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Cello Suite No. 5 Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Major Scales: D-two Octaves including the top octave with arpeggio B-flat Three octaves including the top octave with arpeggio. B-flat Three octaves including the top octave with arpeggio. Minor Scales: Record three scales in different keys and each with a different form of minor, (three scales total) Choose three solos from the standard repertoire and record two minutes each of three contrasting movements. Record the standard excerpts from the following orchestral works. Rossini: William Tell Haydn: Creation No. 26 Strauss: Ein Heldenleben All major scales two octaves with arpeggios Any form of minor scales one octave with arpeggios Three contrasting solos from the standard repertoire demonstrating advanced technique and musicality The following orchestral excerpts: Berlioz: Hungarian March (First or second trombone) Mozart: Tuba Mirum from Requiem (Second trombone solo) Ravel: Bolero (First trombone solo) Wagner: Ride of the Valkyries, major only (First or second trombone) Saint-Saëns: Symphony No. 3 (First trombone) Strauss: Ein Heldenleben (Second trombone) Rossini: William Tell overture (storm) Mahler: Symphony No. 3 (First trombone solos) All major scales two octaves with arpeggios Any form of minor scales one octave with arpeggios Lebedev Concerto and Spillman Concerto (a solo of equal musical and technical advancement may be made for one of the required solos) The following orchestral excerpts: Berlioz: Hungarian March Wagner: Ride of the Valkyries Das Rheingold, scene 2 (Valhalla motive) Strauss: Ein Heldenleben Rossini: William Tell Overture Kodaly: Hary Janos Suite Haydn: Creation No. 26 Bach: Sarabande from Cello Suite No. 5 Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Provide an updated CV. Provide a recording of your most recent recital. If a recent recital is not available, choose three solos from the standard repertoire and record entirely. Works can be recorded separately but each work should be continuous. If no piano available, do not observe the rests. Record the standard excerpts from the following orchestral works: Tenor Trombone: Rossini-William Tell (storm) Strauss-Ein Heldenleben (battle) Ravel-Bolero (1st trombone solo) Bass Trombone: Rossini: William Tell Haydn: Creation No. 26 Strauss: Ein Heldenleben Please note that all DMA applicants must complete a 30 minute interview as a part of their audition. All major scales two octaves with arpeggios Any form of minor scales one octave with arpeggios Three contrasting solos from the standard repertoire demonstrating advanced technique and musicality The following orchestral excerpts: Berlioz: Hungarian March (First or second trombone) Mozart: Tuba Mirum from Requiem (Second trombone solo) Ravel: Bolero (First trombone solo) Wagner: Ride of the Valkyries, major only (First or second trombone) Saint-Saëns: Symphony No. 3 (First trombone) Strauss: Ein Heldenleben (Second trombone) Rossini: William Tell overture (storm) Mahler: Symphony No. 3 (First trombone solos) All major scales two octaves with arpeggios Any form of minor scales one octave with arpeggios Lebedev Concerto and Spillman Concerto (a solo of equal musical and technical advancement may be made for one of the required solos) The following orchestral excerpts: Berlioz: Hungarian March Wagner: Ride of the Valkyries Das Rheingold, scene 2 (Valhalla motive) Strauss: Ein Heldenleben Rossini: William Tell Overture Kodaly: Hary Janos Suite Haydn: Creation No. 26 Bach: Sarabande from Cello Suite No. 5 Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. One movement of a standard solo work (concerto or sonata), or five to eight minutes from a single-movement work One etude of the applicant's choice Three standard orchestral excerpts Applicants should perform only on B-flat and/or C trumpets Two etudes showing the applicant's level of technical and musical advancement At least one major solo of the applicant's choice Three to five standard orchestral excerpts Applicants may be asked to sight-read Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. One movement of a standard solo work (concerto or sonata) or five to eight minutes from a single-movement work. One etude of the applicant's choice. Three standard orchestral excerpts. Two etudes showing the applicant's level of technical and musical advancement At least one major solo of the applicant's choice A complete concerto from the standard repertoire Three to five standard orchestral excerpts Applicants may be asked to sight-read Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Etude: H. W. Tyrell Advanced Studies for B-flat Bass, Etude No. 13 Etude: Reginald Fink Studies in Legato for Bass Trombone and Tuba, Etude No. 20 Solo: Walter Hartley Suite for Unaccompanied Tuba, movements 1 and 4 only Upload current one-page resume Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Etude: Phil Snedecor Low Etudes for Tuba, Etude No. XVIII Etude: H. W. Tyrell Advanced Studies for B-flat Bass, Etude No. 25 Solo: Anthony Plog 3 Miniatures for Tuba and Piano (no piano required) Upload current one-page resume Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Two contrasting movements from a cello suite of J. S. Bach First movement from a standard viola concerto One movement from a work of your choice Two contrasting movements from a cello suite of J. S. Bach First movement from a standard viola concerto One movement from a work of your choice Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Two contrasting movements from either a cello suite, violin partita or violin solo sonata of J.S. Bach First movement from a major viola concerto by a composer such as Walton, Bartok, Hindemith, etc. One movement from a 20th/21st century composer written after 1960 Two contrasting movements from either a cello suite, violin partita or violin solo sonata of J.S. Bach First movement from a major viola concerto by a composer such as Walton, Bartok, Hindemith, etc. One movement from a 20th/21st century composer written after 1960 Two contrasting movements from either a cello suite, violin partita or violin solo sonata of J.S. Bach First movement from a major viola concerto by a composer such as Walton, Bartok, Hindemith, etc. One movement from a 20th/21st century composer written after 1960 Choice of one of the below: One movement from a sonata or concerto written during the Classical Era One movement from a sonata or suite written during the Romantic Era Two contrasting movements from either a cello suite, violin partita or violin solo sonata of J.S. Bach First movement of a major viola concerto such as Walton, Bartok, Hindemith, etc. One movement from a 20th/21st century composer written after 1960 Choice of one of the below: One movement from a sonata or concerto written during the Classical Era One movement from a sonata or suite written during the Romantic Era Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. One movement from Bach Solo Sonatas or Partitas One movement from a standard concerto One Paganini or Wieniawski caprice One movement from a J. S. Bach solo sonata or partita One movement from a standard violin concerto One Paganini caprice or Wieniawski etude One work of the applicant's choice Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. One movement of a concerto One movement of solo J. S. Bach One etude by Piatiti, Popper, Duport or Franchomme Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. One movement of a concerto One movement of solo J. S. Bach One etude by Piatiti, Popper, Duport or Franchomme Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. One movement of a concerto One movement of solo J. S. Bach One etude by Piatiti, Popper, Duport or Franchomme (required for MM applicants ONLY) In addition to an audition with the required repertoire, applicants for the DMA program in Cello should be prepared for a short interview with the cello faculty. Two contrasting movements from a J. S. Bach cello suite. One movement of a major concerto One piece composed after 1940 (required for DMA applicants only) Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. One movement of a concerto One movement of solo J. S. Bach Two movements of a classical or romantic sonata One etude by Piatiti, Popper, Duport or Franchomme One piece composed after 1940 Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Two Art Songs (one in English, one in another language). Note: Operatic or oratorio arias written after 1750 are not allowed. All other art songs written after 1750 that are not arias are acceptable. The same repertoire selections may be used for pre-screening and live auditions A sight-singing assessment will be required for vocal music education applicants Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. 2 operatic arias of differing styles 4 art songs Language requirements: English and at least 2 languages chosen from Italian/Spanish, German, and French must be presented Only DMA applicants must submit two writing samples: One academic paper - papers written during MM academic tenure are acceptable. Topics should be historical and/or theoretical treatments of a musical subject. Papers shall be no less than 10 pages in length. Standard formatting and footnotes are required. One essay - composed on current and future trends in classical vocal music. Submitted essays must be 1-2 pages in length in PDF format. Essays must address: the role of classical singing in contemporary American culture; changes that have occurred and/or should occur; and future possibilities for this art form. Considerations may include: resources of talent, finance, venue and medium; both new and standard repertoire; audience. DMA applicants need not address all of these elements. One or two topics of interest may be chosen and discussed. Four art songs of contrasting styles and periods in English, French, German and Italian Two arias (one may be from an oratorio) DMA applicants will interview with voice faculty at the time of the live audition Experience in teaching voice required Email professional resume including teaching and work experience to Professor Karen Lykes. Interviews will take place in conjunction with applicant's live audition Preference will be given to DMA applicants Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. CV or resume in demonstration of their experience working with singers, playing for opera, experience with languages, etc. Recordings are NOT required during the prescreening stage Applicants must prepare one selection from each of the following categories (at least one selection must be played and sung simultaneously) One Mozart aria, with recitative, from the following list: "In quali eccessi, o numi... Mi tradi" from Don Giovanni "Crudele, ah no, mio bene... Non mir dir" from Don Giovanni "Hai già vinta la causa" from Le nozze di Figaro "Temerari, sortite fuori di questo loco... Come scoglio" from Così fan tutte "E Susanna non vien... Dove sono" from Le nozze di Figaro One Puccini aria from the following list: "Sì, mi chiamano Mimi" from La bohème "Che gelida manina" from La bohème "Donde lieta" from La bohème One 20th Century aria from the following list:\* "No word from Tom" from Stravinsky's The Rake's Progress (complete) "Here I stand" from Stravinsky's The Rake's Progress "Sein wir wieder gut" from Strauss' Ariadne auf Naxos "Grossmächtige Prinzessin" from Strauss' Ariadne auf Naxos \*In exceptional situations, with approval of the Opera Coaching faculty, this selection could be substituted for a solo work demonstrating technical abilities. One ensemble from the following list: Sextet from Don Giovanni "Sola, sola in buio loco" Quartet from Rigoletto Prepare an aria that you will coach in your audition. We ask that you send us a list of possibilities to Professor Kathleen Kelly (short arias are welcome - "Ach ich fühl's, Di Provenza"...). A singer will be provided at the audition. Sight-reading Applicants should already have earned a bachelor's degree with college-level proficiency in two languages from French, German or Italian. The program is extremely competitive with no more than four students enrolled in any given year Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. Currently enrolled CCM students applying for a new graduate degree must submit a headshot and resume by December 3. Four operatic arias (video with high quality sound fidelity). Examples should not be sound enhanced. Videos may be from live performances (not split) of opera in which the student has recently appeared (please only send a five-minute clip cued to your specific excerpt), as well as the solo presentation of four operatic arias. Coaching session with members of the opera faculty Interview A music and linguistic diagnostic exam Live vocal audition before the combined opera and voice faculties The CCM faculty will be looking for superior vocal quality and dramatic commitment To be considered for the Opera Scholarship Competition, you must submit a separate Opera Scholarship Competition Application form. Applicants must also prepare the following for the preliminary round audition (the preliminary round audition occurs on the same date as your assigned degree audition date): Five arias (if applying for MM or DMA, the two required for the degree program plus three others; if applying for the AD, the four required for the degree program plus one other). Four art songs (MM and DMA applicants only), including contrasting styles and periods in English, French, German and Italian. Applicants must submit the required pre-screening materials via [getacceptd.com/ccm](https://getacceptd.com/ccm) on or before December 3 in order to be considered for admissions and invited for an audition. A 3 to 5-page artistic statement A portfolio containing visual representation (video, photographs) of your directing work Biography CV Once the application and pre-screening materials are submitted, selected applicants will be scheduled by the Opera Department for a phone interview. The Stage-Directing program is extremely competitive with no more than two students enrolled per year Applicants should already have earned a bachelor's degree and master's degree or have equivalent professional experience as a stage director in the field Proficiency in French, German and Italian and Music literacy is preferred Applicants are expected to have already directed fully-staged theatre, music theatre and/or opera productions either with piano or orchestra Send your resume (please include your experience working with vocalists) as well as a list of your vocal repertoire to Professor Marie-France Lefebvre You are NOT required to submit a recording for pre-screening this assistantship One solo piece of your choice to demonstrate technical proficiency One Mozart aria, with the accompanied recitative, such as: Count's Aria (from Le nozze di Figaro), Dove sono (from Le nozze di Figaro), Come scoglio (from Così fan tutte), Mi trade (from Don Giovanni) One Puccini aria such as: Donde lieta, Sì, mi chiamano Mimi, Che gelida manina, Un bel dì One Strauss aria selected from: Zerbinetta's aria (Ariadne auf Naxos), Composer's aria (Ariadne auf Naxos) or Stravinsky: Here I stand (Rake's Progress), Anne Trulove's Aria Sight reading This assistantship is only available to collaborative pianists, pianists and/or conductors interested in accompanying

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