

**Southeastern University
Department of Music**

Audition Information

An audition is *required* of all students applying to any music degree program offered at Southeastern University. Music minors do not require an audition. The *online music application form* must be completed via *Acceptd*, in order to schedule an audition. After completing the music application, an audition time will be sent to you for the date requested.

Video Submissions

A live audition during a scheduled audition date is preferred. However, if you are unable to audition on campus, a high quality live video submission will be accepted. Please follow the same requirements listed for a live audition, including completion of the *online music application form*.

At the beginning of the video, please state your name and degree objective. Before each piece, please state the title and composer. Alternatively, you may list the title/composer as overlay title text on the video at the beginning of each piece. At the end of your recording, please share in 2-3 minutes why you want to study music at Southeastern University and what you hope to accomplish while at SEU.

The video should be high quality (audio and video), and should not be produced or edited with any artificial audio enhancement (reverb, echo, etc.). Each piece may be recorded separately and compiled into one video.

See page 17 for more information about acceptance to the Music Business program.

Please contact the Music Department at 863-667-5144 for any additional questions.

AUDITION REQUIREMENTS

All instrumental and vocal audition requirements are listed below by instrument.

Bass Guitar (Commercial and Jazz)

BM Instrumental Performance

Technique

- 2-octave moveable (no open notes) major and minor scales
- 2-octave major and minor arpeggios. **Repertoire** pick two of the following three choices:

- A Classical Piece on Electric Bass (for example a selection from: ‘J S Bach for Electric Bass’ by Josquin des Pres)
- A Jazz Standard-melody, bass line and solo (improvised or composed) [for example a selection from: ‘The Real Easy Book’ by Chuck Sher, or ‘The Real Book’ (bass clef)]
- A Contemporary Rock or Funk bass line that demonstrates technical control of the bass (examples: Geddy Lee [Rush], Flea [Red Hot Chili Peppers], Les Claypool [Primus], Victor Wooten, Jaco Pastorius, Marcus Miller, Stanley Clarke, et al)

Sight read a simple rhythm chart.

BS Music Education, BS Church Music, BA Music

Technique

- 2-octave moveable (no open notes) major and minor scales
- 2-octave major and minor arpeggios. **Repertoire** pick two of the following three choices:
- A Classical Piece on Electric Bass (for example a selection from: ‘J S Bach for Electric Bass’ by Josquin des Pres)
- A Jazz Standard-melody, bass line and solo (improvised or composed) [for example a selection from: ‘The Real Easy Book’ by Chuck Sher, or ‘The Real Book’ (bass clef)]
- A Contemporary Rock or Funk bass line that demonstrates technical control of the bass (examples: Geddy Lee [Rush], Flea [Red Hot Chili Peppers], Les Claypool [Primus], Victor Wooten, Jaco Pastorius, Marcus Miller, Stanley Clarke, et al)

Sight read a simple rhythm chart.

BS Music Business Artist Track

Technique

- 2-octave moveable (no open notes) major and minor scales
- 2-octave major and minor arpeggios.

Repertoire pick two of the following three choices:

- A Classical Piece on Electric Bass (for example a selection from: ‘J S Bach for Electric Bass’ by Josquin des Pres)
- A Jazz Standard-melody, bass line and solo (improvised or composed) [for example a selection from: ‘The Real Easy Book’ by Chuck Sher, or ‘The Real Book’ (bass clef)]

- A Contemporary Rock or Funk bass line that demonstrates technical control of the bass (examples: Geddy Lee [Rush], Flea [Red Hot Chili Peppers], Les Claypool [Primus], Victor Wooten, Jaco Pastorius, Marcus Miller, Stanley Clarke, et al)

Sight read a simple rhythm chart.

BS Music Business Executive Track

Technique

- 2-octave moveable (no open notes) major and minor scales
- 2-octave major and minor arpeggios. **Repertoire** pick two of the following three choices:
- A Classical Piece on Electric Bass (for example a selection from: ‘J S Bach for Electric Bass’ by Josquin des Pres)
- A Jazz Standard-melody, bass line and solo (improvised or composed) [for example a selection from: ‘The Real Easy Book’ by Chuck Sher, or ‘The Real Book’ (bass clef)]
- A Contemporary Rock or Funk bass line that demonstrates technical control of the bass (examples: Geddy Lee [Rush], Flea [Red Hot Chili Peppers], Les Claypool [Primus], Victor Wooten, Jaco Pastorius, Marcus Miller, Stanley Clarke, et al)

Brass (Horn, Trumpet, Trombone, Euphonium, Tuba)

BM Instrumental Performance

Technique

- 2-octave major scales and arpeggios (all keys)
- Chromatic scales played full range of the instrument

Repertoire

- Two contrasting works of style and tempo from standard repertoire •
Two contrasting solo excerpts from standard orchestral or band literature.
- Possible sight-reading

BS Music Education, BS Church Music, BA Music

Technique

- 2-octave major scales and arpeggios (all keys)
- Chromatic scales played full range of the instrument

Repertoire

- Two contrasting works of style and tempo from standard repertoire
- One technical Etude
- Possible sight-reading

BS Music Business Artist Track

Technique

- 2-octave major scales and arpeggios (all keys)
- Chromatic scales played full range of the instrument

Repertoire

- Two contrasting movements or selections (technical and lyrical) from standard works.
- Works should come from different genre (classical, jazz, rock or pop), demonstrate the highest level of applicant's technical and expressive ability and show the applicant's potential for professional success on their instrument.
- Possible sight-reading

BS Music Business Executive Track

Technique

- 2-octave major scales and arpeggios through 4 sharps and 4 flats.
- 2-octave chromatic scales

Repertoire

- Two contrasting movements or selections (technical and lyrical) from standard works.
- Works should come from different genre (classical, jazz, rock or pop), demonstrate the highest level of applicant's technical and expressive ability and show the applicant's potential for semi-professional success on their instrument.

Guitar (Classical)

BM Instrumental Performance

Technique

Diatonic Major and Minor Scales by Andres Segovia, Royal Conservatory of Music, or Abel Carlevaro. The student must demonstrate 2 major and 2 minor scales. At least 1 major and 1 minor scale must be in 3 octaves and no scale may be less than 2 octaves. Moveable scales are NOT acceptable!

Repertoire

- One etude from either the Carcassi 25 Etudes op. 60 or from the Segovia edition of 20 Studies by Sor.
- Two concert level works of contrasting style from the standard repertoire. This may include works by H. Villa-Lobos, F. Sor, M. Carcassi, M. Giuliani, M. Ponce, F. Tarrega, I. Albeniz, E. Granados, etc.
- Sight read a simple polyphonic piece in any position.

BS Music Education, BS Church Music, BA Music

Technique

Diatonic Major and Minor Scales by Andres Segovia, Royal Conservatory of Music, or Abel Carlevaro. The student must demonstrate 1 major and 1 minor scale. At least 1 scale must be in 3 octaves and the other in no less than 2 octaves.

Repertoire

- One etude from either the Carcassi 25 Etudes op. 60 or from the Segovia edition of 20 Studies by Sor.
- One concert level work from the standard repertoire. This may include works by H. Villa-Lobos, F. Sor, M. Carcassi, M. Giuliani, M. Ponce, F. Tarrega, I. Albeniz, E. Granados, etc.
- Sight read a single-note melody in first position.

BS Music Business Artist Track

Technique

Diatonic Major and Minor Scales by Andres Segovia, Royal Conservatory of Music, or Abel Carlevaro. The student must demonstrate 2 major and 2 minor scales. At least 1 major and 1 minor scale must be in 3 octaves and no scale in less than 2 octaves. Moveable scales are NOT acceptable!

Repertoire

- One etude from either the Carcassi 25 Etudes op. 60 or from the Segovia edition of 20 Studies by Sor.
- Two concert level works of contrasting style from the standard repertoire. This may include works by H. Villa-Lobos, F. Sor, M. Carcassi, M. Giuliani, M. Ponce, F. Tarrega, I. Albeniz, E. Granados, etc.
- Sight read a simple polyphonic piece in any position.

BS Music Business Executive Track Technique

The student must demonstrate 1 major and 1 minor scale in no less than 2 octaves.

Repertoire

- One etude from either the Carcassi 25 Etudes op. 60 or from the Segovia edition of 20 Studies by Sor.
- One concert level work from the standard repertoire. This may include works by H. Villa-Lobos, F. Sor, M. Carcassi, M. Giuliani, M. Ponce, F. Tarrega, I. Albeniz, E. Granados, etc.

- Sight read a single-note melody in first position.

Guitar (Commercial)

BM Instrumental Performance

Technique

- 2-octave moveable (no open notes) major and minor scales.
- Play 3 different positions of the pentatonic scale.

Repertoire

- Two contrasting (technical and lyrical) prepared solo pieces from either the pop or jazz standard repertoire.
- A 12-bar improvised solo (blues, rock, jazz) in any key.
- Sight read a rhythm chart and a single-note melody line.

BS Music Education, BS Church Music, BA Music

Technique

- A prepared solo piece from either the pop or jazz repertoire •
A 12-bar improvised solo (blues, rock, jazz) in the key of G
- Sight read a simple rhythm chart. **Repertoire**
- 2-octave moveable (no open notes) major and minor scales.
- Play 2 different positions of the pentatonic scale.

BS Music Business Artist Track

Technique

- 2-octave moveable (no open notes) major and minor scales.
- Play 3 different positions of the pentatonic scale.

Repertoire

- Two contrasting (technical and lyrical) prepared solo pieces from either the pop or jazz standard repertoire.
- A 12-bar improvised solo (blues, rock, jazz) in any key.
- Sight read a rhythm chart and a single-note melody line.

BS Music Business Executive Track

Technique

- 2-octave moveable (no open notes) major and minor scales.
- Play 2 different positions of the pentatonic scale.

Repertoire

- A prepared solo piece from either the pop or jazz repertoire •
A 12-bar improvised solo (blues, rock, jazz) in the key of G

- Sight read a simple rhythm chart.

Percussion and Drums

BM Instrumental Performance

Perform a work in any three of the four categories listed below. For example, you could perform a snare drum etude, a marimba solo, and three drum set styles. You may perform works from all four categories if desired/capable. Performing from more categories will increase the applicant's chance of earning a music scholarship.

1. **Snare Drum:** one concert style solo or etude from Delecluse, Cirone, Mitchell Peters, Vic Firth, or equivalent
2. **Timpani:** a short solo or etude (3-4 timpani preferred), by Carter, Goodman, Vic Firth, Peters, or equivalent
3. **Marimba or Vibraphone:** 3 major scales and arpeggios (2 octaves) AND one movement or a solo or etude from, Stout, Sammut, Samuels, Abe, J.S. Bach, Creston, Musser, Rosauo, or equivalent (4-mallet preferred)
4. **Drum Set:** Demonstrate basic skills and technique on drum set by performing three or four contrasting styles (rock, funk, jazz, bossa nova, samba, songo), preferably with a play-along track of your choice. Emphasis should be on time and feel.

Sight reading on any of the instruments may also be requested.

BM Performance (w/ drum set focus)

Perform on drum set AND one other instrument, following the requirements listed below. You may perform works from all three categories if desired/capable.

1. **Drum Set:** Demonstrate proficient skills and technique on drum set by performing five or more contrasting styles (rock, funk, jazz/swing, jazz waltz, bossa nova, samba, songo, mambo, brushes), preferably with a play-along track of your choice. Emphasis should be on time and feel. *(CD or iPod/computer playback will be available at the audition.)*
2. **Marimba or Vibraphone:** 3 major scales and arpeggios (2 octaves) AND one solo or etude demonstrating facility on a keyboard instrument. This may include a 2- or 4-mallet marimba solo or a jazz standard on vibraphone (2 or 4 mallets).
3. **Snare Drum:** one concert style solo or etude from Delecluse, Cirone, Mitchell Peters, Vic Firth, or equivalent

Sight reading on any of the instruments may also be requested.

BS Music Education, BS Church Music, BA Music

Perform a work in any two of the three categories with a # next to it. You may perform works from all four categories if desired/capable. Performing from more categories will increase the applicant's chance of earning a music scholarship.

1. # **Snare Drum:** one concert style solo or etude from Delecluse, Cirone, Mitchell Peters, Vic Firth, or equivalent
2. **Timpani:** a short solo or etude (3-4 timpani preferred), by Carter, Goodman, Vic Firth, Peters, or equivalent
3. # **Marimba or Vibraphone:** 3 major scales and arpeggios (2 octaves) AND one movement or a solo or etude from, Stout, Sammut, Samuels, Abe, J.S. Bach, Creston, Musser, Rosauero, or equivalent (4-mallet preferred)
4. # **Drum Set:** Demonstrate basic skills and technique on drum set by performing three or four contrasting styles (rock, funk, jazz, bossa nova, samba, songo), preferably with a play-along track of your choice. Emphasis should be on time and feel.

Sight reading on any of the instruments may also be requested.

BS Music Business Artist Track

Perform a work in any two of the three categories with a # next to it. You may perform works from all four categories if desired/capable. Performing from more categories will increase the applicant's chance of earning a music scholarship.

1. # **Snare Drum:** one concert style solo or etude from Delecluse, Cirone, Mitchell Peters, Vic Firth, or equivalent
2. **Timpani:** a short solo or etude (3-4 timpani preferred), by Carter, Goodman, Vic Firth, Peters, or equivalent
3. # **Marimba or Vibraphone:** 3 major scales and arpeggios (2 octaves) AND one movement or a solo or etude from, Stout, Sammut, Samuels, Abe, J.S. Bach, Creston, Musser, Rosauero, or equivalent (4-mallet preferred)
4. # **Drum Set:** Demonstrate basic skills and technique on drum set by performing three or four contrasting styles (rock, funk, jazz, bossa nova, samba, songo), preferably with a play-along track of your choice. Emphasis should be on time and feel.

Sight reading on any of the instruments may also be requested.

BS Music Business Executive Track

Perform on either marimba/vibraphone or drum set, following the requirements listed below. You may perform works from all four categories if desired/capable.

Performing from more categories will increase the applicant's chance of earning a music scholarship.

1. # **Snare Drum:** one concert style solo or etude from Delecluse, Cirone, Mitchell Peters, Vic Firth, or equivalent
2. **Timpani:** a short solo or etude (3-4 timpani preferred), by Carter, Goodman, Vic Firth, Peters, or equivalent
3. # **Marimba or Vibraphone:** 3 major scales and arpeggios (2 octaves) AND one movement or a solo or etude from, Stout, Sammut, Samuels, Abe, J.S. Bach, Creston, Musser, Rosauo, or equivalent (2 or 4 mallets)
4. # **Drum Set:** Demonstrate basic skills and technique on drum set by performing three or four contrasting styles (rock, funk, jazz, bossa nova, samba, songo), preferably with a play-along track of your choice. Emphasis should be on time and feel.

Sight reading on any of the instruments may also be requested.

Piano/Keyboard

BM Piano Performance

Technique

- 2-octaves scales – hands together: chromatic, major, minor (harmonic, melodic) through all 12 possible keys. 16th notes at 120 BPM
- 2-octaves arpeggios – hands together: major, minor through all 12 possible keys. Triplet 8th notes at 120 BPM

Repertoire

- One Classical work or movement of a sonata
- One work from a different period (Baroque, Romantic, Impressionistic, 20th century)
- Possible sight-reading

BS Music Education, BS Church Music, BA Music

Technique

- 2-octaves scales – hands together: chromatic, major, minor (harmonic, melodic) through 4 sharps and 4 flats.
- 2-octaves arpeggios – hands together: major, minor through 4 sharps and 4 flats.

Repertoire

- Two pieces of contrasting styles, preferably from different periods
- One of the pieces may be a hymn arrangement for solo piano or a standard jazz work

- Possible sight-reading

BS Music Business Artist Track

Technique

- 2-octaves scales – hands together: chromatic, major, minor (harmonic, melodic) through 4 sharps and 4 flats.
- 2-octaves arpeggios – hands together: major, minor through 4 sharps and 4 flats

Repertoire

- Two contrasting movements or selections (technical and lyrical) from standard works.
- Works should come from different genre (classical, jazz, rock or pop), demonstrate the highest level of applicant's technical and expressive ability and show the applicant's potential for professional success on their instrument.
- Possible sight-reading

BS Music Business Executive Track

Technique

- 2-octave scales – hands separate: chromatic, major, minor (harmonic, melodic) through 2 sharps and 2 flats.
- 2-octave arpeggios – hands separate: major, minor through 2 sharps and 2 flats.

Repertoire

- Two contrasting movements or selections (technical and lyrical) from standard works.
- Works should come from different genre (classical, jazz, rock or pop), demonstrate the highest level of applicant's technical and expressive ability and show the applicant's potential for semi-professional success on their instrument.

Scholarship applicants in piano

Technique

- 2-octaves scales – hands together: chromatic, major, minor (harmonic, melodic) through all 12 possible keys. 16th notes at 120 BPM
- 2-octaves arpeggios – hands together: major, minor through all 12 possible keys. Triplet 8th notes at 120 BPM

Repertoire

- One Classical work or movement of a sonata
- One work from a different period (Romantic, Impressionistic, 20th century)
- One concert etude of virtuosity or a Prelude and Fugue from the WellTempered Clavier by J.S. Bach

Strings (violin, viola, cello and double bass)

Pieces and scales do not need to be memorized.

An accompanist is not required; however, you may bring one if you desire.

“Standard” repertoire is a general term, but typically includes Baroque, Classical, and Romantic composers. Here are a few examples: Bach, Vivaldi, Telemann, Mozart, Haydn, Schubert, Beethoven, Mendelssohn, and Brahms. If you have any questions regarding repertoire, please email Mrs. Gardiner at amgardiner@seu.edu.

BM Instrumental Performance

Violin Technique

- 3-octave major and melodic minor scales through 4 sharps and 4 flats. Scales can be played at medium tempo slurring two notes per bow or with separate bows.
- One 3-octave major arpeggio in a key of applicant’s choice.

Repertoire

- First movement of a standard concerto
- One movement of a solo Bach Sonata or Partita.
- Possible sight-reading

Viola Technique

- 3-octave major and melodic minor scales through 4 sharps and 4 flats. Scales can be played at a medium tempo slurring two notes per bow or with separate bows.
- One 3-octave major arpeggio in a key of applicant’s choice.

Repertoire

- First movement of a standard concerto (Example: Stamitz, Hoffmeister, Telemann, etc.)
- One movement of an unaccompanied Bach Suite.
- Possible sight-reading

Cello Technique

- 3-octave major and melodic minor scales through 4 sharps and 4 flats. Scales can be played at a medium tempo slurring two notes per bow or with separate bows.
- One 3-octave major arpeggio in a key of applicant’s choice.

Repertoire

- First movement of a standard concerto
- One movement of an unaccompanied Bach Suite.
- Possible sight-reading

Double Bass Technique

- 2-octave major and minor scales through 4 sharps and 4 flats.

Repertoire

- Perform two contrasting works from the standard repertoire that demonstrates the highest level of technical ability. “Contrasting” means we are looking for one lyrical selection and one technical selection. An example is a fast etude and the slow movement of a sonata or concerto.
- Possible sight-reading

BS Music Education, BS Church Music, BA Music (all strings)

Technique

3-octave major and melodic minor scales through 4 sharps and 4 flats (arpeggios are not necessary). Scales can be played at a medium tempo slurring two notes per bow or with separate bows.

Repertoire

- Perform two contrasting works from the standard repertoire that demonstrates the highest level of technical and expressive ability. “Contrasting” means we are looking for one lyrical selection and one technical selection. An example is a fast etude and the slow movement of a sonata or concerto.
- Possible sight-reading

BS Music Business Artist Track

Technique

3-octave major and melodic minor scales through 4 sharps and 4 flats (arpeggios are not necessary). Scales can be played at a medium tempo slurring two notes per bow or with separate bows.

Repertoire

- Perform two contrasting works from the standard repertoire that demonstrates the highest level of technical ability. “Contrasting” means we are looking for one lyrical selection and one technical selection. An example is a fast etude and the slow movement of a sonata or concert. Works should come from different genre (classical, jazz, rock or pop).
- Possible sight-reading

BS Music Business Executive Track

Technique

2-octave major and melodic minor scales through 4 sharps and 4 flats (arpeggios are not necessary). Scales can be played at a medium tempo slurring two notes per bow or with separate bows.

Repertoire

Perform two contrasting works from the standard repertoire that demonstrates the highest level of technical ability. “Contrasting” means we are looking for one lyrical selection and one technical selection. An example is a fast etude and the slow movement of a sonata or concert. Works should come from different genre (classical, jazz, rock or pop).

Non-music major auditioning for a music scholarship to play in orchestra
(all strings)

Technique

3-octave major and melodic minor scales through 4 sharps and 4 flats (arpeggios are not necessary). Scales can be played at a medium tempo slurring two notes per bow or with separate bows.

Repertoire

- Perform two contrasting works from the standard repertoire that demonstrates the highest level of technical ability. “Contrasting” means we are looking for one lyrical selection and one technical selection. An example is a fast etude and the slow movement of a sonata or concerto.
- Possible sight-reading

Woodwinds (Flute, Oboe, Clarinet, Bassoon, Saxophone)

BM Instrumental Performance

Technique

- 2-octave major scales and arpeggios (all keys)
- Chromatic scales played full range of the instrument

Repertoire

- Perform one movement from the standard repertoire. (Saxophone standard repertoire: Creston, Glazounov, Heiden, Ibert, Maurice)
- Perform one technical etude and one lyrical etude
- Possible sight-reading

BS Music Education, BS Church Music, BA Music

Technique

- 2-octave major scales and arpeggios (all keys)
- Chromatic scales played full range of the instrument

Repertoire

- Perform two contrasting movements (technical and lyrical) from standard works. An etude may be substituted for one of the movements.
- Possible sight-reading

BS Music Business Artist Track

Technique

- 2-octave major scales and arpeggios (all keys)
- Chromatic scales played full range of the instrument

Repertoire

- Perform two contrasting movements (technical and lyrical) from standard works. An etude may be substituted for one of the movements.
- Works should come from different genre (classical, jazz, rock or pop), demonstrate the highest level of applicant's technical and expressive ability.
- Possible sight-reading

BS Music Business Executive Track

Technique

- 1-octave major and minor (harmonic and melodic) scales through 2 sharps and 2 flats
- 1-octave major and minor Arpeggios through 2 sharps and 2 flats

Repertoire

- Perform two contrasting movements (technical and lyrical) from standard works. An etude may be substituted for one of the movements.
- Works should come from different genre (classical, jazz, rock or pop), demonstrate the highest level of technical and expressive ability.
- Possible sight-reading

Voice

BM Vocal Performance

* (See note below for all vocal applicants)

Technique

- 2-octave major and natural minor scales (student may choose the key)
- 2-octave major and minor arpeggios (student may choose the key)

Repertoire

- The applicant must present two memorized pieces of contrasting styles and tempos
- Option one: One selection may be a musical theatre piece, in which case the second selection *must* be from the classical repertoire. The classical piece may be performed in English, Italian, French or German.
- Option two: Both selections may be from the classical repertoire, in which case one *must* be sung in English and the other *must* be in either Italian, French or German.

BS Music Education, BS Church Music, BA Music

* (See note below for all vocal applicants)

Technique

- 2-octave major and natural minor scales (student may choose the key)
- 2-octave major and minor arpeggios (student may choose the key)

Repertoire

- The applicant must present two memorized pieces of contrasting styles and tempos
- One of the two pieces may be from either the jazz, musical theatre or classical repertoire.
- The second selection *must* be from the classical repertoire.
- Both selections *must* be memorized and well-prepared songs (no choruses, hymns or improvisation). However, a bone fide hymn arrangement (i.e., "arranged by" or "arrangement by") is fine for Church Music majors.

BS Music Business Artist Track

* (See note below for all vocal applicants)

Technique

- 2-octave major and natural minor scales (student may choose the key)
- 2-octave major and minor arpeggios (student may choose the key)

Repertoire

- Two contrasting pieces (technical and lyrical) from standard works.
- Pieces should come from different genre (classical, musical theater, jazz, rock or pop), demonstrate the highest level of applicant's technical and expressive ability and show the applicant's potential for semi-professional success as a vocalist.
- Both selections *must* be memorized and well-prepared songs (no choruses, hymns or improvisation). However, a bone fide hymn arrangement (i.e., "arranged by" or "arrangement by") is fine.

BS Music Business Executive Track

* (See note below for all vocal applicants)

Technique

- 1-octave chromatic, major, minor (harmonic, melodic) scales
- 1-octave major, minor arpeggios.

Repertoire

- Two contrasting pieces (technical and lyrical) from standard works.
- Pieces should come from different genre (classical, musical theater, jazz, rock or pop), demonstrate the highest level of applicant's technical and expressive ability and show the applicant's potential for semi-professional success as a vocalist.
- Both selections *must* be memorized and well-prepared songs (no choruses, hymns or improvisation). However, a bone fide hymn arrangement (i.e., "arranged by" or "arrangement by") is fine.

Non-music major vocal audition for SEU Choral Ensembles

* (See note below for all vocal applicants)

- Non-music major vocalists seeking ensemble scholarships should prepare a **video submission** of one of the Twenty-six Italian Songs and Arias or an art song. Auditions using popular song forms or praise and worship songs will not be considered for scholarships.

*For all vocal applicants:

1. *All* selections *must* be memorized.
2. Applicants must let us know if they need an accompanist or if they will supply their own. If an accompanist is needed, the applicant must forward a photocopy of their audition selection(s) with his/her name on the envelope *as well as on each copy of music*, to the following address:

Department of Music
Attn: Vocal Audition Committee
Southeastern University
1000 Longfellow Blvd. Lakeland, FL 33801

Please mail the copies so that they arrive at least one week in advance of the audition.

3. All who audition should be poised and professionally dressed (this is considered to be part of the audition process).
4. If an applicant uses an accompaniment track, the track must be cued up (prior to coming into the audition), of good, clear quality, and in the correct key

“Classical repertoire” includes any and all vocal music from either the Renaissance, Baroque, Classical or Romantic periods as well as any vocal music composed by ‘classical’ 20th Century composers. See below for examples.

Examples of Resources from the “Classical repertoire”

1) Your *best bet* for places to *start* looking:

The First Book of Soprano Solos [Compiled by Joan Boytim, Published by Hal Leonard]
The First Book of Soprano Solos, Part II
The First Book of Mezzo/Alto Solos
The First Book of Mezzo/Alto Solos, Part II
The First Book of Tenor Solos
The First Book of Tenor Solos, Part II
The First Book of Baritone/Bass Solos

The First Book of Baritone/Bass Solos, Part II

36 Solos for Young Singers

56 Songs You Like To Sing

[Published by G. Schirmer]

52 Sacred Songs You Like to Sing

[Published by G. Schirmer]

Songs by 22 Americans

[Published by G. Schirmer]

American Folksongs and Spirituals: 75 Songs of the American Heritage

[Published by Hal Leonard]

20th Century Art Songs

[Published by G. Schirmer]

Contemporary Art Songs: 28 Songs by British and American Composers

[Published by G. Schirmer]

24 Italian Songs and Arias of the Seventeenth and Eighteenth Centuries

[Published by Schirmer]

26 Italian Songs and Arias

[Compiled by Glenn Paton, Published by Alfred

Music]

** Whenever possible, be sure to buy the versions which come with the accompaniment CD*

2) Advanced resources would be any number of songs from an endless list of vocal works/collections by ‘classical’ composers, such as:

Scarlatti, Caldara, Haydn, Handel, Mozart, Beethoven, Fauré, Debussy, Schubert, Schumann, Rorem, Copland, Niles, etc.

Additional information for acceptance to the Music Business program

Artist Track: show professional potential on keyboard, guitar, bass, drums, voice, or a standard orchestral instrument. The applicant should audition in a musical genre with commercial viability – this could include contemporary or traditional music. In addition, the Artist Track applicant must show potential as a creative artist by submitting a portfolio of music products or performance.

Executive Track and Production Track: show semi-professional potential on keyboard, guitar, bass, drums, voice, or a standard orchestral instrument. The applicant should audition in a musical genre with commercial viability – this could include contemporary or traditional music. The Executive Track applicant must show evidence of music management skills by submitting a portfolio of music business ventures. The Production Track applicant must show evidence of music production skills by submitting a portfolio of recorded music product.

Music Business Majors must choose one instrument (or voice) of focus. Any changes of instrument focus are subject to approval of the Music Department Chair and audition to the appropriate Music Department applied faculty.

Students who are accepted into the Executive or Production Tracks must successfully re-audition if they desire to switch to the Artist Track.

Portfolio Requirements for Music Business

- Students must show potential as either a creative artist (a portfolio of music products or performance), or as a music business manager (a portfolio of music business ventures).
- Students must show potential for a successful college learning experience.

Here are some possible portfolio submissions for artist track applicants:

- CD or DVD of the applicant performing his/her musical works or the applicant performing works by other people.
- a collection of charts or other written forms of the applicant's musical works and/or arrangements
- A DVD of the applicant's musical composition for other media such as film, TV, theater or dance. The DVD should include the audio and the visual components of the complete works – for example, a short movie or feature film with music composed by the applicant.
- Other evidence of the applicant's potential for success as a creative artist.

Here are some possible portfolio submissions for executive track applicants:

- A note book or folder containing documents pertaining to a music business venture in which the applicant had a significant managerial function. These documents could be tour schedules, contracts, logistics plans, play bills, concert programs, etc.
- A note book or folder containing documents pertaining to the marketing and PR (public relations) for a band or the band's musical products or related merchandise.
- Other evidence of the applicant's potential for success as a music business manager.

Here are some possible portfolio submissions for production track applicants:

- CD or DVD of musical product (songs or other types of recordings) produced engineered and recorded by the applicant.
- A DVD of the applicant's production and recording work for other media such as film, TV, theater or dance. The DVD should include the audio and the visual components of the complete works – for example, a short movie or feature film with music produced and recorded by the applicant.
- Other evidence of the applicant's potential for success as a music business manager.