

M.M.: PE Audition Requirement

Brass

1. Three (3) standard orchestral excerpts of the applicant's choice that displays a variety of styles.
2. Applicants will perform a 20 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.

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Guitar

1. One Etude by Villa-Lobos
2. A prelude, a fugue or two contrasting dance movements by J.S. Bach or S.L. Weiss
3. A complete multi-movement work from the Classical, Spanish-Romantic or Contemporary repertoire, for example, Frank Martin's Quatre Pieces Breves, Ginastera's Sonata Op. 47, Ponce's Sonatina Meridional or a full work of equal difficulty.

*All selected etude and pieces must be played from memory

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Percussion

1. Snare drum: technical demonstration and one solo piece.
 - All rudiments from PAS International Drum Rudiments.
 - Solo piece up to 5 minutes. Should be recital solo performance level.
 - Sight-reading may be requested.

2. Marimba: two solo pieces
 - Baroque to Classical period piece with or without piano accompaniment. Up to 8 minutes.
 - 20-century original marimba piece (solo or with accompaniment). Up to 10 minutes. Should be recital solo performance level.
 - All scales and arpeggios, as well as sight-reading, may be requested.

3. Timpani: one solo piece, one orchestra excerpt.
 - Solo piece up to 5 minutes. Should be recital solo performance level.
 - Orchestra Repertoire “#391 Piu Allegro of the 4th movement” from Symphony No. 1 (Brahms).

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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Piano

1. Pieces

1. One Prelude and Fugue from WTC Books I or II by J.S. Bach
2. A complete sonata by Haydn, Mozart, Beethoven, etc. (excluding Mozart K 545, and Beethoven Op. 49 # 1 and 2, Op. 10 #1 and 2, and Op. 79)
3. A substantial 19th or 20th century piece
4. An etude by Chopin, Liszt, Debussy, Rachmaninoff, etc.

* All pieces must be performed by memory.

2 Department Interview

An interview will follow the audition performance. Be prepared to answer questions about your previous performing and teaching experience, future plans, and career aspirations. The interview will be conducted in English. *This can be recorded as video link

**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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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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Voice

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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Woodwind

1. **Technic:** 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:** Applicants will perform a 20 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.
3. **Sight Reading**
May be asked in a live audition only.

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Thai Instrument

Thai Voice

1. Sing the a “Tap 1 Tap” set and 2 songs of your choice (*Pleng Tao*), with the songs being at least 32 measures each.
2. Consideration will come from the auditionee’s overall singing, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. Sight read Thai notation and be able to sing with the Thai “Uean” style.

Thai Strings and Instruments, including Saw Duang, Saw Uu, Saw Sam Sai, Jakae, Kim, and Khlui Piang Aw

1. Play 1 song using the rhythmic pattern “Natabropgai, 3 chan,” in 3 verses, with each verse being at least 32 bars.
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. Sight read Thai notation correctly in the “Natabropgai, 3 chan” rhythmic pattern.
4. 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 *Drasannibat* and 1 solo song of not less than 64 measures or 1 song with 3 verses with each verse being not less than 32 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. Sight read Thai notation correctly in the “Natabropgai, 3 chan” rhythmic pattern.
4. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Thai Drums

1. Play the song *Drasannibat* and *Natap Pleng Chut Homrongyen* with a Tapon Thai and play the rhythmic patterns “Natapsongmai” and “Natabropgai,” in 3 chan, 2 chan and 1 chan 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 be able to accompany songs in the “Natabropgai, 3 chan” rhythmic pattern.

Puenbaan Thai Instruments, including Kaen, Pin, Ponglang, Wote and Saw

1. Play the following song:
Kaen – *Laitangyao* or *Laitangsan*
Pin – *Laiboobalan* or *Laisutsanaen*
Ponglang – *Laiḡadengon* or *Laisutsanaen*
Wote – *Laisaonoiyikmae*
Saw – *Laihongtongkanonglam* or *Laiplengsiangsawsanglao*
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. Sight read Thai notation correctly as notated.

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Music Theatre

1. Six Songs:

(1) Sing one operatic aria or art song in foreign language that is not in English.

A. One operatic aria or art song

(2) Sing five contrasting music theatre selections in English.

B. One selection should be slow with a sustained vocal line.

C. One selection should be fast and provide a contrast in rhythm, mood, characterization, style, and approach. It may show special skills, such as comic timing, dramatic flair, ability with patter, or “belting” for women.

D. One classic music theatre piece written prior to 1970.

E. One music theatre piece written after 1970.

F. One music theatre piece of candidate's choice that shows the candidate's dance/movement skills.

2. Acting:

(1) Prepare two contrasting monologues in English (less than 4 minutes total).

3. Dance:

(1) The applicant will present a ninety-second to two-minute dance piece choreographed to a musical theatre repertoire. It can be choreographed by the applicant or by others. It is not necessary to sing while dancing the piece. The applicant is required to bring their own music and speakers to the audition.

4. 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.

5. 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. The applicants should provide their own piano accompanists. Required technical exercises and some songs from the lists can be acquired by contacting the Voice Department at the College.