



Moore School of Music
Kathrine G. McGovern
College of the Arts

MOORES SCHOOL OF MUSIC

UNDERGRADUATE AUDITION REQUIREMENTS

Moore School Of Music
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<https://uh.edu/kgmca/msm/home>



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**The Voice Area requires pre-screening/preliminary videos to be submitted with undergraduate applications.
Pre-screening/preliminary video requirements are included in the audition requirements for the Voice Area.*

PROPER AUDITION ATTIRE IS STRONGLY RECOMMENDED

For additional information about undergraduate admissions, please contact the Admissions Manager at [**musicadmissions@uh.edu**](mailto:musicadmissions@uh.edu)



BRASS

WINDS AREA HEAD

 Gavin Reed • gdreed@central.uh.edu • (713) 743-3888

AUDITION REQUIREMENTS

Performing with accompaniment is optional. Accompaniment is not provided on site for live auditions.

PROSPECTIVE FRESHMEN

- Students should be prepared to demonstrate knowledge of all major scales with range reflective of their capabilities.
- Prepare two selections of contrasting style reflecting your current playing level. One selection may be an etude. No all-region etudes please.
- Students requesting consideration for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoire.

TRANSFER STUDENTS

- Students should be prepared to demonstrate knowledge of all major scales with range reflective of their capabilities.
- Prepare three selections of contrasting style that reflect your current proficiency level. One selection may be an etude. The others should be from standard solo repertoire for your instrument.
- Students requesting consideration for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoire.

For further information regarding brass auditions, please contact:

PROFESSOR GAVIN REED, BRASS AREA HEAD • GDREED@CENTRAL.UH.EDU



Moore School of Music
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CLASSICAL/FLAMENCO GUITAR

COORDINATOR OF GUITAR STUDIES

 Jeremy García • jsgarcia11@uh.edu

AUDITION REQUIREMENTS

Auditions will be live but video auditions can substitute in cases of special circumstances and or needs of either the faculty or students.

IMPORTANT NOTE: *To be considered for a scholarship, the audition repertoire must be memorized. *

Guitar applicants shall prepare each of the following:

- One movement of Bach (or equivalent Baroque composer, i.e. Scarlatti, Weiss, etc.)
- One study of Sor, Giuliani, or Carcassi
- One work of contrasting style and/or time period of the standard repertoire
- One work of non-standard repertoire, i.e. (flamenco, jazz, an original composition or other culturally significant music)

For further information regarding classical/flamenco guitar auditions, please contact

PROFESSOR JEREMY GARCÍA, COORDINATOR OF GUITAR STUDIES • JSGARC21@CENTRAL.UH.EDU



COMPOSITION

COMPOSITION AREA HEAD

 Rob Smith • robsmith@uh.edu • (713) 743-3163

AUDITION REQUIREMENTS

Undergraduate composition applicants should submit a portfolio with their online application that contains the following:

- Scores and/or recordings of up to three representative original compositions (if available*).
- A list of all compositions to date (including instrumentation, durations and dates)

During our live auditions, all undergraduate composition applicants will interview with the composition faculty.

In addition, all undergraduate composition applicants are required to audition on an applied instrument or voice. Please consult the requirements in this document for your primary instrument or voice.

**Students with no prior experience composing, but who have been studying music performance on an instrument or voice, may still apply.*

For further information regarding composition auditions, please contact

DR. ROB SMITH, COMPOSITION AREA HEAD • ROBSMITH@UH.EDU



PERCUSSION

PERCUSSION AREA HEAD

 Blake Wilkins • bwilkins@uh.edu • (713) 743-3192

AUDITION REQUIREMENTS

All undergraduate percussion applicants (regardless of degree track) should prepare the following. For each, any selection is acceptable so long as it sufficiently demonstrates the applicant's full technical and musical abilities on the instrument:

- Two snare drum selections — one in concert style and one in rudimental style.
- Two marimba selections — one using two mallets and one using four mallets.
- One timpani selection for three or four drums.

Undergraduate applicants will also sight-read one concert snare drum selection and one two-mallet marimba selection provided during the audition by the faculty panel; and additionally, applicants will be asked to demonstrate tuning skills on timpani.

RECOMMENDED AUDITION REPERTOIRE

For Texas prospective freshman applicants, we recommend performing the current or past year's TMEA All-State concert snare, two-mallet keyboard, and timpani etudes. If choosing alternative selections, the following are suggested:

Concert Snare Drum — any etude from:

- Anthony Cirone: *Portraits in Rhythm*
- Mitchell Peters: *Advanced Etudes for Snare Drum*
- Jacques Delecluse: *Douze Etudes*

Rudimental Snare — Any one selection from John Pratt: *14 Contest Solos*

Marimba Two-Mallet Solo — Any selection from MacMillan: *Masterpieces for Marimba* or an independent solo of similar difficulty.

Marimba Four-Mallet Solo — Any four-mallet solo suitable to the applicant's level that demonstrates a full range of technical and musical abilities.

- We generally encourage choosing a solo other than the TMEA All-State four-mallet selection.

Timpani — Any three- or four-drum selection from one of the following:

- Vic Firth: *The Solo Timpanist*
- Mitchell Peters: *Fundamental Method for Timpani*
- Alex Orfaly: *Studies in Copper*
- Nick Woud: *Symphonic Studies for Timpani*

For further information regarding percussion auditions, please contact

DR. BLAKE WILKINS, PERCUSSION AREA HEAD • BWILKINS@UH.EDU



PIANO

KEYBOARD AREA HEAD

 Timothy Hester • thester@uh.edu • (713) 743-3309

AUDITION REQUIREMENTS

BACHELOR OF MUSIC IN PIANO PERFORMANCE / BACHELOR OF MUSIC IN MUSIC EDUCATION /

BACHELOR OF MUSIC IN ELECTIVE STUDIES / BACHELOR OF ARTS IN MUSIC

The audition should consist of at least two (2) fully memorized selections from the standard classical piano repertoire, representing contrasting musical periods and styles. For example, one movement from a Classical piano sonata and a piece from the Romantic era would be appropriate. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill. A list of audition repertoire should be submitted via the online application.

BACHELOR OF MUSIC IN COMPOSITION (PIANO AS SECONDARY INSTRUMENT)

The audition should consist of at least two (2) selections from the standard classical piano repertoire, representing contrasting musical periods and styles. Memorization is optional. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill.

For further information regarding piano auditions, please contact

PROFESSOR TIMOTHY HESTER, KEYBOARD AREA HEAD • THESTER@UH.EDU



ORGAN

ORGAN AREA HEAD

 Daryl Robinson • darobinson@uh.edu • (713) 743-7316

All auditions will take place at the Moore School of Music on the **C.B. Fisk studio organ**. Instruments by Wahl and Pasi will also be available for practice during your audition visit.

C.B. FISK, OP. 165 (2024)

III/Ped, 10 stops

Mechanical key and stop action

Manual compass: 61 notes

Pedal compass: 32 notes

MANUAL I:

Manual III is
permanently
coupled to Manual I

MANUAL II AND III:

8' Principal
8' Flûte harmonique
8' Bourdon
4' Octave

PEDAL:

16' Subbass (façade)
8' Flûte (from manuals)

COUPLERS:

Manual II/I
Manual II/Ped
Manual III/Ped

- All stops are enclosed except the 16' Subbass.
- Manual stops have two stop knobs, one in Manual II and one in Manual III.
- The stops may be used in one division or another or simultaneously on Manual I.
- The Bourdon is available simultaneously on Manuals II and III courtesy of Wechselschleifen.
- Non-functioning thumb and toe piston rails with General, Divisional, Sequencer, and Coupler reversible pistons in customary layout.

AUDITION REQUIREMENTS

BACHELOR OF MUSIC IN ORGAN PERFORMANCE

Performance from memory is encouraged, but not required.

- One work by J.S. Bach or another Baroque composer
- Two contrasting (one lyrical and one virtuosic) selections by romantic and/or contemporary composers
- Evidence of good sight-reading skills at the organ

Applicants with a strong piano background who wish to apply for undergraduate organ study may elect to perform their audition on the piano. The audition should include the following:

- An invention or prelude & fugue by J.S. Bach
- A first movement of a sonata by Haydn, Mozart, or Beethoven (excluding Beethoven op. 49; op. 79; and op. 27, no. 2)
- A 19th, 20th, or 21st-century composition
- Evidence of good sight-reading skills at the piano

For further information regarding organ auditions, please contact

PROFESSOR DARYL ROBINSON, DIRECTOR OF ORGAN STUDIES • DAROBINSON@UH.EDU



STRINGS & HARP

STRINGS AREA HEAD

 Kirsten Yon • kayon@central.uh.edu • (713) 743-3154

AUDITION REQUIREMENTS

The following list of audition materials represents a guideline; substitutions are acceptable if they are approved at least four (4) weeks in advance by Dr. Yon.

IMPORTANT NOTE: *To be considered for a scholarship, at least one movement or work in the audition repertoire must be memorized.*

Accompaniment is not provided on site for live auditions.

VIOLIN / VIOLA / CELLO

- First or third movement of a concerto
- Minimum of one movement of unaccompanied Bach
- Contrasting work or movement of the applicant's choice

DOUBLE BASS

- Two contrasting solo selections from the standard repertoire
- Two orchestral excerpts from the standard orchestral repertoire

HARP

- Two substantial works of contrasting style and/or time period, preferably performed from memory
- One orchestral excerpt of the applicant's choice

For further information regarding string auditions, please contact

DR. KIRSTEN YON, STRINGS AREA HEAD • [KAYON@UH.EDU](mailto:kayon@uh.edu)

For further information regarding harp, please contact

PROFESSOR HOPE COWAN, AFFILIATE PROFESSOR OF HARP • [HKCOWAN@UH.EDU](mailto:hkcowan@uh.edu)



VOICE

VOICE AREA HEAD

 Cynthia Clayton • cynthiaclayton@uh.edu • (713) 743-3309

PRESCREENING REQUIREMENTS

All undergraduate voice applicants must upload preliminary video recordings that meet the repertoire criteria for their applicant category (prospective freshman or transfer student).

- Selections must be from the standard vocal repertoire, performed in the original language with piano accompaniment. Repertoire may include art songs, folk song arrangements, oratorio, or operatic arias in Italian, French, German, Spanish, or English. Other languages are acceptable within these genres.
- One musical theatre selection is allowed, but classical selections are preferred.
- We encourage the inclusion of works by a broad range of composers whose contributions reflect diverse backgrounds and perspectives.
- All selections must be performed from memory.
- Applicants are advised to wear attire (for both videos and the live auditions) that supports a confident and polished performance. Business casual attire is typical; formal wear is not necessary.
- Live piano accompaniment is preferred; if using pre-recorded accompaniment, ensure it is clearly audible in the recording.
- Videos should be recorded in landscape orientation and framed at a distance that clearly shows the performance from memory. Ideally, each selection should be uploaded as a separate file, labeled with the selection title and the singer's surname.

AUDITION REQUIREMENTS:

If invited to a live audition, applicants must perform repertoire that demonstrates their highest level of achievement, entirely from memory.

- Repertoire may include the same selections as the prescreening videos, but changes are permitted.
- Live piano accompaniment will be provided, though applicants may bring their own accompanist.

If accepted to the Moore School of Music, studio placement and level of university study will be determined by the voice faculty at the time of the audition. Applicants may request a specific voice instructor on their application and audition forms. If accepted by the requested teacher, the student will be placed in that studio. If no preference is indicated, or if studio availability cannot accommodate the request, an instructor will be assigned.

PROSPECTIVE FRESHMEN

- Two (2) contrasting selections in two different languages (one may be in English).
- Both selections must be performed from memory.

TRANSFER STUDENTS

- Three (3) contrasting selections in at least two different languages (one may be in English).
- Applicants who have completed up to two semesters of college voice study must present selections in two different languages.
- Applicants who have completed three or more semesters must present selections in three different languages.
- Submit a complete list of all vocal selections learned and memorized during college-level study, including audition selections and any repertoire performed for juries.
- At the audition, transfer applicants are expected to demonstrate a level of proficiency consistent with their previous college study. Based on the audition and supporting materials, accepted students may be required to address deficiencies in technique or repertoire by enrolling in additional semesters of voice study for credit.

For further information voice auditions, please contact

PROFESSOR CYNTHIA CLAYTON, VOICE AREA HEAD • CYNTHIACLAYTON@UH.EDU



WOODWINDS

WINDS AREA HEAD

 Yevgeny Dokshansky • ydokshansky@uh.edu

AUDITION REQUIREMENTS:

Performing with accompaniment is optional. Accompaniment is not provided on site for live auditions.

FLUTE

- All major scales from memory (prospective freshmen)
- All major and minor scales (three forms) from memory (transfer students)
- Three-octave chromatic scale from memory
- Two works of contrasting tempi and styles
 - *Preferably, applicants will prepare one early work (such as a Bach Sonata or a Mozart Concerto) and one later work (such as the Chaminade, Concertino; Fauré, Fantasie; Griffes, Poem; Poulenc, Sonata; Hue, Fantasie; Prokofiev, Sonata, etc.).*
- Prepare only one or two movements of multi-movement works
- Etudes are acceptable (no region etudes please)

OBOE

- Two works of contrasting styles (one may be an etude)

CLARINET

- Full-range chromatic scale
- All major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

BASSOON

- Etude of applicant's choice from *Milde 25 Studies in Scales and Chords for Bassoon*, Op. 24
- Two etudes of contrasting styles chosen from *Weissenborn Fifty Advanced Studies*, *Milde Concert Studies*, Op. 26 Volume 1 (1-25), and *Jancourt 26 Melodic Studies*, Op. 15 (neither should be All-State etudes)
- One movement from a concerto, sonata, or solo bassoon repertoire
- Full-range chromatic scale

SAXOPHONE

- Full-range chromatic scale
- All major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

For further information regarding woodwind auditions, please contact

PROFESSOR YEVGENY DOKSHANSKY, WOODWINDS AREA HEAD • YDOKSHANSKY@UH.EDU



JAZZ STUDIES

DIRECTOR OF JAZZ STUDIES

 Noe Marmolejo • nmarmolejo@uh.edu • (713) 743-3191

AUDITION REQUIREMENTS

All applicants should prepare selections that demonstrate technical ability, stylistic understanding, and improvisational skill. Backing tracks (e.g., Jamey Aebersold, iReal Pro) or live rhythm section accompaniment are acceptable where noted.

JAZZ SAXOPHONE

- Prepare three of each major, melodic minor, and harmonic scales (applicant's choice), two octaves ascending and descending.
- Prepare two contrasting selections from standard jazz repertoire-play the melody (head) and improvise on the form for three choruses.
- Prepare a medium or up-tempo blues and improvise over the form (four choruses). This can be done with other musicians (drums, bass, and a comping instrument) with recorded live or remotely, or with backing tracks such as those by Jamey Aebersold or on iReal Pro.
- Prepare a classical selection that demonstrates technical and musical proficiency.
- Prepare a jazz etude or transcription. For transcriptions, play along with the original recording. Etudes can be performed alone or with accompanying backing tracks as appropriate.
- OPTIONAL: Applicant may play short excerpts on doubles if they wish.
- OPTIONAL: Applicant may show original jazz compositions

JAZZ TRUMPET

- Prepare two contrasting pieces from the standard jazz repertoire. Play the melody (head) and improvise over the form.
- Play a medium or up-tempo blues and improvise over the form. This can be done with other musicians (drums, bass, and a comping instrument) either recorded live or remotely, or with backing tracks such as those by Jamey Aebersold or iReal Pro.
- Prepare a jazz transcription or etude that demonstrate the applicant's musical capabilities. For transcriptions, play along with the original recording. Etudes can be performed alone or with accompanying backing tracks as appropriate.

JAZZ TROMBONE

- Perform something in a jazz style, i.e. a jazz etude or transcription.
- Play the melody (head) and improvise one or two choruses with a live or recorded background on the following:
 - a blues (medium or up-tempo)
 - a standard tune
 - a tune in a contrasting style of your choice (ballad, Latin Funk/groove, etc.)
 - a short classical solo or etude of your choice that demonstrates your musical and technical abilities

JAZZ GUITAR

- Play the melody (head), comp on the chord changes and improvise a solo on the following:
 - a blues from typical jazz repertoire (medium or up-tempo swing). Examples: *Billie's Bounce*; *Straight, No Chaser*; etc.
 - a standard jazz tune (medium or up-tempo swing). Examples: *Take The "A" Train*; *Autumn Leaves*; etc.
 - a tune in a bossa nova, samba, or straight 8th-note feel. Examples: *Blue Bossa*; *Song For My Father*; etc.

The above can be done with other musicians (drums and a comping instrument) either recorded live or remotely, or with backing tracks such those by Jamey Aebersold or iReal Pro.

- Perform a jazz etude such as those in *Jazz Conception* by Jim Snidero, *Jazz and Funk Etudes* by Bob Mintzer, or similar.
- Prepare three of each major, melodic minor, and harmonic scales (applicant's choice), two octaves ascending and descending.

JAZZ BASS (ACOUSTIC OR ELECTRIC)

- Play the melody (head), comp on the chord changes and improvise a solo on the following:
 - a blues from typical jazz repertoire (medium or up-tempo swing). Examples: *Billie's Bounce*; *Straight, No Chaser*; etc.
 - a standard jazz tune (medium or up-tempo swing). Examples: *Take The "A" Train*, *Autumn Leaves*, etc.
 - a tune in a bossa nova, samba, or straight 8th-note feel. Examples: *Blue Bossa*, *Song For My Father*, etc.

The above can be done with other musicians (drums and a comping instrument) either recorded live or remotely, or with backing tracks such those by Jamey Aebersold or iReal Pro.

- Perform a jazz etude such as those in *Jazz Conception* by Jim Snidero, *Jazz and Funk Etudes* by Bob Mintzer, or similar.
- Prepare three of each major, melodic minor, and harmonic scales (applicant's choice), two octaves ascending and descending.

JAZZ PIANO

- Prepare three pieces in the following styles:
 - Medium or up-tempo blues head, such as *Billie's Bounce*; *Straight, No Chaser*; *Bag's Groove*; etc., with RH melody and LH chords.
 - Play one chorus melody, two or three improvised choruses, one chorus comping (for another soloist).
 - Medium to up-tempo standard tune, swing style, such as *Autumn Leaves*, *Take the "A" Train*, *There Will Never Be Another You*, *What Is This Thing Called Love*, *Softly As In a Morning Sunrise*, etc.
 - This should be presented with LH chords and RH melody, or if comfortable, root based, open spread-style voicings, or a combination of both.
 - Play the melody with chords in the style(s) of your choosing, improvise over one chorus, and comp over one chorus.
 - Straight eighth tune such as a *Bossa Nova*, any latin-esque style tune, or any funky/R&B tune from the standard or more contemporary repertoire.
 - Play melody with chords in any style, improvise a chorus, and comp over one chorus.
- The blues head can be solo piano or with live musicians or backing track.
- One or both of the swing and straight 8th tunes should be solo piano.
- OPTIONAL: Applicant may include any of the following, if they have touched upon these areas of study:
 - A ballad, one chorus with melody
 - An original composition
 - A complex bebop head such as *Donna Lee*, *Confirmation*, *Joy Spring*, *Conception*, etc.

JAZZ DRUM SET

- Prepare the following for your audition:
 - a rudimental snare drum solo
 - a concert snare drum etude
 - a keyboard percussion piece (can be either two- or four-mallet selection)
 - a timpani etude (optional)

Prepare performances of various styles demonstrating your ability to play time and solo in each style:

- medium swing, quarter note=130bpm (two 32-bar choruses trading 4 bars of time, 4 bars solo)
- up-tempo swing, quarter note=240 bpm (three 32-bar choruses trading 8 bars time, 8 bars solo)
- jazz ballad, quarter note=60 bpm with brushes (16 bars, no solo)
- bossa nova, quarter note=116 bpm (16 bars, no solo)
- jazz samba, half note=90 bpm (64 bars trading 8 bars time, 8 bars solo)
- 16th-note funk, quarter note=94 bpm (16 bars, no solo)
- jazz waltz, quarter note=176 (64 bars, 8 bars time, 8 bars solo)
- Be prepared to demonstrate your improvisational ability by playing a 12-bar blues in the following manner:
 - Interpret the melody of a blues head (melody) on the drum set. Examples: *Au Privave*; *Billie's Bounce*; *Straight, No Chaser*; etc.
 - Perform the head (melody) two times followed by a chorus of time, followed by 4 choruses of solo improvisation over the form. Finally, play a statement of the melody one time to finish the piece.

For further information regarding jazz studies auditions, please contact

PROFESSOR NOE MARMOLEJO, DIRECTOR OF JAZZ STUDIES • NMARMOLEJO@UH.EDU



Moore School of Music
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MUSIC EDUCATION

MUSIC EDUCATION AREA HEAD

 Julie Derges • jderges@uh.edu • (713) 743-4547


MUSIC THEORY

MUSIC THEORY AREA HEAD

 Timothy Koozin • tkoozin@uh.edu • (713) 743-3318

MUSIC THERAPY

MUSIC THERAPY AREA HEAD

 Edward Roth • earoth2@central.uh.edu

PRESCREENING REQUIREMENTS

Students wishing to earn a Bachelor of Music Education, Bachelor of Music Theory, or Bachelor of Music Therapy degree must successfully audition into the program on a major applied instrument or voice. Please consult the appropriate audition requirements above.

For further information regarding the undergraduate Music Education degree, please contact

DR. JULIE DERGES, MUSIC EDUCATION AREA HEAD • JDERGES@UH.EDU

For further information regarding the undergraduate Music Theory degree, please contact

DR. TIMOTHY KOOZIN, MUSIC THEORY AREA HEAD • TKOOZIN@UH.EDU

For further information regarding the undergraduate Music Therapy degree, please contact

DR. EDWARD ROTH, MUSIC THERAPY AREA HEAD • EAROTH2@CENTRAL.UH.EDU