance or Baroque transcription and/or a work originally written for guitar from the 19th or 20th century.

## **Jazz Guitar - Live Audition Requirements - Non-Jazz Studies Majors:**

*Music Education, Music Therapy and Theory/Composition*

- Technical Demonstration: Sight-reading (1st, 2nd, 5th or 7th positions)
- Fingerboard harmony - general knowledge of chords, scales & arpeggios
- Demonstration: Improvise a melody line and play the chord accompaniment of Jazz forms - "I Got Rhythm" changes or 12 Bar Jazz Blues

Three Jazz standards in contrasting styles—choose from:

- One Ballad (slow tune) - play a chord melody harmonization - an arrangement by applicant using songs by Ellington, Gershwin, Kern, Porter, Rodgers/Hart & others.
- One Swing tune (up-tempo) - play the melody line & chord accompaniment using songs by Ellington, Gershwin, Kern, Porter, Rodgers/Hart and others.
- One BeBop tune (up-tempo) - play the melody line & chord accompaniment using songs by Parker, Monk, Gillespie & others.
- One Latin tune or Bossa Nova - play a chord melody harmonization - an arrangement by applicant using songs by Jobim, Bonfá, Powell & others.

For Guitar Jazz Studies information: see *Jazz Studies Audition Requirements*.

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## **Harp**

*Music Education, Music Therapy, Theory/Composition concentrations*

- An etude of the candidates choice (Rolscha, Pizoli, Salzedo)
- Two pieces from the concert repertoire in contrasting style (e.g. Naderman or Krumpholtz: *Sonatas*; Grandjany: *Two French Folksongs*; Pratt: *Little Fountain*)
- Sight-reading

*Performance concentration (in addition to above):*

- One additional piece from the concert repertoire, 20 minutes of music, total, from memory

Contact [musauditions@mail.montclair.edu](mailto:musauditions@mail.montclair.edu) if you have any questions.