

**UNIVERSITY AT BUFFALO**  
**THE STATE UNIVERSITY OF NEW YORK**  
**Department of Music, Student Programs Office**

**UNDERGRADUATE ENTRANCE AUDITION REQUIREMENTS**  
**BACHELOR OF MUSIC DEGREE (MUS.B.)**

**STRINGS**

**VIOLIN**

1. Major and minor scales with corresponding tonic arpeggios in 3 octaves.
2. An etude from Kreutzer, Rode, Mazas Etudes Speciales, or the equivalent.
3. Two contrasting movements of a standard concerto of Accolay, DeBeriot, Rode, Viotti, Mozart, Bach or the equivalent.
4. Sight-reading.

**VIOLA**

1. Major and minor scales and arpeggios in 3 octaves.
2. An etude from Kreutzer, Fiorillo or Campagnoli.
3. A movement of a Bach Gamba Sonata or unaccompanied suite or an equivalent baroque piece.
4. A work from the classical, romantic, or contemporary literature chosen by the candidate to demonstrate his/her present level of competency.
5. Sight-reading.

**CELLO**

1. Major and minor scales in 3 octaves; arpeggios in 3 octaves.
2. An etude the level of Duport Volume II; Franchomme; Gruetzmachet Volume I.
3. A work the level of Faure Elegy; Bruch Kol Nidrei; Saint Saens Allegro Appassionato; Bach Suite 1; Beethoven Sonata 1.
4. Sight-reading.

**DOUBLE BASS**

1. Major and minor scales and arpeggios in 2 octaves.
2. An etude from Simandl Book II and one of the following:  
(a) an etude from Slama 66 Etudes, or (b) an etude from Sturm Book I
3. Two movements (slow and fast) from a sonata by Marcello or Vivaldi.
4. A work from the classical, romantic, or contemporary literature chosen by the candidate to demonstrate his/her present level of competency.
5. An excerpt from the classical or romantic orchestral repertoire.
6. Sight-reading.

## **CLASSICAL GUITAR**

1. The candidate must demonstrate facility in scales executed with both rest stroke and free stroke. Three octave scales preferred.
2. An etude by Sor, Carcassi, Brouwer, Aguado, Rigondi, Villa-Lobos etc.
3. Another work of contrasting nature by composers such as, Bach, Barrios, Giuliani, Villa-Lobos etc.
4. A work chosen by the candidate to demonstrate his/her present level of competency.

## **HARP**

1. An etude from Bochsa Etudes, Op. 62 or the equivalent.
2. A performance of one of the following: Dussek Sonata; Peschetti Sonata; Beethoven Variations on a Swiss Air (complete), or a comparable classical work.
3. A work in the impressionistic or contemporary style (Debussy, Grandjany, Salzedo, etc.) which demonstrates the present level of competency on the instrument.

## **VOICE**

Those interested in acceptance to this program should prepare a memorized audition consisting of three vocal pieces as follows:

1. A 17th or 18th century Italian aria.
2. An art song in German or French.
3. A song in English from the 20th century (either classical or musical theater).

N.B. An accompanist will be provided at all auditions. Students should bring the printed music for the pieces they will be performing.

## **WINDS/BRASS**

### **SAXOPHONE, OBOE, CLARINET, BASSOON, FRENCH HORN, TRUMPET, TROMBONE, TUBA**

1. All major scales - 2 octaves; chromatic scale - 2 octaves.
- 2a. One etude or characteristic study that demonstrates the present level of competency on the instrument  
or
- 2b. One movement from a classical, romantic or contemporary concerto or sonata or solo piece.
3. Sight-reading.

## FLUTE

1. Major, harmonic minor, chromatic scales (2 or 3 octaves)
2. Two contrasting movements of a J.S. Bach Sonata or Mozart Concerto.
3. Any French recital piece.
4. Please be prepared to sight-read upon request.

## PERCUSSION

### SNARE DRUM

1. Selected basic rudiments (rolls, paradiddles, flams, etc.)
2. One advanced solo or etude (Cirone, Colgrass, Lepak, Hollieff, Wilcoxin, Goldenberg, etc.) which demonstrates the present level of competency on the instrument.
3. Sight-reading.

### KEYBOARD PERCUSSION

1. All minor scales (natural, Harmonic and Melodic) - 2 octaves.
2. One solo of intermediate or advance difficulty - no arrangements, only music originally written for vibraphone, marimba or xylophone, (Frazier Rondo, Diemer Toccato, Ulrich Suite, Stout Etudes, etc.)
3. Sight-reading

### TIMPANI

1. Ear test (matching pitches, interval identifications, etc.)
2. One etude or solo which demonstrates the present level of competency on the instrument.
3. One solo of intermediate or advanced difficulty (Carter Eight Pieces, Jones Sonata, Bergamo Four Pieces, etc.)

## KEYBOARD

### PIANO

Three contrasting pieces, (memorized); (1) J.S. Bach, (2) one movement from a classical sonata, (3) 19th or 20th century. The candidate will be asked for scales and sight-reading.

### HARPSICHORD

1. A sonata by Scarlatti, (2) A larger work of J.S. Bach, (3) A piece from the French School. The candidate may be asked for scales and/or sight-reading.

### ORGAN

1. Two work by J.S. Bach: (a) a choral prelude, (b) a larger work.
2. A 17th century French, German, or Italian piece.
3. A 19th or 20th century work.
4. The candidate may be asked for scales and/or sight-reading.