

# PIANO PERFORMANCE AUDITION REQUIREMENTS

**\*Please clearly title each video, audio, & PDF file before uploading it into your application\***

## □ VIDEO #1 - PREPARED PIECE

This prepared selection should be an example of your best playing in a style that you enjoy and are most comfortable with, and should demonstrate your proficiency on the instrument. Your prepared piece can be a solo, an ensemble, or play-along to a backing track. If you are playing with other musicians, you must play the melody and solo in addition to accompanying. Please introduce the title, composer and style of the piece in your application (5 minutes maximum).

**NOTE:** No original pieces in this section (See below).

## □ VIDEO #2 - SCALES

Perform the following scales at a tempo of 120 BPM, two octaves up and down, hands together:

- C major, B major and Bb major
- F natural minor
- Chromatic scale starting on any note

## □ VIDEO #3 - TECHNIQUE

Perform the following:

- **2 Short Czerny Excerpts** - quarter note tempo ~80 BPM
- **Rhythmic Chart Excerpt** - quarter note tempo ~160 BPM

## □ VIDEO #4 - REPERTOIRE

Perform the first two (2) the examples below, the third is optional:

- **Excerpt from John Legend's "PDA"** - Groove/comp in the verse section
- **Bach's "Little Prelude"** - BWV 939
- **(Optional) Excerpt from "What a Difference a Day Made;"** - Melody with chordal accompaniment, any style

## [RECOMMENDED] - ORIGINAL COMPOSITION \*OPTIONAL

Submit an original composition. This may be submitted in audio or video format. Include a lead sheet or score if possible, lyrics if applicable, and any other information you want to include about your piece.

### LIVE AUDITION

Live audition requirements are the same as seen above, except you will be performing live instead of in a video form.

# Czerny Excerpts

Allegro Op. 599 · N<sup>o</sup> 84

*f brillante*

2/4 1 3/5 1

Allegro Op. 261 N<sup>o</sup> 41

*f*

5 4 5 4 5 3 5 3 5 4 3 4 2 4 4 2 4

# Rhythmic Chart Excerpt

101 **I**

105

109

113

**J**  $Bb-7$

117

**K** **Swing**

$Bb-7$   $C-7$   $Db6$   $Eb7$   $Bb-7$   $C-7$   $Db6$   $F7$

121

$Bb-7$   $C-7$   $Db6$   $Eb7$   $Bb-7$   $C-7$   $Db6$   $Bb-7$

125

# "PDA" - John Legend (Excerpt)

DISCO TYPE GROOVE ♩=108

**A**

Measures 10-13 of section A. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody in the treble clef features eighth and quarter notes, while the bass line in the bass clef consists of quarter notes. Below the bass line, there are four measures of a rhythmic pattern: a dotted quarter note followed by an eighth note, marked with a 'Ped.' (pedal) symbol and a wedge.

Measures 14-17 of section A. The melody continues with eighth and quarter notes. The bass line features a more complex pattern with eighth and quarter notes. Below the bass line, there are four measures of a rhythmic pattern: a dotted quarter note followed by an eighth note, marked with a 'Ped.' (pedal) symbol and a wedge.

Verse

**B**

Emaj7 Bmaj9 Emaj7 Bmaj9 Emaj7 Bmaj9 Bbm7(b5) Eb7

Measures 18-25 of section B. The music is in 4/4 time with a key signature of three sharps. The melody is represented by a series of slanted lines (//) on a staff, indicating a specific melodic line. The bass line is also represented by a series of slanted lines (//) on a staff, indicating a specific bass line. The measures are numbered 18 through 25.

**C**

Emaj7 Bmaj9 Emaj7 Bmaj9 Emaj7 Bmaj9 Bbm7(b5) Eb7

Measures 26-33 of section C. The music is in 4/4 time with a key signature of three sharps. The melody is represented by a series of slanted lines (//) on a staff, indicating a specific melodic line. The bass line is also represented by a series of slanted lines (//) on a staff, indicating a specific bass line. The measures are numbered 26 through 33.

# "Little Prelude" - Bach

BWV 939

6

12

# "What A Difference A Day Made"

335

STANLEY ADAMS

MARIA GREVER

Chord progression for the song "What A Difference A Day Made" (Stanley Adams, Maria Grever). The score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The music is organized into five staves. The first staff contains a triplet of eighth notes (G4, A4, Bb4) followed by a whole note (F4), then a triplet of eighth notes (Bb4, A4, G4) followed by a whole note (F4). The second staff contains a half note (Eb4), a quarter note (Ab4), a half note (G4), a quarter note (F4), a half note (Eb4), a quarter note (D4), a half note (C4), and a quarter note (Bb4). The third staff contains a half note (Eb4), a quarter note (D4), a half note (C4), a quarter note (Bb4), a half note (A4), a quarter note (G4), a half note (F4), and a quarter note (Eb4). The fourth staff contains a half note (Eb4), a quarter note (D4), a half note (C4), a quarter note (Bb4), a half note (A4), a quarter note (G4), a half note (F4), and a quarter note (Eb4). The fifth staff contains a half note (Eb4), a quarter note (D4), a half note (C4), a quarter note (Bb4), a half note (A4), a quarter note (G4), a half note (F4), and a quarter note (Eb4). The chord progression is as follows:

- Staff 1: F m7, Bb7 sus 4
- Staff 2: EbΔ7, Ab7, G m7, C7#9, F m7, Bb7 sus 4, Bb7
- Staff 3: EbΔ7, D m7, G7
- Staff 4: C madd9, C m, C mΔ7, C m7, C m7, F7
- Staff 5: Bb7 sus 4, Bb7