



Moores School of Music  
Kathrine G. McGovern  
College of the Arts

# UNDERGRADUATE AUDITION REQUIREMENTS

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*\*The Voice Area requires pre-screening/preliminary videos to be submitted with undergraduate applications. Pre-screening/preliminary video requirements are included in the audition requirements for the Voice Area.*

## MOORES SCHOOL OF MUSIC

3333 Cullen Blvd.

Houston, TX 77204-4017

713-743-3009

[www.music.uh.edu](http://www.music.uh.edu)

*For additional information about undergraduate admissions,  
please contact the Admissions Manager at [musicadmissions@uh.edu](mailto:musicadmissions@uh.edu).*

# BRASS

Dana Pradervand-Sedatole, *Winds Area Head*

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## **ENTERING FRESHMAN**

- Students should demonstrate knowledge of all major scales with range reflective of their capabilities.
- Prepare two selections of contrasting style reflecting your current playing level. One selection may be an etude. No all-region etudes please.
- Students requesting consideration for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoires.

## **TRANSFER STUDENTS**

- All major and minor scales.
- Three selections of contrasting style that reflect your current proficiency level. One selection may be an etude. The others should be from standard solo repertoire for your instrument.
- Students that wish to be considered for applied (performance) degrees must also prepare three excerpts from the standard orchestral repertoire.

## **ALL STUDENTS**

- Performing with accompaniment is optional. Accompaniment is not provided on site for live auditions.
- Proper attire is recommended for the audition.

For further information regarding brass auditions, please contact  
Professor Dana Pradervand-Sedatole, Winds Area Head, at [dsprader@uh.edu](mailto:dsprader@uh.edu) or 713.743.3627.

# COMPOSITION

**Rob Smith**, *Composition Area Head*

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Undergraduate composition applicants should submit a portfolio with their online application that contains:

- Scores and/or recordings of up to three representative original compositions (if available\*)
- A list of all compositions to date (including instrumentation, durations and dates)

During our live auditions, all undergraduate composition applicants will interview with the composition faculty.

In addition, all undergraduate composition applicants are required to audition on an applied instrument or voice. Please consult the requirements in this document for your primary instrument or voice.

\*Students with no prior experience composing, but who have been studying music performance on an instrument or voice, may still apply.

For more information on composition auditions, please contact  
**Dr. Rob Smith**, Composition Studies Coordinator, at [robsmith@uh.edu](mailto:robsmith@uh.edu) or 713-743-3163.

# CLASSICAL/FLAMENCO GUITAR

Kirsten Yon, *Strings Area Head*

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## **AUDITION REQUIREMENTS**

Auditions will be received on video and must meet the following requirements: (substitutions are acceptable if they are approved in advance by Mr. García). Live auditions may also substitute for a video audition in cases of special circumstances and or needs of either the faculty or students.

**IMPORTANT NOTE:** *To be considered for a scholarship, the audition repertoire must be memorized, and presented on video with no edits. State your name, the purpose of the video, i.e. "My name is \_\_\_ and this is for admission and scholarships to the Guitar program at the University of Houston."*

- One movement of Bach (or equivalent Baroque composer, i.e. Scarlatti, Weiss, etc.)
- One study of Sor, Giuliani, or Carcassi
- One work of contrasting style and/or time period of the standard repertoire
- One work of non-standard repertoire, i.e. (flamenco, jazz, blues or other culturally significant music)

For further information regarding classical/flamenco guitar auditions, please contact

**Professor Jeremy Garcia**, Affiliate Artist of Guitar, at [jsgarcia11@uh.edu](mailto:jsgarcia11@uh.edu)

# PERCUSSION

Blake Wilkins, *Percussion Area Head*

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All undergraduate percussion applicants (regardless of degree track) should prepare two (2) snare drum selections—one in concert style and one in rudimental style; two (2) marimba selections—one using two mallets and one using four mallets; and one (1) timpani selection for three or four drums. For each, any selection is acceptable so long as it sufficiently demonstrates the applicant's full technical and musical abilities on the instrument.

The following literature recommendations are provided only as samples of appropriate literature for an undergraduate audition:

For Texas prospective freshman applicants, we recommend playing the TMEA All-State **concert snare**, **two-mallet keyboard**, and **timpani** etudes for the current or past year. If the applicant wishes to choose alternative selections, the following are recommended:

**Concert Snare Drum** — any etude from one the following:

Anthony Cirone: *Portraits in Rhythm*  
Mitchell Peters: *Advanced Etudes for Snare Drum*  
Jacques Delecluse: *Douze Etudes*

**Rudimental Snare** — any one selection from John Pratt: *14 Contest Solos*

**Marimba Two-Mallet Solo** — any selection from MacMillan: *Masterpieces for Marimba* or an independent solo of similar difficulty.

**Marimba Four-Mallet Solo** — Any four-mallet solo suitable to the applicant's level that demonstrates the applicant's full range of technical and musical abilities. We generally encourage the choice of a solo *OTHER* than the TMEA all-state four-mallet selections.

**Timpani** — any three- or four-drum selection from one of the following:

Vic Firth: *The Solo Timpanist*  
Mitchell Peters: *Fundamental Method for Timpani*  
Alex Orfaly: *Studies in Copper*  
Nick Woud: *Symphonic Studies for Timpani*

Undergraduate applicants will also sight-read one (1) concert snare drum selection and one (1) two-mallet marimba selection provided during the audition by the faculty panel; and additionally, applicants will be asked to demonstrate tuning skills on timpani.

Proper attire is strongly recommended for the audition.

For further information regarding percussion auditions, please contact  
**Dr. Blake Wilkins**, Percussion Area Head, at [bwilkins@uh.edu](mailto:bwilkins@uh.edu) or 713.743.3192.

# PIANO & ORGAN

Timothy Hester, *Keyboard Area Head*

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## PIANO APPLICANTS

For the **Bachelor of Music Piano Performance, Bachelor of Music with Elective Studies in Teacher Certification (Music Education) or Music Marketing, and Bachelor of Arts** degrees:

The audition should consist of at least two (2) fully memorized selections from the standard classical piano repertoire, representing contrasting musical periods and styles. For example, one movement from a Classical piano sonata and a piece from the Romantic era would be appropriate. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill. A list of audition repertoire should be submitted via the online application.

For **Composition Majors (Bachelor of Music with piano as a secondary instrument)**:

The audition should consist of at least two (2) selections from the standard classical piano repertoire, representing contrasting musical periods and styles. Memorization is optional. The selections should be chosen to display the technical and musical proficiency of the student at the keyboard and must demonstrate at least a freshman level of performance skill.

## ORGAN APPLICANTS

Since organ lessons usually begin later than those for the piano, the audition for the undergraduate in organ performance is based more on evidence of general keyboard skills than on the use of the pedals. This may be shown by demonstrating:

- the ability to play piano compositions at the level of the Clementi Sonatinas and Bach Two-part Inventions.
- evidence of good sight-reading skills at the piano (please see faculty for how this may be done).

Preferably, the candidate should also be able to perform organ compositions at the difficulty level of the chorale preludes from J. S. Bach's *Orgelbüchlein* ("The Little Organ Book"). The potential for rapid development as an organ student is, however, more important than evidence of a fully formed organ technique.

Before choosing specific pieces for the audition, candidates are encouraged to speak directly with Professor Daryl Robinson, Director of Organ Studies.

For further information regarding piano auditions, please contact  
**Professor Timothy Hester**, Keyboard Area Head, at [thester@uh.edu](mailto:thester@uh.edu) or 713.743.3309.

For further information regarding organ auditions, please contact  
**Professor Daryl Robinson**, Director of Organ Studies, at [darobinson@uh.edu](mailto:darobinson@uh.edu) or at 713.743.7316.

# STRINGS & HARP

Kirsten Yon, *Strings Area Head*

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## **AUDITION REQUIREMENTS**

The following list of audition materials represents a guideline; substitutions are acceptable if they are approved at least four (4) weeks in advance by Dr. Yon.

**IMPORTANT NOTE:** *To be considered for a scholarship, at least one movement or work in the audition repertoire must be memorized.*

Accompaniment is not provided on site for live auditions.

## **VIOLIN, VIOLA, CELLO**

- First or third movement of a concerto
- Minimum of one movement of unaccompanied Bach
- Contrasting work or movement of applicant's choice

## **DOUBLE BASS**

- Two contrasting solo selections from the standard repertoire
- Two orchestral excerpts from the standard orchestral repertoire

## **HARP**

- Two substantial works of contrasting style and/or time period, preferably performed from memory
- One orchestral excerpt of applicant's choice

For further information regarding string auditions, please contact  
**Dr. Kirsten Yon**, Strings Area Head, at [kayon@uh.edu](mailto:kayon@uh.edu) or 713.743.3154.

For further information regarding harp auditions, please contact  
**Professor Hope Cowan**, Affiliate Professor of Harp, at [hkcowan@uh.edu](mailto:hkcowan@uh.edu).

# VOICE

Cynthia Clayton, *Voice Area Head*

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## **ALL UNDERGRADUATE APPLICANTS**

- When applying to the Moores School of Music through the Acceptd application portal, undergraduate voice applicants must upload preliminary video recordings that meet the repertoire criteria listed below for their level.
- Selections must be from standard vocal repertoire in the original language: generally Italian, French, German, or English art songs, oratorio, or operatic arias. Other languages are acceptable within the classical genre. One musical theatre selection is acceptable, but classical selections are preferred. We encourage the inclusion of works by historically underrepresented composers (including but not limited to women, BIPOC, LGBTQIA+) when possible.
- All selections on the screening videos must be performed from memory. Live piano accompaniment is preferred; if using pre-recorded accompaniment, please ensure that it is audible on the recording.
- Screening videos should be captured in landscape orientation and at a sufficient distance from the singer to demonstrate these selections are performed from memory. It is preferred that each selection be uploaded as a separate file, with the filename including the selection title and the singer's surname.
- If invited to a live audition, applicants must perform repertoire demonstrating their highest level of achievement to date, entirely from memory. The audition repertoire may be the same as the video screening selections, but changes are acceptable. Live accompaniment will be provided by the Moores School of Music for the live auditions. However, auditionees may bring their own accompanists.
- Appropriate attire is required in screening videos and at the live auditions. Formal wear is not necessary; business casual is acceptable. Shorts, t-shirts, and flip-flops are *not* acceptable.
- If accepted to the Moores School of Music, studio placement and level of university study is determined by the voice faculty at the time of the audition. Applicants may request a specific voice instructor on the application and audition forms. If accepted by requested teacher, you will be so assigned. If no preference is stated at the audition, or if studio allotments cannot accommodate your request, you will be assigned an instructor.

## **REQUIREMENTS FOR ENTERING FRESHMEN**

- Entering freshman voice applicants must upload preliminary video recordings containing two (2) contrasting selections in two different languages (one selection may be in English). If invited to a live audition, they will present repertoire that meets these same requirements. Repertoire changes from the screening selections are acceptable but not necessary.

## **REQUIREMENTS FOR TRANSFER STUDENTS**

- When applying to the Moores School of Music through the Acceptd application portal, transfer voice applicants must upload preliminary video recordings containing three (3) contrasting selections in two different languages (one selection may be in English).
- With the audition materials, applicants must submit a complete list of vocal selections learned and memorized in college-level study. This list will include audition selections and all other jury selections from past semesters.



- If invited to a live audition, transfer applicants must prepare at least three (3) contrasting selections, demonstrating healthy vocal technique and appropriate standard vocal repertoire in the original languages.
- If transfer applicants have completed up to two semesters of voice study, they must present audition selections in two different languages. If they have completed three or more semesters of voice study, they must present audition selections in three different languages.
- At the audition, transfer applicants are expected to demonstrate proficiency reflective of their previous college study. If accepted to the Moores School of Music, students may be asked to make up deficiencies in technique and/or repertoire by enrolling in extra semesters of voice study for credit, based on this audition performance and supporting materials.

For further information regarding voice auditions, please contact  
**Professor Cynthia Clayton**, Voice Area Head, at [cynthiaclayton@uh.edu](mailto:cynthiaclayton@uh.edu) or at 713.743.3309.

# WOODWINDS

Dana Pradervand-Sedatole, Winds Area Head

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## FLUTE

- All major scales from memory (entering freshmen)
- All major and minor scales (three forms) from memory (transfer students)
- Three octave chromatic scale from memory
- Two works of contrasting tempi and style  
*Preferably, applicants will prepare one early work (such as a Bach Sonata or a Mozart Concerto) and one later work (such as the Chaminade, Concertin; Fauré, Fantasie; Griffes, Poem; Poulenc, Sonata; Hue, Fantasie; Prokofiev, Sonata, etc.).*
- Prepare only one or two movements of multi-movement works
- Etudes are acceptable (no region etudes please)

## OBOE

- Two works of contrasting styles. One may be an etude.

## CLARINET

- Full-range chromatic scale
- All major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

## BASSOON

- Etude of applicant's choice from Milde *25 Studies in Scales and Chords for Bassoon*, Op.24
- Two etudes of contrasting style chosen from Weissenborn *Fifty Advanced Studies*, Milde *Concert Studies* Op.26 Volume 1 (1-25), and Jancourt *26 Melodic Studies* Op.15 (*neither should be All-State etudes*)
- One movement from a concerto, sonata, or solo bassoon repertoire
- Full range chromatic scale

## SAXOPHONE

- Full-range chromatic scale
- All major scales and chords
- One etude (either slow or fast)
- One movement of a concerto (in contrast to the etude)

## ALL STUDENTS

- Performing with accompaniment is optional. Accompaniment is not provided on site for live auditions.
- Proper attire is recommended for the audition.

For further information regarding woodwind auditions, please contact  
Professor Dana Pradervand-Sedatole, Winds Area Head, at [dsprader@uh.edu](mailto:dsprader@uh.edu) or 713.743.3627.

# JAZZ STUDIES

Noe Marmolejo, *Director of Jazz Studies*

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## JAZZ SAXOPHONE

- Prepare three of each major, melodic minor, and harmonic scales (applicant's choice), two octaves ascending and descending.
- Prepare two contrasting selections from standard jazz repertoire-play the melody (head) and improvise on the form for three choruses.
- Prepare a medium or up-tempo blues and improvise over the form (four choruses). This can be done with other musicians (drums, bass, and a comping instrument) with recorded live or remotely, or with backing tracks such as those by Jamey Aebersold or on iReal Pro.
- Prepare a classical selection that demonstrates technical and musical proficiency.
- Prepare a jazz etude or transcription. For transcriptions, play along with the original recording. Etudes can be performed alone or with accompanying backing tracks as appropriate.
- OPTIONAL: Applicant may play short excerpts on doubles if they wish.
- OPTIONAL: Applicant may show original jazz compositions

## JAZZ TRUMPET

- Prepare two contrasting pieces from the standard jazz repertoire. Play the melody (head) and improvise over the form.
- Play a medium or up-tempo blues and improvise over the form. This can be done with other musicians (drums, bass, and a comping instrument) either recorded live or remotely, or with backing tracks such as those by Jamey Aebersold or iReal Pro.
- Prepare a jazz transcription or etude that demonstrate the applicant's musical capabilities. For transcriptions, play along with the original recording. Etudes can be performed alone or with accompanying backing tracks as appropriate.

## JAZZ TROMBONE

- Perform something in a jazz style, i.e. a jazz etude or transcription.
- Play the melody (head) and improvise one or two choruses with a live or recorded background on the following:
  1. a blues (medium or up-tempo)
  2. a standard tune
  3. a tune in a contrasting style of your choice (ballad, Latin Funk/groove, etc.)
  4. a short classical solo or etude of your choice that demonstrates your musical and technical abilities

## JAZZ GUITAR

- Play the melody (head), comp on the chord changes and improvise a solo on the following:
  1. A blues from typical jazz repertoire (medium or up-tempo swing). Examples: *Billie's Bounce*; *Straight, No Chaser*; etc.
  2. A standard jazz tune (medium or up-tempo swing). Examples: *Take The "A" Train*; *Autumn Leaves*; etc.
  3. A tune in a bossa nova, samba, or straight 8<sup>th</sup>-note feel. Examples: *Blue Bossa*; *Song For My Father*; etc.The above can be done with other musicians (drums and a comping instrument) either recorded live or remotely, or with backing tracks such those by Jamey Aebersold or iReal Pro.
- Perform a jazz etude such as those in *Jazz Conception* by Jim Snidero, *Jazz and Funk Etudes* by Bob Mintzer, or similar.
- Prepare three of each major, melodic minor, and harmonic scales (applicant's choice), two octaves ascending and descending.

## **JAZZ BASS-ACOUSTIC AND ELECTRIC**

- Play the melody (head), comp on the chord changes and improvise a solo on the following:
  1. A blues from typical jazz repertoire (medium or up-tempo swing). Examples: *Billie's Bounce*; *Straight, No Chaser*; etc.
  2. A standard jazz tune (medium or up-tempo swing). Examples: *Take The "A" Train*; *Autumn Leaves*; etc.
  3. A tune in a bossa nova, samba, or straight 8<sup>th</sup>-note feel. Examples: *Blue Bossa*; *Song For My Father*; etc.The above can be done with other musicians (drums and a comping instrument) either recorded live or remotely, or with backing tracks such those by Jamey Aebersold or iReal Pro.
- Perform a jazz etude such as those in *Jazz Conception* by Jim Snidero, *Jazz and Funk Etudes* by Bob Mintzer, or similar.
- Prepare three of each major, melodic minor, and harmonic scales (applicant's choice), two octaves ascending and descending.

## **JAZZ PIANO**

- Prepare three pieces in the following styles:
  1. Medium or up-tempo blues head, such as *Billie's Bounce*, *Straight No Chaser*, *Bag's Groove*, etc., with RH melody and LH chords.
    - Play one chorus melody, two or three improvised choruses, one chorus comping (for another soloist).
  2. Medium to up-tempo standard tune, swing style, such as *Autumn Leaves*, *Take the A Train*, *There Will Never Be Another You*, *What Is This Thing Called Love*, *Softly As In a Morning Sunrise*, etc.
    - This should be presented with LH chords and RH melody, or if comfortable, root based, open spread-style voicings, or a combination of both.
    - Play the melody with chords in the style(s) of your choosing, improvise over one chorus, and comp over one chorus.
  3. Straight eighth tune such as a Bossa Nova, any latin-esque style tune, or any funky/R&B tune from the standard or more contemporary repertoire.
    - Play melody with chords in any style, improvise a chorus, and comp over one chorus.
- The blues head can be solo piano or with live musicians or backing track.
- One or both of the swing and straight 8th tunes should be solo piano.
- OPTIONAL: Applicant may include any of the following, if they have touched upon these areas of study:
  - A ballad, one chorus with melody
  - An original composition
  - A complex bebop head such as *Donna Lee*, *Confirmation*, *Joy Spring*, *Conception*, etc.

## **JAZZ DRUM SET**

- A. Prepare the following for your audition:
  - a rudimental snare drum solo
  - a concert snare drum etude
  - a keyboard percussion piece (can be either two- or four-mallet selection)
  - a timpani etude (optional)
- B. Prepare performances of various styles demonstrating your ability to play time and solo in each style:
  - medium swing, quarter note=130bpm (two 32-bar choruses trading 4 bars of time, 4 bars solo)
  - up-tempo swing, quarter note=240 bpm (three 32-bar choruses trading 8 bars time, 8 bars solo)
  - jazz ballad, quarter note =60 bpm with brushes (16 bars, no solo)

- bossa nova, quarter note=116 bpm (16 bars, no solo)
  - jazz samba, half note=90 bpm (64 bars trading 8 bars time, 8 bars solo)
  - 16<sup>th</sup>-note funk, quarter note=94 bpm (16 bars, no solo)
  - jazz waltz, quarter note=176 (64 bars, 8bars time, 8 bars solo)
- C. Be prepared to demonstrate your improvisational ability by playing a 12-bar blues in the following manner:
- Interpret the melody of a blues head (melody) on the drum set. Examples: *Au Privave*; *Billie's Bounce*; *Straight, No Chaser*; etc.
  - Perform the head (melody) two times followed by a chorus of time, followed by 4 choruses of solo improvisation over the form. Finally, play a statement of the melody one time to finish the piece.

For further information regarding jazz studies auditions, please contact  
**Professor Noe Marmolejo**, Director of Jazz Studies, at [nmarmolejo@uh.edu](mailto:nmarmolejo@uh.edu) or 713.743.3191.

# MUSIC EDUCATION

*Julie Derges, Music Education Area Head*

# MUSIC THEORY

*Timothy Koozin, Music Theory Area Head*

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Students wishing to earn a **Bachelor of Music Education** or **Bachelor of Music Theory** degree must successfully audition into the program on a major applied instrument or voice. Please consult the appropriate audition requirements above.

For further information regarding the undergraduate Music Education degree, please contact **Dr. Julie Derges**, Music Education Area Head, at [jderges@uh.edu](mailto:jderges@uh.edu) or (713) 743-4547.

For further information regarding application to undergraduate Music Theory degree, please contact **Dr. Timothy Koozin**, Music Theory Area Head, at [tkoozin@uh.edu](mailto:tkoozin@uh.edu) or (713) 743-3318.