

Southeastern University
Department of
Music

Audition Information

An audition is *required* of all students applying to any music degree programs offered at Southeastern University. The *online music application form* must be completed in order to schedule an audition. After completing the music application, an audition time will be sent to you for the date requested.

If you are unable to attend a Southeastern University music audition, please complete the online application and send a recording of the requirements listed below to the following address:

Department of Music
Attn: Audition Committee
Southeastern University
1000 Longfellow Blvd.
Lakeland, FL 33801

All recordings must be received by April 1. Live auditions are preferred for scholarship consideration. If you have any questions regarding Performing Arts Visits and Jazz Clinics please contact Admission at (1) 800-500-8760. Please contact the Department of Music at 863-667-5144 with any additional questions. All instrumental and vocal audition requirements are listed below.

Audition Requirements

Strings

Bachelor of Science in Music Education and Church Music

All string instruments:

1. 2 contrasting works from standard repertoire, demonstrating highest level of technical abilities

Bachelor of Music Performance

Violin-

1. 3-octave major and melodic minor scales
2. First movement of a concerto
3. One movement of a solo Bach sonata or partita

Viola-

1. 3-octave major and melodic minor scales
2. 1 movement unaccompanied Bach
3. Applicant's choice of a contrasting work (Concerto, Sonata, Stamitz, Hoffmeister, etc.)

Cello-

1. 3-octave major and melodic minor scales
2. First movement of a concerto
3. 1 movement of a Bach suite

Double Bass-

1. 2-octave major and minor scales
2. 2 contrasting works, demonstrating highest level of technical abilities

Classical Guitar-

REPERTOIRE

(Choose 1 piece from each group or works of equivalent level)

1. An etude from the Carcassi 25 Etudes
2. An etude from the Sor studies (Segovia edition)
3. A minor work by Tarrega, Carulli, Bach, or Milan

TECHNIQUE

1. *Diatonic Major and Minor Scales* by Andres Segovia. The student should be prepared to play 2 major key scales and 2 minor key scales.
2. *120 Studies for Right Hand Development* by Mauro Giuliani (any edition) the student should be prepared to play numbers: 2, 3, 12, 31, 81, 85, and 86.

Pop, Rock and Jazz Guitar-

REPERTOIRE

1. A prepared solo piece from either the pop or jazz repertoire
2. A 12-bar blues solo in the key of Bb

TECHNIQUE

1. Play moveable (no open notes) major and minor scales (2 octaves) with at least 3 different fingerings.
2. Play 3 different positions of the pentatonic scale.
3. Sight read a rhythm chart and a single-note melody line.

Woodwinds: Flute, Oboe, Clarinet, Bassoon

Bachelor of Arts in Music (B.A.) and Bachelor of Music Performance (B.M.)

1. Scales: chromatic, major, minor (harmonic, melodic), arpeggios (major, minor) through four sharps and four flats
2. Etudes: 1 technical and 1 lyrical etude
3. Repertoire: 1 movement from the standard repertoire

Bachelor of Science in Music Education or Church Music (B.S.)

1. Scales: chromatic, major, minor (harmonic, melodic), arpeggios (major, minor) Through 4 sharps and 4 flats

2. Repertoire: 2 contrasting movements (technical and lyrical) from standard works.
An etude may be substituted for 1 of the movements

Saxophone

Bachelor of Arts in Music (B.A.) and Bachelor of Music Performance (B.M.) (Classical Saxophone)

1. Scales: chromatic, major, minor (harmonic, melodic), arpeggios (major, minor) through 4 sharps and 4 flats played full range
2. Etudes: 1 technical and 1 lyrical etude
3. Repertoire: 1 selection from the standard repertoire (e.g. Creston, Glazounov, Heiden, Ibert, Maurice)

Bachelor of Science in Music Education or Church Music (B.S.)

1. Scales: chromatic, major, minor (harmonic, melodic), arpeggios (major, minor) through 4 sharps and 4 flats played full range of the instrument
2. Repertoire: 2 contrasting movements (technical and lyrical) from standard works.
An etude may be substituted for one of the movements.

Brass Instruments: Trumpet, Trombone, Euphonium, Tuba

1. Scales: 2-octave chromatic, A-flat, D-flat, G-flat, and B major scales.
2. Etude: 1 technical etude
3. Repertoire: 2 contrasting works

Percussion

1. Perform 2 selections each on mallets, timpani, and snare drum.
2. Drum set students will be required to perform in a variety of styles, including Latin rhythms (salsa, tango, bossa nova, etc.) swing, rock, funk, shuffle, etc.

Piano

Bachelor of Science in Music Education

1. 2 pieces of contrasting styles, preferably from different periods
2. Optional hymn arrangement for solo piano

Bachelor of Science in Church Music

1. 1 piece demonstrating technique and expressive abilities; preferably a hymn arrangement for solo piano

Bachelor of Music Performance in Piano

1. 1 classical work or movement of a sonata
2. 1 work from a different period (Baroque, Romantic, Impressionistic, 20th century)

Scholarship applicants in piano

1. 1 classical work or movement of a sonata
2. 1 work from a different period (Romantic, Impressionistic, 20th century)
3. 1 concert etude of virtuosity or a prelude and fugue from *The Well-Tempered Clavier* by J.S. Bach

Applied Voice Audition Requirements:

General Audition Requirements/Information

1. All selections *must* be memorized.
2. Applicants must let us know if they need an accompanist or if they will supply their own. If an accompanist is needed, the applicant must forward a photocopy of their audition selection(s) with his/her name on the envelope *as well as on each copy of music*, to the following address:

Department of Music
Attn: Vocal Audition Committee
Southeastern University
1000 Longfellow Blvd. Lakeland, FL
33801

Please mail the copies so that they arrive at least one week in advance of the audition.

4. All who audition should be poised and professionally dressed (this is considered to be part of the audition process).

5. The foundation for all applied voice lessons is a classical *vocal* foundation, regardless of the degree.
6. If an applicant uses an accompaniment track, the track must be cued up (*prior to coming into the audition*), of good, clear quality, and in the correct key.

***Bachelor of Arts in Music, Bachelor of
Science in Church Music, and Music
Minor (with a vocal emphasis)***

1. The applicant must present 2 memorized pieces of contrasting styles and tempos.
2. Both selections *must* be well-prepared songs (no choruses, hymns or improvisation). However, a bone fide hymn arrangement (i.e., "arranged by" or "arrangement by") is fine.
3. 1 of the selections may range from contemporary to classical.
4. The second selection *must* be from either the jazz, musical theatre, or classical repertoire.

***Bachelor of
Science in Music
Education***

1. The applicant must present two memorized pieces of contrasting styles and tempos
2. 1 of the 2 pieces may be from either the jazz, musical theatre, or classical repertoire.
3. The second selection *must* be from the classical repertoire.

***Bachelor of Music
in Music
Performance -
Vocal Performance***

1. The applicant must present 2 memorized pieces of contrasting styles and tempos
2. Option 1: 1 selection may be a musical theatre piece, in which case the second selection *must* be from the classical repertoire. The classical piece may be performed in English, Italian, French, or German.
3. Option 2: Both selections may be from the classical repertoire, in which case one *must* be sung in English and the other *must* be in Italian, French, or German.

* "Classical repertoire" includes any and all vocal music from either the Renaissance, Baroque, classical or Romantic periods as well as any vocal music composed by "classical" 20th century composers.

Examples of Resources from the “Classical Repertoire”

1.) Your *best bet* for places to *start* looking:

<i>The First Book of Soprano Solos</i>	[Compiled by Joan Boytim, Published by Hal Leonard]
<i>The First Book of Soprano Solos, Part II</i>	
<i>The First Book of Mezzo/Alto Solos</i>	
<i>The First Book of Mezzo/Alto Solos, Part II</i>	
<i>The First Book of Tenor Solos</i>	
<i>The First Book of Tenor Solos, Part II</i>	
<i>The First Book of Baritone/Bass Solos</i>	
<i>The First Book of Baritone/Bass Solos, Part II</i>	
<i>36 Solos for Young Singers</i>	
<i>56 Songs You Like To Sing</i>	[Published by G. Schirmer]
<i>52 Sacred Songs You Like to Sing</i>	[Published by G. Schirmer]
<i>Songs by 22 Americans</i>	[Published by G. Schirmer]
<i>American Folksongs and Spirituals: 75 Songs of the American Heritage</i>	
	[Published by Hal Leonard]
<i>20th Century Art Songs</i>	[Published by G. Schirmer]
<i>Contemporary Art Songs: 28 Songs by British and American Composers</i>	
	[Published by G. Schirmer]
<i>24 Italian Songs and Arias of the 17th and 18th Centuries</i>	
	[Published by Schirmer]
<i>26 Italian Songs and Arias</i>	[Compiled by Glenn Paton, Published by Alfred Music]

* *Whenever possible, be sure to buy the versions that come with the accompaniment CD*

2.) **Advanced resources would be any number of songs from an endless list of vocal works/collections by “classical” composers, such as Scarlatti, Caldara, Haydn, Handel, Mozart, Beethoven, Fauré, Debussy, Schubert, Schumann, Rorem, Copland, Niles, etc.**

