

D.M.: PE Audition Requirement

Guitar

30 minute recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work.

*All selected pieces must be played from memory

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String

1. Perform one major and one minor scale and arpeggios of your choice, in as many octaves as you can play. Perform them separate and slurred (legato), with as many notes per bow as you can comfortably play.

2. Perform one movement of your choice from Bach's solo sonatas/partitas/suites for your instrument. (excluding harp)

3. Perform two contrasting selections of your choice from the standard solo and etude repertoire that demonstrate your musical and technical strengths. (for example, one etude and a one movement of a concerto or a sonata) Total performance time of the two selections should not exceed ten minutes. It is acceptable to perform partial selections to stay within the time limit if necessary (for example, exposition only). Performing with accompaniment is recommended.

4. The candidate may also be asked to sight-read a short passage. *

*If the audition is performed online this step can be skipped.

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Woodwind

1. Technique: In a live audition, applicants must prepare all major and minor scales and arpeggios. If making an audition video instead, record 3 major scales/arpeggios and 3 minor scales/arpeggios of your choice.

2. Pieces:

1. Applicants will perform a 30 minutes recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work (concertos, sonatas, etc.). Piano accompaniment is required if necessary for the chosen repertoire.

2. Applicants will perform 5 orchestral excerpts in a variety of tempos and styles.

3. Sight Reading

May be asked in a live audition only.

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Brass

1. Applicants will perform a 30 minutes recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work (concertos, sonatas, etc.). Piano accompaniment is required if necessary for the chosen repertoire.

2. Five (5) standard orchestral excerpts of the applicant's choice that displays a variety of styles.

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Percussion

1. Snare drum: one solo piece and two orchestra excerpts.
 - Choose one etude from *12 Etudes* by Delecluse or a solo piece up to 5 minutes, should be recital solo performance level.
 - Choose two excerpts.
 - Sight-reading may be requested.
2. Mallets: two marimba solo pieces and two orchestra excerpts.
 - Two mallets – any piece from J.S. Bach *Sonatas and Partitas* for solo violin or *Suites* for solo cello.
 - Four Mallets – 20-century original marimba piece or marimba concerto (without accompaniment). Up to 15-20 minutes. Should be recital solo performance level.
 - Choose one xylophone excerpt and one glockenspiel excerpt.
 - All scales and arpeggios, as well as sight-reading, may be requested.
3. Timpani: one solo piece, two orchestra excerpts.
 - Solo piece up to 5 minutes. Should be recital solo performance level.
 - Choose two excerpts from different period.
4. Drum Set/ Multiple Percussion: technical demonstration (Drum set) and one solo piece (Multiple Percussion or Drum set).
 - Basic Skills and Patterns (Drum set).
 - Solo piece up to 5 minutes (Drum set or Multiple Percussion). The music should be a published solo piece, with no improvisation, and be recital solo performance level.

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Voice

Applicants will perform a thirty-minute recital of music that displays a high level of musical and technical proficiency.

1. Two technical exercises: (sing in a sustained vowel “Ah”)
 - a. Accompanied – Choose one piece from No. 1 - No. 4 from The Art of Singing (Twenty-Four Vocalises), Op. 81 by Heinrich Panofka
 - b. Unaccompanied – J. Lyon, Vocal Studies, No. 12

2. Six Songs:
 - A. One aria from an oratorio or cantata
 - B. One aria from an opera or operetta
 - C. One German Lied by a representative composer
 - D. One French song composed by Delibes, Franck, Berlioz, Debussy, Ravel, Faure, or Duparc
 - E. One song in English composed after 1900
 - F. One song of the applicant’s own choice.

Note: One piece from selection A. or B. above must be in Italian language.

3. Following the audition, the applicants may be asked to do a sight-singing and aural skills test. The applicant will sight-sing one or two short pieces without an accompaniment. They may be asked to sing scales and/or short vocal passages, and/or to read excerpts of music from selected works.

4. A brief interview

NOTES: The chosen pieces must be song in the original language; simplification or arrangement of the original composition is not acceptable. All pieces must be performed from memory except the unaccompanied technical exercise 1.b. The applicants should provide their own piano accompanists. Required technical exercises and some songs from the lists A and B can be acquired by contacting the Voice Performance Department at the College.

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Piano

1. Pieces

1. Applicants will perform a 50 to 60 minute solo program (excluding concerto) that displays high level of technical and musical proficiency.
2. Works should be chosen from standard repertoire, from different time periods.
3. Prepared works should include contrasting styles and at least one major work (sonata, etc).
4. Audition must be memorized.

2. Essay: Please provide 1-2 pages double spaced (12 points) Time News Roman font essay in PDF file format, written in English to discuss about “Piano playing in the 21st century” or “Your career goals”

**International/overseas candidates and candidates who have a travel difficulty are exempted from LIVE Audition. Candidates must upload a non-edited, continuous playing of required pieces on YouTube/ Google Drive/ etc. Then, send your links with your application.

Instructions for audition video

1. Please record a one-minute introduction video with these following information:

- Your name
- Your degree and your major
- Your current school and teacher as well as your level in piano playing
- others

2. Recording Requirements:

- Each piece must be uploaded as separate files
- Recordings must be labeled with the name of the composer and work or movement
- Recordings must be in these file format: avi, .flv, .m1v, .m2v, .m4v, .mkv, .mov, .mpeg, .mpg, .mp4, .webm, .wmv
- Recordings must not be edited, and genuinely performed by a candidate
- Recordings must be up to date (not older than two years to the submission date)

3. Appendix

Example of cadences in three positions (C major)



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Thai Style

Thai Strings and instruments, including Saw Duang, Saw Uu, Saw Sam Sai, Jakae, Kim, and Klui Piang Aw

1. Play 1 solo song using the rhythmic pattern “Natapbropgai, 3 chan” with the song being at least 48 measures.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.
5. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Pipaat Instruments, including Ranad Eek, Ranad Tum, Pii Nai, Kong Wong Yai and Kong Wong Lek

1. Play the song *Napat Prapirapdem-ong* and a solo song of not less than 64 measures and 1 “Tap 1 Tap” song set.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.
5. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Thai Drums

1. Play the song *Natap Pleng Drahomrong*, *Natapsameu* and *Natap Pleng Chut Homrongyen* with a Tapon Thai and Glongtat and also play a *Natap* to accompany a solo provided by the committee with a Glongkaek and Rammana.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.
5. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Puenbaan Thai Instruments

1. For Pin, Kaen and Ponglang, play an advanced solo in the “Laitangyao” and “Laitangsan” groups.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.

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Jazz Style

(Woodwind instruments, Brass Instruments, E. Guitar, Piano, Double Bass, Drumset)

The applicant performs three pieces (from memory) as follows;

1. Choose one piece from the following list:

- a. Confirmation by Charlie Parker
- b. Joy Spring by Clifford Brown
- c. Cherokee by Ray Noble
- d. Stablemates by Benny Golson
- e. Stella by Starlight by Victor Young
- f. Speak No Evil by Wayne Shorter
- g. Yes or No by Wayne Shorter
- h. Giant Steps by John Coltrane
- i. The Sorcerer by Herbie Hancock
- j. Infant Eyes by Wayne Shorter
- k. 26-2 by John Coltrane

Note: The chosen piece will be played with accompaniment (must be prepared by the applicant) and consist of (at least) Head in, Solo 2 choruses, and Head Out. Original arrangement is encouraged.

2. One original composition that can well demonstrate the applicants advanced abilities in the areas such as jazz performance technique, advanced rhythm, jazz harmony, and/or stylistic creativity.

Note: The original composition will be performed with accompaniment (must be prepared by the applicant.

For the applicant with drumset instrument, in addition to the requirement in 2 above, he/she must also be able to demonstrate a brief performance of his/her original composition on the piano as well. The piano demonstration may be performed with or without accompaniment and does not have to contain improvisation part.)

3. One advanced jazz tune of the applicant choices. The selected tune should be of contrasting style to the first two tunes.