

MISSISSIPPI VALLEY STATE UNIVERSITY

DEPARTMENT OF FINE ARTS

ART PORTFOLIO REQUIREMENTS

Portfolio

- A minimum of 5 pieces and a maximum of 10 pieces from a selection of your best works.

The art portfolio would allow fine arts faculty to understand your artistic interests and your proficiency with art foundations, e.g., color management, composition, etc.

MUSIC AUDITION REQUIREMENTS

For music majors

Music from State Lists, Regional Lists, and Lions Club are Acceptable

Composition

- Submit two-three original composition. Depending on the composition, submissions can be in digital form, in score form using notation software, or use hand-written.

Please provide a link or links to the original works you want us review.

High Brass (Trumpet, French Horn)

Trumpet Audition Requirements

Part I: Scales

- Play all major scales (tonguing and slurring) by memory
- Play major arpeggios
- Play chromatic Scale starting on any note

Part II: Prepared Pieces

- Two études or solos of contrasting character should be prepared which best demonstrate your sound, range, and technique.
 - Recommended repertoire for Music Performance
 - All major scales and arpeggios
 - Études: Charlier 36 Études Transcendantes; Longinotti 12 Studies in Classical and Modern Style; Concone Lyrical Studies; Brandt 34 Studies; Bousquet 36 Celebrated Studies; Getchell Second Book of Practical Studies; Arban Characteristic Studies
 - Solos: Hindemith Sonate; Kennan Sonata; Haydn Concerto; Chance Credo; Haydn; Concerto (2nd

movement); Goeyens All' Antica; Balay Prelude et Ballade; Barat Fantasia en mi bémol; Goedicke Concert Étude

Part III: Sight Reading

- To be done in person on audition day

French Horn Audition Requirements

Part I: Scales

- All major scales and arpeggios, 2 octaves
- Chromatic Scale

Part II: Prepared Pieces

- Two contrasting études or movements of a solo – All state music is acceptable.
 - Recommended repertoire for Music Performance
 - At least one étude of the applicant's choice (example étude books: Kopprasch, Gallay, Kling, Pottag, Alphonse)
 - At least one solo movement of the applicant's choice (examples: Strauss-1st concerto; Mozart-any concerto; Beethoven, Heiden or Hindemith Sonatas)
 - Orchestral excerpts are highly encouraged (examples: Brahms-Symphony No. 1; Beethoven-Symphony No. 3, 2nd horn; Shostakovich-Symphony No. 5; Strauss-Don Juan; Tchaikovsky-Symphony No. 4)

Part III: Sight Reading

- To be done in person on audition day

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Low Brass (Trombone, Euphonium, Tuba)

Low Brass Audition Requirements

Part I: Scales

- Twelve major scales one octave with arpeggio (Acceptable)
- Twelve major scales two octaves with arpeggio (Better).
- Two octave scales in order of difficulty: F, E, Gb, G, Ab, A, Bb, B, C, Eb, D, Db.

Part II: Prepared Pieces

Two contrasting études or solo – one technical, one lyrical

- Recommended Pieces Include
 - Mississippi Lion's Band or West Tennessee BOA Audition Music **OR:**
 - One grade 3-5 solo from the Texas, Florida, or Georgia solo lists.
 - Suggested Étude Books Trombone/Euphonium: Bordogni/Rochut, *Melodious Études for Trombone*, Bk. 1. Fink, *Studies in Legato*. Cimera, *55 Phrasing Studies for Trombone*. Voxman, *Selected Studies*
 - Suggested Étude Books Tuba: Getchell, *First and Second Book of Practical Studies for Tuba*, Bordogni, *43 Bel Canto Studies*, Blazhevich, *70 Studies for Bb Tuba*, Vol. ½.

Part III: Sight Reading

- To be done in person on audition day
 - Sightreading will consist of two short passages, one lyrical and one technical.
 - Sightreading will be in 4/4 (common), 3/4, 2/4, 2/2 (cut), or 6/8 time.
 - Sightreading will consist of whole notes, half notes, quarter notes, eighth notes, sixteenth notes, dotted rhythms, triplets, and syncopation.
 - Euphonium sightreading will be available in both treble and bass clef.

Percussion - Snare Drum

Snare Drum Audition Requirements

Part I: Rudiments

1. Play each rudiment Open-Close-Open (slow to fast to slow)
2. Each rudiment demonstration should last between 45 and 60 seconds
3. Use a marching snare or drum pad
4. Match grip or traditional grip are both accepted
5. Choose a minimum of FOUR (4) and a maximum of EIGHT (8) from the following:
 - Single stroke four
 - Double stroke roll
 - Eleven stroke roll
 - Nine stroke roll
 - Seven stroke roll
 - Single paradiddle
 - Paradiddle diddle (off the left)
 - Alternating flams
 - Inverted flam tap
 - Flam accent no. 1
 - Flam paradiddle
 - Flam tap
 - Ruff
 - Single drag tap
 - Any ratamacue (single, double, or triple)
 - Multiple bounce roll (buzz roll) - *soft to loud to soft - 30 seconds*

Part II: Prepared Pieces

Two contrasting études or solo

- One rudimental style étude or solo
- One concert style étude or solo
- A written, published solo or étude is acceptable
- The Mississippi Lion's Band audition piece is acceptable
- Technical exercises or material from marching bands, concert bands, orchestras, or drum corps are NOT considered solo works or études
- Acceptable material can be provided upon request

Part III: Sight Reading

- To be done in person on audition day

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Percussion - Marimba or Xylophone
preferred

Marimba or Xylophone Audition Requirements

Part I: Scales

- Major scales, preferred order
 - A. Circle of fourths
 - B. Circle of fifths
 - C. Chromatic
 1. Two-octave minimum
 2. Alternating sticking
 - a. You may lead with the RH or LH
 3. Arpeggios are encouraged but not required
 4. Minor and “other” scales are encouraged but not required

Part II: Prepared Pieces

A written, published solo or étude is acceptable
Technical exercises or material from marching bands, concert bands, orchestras, or drum corps are not considered solo works or études

- Recommended Repertoire for Music Performance include
 - The Mississippi Lion’s Band audition piece is acceptable
 - Four-mallet piece is encouraged but not required. Suitable solos include works by Ford, Peters, Sammut, and Stout
 - Any selection from Bach’s Two-Part Inventions, top part only, or Bach’s a-minor Violin concerto (third movement), or any of the 39 études found in the Goldenberg Modern School for Xylophone, Marimba and Vibraphone

Part III: Sight Reading

- To be done in person on audition day

Drum set, timpani, hand percussion, or steel pans are encouraged but not required

Piano

Piano Audition Requirements

Part I: Scales

- Be prepared to play B major and F harmonic minor scales and arpeggios in parallel motion, four octaves. (*The Complete Book of Scales, Chords, Arpeggios and Cadences*, pp. 28-29, pp. 70-71)

Part II: Prepared Pieces

- *Memorization is encouraged*
- One Two-Part Invention by J.S. Bach selected by the applicant’s choice of No. 1, 4, 8, 13 from 15 Inventions Keyboard Score BWV 772 - 786
- First movement of Mozart Piano Sonata K. 332 or comparable piece

Part III: Sight Reading

- To be done in person on audition day

Voice

Voice Audition Requirements

Part I: Prepared Pieces

- Two solos, one English or one American art song and one foreign language art song or aria, memorized. A spiritual is considered an American Art song.

Part II: Sight Reading

- To be done in person on audition day

Part III: Pitch Recognition and Vocal Exercises

- Exercise given by faculty for pitch retention. You will sing back a series of pitches after they are played for you on the piano
- Vocalization through your range

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Woodwind (Flute, Clarinet, Saxophone)

Flute Audition Requirements

Part I: Scales

- Major scales, memorized
- 3-octave chromatic scale

Part II: Prepared Pieces

- Two contrasting movements or pieces

Part III: Sight Reading

- To be done in person on audition day

Clarinet Audition Requirements

Part I Scales

- All major scales by memory, two or three octaves where possible.
- Chromatic scale, full range.

Part II: Prepared Pieces

- Two contrasting études or solo pieces that demonstrate both lyrical and technical playing. Examples are études from the Rose- 32 or 40 Études, David Hite- Melodious and Progressive Studies, and Weber- Concertino.

Part III: Sight Reading

- To be done in person on audition day

Saxophone Audition Requirements

Part I: Scales

- Prepare all major scales from memory, full range preferred, at the steady tempo of your choosing.

Part II: Prepared Pieces

- Prepare two contrasting excerpts from either standard repertoire or Ferling études. One should display slow, lyrical playing and the other technical. Examples of the standard repertoire for undergraduate applicants include the following:
 - Sonata No. 3 by Handel arr. Rascher
 - Sonata by Creston
 - Concerto by Glazunov
 - Aria by Bozza
 - Three Romances by Schumann arr. Hemke
 - Sicilienne by Lantier
 - Diversion by Heiden
 - Tableaux de Provence by Maurice
 - Scaramouche by Milhaud
- An étude that displays jazz style concepts or an improvisation over a jazz standard can be submitted

Part III: Sight Reading

- To be done in person on audition day

MUSIC ENSEMBLE AUDITIONS
For non-music majors

Band Audition Requirements

- To Be Determined

Choir Audition Requirements

Part I: Performance

- A classical aria or art song for your voice type
- A musical theatre, spiritual, or classically prepared selection. Please avoid any “popular” or “contemporary religious” selections.

Part II: Range

- Perform vocal exercises at the direction of faculty to determine your range

Part III: Pitch Memory

- Sing back pitches after they are played on a piano

Part IV: Sight Singing

- To be done in person on audition day
- Sing a melodic section without accompaniment

Part V: Interview

- Answer questions about your interests and background