



# DEPARTMENT OF MUSIC

## AUDITION REQUIREMENTS

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## INTRODUCTION

Candidates first must apply to The College of New Jersey in order to be eligible for an audition in the Department of Music. Ultimately, acceptance in the Department of Music is contingent upon acceptance to the College. Once the College has received the candidate's completed application, s/he will be invited to audition. The candidate must successfully pass an audition in the Department of Music in order to be accepted into the music program as a major in music. This booklet is intended to assist the candidate in the proper preparation of his or her audition.

## WHO SHOULD AUDITION

- ◆ All Bachelor of Music in Performance, Bachelor of Music in Music Education, and Bachelor of Arts in Music degree candidates are music majors and must audition.
- ◆ All Bachelor of Science in Elementary Education & Music and Bachelor of Science in Early Childhood Education & Music degree candidates as well as all candidates in the five-year dual certification program in the Education of the Deaf and Hard of Hearing and Elementary Education & Music and the five-year certification program in Special Education and Elementary Education & Music are administered by the School of Education but require a music audition.
- ◆ All applicants who apply to the School of the Arts and Communication as undecided majors and who think that they might wish to major in music are strongly encouraged to contact the Music Department to discuss program options as well as course registration and lessons.
- ◆ The candidate who wishes to minor in music does not need to audition unless s/he wishes to take private lessons. Those who wish to minor should contact the Music Minor Advisor, Dr. Suzanne Hickman, (hickman@tcnj.edu) before beginning the music minor program.

## SCHEDULING AN AUDITION

***Note - Auditions will be scheduled ONLY after the application to the College is received.***

Instructions for scheduling an audition will be emailed to the candidate after the College has received a completed application. We strongly encourage you to audition as early as possible! The earlier you audition, the more places are still available. In addition, later audition dates tend to be in higher demand and are, therefore, more likely to fill up and close.

Please note that candidates may only audition on one of the dates listed below. Scheduling special auditions for individuals is not possible.

**VERY IMPORTANT!!!** It is **IMPERATIVE** that you regularly check the e-mail address that you listed on your application!! That is how you will receive communication from the TCNJ Music Department.

This year's audition dates can be found at: <https://music.tcnj.edu/auditions/>

All of the Wednesday and Friday auditions begin at 12 Noon. All of the Saturday auditions begin at 10:00 AM. You should expect to spend 2-3 hours here on your audition day.

**Additional Notes** - (1) *Early Decision candidates applying for Fall semester as well as Transfer students and TCNJ Change of Major candidates applying for January admission must audition in November. Others are welcome to audition on this date if they wish.*

## AUDITION OVERVIEW

### **Important Notes -**

1. It is important to note that any change of major or major instrument during the application process will require a written and signed statement to that effect be sent to both the Office of Admissions and the Department of Music.
2. After the candidate has accepted the offer of admission, a change of major within the Department is normally possible only after the first semester has been completed. In addition, the student will need to consult with his or her primary teacher and his or her advisor **AND** will need to audition again.
3. Vocalists—If the candidate is using the accompanist provided by the College, the candidate must provide the requested information to the Music Department **FIVE BUSINESS DAYS BEFORE HIS OR HER AUDITION!** (See the Vocal Major Audition Requirements, Pages 13 – 14 for this information.) Taped or CD accompaniment will **NOT** be permitted under any circumstances.
4. Bring all printed music to be performed. **NO PHOTOCOPIES, please.** Due to the legal ramifications of using copied music, any candidate arriving at his or her audition with copied music will not be allowed to perform. The performance component of the audition will have to be rescheduled, time permitting.
5. Any of the All-State/Region audition solos will be accepted as an audition piece on all woodwind, brass and percussion instruments, unless otherwise noted, e.g. clarinet. Please check each individual instrument for additional instructions.
6. When you arrive at the Music Building on the day of your audition, you will register and receive your schedule for the day. Please note that warm-up time is not specifically provided for in your schedule. You will have to warm up on your own as time permits. The tutorials and practice rooms will be available for you to use for this purpose. Pianists, in particular, may want to arrive early to insure that they have time to warm up.
7. Professional attire is required for the audition.

This audition is divided into three parts:

## **PART I: PERFORMANCE**

All music majors must have a major performance medium. Performance media include violin, viola, cello, double bass, harp, classical guitar, flute, oboe, B<sup>b</sup> clarinet, saxophone, bassoon, trumpet, trombone, horn, euphonium, tuba, voice, piano, accordion and percussion. A performance will be given before an auditioning committee comprised of music faculty. For the audition to be a useful means of evaluation, it is of the utmost importance to select pieces that the candidate can play well and that are well within the candidate's musical and technical abilities. The candidate for a performance degree is expected to demonstrate an advanced level of performance skill on his or her particular instrument.

Requirements for the performance component of the audition are listed on the following pages of this handbook according to performance area. Audition pieces are to be selected from the requirements that accompany each performance area.

## **PART II: MUSIC LITERACY AND AURAL PERCEPTION TESTING**

All candidates will undergo a brief oral music literacy and aural skills aptitude test to determine if they are able to commence with the first level of the four-semester Musicianship program required of all Music majors, or if they should be given more advanced testing later on if they have gained skills in these areas from previous instruction and wish to be placed into a higher level of the course sequence.

The initial part of the Literacy Test evaluates the candidate's ability to read music in the treble and bass clefs at a reasonable rate of speed. Only this portion of the Literacy Test bears upon the audition outcome for entry into Musicianship 1. The rest of the test involves simple questions regarding major- and minor-key melodies and key and time signatures and are not factored into the final decision for entry into Musicianship 1.

The evaluation criteria for the Aural Skills portion of the test are listed below.

Only Items 1-3 are essential for entrance into Musicianship I. Item 4 is mainly for the purpose of possible placement into higher levels of Musicianship, based on previous aural training and/or natural ability (coupled, of course, with the outcome of the literacy portion of the test, as described above, and possibly more advanced written theoretical tests, if previous training calls for such action).

1. Ability to sing a familiar tune, such as "America," "America, the Beautiful," "The Star Spangled Banner," or some other melody of the candidate's choice, without accompaniment. The starting note of the tune will be given on the piano and must be matched by the student before commencing to sing the melody. It is necessary that the student sings in tune and stay in the proper key throughout.
2. Ability to sing back short, simple melodic fragments with as accurate pitch and rhythm as possible after hearing them once.
3. Ability to tap or clap back short rhythmic fragments as accurately as possible after hearing them once.
4. Ability to sight-sing a simple melody in a major key.

### **PART III: PERSONAL INTERVIEW**

A personal interview is required of all candidates. Whether the candidate is planning to pursue a Bachelor of Music degree in performance or music education or a Bachelor of Arts degree in music, s/he will need to be thoughtful and articulate and to present a professional demeanor. This interview will focus on the candidate's prior musical experience and ability to articulate his or her career objectives. In the case of candidates for the B.A. program, the interviewee will be asked to express his/her preparedness for self-directed, interdisciplinary study. In this interview, s/he should indicate areas of academic music study that are of interest as well as any prior experience in research or scholarly work that would positively impact the candidate's success in this particular program. In all cases, attention will be given to thoughtfulness of responses, use of the English language, and development of a professional presence as well as other criteria that will help the interviewer(s) assess a candidate's ability to succeed in the programs of the Music Department. In addition, the candidate will be given the opportunity to ask any questions s/he might have about the programs of study and the scholarships available through the Music Department.

### **AUDITION RESULTS**

**Freshmen and Transfer Students (Fall Admission):** The Department of Music sends the audition results to the Office of Admissions. The admissions team carefully reviews the candidate's audition results and academic credentials. Based upon this review, a decision is made to (1) accept the candidate as a music major, (2) accept the candidate into another major at TCNJ, OR (3) to deny admission. Once this decision has been made, the Office of Admissions will send a letter to that effect to the candidate. (Please note that the Department of Music will not send a separate letter.) You should receive your admissions letter approximately two to four weeks after your audition and no later than April 1 for Fall admission.

**Transfer Students (Spring Admission).** Transfer students who are applying for January admission must audition in November. The Department of Music sends the audition results to the Office of Admissions. The admissions team carefully reviews the candidate's audition results and academic credentials. Based upon this review, a decision is made to (1) accept the candidate as a music major, (2) accept the candidate into another major at TCNJ, OR (3) to deny admission. Once this decision has been made, the Office of Admissions will send a letter to that effect to the candidate. (Please note that the Department of Music will not send a separate letter.) You should receive your admissions letter postmarked no later than December 15.

# PERFORMANCE AREA

## KEYBOARD MAJOR AUDITION REQUIREMENTS

### ACCORDION

**NOTES - The candidate may enter on the piano accordion with either the 120-bass ("stradella") or any free bass left-hand system, or both.**

**The candidate is strongly urged to contact the instructor for further information and degree goals prior to auditioning: Dr. Robert Young McMahan, [mcmahan@tcnj.edu](mailto:mcmahan@tcnj.edu).**

### MINIMUM ENTRANCE REQUIREMENTS:

1. Major and harmonic minor scales through four flats and four sharps, right-hand and left-hand (need not be hands together), one octave, moderate to fast tempo. The left-hand scales may be done on either the stradella or free bass system, or both.
2. Right-hand major and minor arpeggios, two octaves, through four flats and four sharps, moderate to fast tempo.
3. The candidate must play three pieces of varying tempi and style from or at the level of the Palmer/Hughes series, Book 8 or higher.

### PIANO

**NOTES: (1) Music must be memorized completely. (2) Pianists are required to audition on a secondary instrument (please see below).**

**Questions may be directed to Dr. Tomoko Kanamaru, [kanamaru@tcnj.edu](mailto:kanamaru@tcnj.edu).**

Piano study primarily focuses on classical repertoire. There may be opportunities to participate in the jazz ensemble during the course of study; however, there is no degree offered in jazz piano. Selection(s) from genres other than classical may not be used for this audition; the specific requirements are as follows.

Piano study primarily focuses on classical repertoire. There may be opportunities to participate in the jazz ensemble during the course of study; however, there is no degree offered in jazz piano. Selection(s) from genres other than classical may not be used for this audition; the specific requirements are as follows.

**Solo:** The applicant will be asked to perform three pieces from different style periods, choosing works which best represent his/her capabilities with regards to musicianship and technical facility, from the following categories. All three selections must be performed from memory.

1. A set of Prelude and Fugue from the Well-Tempered Clavier\*, or a Three-Part Sinfonia by J. S. Bach [\*Excluding the Prelude and Fugue in C Major from WTC, Book I.]

2. One fast movement of a classical sonata by Haydn, Mozart\*\*, or Beethoven\*\*\*  
[\*\*Excluding K. 331 (K. 300i) \*\*\*Excluding Op. 49]
3. One composition of the applicant's choice from the following list. In choosing a piece from the 19<sup>th</sup> or 20<sup>th</sup> Century repertoires, candidates for the Music Performance degree should choose a substantial work.
  - a. A virtuoso etude by Chopin (Op. 10 or 25), Moszkowski (Op. 72), or one of comparable difficulty
  - b. A 19<sup>th</sup> Century work
  - c. A 20<sup>th</sup> Century work

The Applicant for the Bachelor of Arts degree will only be asked to perform two pieces from different style periods, choosing works which best represent his/her capabilities with regards to musicianship and technical facility, from the following categories. Both selections must be performed from memory.

1. A set of Prelude and Fugue from the Well-Tempered Clavier, one Three-Part Sinfonia, or two Two-Part Inventions by J. S. Bach.
2. One fast movement of a classical sonata by Haydn, Mozart\*\*, or Beethoven.

*Basic Skills:* The applicant may be asked to demonstrate some basic skills such as Major and Minor (three forms) scales (four octaves) and/or basic cadence patterns in all inversions.

*Sight Reading:* The applicant may be asked to play a piece (or part of a piece) at sight that is comparable in difficulty to a classical sonatina.

*Repertoire List:* The applicant is requested to submit a list of the standard works that s/he performed and/or studied during the past three years at the time of the application or by four weeks prior to the audition date, whichever comes later. This list should be sent electronically to Dr. Kanamaru at [kanamaru@tcnj.edu](mailto:kanamaru@tcnj.edu). A sample repertoire list is available on the Department of Music website at <http://music.pages.tcnj.edu/files/2012/12/SampleRepJan10.pdf>.

## **REQUIRED SECONDARY INSTRUMENT AUDITION FOR PIANISTS:**

Pianists are asked to choose whether they will pursue a Keyboard - Vocal track or a Keyboard - Instrumental track and to audition on their secondary instrument.

- If you choose Keyboard - Vocal track, the vocal audition will include a short, prepared song of your choice, sight-reading, and vocalization. You may sing "My Country 'Tis of Thee" or some other familiar song, instead of an art song, should you wish to do so.
- If you choose Keyboard - Instrumental track, the audition on your secondary instrument will include scales, sight-reading, and a short, 2 – 5 minute prepared piece of your choice. You may perform your part from one of your band pieces in lieu of a solo piece, should you wish to do so.

Thus, the audition for the secondary instrument is not meant to be seen in the same light as the audition for the primary instrument. Rather, students must demonstrate through audition the ability to successfully participate in a curricular ensemble as determined by an ensemble Director and/or a studio instructor.



# PERFORMANCE AREA

## PERCUSSION MAJOR AUDITION REQUIREMENTS

**NOTE:** *Candidates must be prepared to audition on all percussion instruments and must bring all appropriate sticks and mallets. All instruments will be provided. The candidate may be asked to play a piece at sight on any of the three instruments.*

*Repertoire selections are merely suggestions to indicate the level of difficulty required.*

*Since the snare and/or trap drummer may not have the opportunity to familiarize himself or herself with pitched instruments to perfect his/her craft, it would be advisable to pursue the study of ear training-sight singing before entering an institution of higher learning.*

*Questions may be directed to Professor William Trigg, [trigg@tcnj.edu](mailto:trigg@tcnj.edu).*

### **SNARE DRUM**

*Technique:* The 26 rudiments of the Snare Drum; Orchestral and rudimental rolls at various dynamics

*Repertoire:* Anthony Cirone—"Portraits in Rhythm"  
Jacques Delecluse – "Douze Etudes pour Caisse Claire"  
Charles Wilcoxon—"Modern Rudimental Swing Solos"  
Or any of the following composers: Albright, Pratt, Hochrainer, Wanamaker, et al.

*Solo:* Two contrasting solos or etudes from the above list or comparable repertoire. An acceptable alternative is any one of the All-State/Region audition solos.

### **TIMPANI**

*Technique:* Tuning to various intervals; Rolls at various dynamics

*Repertoire:* Saul Goodman — "Modern Method for Timpani"  
Firth — "The Solo Timpanist,"  
Carroll – "Exercises, Etudes & Solos for the Timpani"  
Hochrainer – "Übungen für Timpani", et al.

*Solo:* A selected solo or two contrasting etudes from the above list or comparable repertoire. An acceptable alternative is any one of the All-State/Region audition solos.

## **MALLET INSTRUMENTS**

- Technique:* All major and harmonic minor scales and arpeggios, 2 octaves up and down.
- Repertoire:* Clair Omar Musser – Etudes, Paul Smadbeck – “Rhythm Song”  
Morris Goldenberg—“Modern School for Marimba, Xylophone, Vibes”,  
Or any of the following composers: Stout, Burritt, Abe, Sammut, et al.  
Transcriptions of solos for other instruments are also acceptable by  
composers such as Handel, Vivaldi or Telemann. Also, the sonatas and  
partitas or suites of J.S. Bach for solo violin or cello.
- Solo:* A selected solo or two contrasting etudes from the above list or comparable  
repertoire. An acceptable alternative is any one of the All-State/Region  
audition solos.  
Four-mallet technique should be demonstrated, if possible.

## **PERFORMANCE AREA**

### **STRING MAJOR AUDITION REQUIREMENTS**

***NOTE - Unless otherwise noted, questions may be directed to Mr. Uli Speth,  
spethu@tcnj.edu.***

#### **VIOLIN**

- Technique:* Major and minor scales in 2 and 3 octaves and arpeggios (at least one in 3  
octaves) (candidate’s choice)
- Studies:* One etude by Kreutzer, Fiorillo, Mazas, Rode, Dont or Paganini
- Solo:* Two contrasting movements from a Concerto, Solo Sonata or Solo Piece.  
Selections can be from different pieces and don't have to be complete  
movements if candidate's piece of choice is more than five minutes long.
- Sight Reading:* The candidate will be asked to play a short piece at sight.

#### **VIOLA**

- Technique:* Major and melodic minor scales in 2 and 3 octaves (candidate’s choice)
- Studies:* Mazas, Kayser, Campagnoli, or equivalent (candidate’s choice)
- Solo:* Concerto by Telemann, Hoffmeister, J.C. Bach, or a sonata by Marcello or  
Handel (candidate’s choice)
- Sight Reading:* The candidate will be asked to play a short piece at sight.

## **VIOLONCELLO**

- Technique:* Scales and arpeggios in G, D, F Major; a, e, d minor (at least one in 3 octaves)
- Studies:* Etudes by Dotzauer, Dupont or Popper (candidate's choice)
- Solo:* Choose any sonata by Corelli, Marcello, Sammartine (any movement); or Goltermann Concerto (any movement); or Bach Arioso or equivalent (candidate's choice)
- Sight Reading:* The candidate will be asked to play a short piece at sight.

## **DOUBLE BASS**

- Technique:* One or two major or minor scales
- Studies:* An etude at the candidate's level of technical proficiency
- Solo:* One or two movements of a sonata, concerto, or other solo work(s) demonstrating the candidate's musical ability and achievement on the instrument.
- Sight Reading:* The candidate may be asked to play a short piece at sight.

## **HARP**

- Technique:* Major scales, four octaves
- Studies:* Naderman, Bochsa, Bach/Grandjany, or an equivalent
- Solo:* Two contrasting solos
- Sight Reading:* The candidate may be asked to play a piece at sight.

## **CLASSICAL GUITAR**

**NOTES:** (1) *The Department of Music offers a major in classical guitar only.* (2) *Guitarists are required to audition on a secondary instrument (please see below).*

**Questions may be directed to Mr. Michael Newman, [newmanm@tcnj.edu](mailto:newmanm@tcnj.edu).**

- Technique:* Diatonic Major and Minor Scales, 2-3 octaves. Candidates should be prepared to play scales that are in the same keys as the pieces they perform for the audition, as well as the relative major or minor key. For example, if you will be performing a piece in the key of G major, play a G major scale and its relative minor, E minor. Suggested fingerings are those by Segovia, Shearer or equivalent.
- Studies:* One study/etude. Suggestions include: Carcassi Op. 60 (Chanterelle); Sor-Segovia Studies (Marks Music M394), Giuliani Op. 50 or 100; Brouwer *Études Simples (Estudio sencillos)*, Villa-Lobos – Etude no. 1; Scott Tennant's *Pumping Nylon: Supplemental Repertoire*, or equivalent.

**Solo:** Two solo pieces contrasting in style, character, and key (if possible)

*The following is a sampling of pieces you might select, but is intended only as a guide:*

Milán -- one of the Six Pavans

Dowland -- any Galliard

Bach – Prelude BWV 999

Minuets from 1<sup>st</sup> Suite for 'Cello (trans. for guitar) BWV 1007

Giuliani -- Sonatinas, Op. 71

Tárrega – *Logrísima*, a mazurka, or a *vals*

Ponce-Segovia -- one of the Twelve Preludes

Villa-Lobos – Prelude 1 or 4

**Sight Reading:** The candidate may be asked to play a short 8-measure selection at sight.

NB: An excellent source for graded repertoire and study pairings can be found in: Royal Conservatory of Music, *Guitar Series*, Third Edition, Albums Introductory, 1-8, and Technique. Mississauga, Ontario, Canada: Frederick Harris Music Co., Ltd., 2004.

## **REQUIRED SECONDARY INSTRUMENT AUDITION FOR GUITARISTS:**

Guitarists are asked to choose whether they will pursue a Guitar - Vocal track or a Guitar - Instrumental track and to audition on their secondary instrument.

- If you choose Guitar - Vocal track, the vocal audition will include a short, prepared song of your choice, sight-reading, and vocalization. You may sing “My Country ‘Tis of Thee” or some other familiar song, instead of an art song, should you wish to do so.
- If you choose Guitar - Instrumental track, the audition on your secondary instrument will include scales, sight-reading, and a short, 2 – 5 minute prepared piece of your choice. You may perform your part from one of your band pieces in lieu of a solo piece, should you wish to do so.

Thus, the audition for the secondary instrument is not meant to be seen in the same light as the audition for the primary instrument. Rather, students must demonstrate through audition the ability to successfully participate in a curricular ensemble as determined by an ensemble Director and/or a studio instructor.

# PERFORMANCE AREA

## VOCAL MAJOR AUDITION REQUIREMENTS

**NOTES** - Vocal study primarily focuses on the classical repertoire. There are opportunities to participate in musical theatre, but there is no degree offered in musical theatre. Songs from the musical comedy or popular repertoire may not be used for this audition.

Questions may be directed to Dr. Suzanne Hickman, [hickman@tcnj.edu](mailto:hickman@tcnj.edu).

### REQUIRED MUSICAL SELECTIONS

1. Two memorized selections from the classical repertoire are required.
2. One song must be in the English language and one in a foreign language.

The selections chosen should show the candidate's skill in the following areas: musical ability, breathing, tone production, language skills and communication skills.

The following list should be used **only as a guide** for the pieces that would be appropriate for the audition. A simple art song that is well sung and convincingly presented is preferable to a more difficult aria that may be beyond the capabilities of a young singer. On the other hand, if a candidate has been studying advanced literature for at least a year, an aria might be appropriate.

1. Early Italian songs such as those found in G. Schirmer's "Twenty-Four Italian Songs and Arias" or in Alfred's "Twenty-Six Italian Songs and Arias"
2. German lieder by Mozart, Schubert, Schumann, or Brahms
3. French bergerettes or songs by Fauré
4. Songs found in collections such as the "First Solo Songs" and "Second Solo Songs" edited by Joan Frey Boytim, published by G. Schirmer/Hal Leonard

**IMPORTANT** - Please bring all printed music to be performed. Absolutely **NO PHOTOCOPIES, please**. Due to the legal ramifications of using copied music, any candidate arriving at his or her audition with copied music will not be allowed to perform. The performance component of the audition will have to be rescheduled, time permitting. However, please note that **CD Sheet Music** is legal and acceptable.

### PIANO ACCOMPANIMENT

Taped or CD accompaniment will **NOT** be permitted under any circumstances. Candidates are encouraged to rehearse with and bring their own accompanist to the audition. If this is not possible, an accompanist will be provided for vocal auditions. Please be aware that because of time constraints, rehearsal time will not be available with this accompanist. There will be enough time to discuss tempo and musical markings only.

If the candidate plans to use the accompanist provided by TCNJ, the candidate must make this request and must provide the following information to the Music Department no later than five business days before his/her audition:

- ◆ **Titles and composer names for musical selections (not the music itself unless specifically requested to do so)**
- ◆ **Title of collection or edition**
- ◆ **Publisher name of music to be sung**
- ◆ **Key of piece (please use letter key, not voice part or “medium-high”)**

The candidate may email this information to Dr. Hickman at hickman@tcnj.edu or fax it to her at 609.637.5182.

## PERFORMANCE AREA

### **WOODWIND MAJOR AUDITION REQUIREMENTS**

*Questions may be directed to Mr. David DiGiacobbe, digiacob@tcnj.edu.*

#### **FLUTE**

*Technique:* Major Scales in C, G, D, A, E, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>

*Studies:* Andersen, Altes, Karg-Elert, Koehler, Moyse (or equivalent)

*Solo:* (1) A movement from a work by Bach, Handel or Mozart

(2) *Choose one of the following works:*

Fauré – “Fantasy”  
Enesco – “Cantabile and Presto”  
Griffes – “Poem”  
Ibert – “Concerto” (3<sup>rd</sup> mvt)

(3) An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.

#### **OBOE**

*Technique:* All major scales slurred

*Studies:* Barret Studies or Ferling Studies

*Solo:* Any standard oboe sonata or concerto  
An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.

## **CLARINET**

All auditions must include one of the two required solos listed below. Performing the All-State/Region audition solos is not an acceptable SUBSTITUTE for the solos listed below! However, it may be played in addition to one of the required solos indicated below.

***NOTE - Auditions and formal study will be on the B<sup>b</sup> clarinet only.***

*Technique:* Major scales in C, G, D, A, E, B, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>

*Solo:* The candidate must choose one from the following two solos:

"Fantasie Caprice" by C. Lefebvre

"Concerto #3 in B<sup>b</sup> Major" by Karl Stamitz (mvt. 1)

*Sight Reading:* The candidate may be asked to play a piece at sight.

## **SAXOPHONE**

*Applicants may audition on alternate saxophones (SATB) with the appropriate repertoire. Questions may be addressed to Ms. Kathleen Mitchell; michylo13@aol.com.*

*Technique:* All major scales slurred or articulated.  
Chromatic Scale

*Studies:* Klose, Berbiguier (Marcel Mule Edition), W. Ferling, 48, or equivalent.

*Solo:* Any standard saxophone sonata or concerto

An acceptable alternative is any one of the All-State/Region audition solos

*Sight Reading:* The candidate may be asked to play a piece at sight.

## **BASSOON**

*Technique:* All major scales articulated or slurred, preferably full range. Three octave B<sup>b</sup> chromatic.

*Studies:* Weissenborn Advanced, Milde Scale or Concert Studies, or equivalent.

*Solo:* Any standard bassoon sonata or concerto

An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.

## BRASS MAJOR AUDITION REQUIREMENTS:

Questions may be directed to Dr. Gary Fienberg, [fienberg@tcnj.edu](mailto:fienberg@tcnj.edu).

### TRUMPET

*Technique:* 2 octave scales - A<sup>b</sup>, A, B<sup>b</sup>, B, C Major; 2 octave chromatic scale, any key

*Studies:* Brandt – “Etudes for Trumpet” (Vacchiano edition)  
Arban or Clarke – “Characteristic Studies” (choose any one study)

*Solo:* Choose one movement from any one of the following:

Haydn – “Trumpet Concerto”  
Kennan – “Sonata for Trumpet and Piano”  
Balay – “Andante and Allegro”  
An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.

### TROMBONE

*Technique:* 2 octave scales - F, G, A<sup>b</sup>, B<sup>b</sup> Major

*Studies:* Bordogni-Rochut – “Melodious Etudes,” Book I  
Kopprasch – “60 Selected Studies,” Book I or II (any one study)

*Solo:* Choose any one:

Guilmant – “Morceau Symphonique”  
Simons – “Atlantic Zephyrs”  
An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.

### HORN

*Technique:* 2 octaves chromatic F; All major scales - 2 octaves

*Studies:* Kopprasch – “60 Selected Studies,” Book 1 or Book 2 (any one study)

*Solo:* Choose any one:

Mozart – Any concerto or the “Concert Rondo”  
Beethoven – “Horn Sonata” op. 17  
Strauss – “Concerto #1”  
Saint-Saens – “Morceau de Concert”  
An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.



## EUPHONIUM

*Technique:* 2 octave scales in F, G, A<sup>b</sup>, B<sup>b</sup> Major  
All major scales - one octave  
F chromatic scale - two octaves slurred

*Studies:* *Select two contrasting etudes from:*  
Bordogni-Rochut – “Melodius Etudes,” Book I  
Kopprasch – “60 Selected Studies,” Book I or Book II (any one study) or equivalent  
Slama – “66 Etudes” or equivalent

*Solo:* *Choose any one:*  
Guilmant – “Morceau Symphonique”  
Curnow – “Rhapsody for Euphonium”  
Benedetto Marcello – “Sonata in F Major for Euphonium and Piano” (edited by Adam Frey)  
An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.

## TUBA

*Technique:* All major scales, one octave  
The following scales to be played two octaves: F, G, A<sup>b</sup>, B<sup>b</sup> Major  
B<sup>b</sup> and F Chromatic scales, two octaves slurred

*Studies:* *Two contrasting etudes from any of the following:*  
Kopprasch  
Bordogni  
Blazhevich  
Grigoriev  
Or equivalent

*Solo:* Any tuba solo of the candidate’s choice  
An acceptable alternative is any one of the All-State/Region audition solos.

*Sight Reading:* The candidate may be asked to play a piece at sight.

# **APPENDICES**

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  - c. Bachelor of Arts in Music
  - d. Bachelor of Science in Elementary Education & Music
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## APPENDIX I: DEGREE PROGRAMS

The Bachelor of Music in Performance, Bachelor of Music in Music Education, and Bachelor of Arts in Music provide the student with a depth and breadth of knowledge from which s/he can teach, perform or pursue other careers within the broad field of music. The Bachelor of Music in Performance focuses on the skills and competencies necessary for quality performance as well as preparation for graduate study and career paths in music performance. The Bachelor of Music in Music Education is specifically for the student who seeks K-12 certification to teach music. The Bachelor of Arts in Music program offers the student a foundation in music from which s/he can competently pursue advanced degrees or employment in many different career fields, including academic careers in music and interdisciplinary fields.

**BACHELOR OF MUSIC IN PERFORMANCE:** Three concentrations are available in the Performance program: Keyboard, Instrumental, or Vocal. The Bachelor of Music in Performance prepares students for performance careers and serves as the basis for entrance to graduate school for further performance study. Individuals intending to seek advanced degrees in order to teach at the College level also could pursue the performance degree.

**BACHELOR OF MUSIC IN MUSIC EDUCATION:** The Bachelor of Music in Music Education prepares students to be certified K – 12 music teachers in New Jersey. Six concentrations are available within the Music Education program: Instrumental – Wind, Strings, Percussion; Keyboard – Vocal; Keyboard – Instrumental; Guitar – Vocal; Guitar – Instrumental; or Vocal – Choral. Through successful passing of the Praxis examination and adherence to local statutes, students may become certified in other states of the nation. The Bachelor of Music in Music Education degree is constructed on a solid core of performance experiences. The Bachelor of Music in Music Education also prepares students for entrance to graduate school.

**BACHELOR OF ARTS IN MUSIC:** The Bachelor of Arts in Music gives the student greater access to the strong liberal arts offerings at TCNJ by fostering an academic and interdisciplinary approach to music study. It allows interested students to enrich their music degree with other concentrations on campus. It includes a core of required study in music theory, cultural and historical studies, and music electives, with an emphasis on future graduate study and expanded career options for students. Applicants for the Bachelor of Arts in Music must demonstrate that they possess the skills necessary to successfully participate in a curricular ensemble or in an applied studio as determined through an audition with the applicable area coordinator and ensemble director.

**BACHELOR OF SCIENCE IN ELEMENTARY EDUCATION & MUSIC:** Elementary school teachers must have a broad academic background as well as a practical understanding of the elementary school curriculum. In the freshman year, students study the functions and organization of the elementary school. As part of their degree program, students in elementary education must complete both a professional and an academic major. A single degree is awarded. Academic majors are: art, biology, English, history, mathematics, mathematics/science/technology, music, Spanish, psychology, or sociology.

Upon graduation with a professional major in elementary education, the student receives the Bachelor of Science degree and is eligible for certification to teach kindergarten through grade five in the public schools of New Jersey. This degree program is for the student who wants to become a general classroom teacher of elementary school children. This degree program does NOT prepare the student to become the music teacher in the school!

**BACHELOR OF SCIENCE IN EARLY CHILDHOOD EDUCATION & MUSIC:** Effective teachers must have a broad background of knowledge. In addition to providing the specific training for a teacher of young children, the College seeks to enable each student to acquire a liberal education. The early childhood specialization courses are designed to increase knowledge in specific areas as well as to prepare for future teaching. As part of their degree program, students in early childhood education must complete both a professional and an academic major. Academic majors are: art, biology, English, history, mathematics, mathematics/science/technology, music, Spanish, psychology, or sociology.

Upon graduation with a professional major in early childhood education, the student receives the Bachelor of Science degree and is eligible for certification to teach pre-school through grade three in the public schools of New Jersey. This degree program is for the student who wants to become a general classroom teacher of young children. This degree program does NOT prepare the student to become the music teacher in the school!

**CERTIFICATION PROGRAM IN EDUCATION OF THE DEAF AND HARD OF HEARING AND ELEMENTARY EDUCATION & MUSIC:** This is a five-year integrated bachelor's and master's of arts program which culminates in two certifications: one in Education of the Deaf and Hard of Hearing and one in Elementary Education/Music. Previous knowledge of sign language is not necessary for acceptance into the program.

Upon graduation with a professional major in elementary education, the student is eligible for certification to teach kindergarten through grade 5 in the public schools of New Jersey. This degree program does NOT prepare the student to become the music teacher in the school!

**CERTIFICATION PROGRAM IN SPECIAL EDUCATION AND ELEMENTARY EDUCATION & MUSIC:** This is a five-year integrated bachelor's and master's of arts program which culminates in two certifications: one in Special Education and one in Elementary Education/Music.

Upon graduation with a professional major in elementary education, the student is eligible for certification as a general classroom teacher in the public schools of New Jersey. This degree program does NOT prepare the student to become the music teacher in the school!

**DOUBLE MAJOR:** Students should be aware that a double major with music and another major will most likely require additional semesters. If the student truly is interested in this option, s/he must talk to the Department chairs of the respective academic departments.

## **APPENDIX II: EARLY DECISION**

The Early Decision Program is a special admissions process offered by many colleges and universities. Applicants should consider applying to The College of New Jersey through the Early Decision Program if they have identified TCNJ as absolutely their first-choice college. Acceptance to TCNJ under the Early Decision Program is binding. If the candidate is offered admission through the Early Decision Program, s/he is expected to enroll and to submit the enrollment deposit. However, it is important to note that applying to TCNJ through the Early Decision Program does not mean that the applicant cannot apply to additional colleges and universities through their regular admissions programs.

The application review based upon the candidate's audition results and academic credentials are conducted in the same manner as that used for the regular admissions candidates. Based upon this review, a decision is made to (1) accept the candidate as a music major, (2) accept the candidate into another major, (3) defer the candidate to be considered with the regular admissions candidates, OR (4) to deny admission to TCNJ. Once this decision has been made, the Office of Admissions will

send a letter to that effect to the candidate. (Please note that the Department of Music will not send a separate letter.) You should receive your admissions letter no later than December 15 for Fall admission.

### **APPENDIX III: MUSIC MINOR**

***NOTE - The student interested in pursuing a minor in music must contact Dr. Suzanne Hickman (hickman@tcnj.edu) in order to declare his/her intention to minor in music before s/he can start the minor program!***

The Music Department offers a Minor in Music Studies. The music minor normally begins no sooner than the second semester of the first year of study. In fact, students are encouraged to start the music minor in the second semester of their freshman year and **must** start no later than the first semester of their second year. An audition is not required to enter the music minor unless s/he wishes to take private lessons. Required courses are a mixture of music major level and liberal learning (general education) course offerings.

In addition, a Music Minor Information Session is held each October, which the student must attend before starting his/her minor program. Register for an Information Session in the Music Department office. Following the session, students will be assigned a music faculty advisor to assist them in selecting courses. Each semester the student must consult with his/her Music Department advisor in the selection of the courses, which will lead to an individualized minor in music.

### **APPENDIX IV: SCHOLARSHIP INFORMATION**

A limited number of music talent scholarships are awarded to each incoming class. These awards are based on the results of the candidate's entrance audition and are therefore tied to the major instrument on which the candidate auditioned. It is assumed that these scholarships will be continued through a four-year sequence of study. In most cases this is so. All scholarship recipients will receive a form titled, "Conditions for Continuing Music Scholarships" and must comply with these conditions to sustain the scholarships.

### **APPENDIX V: INSTRUMENT INSURANCE**

It is strongly recommended that students owning their own instruments insure those instruments for **replacement value!** There are various ways in which this might be accomplished. For instance, sometimes it is possible to add the instrument to the parent's homeowners' policy. If this is not the case, the student should look into purchasing an appropriate policy.

### **APPENDIX VI: OUR STATS**

Traditionally, the Music Department at TCNJ enrolls approximately 150 music majors.

On average, around 200 students apply for entrance as a music major each year. Approximately 35 new music majors matriculate each year.

All teaching applicants are required to successfully pass one of the PRAXIS Music examinations. We have a 100% pass rate on the New Jersey Music PRAXIS examination for teacher certification.

Most of our Bachelor of Music in Performance graduates proceed to graduate school.

## APPENDIX VII: FAQs

◆ Why choose TCNJ?

The Music Department at The College of New Jersey has been a center for the study of music since 1916. Its graduates enjoy an excellent placement record and consistently attain leadership positions in the many varied fields of musical endeavor. An accredited institutional member of the National Association of Schools of Music (NASM), the Department offers various programs of musical study, which are consistent with the high standards, ideals and philosophy of this renowned organization. With its large faculty of artist-teachers, all types of musical ensemble experiences, excellent equipment and extensive library holdings, the Department offers exciting and challenging training for its students. In addition, our curricula provide a wide selection of courses designed as professional preparation for work in a broad variety of careers.

◆ Do I have to apply and/or be accepted to TCNJ before I can be accepted by the Music Department?

The candidate must apply to the College before an audition can be scheduled. As soon as the Office of Admissions informs the Music Department that a prospective music major has applied, the Music Department will email that candidate with all of the information and forms needed to schedule an audition. The Music Department will then contact the Office of Admissions with the audition results. The Office of Admissions will contact the candidate with the admissions decision.

◆ Are there quotas?

While there are not set quotas on any area of musical study, there is definitely a prioritized list of departmental needs. This list changes on a yearly basis.

◆ Do I need to send a prescreening tape or video?

No, please do not send a tape or video.

◆ Do I have to read music before I start my program?

Yes, the candidate must be able to read music.

◆ Are scholarships available?

Yes, there are scholarships available through The College of New Jersey, and there are scholarships available through the Music Department as well. Consult the financial aid web site for information about the college-based scholarships: <http://admissions.pages.tcnj.edu/>

For Music Department scholarships, please consult the Department chair or inquire during the audition process.

◆ Are Advanced Placement credits accepted?

Yes, they are accepted. However, in order to qualify for advanced placement, the candidate must achieve a score of "5" on the AP Music Theory Examination.

- ◆ What student organizations are available for music students?

ACDA - American Choral Directors Association's Collegiate Chapter  
ASTA - American String Teachers Association's Collegiate Chapter  
MENC - Collegiate Chapter of the Music Educators National Conference  
MSA - Music Students Governance Association  
Contemporary Music Ensemble  
Lyric Theatre - A performance-based ensemble  
Pi Kappa Lambda - National Music Honorary Society

- ◆ Will I be required to participate in an ensemble? What ensembles are available?

The music faculty believes that one of the most vital aspects in the growth of any musician is ensemble performance. Both the Bachelor of Music in Performance and the Bachelor of Music in Music Education require ensemble participation, and all Bachelor of Music candidates must participate in a large ensemble related to their program of study each semester in which they are registered as full-time students. The Bachelor of Arts candidates are encouraged but not required to participate in an ensemble.

Large ensembles include: Wind Ensemble, Concert Band, TCNJ Orchestra, Chorale, College Choir and Women's Ensemble.

Small ensembles include: Brass Ensemble, Clarinet Choir, Collegium Musicum, Jazz Band, Lyric Theatre, Percussion Ensemble, Flute Ensemble, Brass Quintet, Guitar Ensemble, Horn Ensemble, Harp Ensemble, String Quartet, Saxophone Ensemble, and Woodwind Quintet.

- ◆ What performance opportunities will there be?

Recitals/Ensembles/Lyric Theatre/TCNJ Musical Theatre Productions/Wednesday Afternoon Student Recitals

- ◆ What additional fees might I incur?

There are lesson fees for second instrument study for all music majors unless required as part of their program. Music minors must pay for any instrument lessons. Students must buy music and supplies as well as pay for an accompanist for juries and recitals.

- ◆ Why can't I use photocopied music in my audition?

There are serious legal ramifications regarding the use of photocopied music. In addition, it would be possible to incur consequences from accrediting agencies such as NASM as well.

- ◆ Do I have to own my own instrument?

Students must provide their own instruments with the exception of pianos and percussion instruments.

- ◆ Do I need to insure my instrument?

Yes. It is strongly recommended that students insure their instruments for **replacement value!** There are various ways in which this might be accomplished. For instance, sometimes it is possible to add the instrument to the parent's homeowners' policy. If this is not the case, the student should consider purchasing an appropriate policy.

◆ Is there a degree in musical theatre?

TCNJ does not offer a degree in musical theatre. However, a minor in Theatre Arts is offered. This interdisciplinary minor draws upon courses, faculty, and staff from the departments of English, Communication Studies, and Music. For further information, you can go to [www.tcnj.edu/~arts/theatre/index.html](http://www.tcnj.edu/~arts/theatre/index.html).

◆ Do you have a program in music technology?

We offer courses in music technology. At this time, we do not offer a full degree in music technology. On the other hand, we do offer a degree program in Interactive Multimedia that combines the three areas of digital media, interactive computing, and professional writing. For further information, please go to [www.tcnj.edu/~imm/](http://www.tcnj.edu/~imm/).

◆ Can I study abroad?

Yes. However, students interested in this option should consult with their advisors as early as possible.

◆ Can I double major?

Pursuing a double major is a serious time commitment. In all likelihood, it will take additional semesters. If the student truly is interested in this option, s/he must talk to the Department chairs of the respective academic departments.

The Bachelor of Arts in Music is designed to foster interdisciplinary study including a secondary concentration. This is the recommended degree path for students interested in a second area of study, be it a secondary concentration or possibly a double major.

The Bachelor of Music in Music Education is an intensive program that does not lend itself to pursuing an additional major.

The Bachelor of Music in Music Performance is an intensive program for students interested in performance career paths.