

Undergraduate Audition Requirements:

Winds/Brass

1. Scales
 - A. Major- prepare all
 - B. Minor- prepare four
2. Solo/Concerto/Sonata/Etude
 - A. Demonstrating technique and execution
 - B. Demonstrating lyrical playing
3. Sight reading
4. Any other facet of your playing you feel represents you well

Contact [Don Goodwin](#) for more information

Percussion

1. Keyboard Mallets - major scales, short solo excerpt or etude
2. Timpani - demonstrate tuning, short solo excerpt or etude
3. Snare Drum - short solo excerpt or etude (concert and/or rudimental style)
4. Drum Set - demonstrate varieties of styles (swing, bossa, funk, waltz, rock, etc.)
5. Sight-reading

Contact [Michael Waldrop](#) for more information.

Strings

1. One movement from a standard classical sonata or concerto
2. One movement of unaccompanied Bach or a similar etude
3. 3 octave scales up to 3 sharps/flats
4. Sight-reading
5. Accompanist is recommended, but not required

[Contact Julia Salerno if you have any questions](#)

Guitar

Classical Guitar -Scales-two octaves, any key (i-m), major and minor. Candidates should prepare two pieces (memorized) in contrasting styles from the standard repertoire. Examples may include studies by Carcassi from his Twenty-Five Etudes, Op. 60; selections from Leo Brouwer's Etudes Simples, vols. 1 or 2; Fernando Sor's Twenty Studies edited by Segovia; or any works from the four books in Frederick Noad's Anthology Series. Candidates may also perform contemporary pieces such as any of the 25 Etudes Esquisses by Gerald Garcia, or selections from the RCM/Bridges Guitar Repertoire series (Frederick Harris) levels 4-8; Chanterelle's Modern Times series; or any works of comparable difficulty. Prospective students should be familiar with basic right and left hand techniques and should be able to read well in the first position.

For recommendation into the small jazz ensembles please add: Scales-two octaves, major and minor, alternate picking; melodic reading through the 5th position, ability to read a chord "chart"; prepare two contrasting tunes from a fake book, both melody and chords; be able to solo over basic chord changes, i.e., blues changes.

For those who play guitar, but have little experience with the classical guitar, it is important

that you begin to listen to as much classical guitar music as possible-as well as classical music in general. Very often guitarists that are adept at rock or other popular forms of guitar, begin to play the classical guitar on their own without listening to the music. What results is akin to carrying on a conversation with someone from a foreign land using a textbook to speak the language of that land (of course, the same can be said of classical musicians attempting to perform, say, jazz, pop or R&B). Contact [Michael Milham](#) if you have any questions:

Piano: Piano Entrance Audition Requirements for Eastern Washington University as a Piano Performance Major or Minor, and/or Scholarship Recipient. An acceptable audition will qualify you for applied lessons with a major performance artist teacher.

1. Perform three contrasting pieces, memorized, from the standard repertoire. (No arrangements please) Examples: Baroque: Bach: 3 Mvt.s of Suite; Prelude & Fugue; Scarlatti sonatas. Classical: Haydn, Mozart or Beethoven Sonata movements. Romantic: Chopin Nocturnes, Preludes; Brahms Intermezzi. French: Debussy Preludes; Ravel Sonatine. 20th c. works: Bartok, Prokofiev, Ginastera, Shostakovich, Copland (These are just examples. You are not limited to the above-mentioned works or composers.)
2. Perform technique, including scales and arpeggios, prepared up to 4 octaves. You may use a tempo that represents your musicality and facility.
3. Take a sight reading exam if you audition on site.
4. Required to bring (or send ahead) a list, of the repertoire you have studied and performed. Alternatively: You may also [send](#) a recording with representative repertoire.

If you have further questions please contact Dr. Jody Graves, 509-359-6119, jgraves@mail.ewu.edu

Vocal

1. Two songs from memory: Represent your voice at its best. Foreign language and art songs. Contrasting in style and can be from Musical Theater repertoire.
2. Scales: Chromatic scale, ascending and descending. Major/minor and whole tone.
3. Sight-reading/ear-training/memory
4. Vocalizing to determine vocal range and quality