

MUSIC at MSU DENVER

Advising Information

Audition Requirements for Private Instruction

Important General Information

QUALIFICATIONS

Students must meet the following requirements in order to be eligible for private instruction:

- Be a declared Music major or minor
- Pass an audition for their instrument area, demonstrating sufficient prior musical experience
- Be eligible to take Music Theory I or higher; eligibility determined by:
 - Taking the Music Theory Placement Exam (administered every Audition Day)
 - Completing MUS 1010 Essential Music Theory Skills with a grade of C- or higher

SCHEDULING AN AUDITION

Auditions are held in January, February, April, and August and are valid for one calendar year. Students must meet with a Music Department Intake Advisor prior to scheduling an audition. Contact the Music office to schedule an intake advising appointment: 303-615-1010.

WHAT TO EXPECT

- Auditions are approximately 12-15 minutes in length.
- Appropriate attire at the audition is expected.
- Audition results will be emailed within the week following the audition.
- Plan to arrive at least 15 minutes prior to the scheduled audition time to check in with Music staff.
- Warm-up rooms are available (percussion and drum set excluded).

TRANSFER STUDENTS

Transfer students who have previously taken private lessons for college credit and wish to audition into an advanced level of lessons at MSU Denver should present a list of repertoire studied at the college level and copies of college transcripts to the audition panel.

COREQUISITE COURSES:

Students studying privately must also register for:

- MUS 0200 Recital Attendance
- Their instrument's required major ensemble, as assigned:

Strings: Symphony Orchestra, or String Sinfonietta

Winds/Brass/Percussion: Symphonic Band

Jazz: Jazz Ensemble, or Jazz Chamber Ensemble

Piano: Piano Ensemble, or Major Ensemble

Voice: Chorale, Men's Choir, or Women's Choir

Guitar: Guitar Ensemble

Specific Instrument Requirements

Piano

- Prepare two contrasting pieces (memorization optional) of Western art music from two different periods (Baroque period [1600-1750] through present day) of approximately 2-4 minutes in length.
- Play one or more of any major or minor scale, dictated by audition panel. Scales must be played with proper fingerings, hands together, four octaves, ascending and descending.
- Brief sight-reading will also be required.

Strings

- Prepare two pieces in contrasting styles (memorization optional) from classical/Western art music repertoire, approximately 2-4 minutes in length.
- Accompanists will not be provided but may be provided by the student, if desired.
- Execution of major scale(s) and possibly chromatic scale
- Brief sight-reading will also be required.

Woodwinds/Brass

- Prepare two pieces in contrasting styles (memorization optional) from classical/Western art music repertoire, approximately 2-4 minutes in length.
- Accompanists will not be provided but may be provided by the student, if desired.
- Execution of major scale(s) and possibly chromatic scale
- Brief sight-reading will also be required.

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Specific Instrument Requirements

Percussion

- Prepare two pieces in contrasting styles (memorization optional) from classical/Western art music repertoire, approximately 2-4 minutes in length.
- Accompanists will not be provided but may be provided by the student, if desired.
- Execution of major scale(s) with mallets
- Brief sight-reading will also be required.

Voice

- The entrance audition is intended to gauge a student's potential for success in collegiate-level private instrument study. This is evaluated by the audition panel based on the student's audition that day, not on an auditioner's previous success. Potential for success in private voice study is evidenced by fundamental skills including, but not limited to, ability to match pitch, rhythmic proficiency, thorough preparation, memorization, familiarity with reading music, intonation, ability to sing with an accompaniment, and understanding of a song's text and the ability to communicate that through performance.
- Prepare two songs, preferably contrasting styles, which best display your vocal quality. These may be art songs, folk songs, musical theater, sacred songs, or opera arias. Students seeking the BFA degree in Music Theatre should prepare two contrasting musical theater songs and should contact the Department of Theatre prior to their audition. Auditioners are encouraged to select pieces to sing which are melodic and show the auditioner's ability to sing. The songs need not be excessively difficult, and they must be performed from memory. The pieces may be sung in their original language or in English translation.
- Auditioners will be asked to demonstrate aural recall (short passages played at the piano that the student sings back). The audition panel may also lead the auditioner in short vocal exercises.
- Sight-singing will be a component of the audition.
- An accompanist will be provided by the University.
 - The singer must provide a copy of the music for the pianist. If not bound in a book or binder, ensure that the pages are easy to read (and turn) for a pianist.
 - Auditioners must sing with live instrumental accompaniment (piano, guitar, etc.) and may not use recordings.
 - Students may provide their own accompanist.
- All auditions will be recorded for archive purposes.
- Advanced Voice Lesson Placement – additional requirements:**
 - Student must bring a copy of a transcript showing previous collegiate-level credit-earning study in private voice lessons. Students must also bring a list of the repertoire studied during those academic terms.
 - Students seeking transfer credit in applied voice are encouraged to contact Dr. Bradley Thompson by email (bthomp40@msudenver.edu).
 - Placement into level two (one semester of transfer credit)—MUS 172A**
 - Of the two memorized songs prepared for audition, one must be in English, and one must be in any other language.
 - Placement into level three or four (two to three semesters of transfer credit)—MUS 271A or 272A**
 - Student must prepare one additional memorized piece (three total) with the same style requirements as above. One must be in English, one must be in Italian, and one must be in any other language.
 - Placement into level five and higher (four or more semesters of transfer credit)—MUS 371A or higher**
 - Student must prepare two additional pieces (four total) with the same style requirements as above. Two of the pieces must be in a language other than English. One piece must be an opera, concert, or oratorio aria. All pieces must be sung from memory unless the piece is a concert-type aria, in which case the student may hold a score.
 - Placement into level three and higher of Voice Performance track—MUS 273A or higher**
 - Prepare a "mini-recital" of twelve to fifteen minutes of songs and/or arias in two or more languages (same style requirements as above).
 - For students pursuing the BFA in Music Theatre: Placement into level two (one semester of transfer credit)—MUS 1727**
 - Of the two memorized songs prepared for audition, both should be from the musical theater repertoire and in contrasting styles (one up-tempo and one ballad, for example)
 - For students pursuing the BFA in Musical Theater: Placement into level three or four (two to three semesters of transfer credit)—MUS 2717 or 2727**
 - Student must prepare two pieces from musical theater repertoire in contrasting styles as well as one art song or aria in a language other than English.
 - For students pursuing the BFA in Musical Theater: Placement into level five and higher (four or more semesters of transfer credit)—MUS 3717 or higher**
 - Student must prepare four total pieces: three from the musical theater repertoire (from varied time periods and in a variety of styles) as well as one art song or aria in a language other than English.

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Classical Guitar

- At least two prepared pieces:
 - o A study of Sor, Giuliani, Carcassi, Aguado, Sagreras, or Brouwer
 - o A piece from the Renaissance, Baroque, Romantic, or Modern periods
- One major scale OR melodic minor scale with classical fingering, using i,m alternation from Segovia scales, 3 octaves
- Sight reading in positions I-V
- Please note:
 - o Jazz/rock fingerings are NOT acceptable.
 - o You MUST audition with a classical guitar.
 - o Original compositions and improvising are NOT allowed.
 - o You must use a guitar support, such as a footstool.
 - o You may NOT use tablature and must read music, not "by ear."
 - o You must have a discussion/email exchange with Alex Komodore (komodore@msudenver.edu) prior to auditioning.
 - o In most cases, you will need to have studied privately with a CLASSICAL GUITAR teacher known to the MSU Denver Guitar faculty.
 - o If you cannot read classical music or play with proper technique/position, and wish to get better at it so that you can audition correctly, at the minimum you should take MSU Denver's two Class Guitar classes and THEN study privately to get more competitive.

Jazz Guitar

- Your sight reading ability must be the equivalent level of Studies 1-3 from *Melodic Rhythms* by William Leavitt. IF YOU CANNOT READ MUSIC ON THE GUITAR, YOU ARE NOT READY FOR THIS AUDITION.
- You must know basic chord voicings for maj7, 7, min7, min7b5 and dim; with the root of the chord on strings 4,5, and 6, in all keys.
- You must be able to comp the above chords in a jazz style (i.e. Freddie Green, Charleston, etc.)
- Prepare a 12-bar blues: you must be able to play the melody, comp the chord changes, and improvise over the chords. The song should be from this list:
 - C Jam Blues – Duke Ellington
 - Blue Monk – Thelonius Monk
 - Straight, No Chaser – Thelonius Monk
 - Sonny Moon For Two – Sonny Rollins
 - Tenor Madness – Sonny Rollins
 - Billie's Bounce – Charlie Parker
 - Now's The Time – Charlie Parker

Looking up the tune on YouTube does not constitute research. Find/buy a recording of the song by the original artist, or by an important jazz guitarist: Wes Montgomery, Kenny Burrell, Barney Kessel, Jim Hall, Joe Pass, Tal Farlow, Grant Green, Pat Martino, et al.

Jazz Drum Set

- Applicants should prepare and bring (with copies for bass and piano) **four pieces of music** (1 tune for each feel) from the jazz repertoire that will demonstrate the ability to play the following:
 - o **Bright 4/4 Swing** (mm=210+) Tunes such as Donna Lee, Confirmation, Ornithology, Oleo, Have You Met Miss Jones?, Lady Bird, Cherokee
 - o **Latin** (Samba, Bossa, or Salsa) Tunes such as: Black Orpheus, Blue Bossa, Girl From Ipanema, Triste, Wave, One Note Samba, Night in Tunisia
 - o **Jazz Waltz** Tunes such as: Someday My Prince Will Come, Up Jumped Spring, All Blues, Bluesette, Footprints, Simone
 - o **Blues:** (Tunes such as Straight No Chaser, Au Privave, Sonny Moon For Two, Bag's Groove) Play 12 bars of time, then **outline the melodic and rhythmic contour** of the 12-bar blues piece. Repeat the previous 24 measures two more times.
- Additionally, applicants will be expected to perform the following **Rudiments**:
 - o Perform a prepared rudimental snare drum piece from either **Fourteen Modern Contest Solos** by John Pratt, or **All American Drummer** by Charles Wilcoxon

Be prepared to demonstrate your ability to play the following rudiments **slow to fast to slow**: Five stroke role, Seven stroke roll, Nine stroke roll, 10 stroke roll, 11 stroke roll, 13 stroke roll, Single Paradiddle, Double Paradiddle, Flam Paradiddle, Flam Paradiddle-diddle, and Flam Tap.

Jazz Woodwinds/Brass

- 12 major scales and arpeggios. One octave, performed from memory.
- Play the melody and improvise two choruses on Straight No Chaser, composed by Thelonius Monk. In Bb or F concert.
- Sight-reading (will be selected from the standard big band repertoire).

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Jazz Piano

- One prepared piano solo piece from the standard jazz or classical repertoire
 - o Four choruses of improvisation over 12-bar blues in any key. Bass line provided by committee.
- Demonstration of ii-V-I chord progressions in all 12 major keys
- Sight Reading: a standard jazz composition will be provided in the audition; students must be able to:
 - o Read the melody
 - o Comp the chord changes
 - o Improvise over the chord changes

Jazz Bass

- 2-3 choruses of a walking bass line for a 12-bar blues in the key of the student's choice
- Short example of a bass line or part in a contrasting, non-walking bass style (for example: rock, funk, R & B, Latin [samba, bossa, etc.]
- A one-octave major, dominant, and minor scale of the student's choice with corresponding arpeggio(s)
- Sight reading: student will be asked to sight read a short section of a written walking bass line and/o a written bass line in a contrasting style.
- (Optional) Bass melody of a tune, improvised solo over chord changes, or solo bass piece

Jazz Voice

- SONGS:** Prepare two songs of contrasting styles and tempos sung by memory, from which we may ask you to perform only one or portions of both. Bring three copies of your sheet music for these tunes in your preferred key for the piano trio to use as your accompaniment. Please include a swing tune (ex: "Bye Bye Blackbird" or "Fly Me to the Moon" etc.) in addition to your contrasting style -- ranging from jazz to classical to musical theater to gospel/blues to bluegrass/folk, etc.
- IMPROVISATION:** Be prepared to scat-sing over a blues form or a major/minor "vamp" in tempo or rubato (at your own pace).
- MELODIC RESPONSE:** You will be led through a short series of four- or five-note melodic patterns in a "call-and-response" (repeat back what you hear) format to test your tonal memory.
- RHYTHMIC RESPONSE:** You will similarly be led through a short series of rhythmic patterns in the above format using hand claps. Written examples may also be provided for you to sight-read.
- INTERVIEW:** You will be asked to briefly discuss your past experiences with music, current repertoire, goals and expectations for voice study.