We are pleased that you are interested in studying music at Florida Gulf Coast University. We anticipate that your studies at FGCU’s Bower School of Music will be fulfilling and successful. The first step in this process is to audition for the BSM faculty. This will serve both as your scholarship audition and for your admittance to the BSM.

In addition to the audition (see below), all candidates for admission as music majors or minors must also apply for admission to Florida Gulf Coast University by visiting: http://www.fgcu.edu/admissions.asp. Applying for admission to the Bower School of Music is a separate procedure from University admission. The BSM audition should be scheduled as early as possible and may be scheduled before notice of admission to the University has been received.

**General Audition Guidelines**

It is best if you play or sing selections, which you have prepared thoroughly. In general, the selections you choose should total no more than 8-10 minutes performance time. For vocal and piano auditions, memorization is expected; it is optional for instrumentalists. The audition committee will be listening for thorough preparation of the pieces plus technique, musicality and musicianship.

Accompanists are provided only for on-campus voice auditions. An accompanist is not necessary for any other auditions, but applicants in all media may bring an accompanist if desired. If you intend to provide an accompanist, please be sure to note this on your audition application.

**Recorded Auditions**

Prospective students are strongly encouraged to audition on campus. If a live audition cannot be arranged, recorded auditions are acceptable, but admittance into a performance degree may require students to reaffirm the placement level by a live audition at the time of matriculation.

Only submit CD’s, VHS, DVD’s or VCD’s will not be accepted unless otherwise stated in the audition requirements (see below).

All recorded auditions must meet the following standards of quality:

- Recorded auditions are to be received no later than February 1 for priority consideration.

- Be sure to record the appropriate literature according to the requirements in your area (see suggestions).

- Recordings should be made in stereo on a high-quality CD. Percussionists should send a VHS or DVD.

- The signal on the recording must be free of background noise and electronic enhancement with appropriate balance between solo and accompaniment.
• Begin the recording with a statement giving the applicant’s name, date of the recording, last four digits of social security number, home address, telephone number, and titles and composers of works presented. This information also must be attached directly on the cover.

• Limit recordings to a maximum of 20 minutes. (Pianists may include up to one hour).

Please be aware that no application materials, including recordings, will be returned to the applicant.

**Music Theory Placement Tool**
In addition to performing your audition, you will be asked to complete the music theory assessment. This will gauge your music notation, scale, key signature, and chord knowledge. It will take anywhere from 15-45 minutes for you to complete.

**Recommended Attire**
Please dress comfortably and tastefully for the audition. For men we suggest coat, tie and slacks (not necessarily a suit) or a coat, slacks and open collar with appropriate shoes. For women we suggest professional dress (suit, dress or pantsuit) with heels or flats.

**Guidelines for Pianists**
Play three pieces from contrasting periods such as Baroque, Classical, Romantic, Impressionistic or Modern.

Individual movements of sonatas may be played. Auditions should be performed from memory. The audition committee may hear all or only parts of each piece.

You will be asked to sight-read a brief excerpt.

**Guidelines for Vocalists**
Two contrasting selections chosen from the following categories to include one work in English and one in a foreign language:

1. Italian song or aria from the 17th or 18th century
2. French mélodie or German Lied
3. British or American art song (may include an arrangement of a folk melody or spiritual, but musical theater songs are not permitted)
4. Aria from an opera, operetta, oratorio, cantata, or mass.

You will be asked to sight-read a brief excerpt and to answer questions about your career goals and aspirations.

**Guidelines for Instrumentalists**
Instrumental auditions for the Bower School of Music at Florida Gulf Coast University include scales, pre-
pared solos/etudes, and sight-reading. Auditioning students should select music demonstrating musicianship, tone quality, technical skills, and range. Compositions listed below each instrument are standard repertoire samples; any standard work, concerto movement, or etude of comparable quality is acceptable, such as the Paris Conservatory Solos. Select pieces that portray your playing at its best.
Brass

**Trumpet**
Scales: Chromatic-2 octaves from C, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
- Artunian: Concerto
- Goedicke: Concert Etude
- Haydn: Concerto
- Hummel: Concerto
- Kennan: Sonata
- Smith: Concert Studies

**Horn in F**
Scales: Chromatic-2 Octaves from F, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
- Mozart: Any concerto
- Roper- Concertino
- F. Strauss: Concerto No. 1, op. 11
- R. Strauss: Concerto, op. 8
- Pottag: Progressive & Technical Studies

**Trombone**
Scales: Chromatic-2 Octaves from Bb, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
- Galliard: any sonata
- Jacob: Concerto
- Marcello: any sonata
- Pryor: Annie Laurie
- Telemann: Sonata in f minor
- Rochut: Melodious Etudes

**Euphonium**
Scales: Chromatic-2 Octaves from Bb, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
- Any selection on the Trombone list
- Bellstadt: Napoli
- Ito: Fantasy Variations
- White: Lyric Suite

**Tuba**
Scales: Chromatic-2 Octaves from Bb, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
- Bach/Bell: Air and Bouree
- Haddad: Suite
- Hindemith: Sonate for Tuba
- Gregson: Concerto Vaughan:
- Concertpiece Kopprasch: 60
- Selected Studies
Percussion
Percussionists demonstrate proficiency on snare, timpani and keyboard percussion using the following or comparable material.

**Snare**
- Cirone: Portraits in Rhythm
- Delecluse: Twelve Etudes for Snare Drum
- Pratt: 14 Modern Contest Solos

**Timpani**
- Any solo for three timpani or more by Carter, Beck, Goodman, etc.
- Delecluse: Twenty Etudes for Timpani
- Firth: The Solo Timpanist
- Peters: Fundamental Method for Timpani

**Keyboard Percussion**
- Baroque solo sonatas
- Goldenberg: Modern School for Xylophone, Marimba, and Vibraphone
- McMillan: Masterpieces for Marimba
- Any four-mallet solo by Stout, Peters, Smadbeck, etc.

**Strings**

**Violin**
- Scales: C, F, Bb, Eb, G, D major; a, d, and g minor scales and arpeggios [3 octaves recommended]
- Sample Repertoire:
  - Concertos: Accolay, Bach, Bruch, Lalo, Mendelssohn, Mozart, Vivaldi or Viotti
  - Sonatas: Corelli, Handel, Le Clair or Telemann
  - Etudes: Dont, Fiorillo, Kreutzer or Mazas

**Viola**
- Scales: C, F, Bb, Eb, G, D major; c, d, and g minor scales and arpeggios [3 octaves recommended]
- Sample Repertoire:
  - Concertos: Seitz/arranged, Accolay/Doty, Handel
  - Bach: Six Suites for Solo Viola [originally cello]
  - Haydn: Divertimento in C
  - Whistler/Hummel: Concert and Contest Collection
  - Etudes: Bruni

**Cello**
- Scales: C, F, Bb, Eb, G, D major; c, d, and g minor scales and arpeggios [3 octaves recommended]
- Sample Repertoire:
  - Bach: Cello Suites
  - Boccherini: Concerto in B flat
  - Bruch: Kol Nidre
  - Faure: Elegie
  - Haydn: Concerto in C
  - Vivaldi: any sonata
  - Etudes: Popper
**Double Bass**
Scales: C, F, Bb, Eb, G, D major; a, e, and g minor scales and arpeggios [3 octaves recommended]
Sample Repertoire:
- Bottesini: Reverie
- Capuzzi: Concerto
- Ciordano: Larghetto
- Marcello: Sonata in G
- Stevens: Arioso
- Etudes: Bille, Simandl, Sturm

**Harp**
Scales: C, F, Bb, Eb, G, D major; a, d, and g minor scales and arpeggios [3 octaves recommended]
Sample Repertoire:
- Andres: Danses d’Automne
- Bach, J.C.: Concerto in D Major
- Dittersdorf: Concerto for Harp in A Major
- Glinka: Nocturne
- Thomson: Concertino for Harp, Strings and Percussion
- Tournier: Six Noels Pour La Harpe

**Woodwinds**

**Flute**
Scales: Chromatic-3 Octaves from C, All major scales and arpeggios [2 octaves]
Sample Repertoire:
- Bach: Sonata in E flat, Suite in b minor
- Debussy: Syrinx
- Handel: any sonata
- Mozart: Concerto in G Major, Concerto in D Major
- Hindemith: Sonate, 1 movement
- Telemann: Suite in a minor
- Cavally, ed.: Melodious and Progressive Studies

**Oboe**
Scales: Chromatic-2 Octaves from D, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
- Cimarosa: Concerto in C Major
- Handel: Sonatas
- Hindemith: Sonata, 1 movement
- Marcello: Concerto in c minor
- Telemann: Sonata in a minor
- Ferling: 48 Etudes
- Barret: Articulation Studies and Melodies
Bassoon
Scales: Chromatic-2 Octaves from Bb, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
  Galliard: any sonata
  Mozart: Concerto in Bb, K 191
  Phillips: Concert Piece
  Telemann: Sonata in f minor
  von Weber: Concerto, Op. 75
  Weissenborn: Capriccio
  Milde: Studies for Bassoon

Clarinet
Scales: Chromatic-3 Octaves from E, All major scales and arpeggios [2 octaves]
Sample Repertoire:
  Cavallini: Adagio & Tarantella
  Devienne: Sonata 1 or 2
  Mozart: Concerto in A major
  Stamitz: Concerto in Eb Major, Concerto in Bb Major
  von Weber: Concertos 1 & 2
  von Weber: Concertino
  Rose: 32 Etudes for Clarinet

Saxophone
Scales: Chromatic-2 Octaves from F, All major scales and arpeggios [2 octaves if possible]
Sample Repertoire:
  Albinoni: Concerto in d minor [tenor]
  Burkholder: Sonata
  Caravan: Quiet Time
  Creston: Sonata
  Heiden: Sonata
  Vivaldi: Sonata in g minor