

Georgia Southern University

Brass Audition Requirements

I. SOLO REPERTOIRE.

Prospective brass students wishing to be considered for entrance to the Georgia Southern University Department of Music as Music Majors must be prepared to play two pieces; one that demonstrates technical ability, the other emphasizing lyrical style (or one work with two such contrasting sections).

In preparing for the audition, you should select pieces that demonstrate your best levels of musicianship. We are looking for evidence of solid fundamentals in tone, intonation, tempo, rhythm, range, technique, and lyrical ability.

The following lists of etudes and solos under each instrument category below represents acceptable literature. They are offered as a source of suggestions; comparable works chosen outside this list are acceptable. *NOTE:* All-State Etudes are not appropriate audition material.

Please bring two (2) copies of your prepared music to your audition.

II. SCALES.

Prospective brass students will be required to play all major scales at least one octave from memory; two octaves are preferred, but not required.

The chromatic scale (see individual instrument categories for specifics)

III. SIGHT READING.

A short excerpt will be provided.

IV. PITCH MATCHING.

You will be asked to vocally match pitches by singing back a series of notes that we will play on piano.

V. ADDITIONAL INFORMATION.

For full scholarship consideration, please bring to your audition a copy of your transcript, your SAT or ACT scores (unofficial is acceptable), and at least two confidential letters of recommendation - one of which must be from your private teacher or music director.

HORN:

Horn Solo/Etude Source Suggestions (choose one or two as described above)

Solos:

Mozart: *Concerto No. 3* (movement 1, no cadenza)

Saint-Saens: *Morceau de Concert* (any two pages)

Strauss, Franz: *Nocturno*, Op. 7

Strauss, Richard: *Concerto No. 1*, Op. 11 (1st movement)

Etudes:

Gallay: *22 Studies for Horn*, Opus 58 (lyrical)

Kopprasch: *60 Selected Studies for Horn* (Vol. 1 or 2) (technical)

Pottag: *Preparatory Melodies to Solo Work for French Horn*

SCALES.

1. All major scales from memory; two octaves preferred, but not required.

2. Chromatic scale from low F up to as high as you can play and back down as low as you can play.

TRUMPET:

Trumpet Solo/Etude Source Suggestions (choose one or two as described above)

Solos:

Kennan: *Sonata* (two movements)
Hansen: *Sonate* (two movements)
Goedicke: *Concert Etude*
Balay: *Petit Piece Concertante*
Balay: *Andante and Allegretto*
Hindemith: *Sonata* (two movements)
Arutunian: *Concerto*
Haydn: *Concerto* (two movements)
Ewazen: *Sonata* (two movements)
Hummel: *Concerto* (two movements)
Neruda: *Concerto* (two movements)

Technical Etudes:

Bousquet:

https://imslp.simssa.ca/files/imglnks/usimg/4/46/IMSLP308276-PMLP498094-NBousquet_36_Etudes_EFGoldman_bw.pdf

Brandt:

https://imslp.simssa.ca/files/imglnks/usimg/4/43/IMSLP298923-PMLP484236-Brandt_tpr_stud.pdf

Charlier

Getchel

A cornet solo from the repertoire of Clarke, Arban, or similar

Lyrical Etudes:

Charlier

https://imslp.simssa.ca/files/imglnks/usimg/5/55/IMSLP535977-PMLP866541-Charlier_36_Etudes_Treascendantes.pdf

Concone - Sigmund Herring

A church hymn

Haydn Concerto, Movement 2

SCALES.

1. All major scales, at least one octave
2. Chromatic scale from low F# to as high as you are comfortable, at a comfortable pace in one breath (this is as much about demonstrating your knowledge of the scale as it is your embouchure and breath support)

TENOR TROMBONE and EUPHONIUM:

Trombone and Euphonium Solo/Etude Source Suggestions (choose one or two as described above)

Solos:

J. Ed. Barat: *Andante et Allegro*
Alexander Guilmant: *Morceau Symphonique*
Johann Ernst Galliard: (any of the six Sonatas)
Bernedetto Marcello: (any of the six Sonatas)
Guy Ropartz: *Andante & Allegro*

Etudes:

H. Voxman: *Selected Studies for Trombone* (technical)
H. W. Tyrell: *40 Progressive Studies for Trombone* (technical)
Johannes Rochut: *Melodious Etudes for Trombone, Vol 1* (Bordogni) (lyrical)
Reginald Fink: *Studies in Legato* (lyrical)

Ralph Sauer: *Bel Canto Studies* (lyrical)

SCALES.

- 1) All major scales from memory at least one octave; two octaves if possible (but not required)
- 2) The chromatic scale from low E as high as you can play, then back down.

BASS TROMBONE:

Bass Trombone Solo/Etude Source Suggestions (choose one or two as described above)

Solos:

Patrick McCarty: *Sonata*

Earl Hoffman: *The Big Horn*

Enrique Granados: *Spanish Dances*

Johann Ernst Galliard: (any of the six Sonatas) (ed. Mortimer)

Bernedetto Marcello: (any of the six Sonatas) (ed. Mortimer)

Alexander Guilmant: *Morceau Symphonique* (ed. Kagarice)

Richard Lieb: *Concertino Basso*

Alexander Lebedev: *Concerto in One Movement*

Etudes:

Chester Roberts (ed): *43 Bel Canto Studies for Tuba or Bass Trombone* (lyrical)

Allen Ostrander: *Melodious Etudes for Bass Trombone* (lyrical)

Lew Gillis: *70 Progressive Studies for the Modern Bass Trombonist* (technical)

H. W. Tyrell: *40 Advanced Studies for Bb Bass* (technical)

SCALES.

- 1) All major scales from memory at least one octave; two octaves if possible (but not required)
- 2) The chromatic scale from low E as high as you can play, then back down.

TUBA:

Tuba Solo/Etude Source Suggestions (choose one or two as described above)

Solos:

J. Ed. Barat: *Introduction & Dance*

Don Haddad: *Suite for Tuba*

Stan Pethel: *Song & Dance*

Walter Sear: *Sonatina*

Forrest Buchtel: *Introduction & Rondo*

Frank Siekmann: *Parable*

Jean Baptiste Senaille: *Allegro Spiritoso*

Girolamo Frescobaldi: *Canzoni per Bass Solo Vol.1*

Alexander Lebedev: *Concert Allegro*

Alexander Lebedev: *Concerto in One Movement*

Etudes:

H. W. Tyrell: *40 Advanced Studies for Bb Bass* (technical)

Chester Roberts (ed): *43 Bel Canto Studies for Tuba or Bass Trombone* (lyrical)

Marco Bordogni/Wesley Jacobs: *Vocalises Complete* (lyrical)

Vladislav Blazhevich: *70 Studies, Vol 1* (technical)

Reginald Fink: *Studies in Legato for Bass Trombone & Tuba* (lyrical)

SCALES.

- 1) All major scales from memory at least one octave; two octaves if possible (but not required)
- 2) The chromatic scale from low E as high as you can play, then back down

Welcome to Georgia Southern University!
The Department Of Music looks forward to providing you with a
first-class education by world-class professional musician scholars.