
SOUTH CAROLINA STATE UNIVERSITY

Woodwinds

1. Major and/or Minor Scales, Chromatic Scale (2-3 octaves)
2. Two contrasting pieces (lyrical and technical)

Recommended Books/Solo Repertoire:

- ❖ Sonatas (Poulenc, Hindemith etc.)
- ❖ Concertos (Mozart, Marcello etc.)
- ❖ Etudes:
 - Flute-Anderson Studies
 - Clarinet-Rose Studies
 - Bassoon- Weissenborn Studies
 - Saxophone/Oboe-Ferling Studies

3. Sight reading

French Horn

1. Major scales (in eighth notes, minimum tempo of quartet note = 60bpm)
2. Performance: Choose from one of two options below:
 - **Performance Option 1:** Perform two separate etudes. The etude selections should demonstrate both lyrical and technical performance proficiency within the composition.
 - **Performance Option 2:** Perform a solo with at least two movements. The solo selection should demonstrate both lyrical and technical performance proficiency within the composition.

Recommended Books/Solo Repertoire

335 Selected Studies for horn (comprised and revised by: Max P. Pottag, Albert J. Andraud)

Kling 40 Studies for Horn (James Chambers)

Gally 30 Studies for Horn (James Chambers)

Kopprasch, Book II

Gugel 12 Horn Studies for Horn

3. Sight-reading (“as is” and transposed).

Trumpet*

*All repertoire should be taken from the following method book:

Arban Complete Method for Trumpet, Jean-Baptiste Arban

1. Major and minor scales (with arpeggios) up to 5 sharps ([#]) and 5 flats (^b).
2. (2) Two contrasting etudes/studies (One lyrical and One technical)
3. (1) One solo piece.

Strings (It is required that students own their instruments)

1. 3 major scales out of 9 keys up to 4 flats and 4 sharps, and C major (one student’s choice, other by faculty)
2. Two contrasting styles of solos, i.e., Baroque, Romantic, Classical, and 20th Century. (One slow and one fast) and/or Etude.
3. Sight reading

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Low Brass (Trombone, Euphonium, Tuba)

1. Major scales (two octaves when possible). Chromatic scale (beginning on any note over the full range of the instrument).
2. Applicants are required to perform literature showcasing their lyrical and technical abilities. This may be in the form of a single solo with contrasting movements OR multiple etudes exhibiting proper techniques. Below are suggested solos and etude books (by instrument); however, applicants may choose other published pieces.
3. Sight-reading

Trombone

Suggested Solo Literature:

Guilmant, Morceau Symphonique
Barat, Andante et Allegro
Rimsky-Korsakov, Concerto for Trombone and Piano
Saint-Saens, Cavatine
Bernstein, Elegy for Mippy II
Galliard, Sonata No. 1

Suggested Etude Books:

C. Kopprasch, Sixty Selected Studies for Trombone
Rochut, Melodious Etudes Vol. 1
Tyrell, 40 Progressive Studies
Rubank, Advanced Studies Volume 1

Euphonium

Suggested Solo Literature:

Barat, Introduction and Dance
Curnow, Rhapsody
DeLuca, Beautiful Colorado
Galliard, Sonata (any movement)
Haddad, Suite for Baritone
Mozart, Concert Rondo (from Bassoon Concerto k. 191)
Telemann, Sonata (any movement)

Suggested Etude Books:

C. Kopprasch, Sixty Selected Studies for Trombone
Rochut, Melodious Etudes Vol. 1
Tyrell, 40 Progressive Studies
Rubank, Advanced Studies Volume 1

Tuba

Suggested Solo Literature:

Bach, Air and Bouree
Bach, Air and Bouree
Barat, Introduction and Dance for Tuba
Haddad, Suite for Tuba (any movement)
Telemann, Adagio and Allegro
Marcello, Sonata in f minor (any movement)
Lebedev, Concerto in One Movement

Suggested Etude Books:

Fink, Studies in Legato
H.W. Tyrell, 40 Advanced Studies
Marco Bordogni, 43 Bel Canto Studies
Blazhevich 70 Studies book 1
C. Kopprasch 60 Selected Studies

Percussion (Snare Drum, Mallets, and Timpani are required)

Snare Drum

1. One rudimental solo/etude from J. S. Pratt, C. Wilcoxon or equivalent (published works only).
2. One concert solo/etude from Cirone, Peters, or equivalent (published works only).

Mallets

1. All major scales and the chromatic scale (two octaves).
2. One two-mallet solo/etude from Goldenberg, Stout, Abe, J.S. Bach, Creston, Musser, Rosauro, or equivalent (published works only). A 4-mallet solo is preferred though not required (published works only).

Timpani

1. Demonstrate tuning ability (tune a given pitch and/or interval on any drum).
2. One prepared solo/etude for 2-4 timpani from Goodman, Schinstine, Vic Firth, or equivalent (published works only).

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Piano

Technique

1. All major and harmonic minor scales. **At a minimum**, 2 octaves in both parallel and contrary motion in eighth notes at metronome marking 120 to the quarter. Preference will be given to students that can perform parallel scales 4 octaves in sixteenth notes.
2. I-IV-I-V7-I cadences in all keys.
3. Arpeggios in all white key major and minors. **At a minimum**, 2 octaves hands separately; preference will be given to students that can perform hands together 4 octaves in sixteenth notes.
4. A pedagogical technical etude by composers such as Czerny, Cramer, Heller, etc. Preference will be given to students that can prepare an artistic performance etude by composers such as Chopin, Liszt, Rachmaninoff, or Scriabin.

Repertoire

Prospective students should prepare 2 pieces from the standard classical piano repertoire, one of which should be a sonata movement or single-movement sonata. It is expected that each piece represent a different style period, i.e. Baroque, Classical, Romantic, Contemporary. Each selection must be performed by memory.

Sight-Reading

Potential piano majors must demonstrate an acceptable proficiency in sight-reading. Minimum expectations are the ability to fluently sight-read a late-elementary/early intermediate level classical miniature by pedagogical composers such as Gurlitt, Turk, Bartok, Kabalevsky, etc.

Voice (Copies of accompaniment should be provided)

Two prepared pieces; a repertoire list of solos sung should be provided.