

Entrance Exam Information

Master of Music Program (M.M.)

Performance and Pedagogy Entrance Exam

A: Guitar

1. Technic: One Etude by Villa-Lobos

2. Pieces:

2.1 A prelude, a fugue or two contrasting dance movements by J.S. Bach or S.L. Weiss

2.2 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

Tips for video recording:

- Using the built-in microphone and camera of your smartphone or tablet is adequate.
- The recording must include both audio and video of the performance.
- Every piece must be recorded in one continuous take – no sound editing and/or enhancement.
- The applicant should be well-dressed in the video.

B: String (Violin, Viola, Cello, Double bass, Harp)

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.

Guidelines for recording your audition video

Equipment

1. You may use your mobile phone, tablet or laptop. Set your camera resolution to at least 720p. File format acceptable: MP4, WMV, MOV, MPG. Do not edit the recording in any way.
2. Your phone or tablet should be set horizontally – put it in Airplane mode or Do Not Disturb mode to avoid interruptions – and tap the screen to focus.
3. Use a tripod or stand.
4. Be sure the device is at the right distance from you to frame the shot. Do not use the zoom function as this makes the image grainy or fuzzy.

Room

1. Be sure the light is good. Try to minimize shadows on your face.
2. Be sure the room is quiet. No background noise (television noise, other people practicing, dancing, cooking, etc.)
3. Record in a spacious room to avoid unnecessary reverb.

Recording

1. Be sure you are in the centre of the frame
 - For violin and viola, we need to see at least from the hips up, not just your face.
 - For cello and bass, we need to see your whole body.
2. The angle of the camera should be around the same level with your torso to get the best camera angle.
3. Make sure that your music stand doesn't block the camera.

Check your work before submitting it.

1. Make sure your videos are right side up.
2. Watch and listen all the way through to check if there is any problem with your recording and check your files' name.

C: Woodwind (Recorder, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Saxophone)

1. **Technic:** Perform three major scales and arpeggios of your choice, in as many octaves as you can comfortably play. Also perform a chromatic scale as high and as low as you can comfortably play. The focus should be on presenting a warm characteristic sound and an error-free performance at a moderate tempo.
2. **Pieces:** Perform two contrasting selections that demonstrate your musical and technical strengths. The selections should be from the standard solo or etude repertoire. Contrasting movements from the same piece are acceptable. Total performance time of the two selections should not exceed seven minutes. It is acceptable to perform partial selections to stay within the time limit if necessary. Performing with accompaniment is recommended, but not required.
3. **Sight Reading:** May be asked in a live audition only.

D: Brass (Trumpet, Trombone, Tuba, Euphonium, French Horn)

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.

E: 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.
- More information Contact Email: wannapha.yan@mahidol.ed

F: 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.

*** Summit a Public or Unlisted Youtube link of non-edited VDO recording by each song (Only 2 technical exercises please record together in one link) ***

G: 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.

*** Submit a Public or Unlisted Youtube link of non-edited VDO recording by each song / acting / Dance (Only 2 technical exercises please record together in one link) ***

H: 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

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

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)

Appendix

Example of cadences in three positions (C major)



I: 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.

• 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 “Natapbropgai, 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.

• 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.

• 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.

• Thai Folk Music Instruments, including Kaen, Pin, Ponglang, Wote and Saw

1. Play the following song:
 - Kaen** – *Laitangyao* or *Laitangsan*
 - Pin** – *Laiboobalan* or *Laisutsanaen*
 - Ponglang** – *Laijadengon* or *Laisutsanaen*
 - Wote** – *Laisaonoiyikmae*
 - Saw** – *Laihongtongkanonglam* or *Laiplengsiangawsanglao*
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