

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