



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

MOORES SCHOOL OF MUSIC

UNDERGRADUATE AUDITION REQUIREMENTS

Moore School Of Music
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<https://uh.edu/kgmca/msm/home>



UNDERGRADUATE AUDITION REQUIREMENTS – TABLE OF CONTENTS

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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.*

PROPER AUDITION ATTIRE IS STRONGLY RECOMMENDED

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



BRASS

WINDS AREA HEAD

 Gavin Reed • gdreed@central.uh.edu • (713) 743-3888

AUDITION REQUIREMENTS:

- **IMPORTANT NOTE:** *Performing with accompaniment is optional. Accompaniment is not provided on-site for live auditions.*

PROSPECTIVE FRESHMEN

- Students should demonstrate knowledge of all major scales with a range reflective of their capabilities.
- Prepare two selections of contrasting styles 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 repertoire.

TRANSFER STUDENTS

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

For further information regarding brass auditions, please contact:

PROFESSOR GAVIN REED, WINDS AREA HEAD • GDREED@CENTRAL.UH.EDU



COMPOSITION

COMPOSITION AREA HEAD

 Rob Smith • robsmith@uh.edu • (713) 743-3163

AUDITION REQUIREMENTS:

- Applicants must submit a portfolio with their online application that includes:
 - Scores and/or recordings of up to three representative original compositions (*if available**).
 - A complete list of all compositions to date, including instrumentation, durations, and dates.
- All undergraduate composition applicants will interview with the composition faculty during live auditions.
- Applicants are required to audition on an applied instrument or voice. Please refer to the requirements in this document for your primary instrument or voice.

**Students with no prior composition experience, but who have been studying music performance on an instrument or voice, are still encouraged to apply.*

For further information regarding composition auditions, please contact

DR. ROB SMITH, COMPOSITION STUDIES COORDINATOR • ROBSMITH@UH.EDU



CLASSICAL/FLAMENCO GUITAR

STRINGS AREA HEAD

 Kirsten Yon • kayon@central.uh.edu • (713) 743-3154

AUDITION REQUIREMENTS:

- Auditions will be accepted via video submission and must adhere to the following guidelines. Substitutions may be allowed with prior approval from Mr. García. In select cases, a live audition may be accepted in lieu of a video submission due to special circumstances or program needs.
 - **IMPORTANT NOTE:** *To be considered for scholarship opportunities, your audition repertoire must be fully memorized and presented in an unedited video. At the beginning of your recording, clearly state your name and the purpose of your video.*
 - **Example:** “My name is [Your Name], and this video is for admission and scholarship consideration for the Guitar program at the University of Houston.”

GUITAR PROGRAM REPERTOIRE

- 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)

MUSIC THERAPY APPLICANTS (GUITAR AS PRIMARY INSTRUMENT)

- I-IV-V7 chord progression in G Major and E minor
- One study of Carulli, 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 GARCÍA, AFFILIATE ARTIST OF GUITAR • JSGARC21@CENTRAL.UH.EDU



PERCUSSION

PERCUSSION AREA HEAD

 Blake Wilkins • bwilkins@uh.edu • (713) 743-3192

AUDITION REQUIREMENTS:

- All undergraduate percussion applicants (regardless of degree track) must prepare:
 - Two snare drum selections — one in concert style and one in rudimental style.
 - Two marimba selections — one using two mallets and one using four mallets.
 - One timpani selection for three or four drums.
- Any selection is acceptable as long as it demonstrates the applicant's full technical and musical abilities on the instrument.
- Sight-reading: one concert snare drum selection and one two-mallet marimba selection provided at the audition.
- Demonstration of timpani tuning skills.

RECOMMENDED LITERATURE

- For Texas prospective freshman applicants, we recommend performing the current or past year's TMEA All-State concert snare, two-mallet keyboard, and timpani etudes.
- If choosing alternative selections, the following are suggested:
 - **CONCERT SNARE DRUM**
 - Any etude from:
 - 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 a full range of technical and musical abilities.
 - We generally encourage choosing a solo other than the TMEA All-State four-mallet selection.
 - **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

For further information regarding percussion auditions, please contact

DR. BLAKE WILKINS, PERCUSSION AREA HEAD • BWILKINS@UH.EDU



Moore School of Music
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PIANO

KEYBOARD AREA HEAD

 Timothy Hester • thester@uh.edu • (713) 743-3309

AUDITION REQUIREMENTS:

BACHELOR OF MUSIC IN PIANO PERFORMANCE / BACHELOR OF MUSIC WITH ELECTIVE STUDIES IN TEACHER CERTIFICATION (MUSIC EDUCATION) OR MUSIC MARKETING / BACHELOR OF ARTS IN MUSIC

- Perform at least two 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 Romantic-era work).
- Selections should demonstrate technical and musical proficiency at the keyboard, meeting at least a freshman-level performance standard.
- Submit a list of audition repertoire via the online application.

BACHELOR OF MUSIC IN COMPOSITION (PIANO AS SECONDARY INSTRUMENT)

- Perform at least two selections from the standard classical piano repertoire, representing contrasting musical periods and styles.
- Memorization is optional.
- Selections should demonstrate technical and musical proficiency at the keyboard, meeting at least a freshman-level performance standard.

For further information regarding piano auditions, please contact

PROFESSOR TIMOTHY HESTER, KEYBOARD AREA HEAD • THESTER@UH.EDU



ORGAN

ORGAN AREA HEAD

 Daryl Robinson • darobinson@uh.edu • (713) 743-7316

All auditions will take place at the Moore School of Music on the **C.B. Fisk studio organ**. Instruments by Wahl and Pasi will also be available for practice during your audition visit.

- **C.B. FISK STUDIO ORGAN:**

<p>C.B. Fisk, Op. 165 (2024)</p> <p>III/Ped, 10 stops</p> <p>Mechanical key and stop action</p> <p>Manual compass: 61 notes</p> <p>Pedal compass: 32 notes</p>	<p>MANUAL I:</p> <p>Manual III is permanently coupled to Manual I</p>	<p>MANUAL II AND III:</p> <p>8' Principal</p> <p>8' Flûte harmonique</p> <p>8' Bourdon</p> <p>4' Octave</p>	<p>PEDAL:</p> <p>16' Subbass (façade)</p> <p>8' Flûte (from manuals)</p>	<p>COUPLERS:</p> <p>Manual II/I</p> <p>Manual II/Ped</p> <p>Manual III/Ped</p>
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- All stops are fully enclosed, with the exception of the 16' Subbass.
- Manual stops feature two stop knobs, located in Manual II and Manual III.
- The stops can be utilized in one division at a time, or simultaneously on Manual I.
- The Bourdon can be accessed concurrently on Manuals II and III, thanks to Wechselschleifen.
- The thumb and toe piston rails are non-functional, featuring General, Divisional, Sequencer, and Coupler reversible pistons arranged in the standard layout.

AUDITION REQUIREMENTS:

BACHELOR OF MUSIC IN ORGAN PERFORMANCE

- Performance from memory is encouraged, but not required.
 - One work by J.S. Bach or another Baroque composer
 - Two contrasting selections (one lyrical and one virtuosic) by Romantic and/or contemporary composers
 - Evidence of good sight-reading skills at the organ
- Applicants with a strong piano background who wish to apply for undergraduate organ study may elect to perform their audition on the piano. The audition should include the following:
 - An invention or prelude & fugue by J.S. Bach
 - The first movement of a sonata by Haydn, Mozart, or Beethoven (excluding Beethoven Op. 49; Op. 79; and Op. 27, No. 2)
 - A 19th, 20th, or 21st-century composition
 - Evidence of good sight-reading skills at the piano

For further information regarding organ auditions, please contact

PROFESSOR DARYL ROBINSON, DIRECTOR OF ORGAN STUDIES • DAROBINSON@UH.EDU



STRINGS & HARP

STRINGS AREA HEAD

 Kirsten Yon • kayon@central.uh.edu • (713) 743-3154

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 the 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 the applicant's choice

For further information regarding string auditions, please contact

DR. KIRSTEN YON, STRINGS AREA HEAD • KAYON@UH.EDU

For further information regarding harp, please contact

PROFESSOR HOPE COWAN, AFFILIATE PROFESSOR OF HARP • HKCOWAN@UH.EDU



VOICE

VOICE AREA HEAD

 Cynthia Clayton • cynthiaclayton@uh.edu • (713) 743-3309

PRESCREENING REQUIREMENTS

- All undergraduate voice applicants must upload preliminary video recordings that meet the repertoire criteria for their applicant category (prospective freshman or transfer student).
 - Selections must be from the standard vocal repertoire, performed in the original language with piano accompaniment. Repertoire may include art songs, folk song arrangements, oratorio, or operatic arias in Italian, French, German, Spanish, or English. Other languages are acceptable within these genres.
 - One musical theatre selection is allowed, but classical selections are preferred.
 - We encourage the inclusion of works by a broad range of composers whose contributions reflect diverse backgrounds and perspectives.
 - All selections must be performed from memory.
 - Live piano accompaniment is preferred; if using pre-recorded accompaniment, ensure it is clearly audible in the recording.
 - Videos should be recorded in landscape orientation and framed at a distance that clearly shows the performance from memory. Ideally, each selection should be uploaded as a separate file, labeled with the selection title and the singer's surname.

AUDITION REQUIREMENTS:

- If invited to a live audition, applicants must perform repertoire that demonstrates their highest level of achievement, entirely from memory.
 - Repertoire may include the same selections as the prescreening videos, but changes are permitted.
 - Live piano accompaniment will be provided, though applicants may bring their own accompanist.
- If accepted to the Moore School of Music, studio placement and level of university study will be determined by the voice faculty at the time of the audition. Applicants may request a specific voice instructor on their application and audition forms. If accepted by the requested teacher, the student will be placed in that studio. If no preference is indicated, or if studio availability cannot accommodate the request, an instructor will be assigned.

PROSPECTIVE FRESHMEN

- Two (2) contrasting selections in two different languages (one may be in English).
- Both selections must be performed from memory.

TRANSFER STUDENTS

- Three (3) contrasting selections in at least two different languages (one may be in English).
- Applicants who have completed up to two semesters of college voice study must present selections in two different languages.
- Applicants who have completed three or more semesters must present selections in three different languages.
- Submit a complete list of all vocal selections learned and memorized during college-level study, including audition selections and any repertoire performed for juries.
- At the audition, transfer applicants are expected to demonstrate a level of proficiency consistent with their previous college study. Based on the audition and supporting materials, accepted students may be required to address deficiencies in technique or repertoire by enrolling in additional semesters of voice study for credit.

For further information voice auditions, please contact

PROFESSOR CYNTHIA CLAYTON, VOICE AREA HEAD • CYNTHIACLAYTON@UH.EDU



WOODWINDS

WINDS AREA HEAD

 Yevgeny Dokshansky • ydokshansky@uh.edu

AUDITION REQUIREMENTS:

- **IMPORTANT NOTE:** *Performing with accompaniment is optional. Accompaniment is not provided on-site for live auditions.*

FLUTE

- All major scales from memory (prospective freshmen)
- All major and minor scales (three forms) from memory (transfer students)
- Three-octave chromatic scale from memory
- Two works of contrasting tempi and styles
 - Preferably, applicants will prepare one early work (such as a Bach Sonata or a Mozart Concerto) and one later work (such as the Chaminade, Concertino; Fauré, Fantasia; Griffes, Poem; Poulenc, Sonata; Hue, Fantasia; 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 styles 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)

For further information regarding woodwind auditions, please contact

PROFESSOR YEVGENY DOKSHANSKY, WOODWINDS AREA HEAD • YDOKSHANSKY@UH.EDU



JAZZ STUDIES

DIRECTOR OF JAZZ STUDIES

 Noe Marmolejo • nmarmolejo@uh.edu • (713) 743-3191

AUDITION REQUIREMENTS:

- All applicants should prepare selections that demonstrate technical ability, stylistic understanding, and improvisational skill. Backing tracks (e.g., Jamey Aebersold, iReal Pro) or live rhythm section accompaniment are acceptable where noted.

JAZZ BASS (ACOUSTIC OR ELECTRIC)

- Tunes: Same as Jazz Guitar—melody, comp, and solo.
- Etude: e.g., Snidero, Mintzer.
- Scales: Same as saxophone above.

JAZZ DRUM SET

- Solo Repertoire:
 - Rudimental snare solo
 - Concert snare etude
 - Keyboard percussion (2- or 4-mallet)
 - Optional: Timpani etude
- Style Demonstrations:
 - Medium swing (q=130): trade 4s (2 choruses)
 - Up-tempo swing (q=240): trade 8s (3 choruses)
 - Jazz ballad (q=60, brushes): 16 bars
 - Bossa nova (q=116): 16 bars
 - Jazz samba (h=90): trade 8s (64 bars)
 - Funk (q=94): 16 bars
 - Jazz waltz (q=176): trade 8s (64 bars)
- Improvised 12-Bar Blues:
 - Play head twice, 1 chorus of time, 4 choruses of solo, and final head

JAZZ PIANO

- Three Required Styles:
 - Blues Head: Melody (RH), chords (LH), 2–3 improvised choruses + comping chorus
 - Swing Tune: Melody + chords, improv, comping
 - Straight 8th Tune: Same format as above
 - One tune must be solo piano; blues may use backing or be solo
- Optional Additions:
 - Ballad (1 chorus)
 - Original composition
 - Bebop head (e.g., Donna Lee)

JAZZ GUITAR

- Tunes: Play melody, comp, and improvise on:
 - Blues (e.g., Billie's Bounce)
 - Standard swing (e.g., Take the "A" Train)
 - Straight 8th feel (e.g., Blue Bossa)
- Etude: e.g., Snidero, Mintzer.
- Scales: Same as saxophone above.

JAZZ SAXOPHONE

- Scales: 3 major, 3 melodic minor, 3 harmonic minor (2 octaves, ascending/descending).
- Jazz Selections: 2 contrasting pieces; play melody (head) and improvise 3 choruses.
- Blues: Medium or up-tempo; improvise 4 choruses.
- Classical Piece: Demonstrate technique and musicality.
- Etude or Transcription: Etudes may be solo or with a backing track. For transcriptions, play with the original.
- Optional: Doubling on other instruments or submission of original compositions.

JAZZ TROMBONE

- Jazz Piece: Etude or transcription.
- Improvisation: Melody + 1–2 choruses on:
 - Medium/up-tempo blues
 - Standard tune
 - Contrasting style (ballad, Latin, funk, etc.)
- Classical Piece: Short solo or etude.

JAZZ TRUMPET

- Jazz Selections: 2 contrasting pieces; play melody and improvise.
- Blues: Medium or up-tempo; improvise.
- Etude or Transcription: Demonstrate musicality; play with the original if a transcription.

For further information regarding jazz studies auditions, please contact

PROFESSOR NOE MARMOLEJO, DIRECTOR OF JAZZ STUDIES • NMARMOLEJO@UH.EDU



Moore School of Music
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MUSIC EDUCATION

MUSIC EDUCATION AREA HEAD

 Julie Derges • jderges@uh.edu • (713) 743-4547

MUSIC THEORY

MUSIC THEORY AREA HEAD

 Timothy Koozin • tkoozin@uh.edu • (713) 743-3318

MUSIC THERAPY

MUSIC THERAPY AREA HEAD

 Edward Roth • earoth2@central.uh.edu

PRESCREENING REQUIREMENTS

- Students wishing to earn a Bachelor of Music Education, Bachelor of Music Theory, or Bachelor of Music Therapy degree must successfully audition into the program on a major applied instrument or voice. Please consult the appropriate audition requirements above.
 - **IMPORTANT NOTE:** *The Bachelor of Music Therapy degree program is currently pending AMTA accreditation.*

For further information regarding the undergraduate Music Education degree, please contact

DR. JULIE DERGES, MUSIC EDUCATION AREA HEAD • JDERGES@UH.EDU

For further information regarding the undergraduate Music Theory degree, please contact

DR. TIMOTHY KOOZIN, MUSIC THEORY AREA HEAD • TKOOZIN@UH.EDU

For further information regarding the undergraduate Music Therapy degree, please contact

DR. EDWARD ROTH, MUSIC THERAPY AREA HEAD • EAROTH2@CENTRAL.UH.EDU