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Publications. Highly accessible and fun to play. Just arrived from the publishers Brass Wind Publications. Short Story - Gershwin Arranger by Luc Vertommen. An elegant concert/recital work. About 3 mins duration.
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original SB Tray recommended for Besson/York euphoniums. Not to be left out we have the extendable SB Water Catcher for baritone. See 'new items' for recent additions to our our stock and other drop-down menus for specific searches, or try in the search box! SBTray - Water Catcher/Valve Gutter for...£24.95 Tech-Oil - Premium Valve Lubricant - 2000 and 1000 are considered for the search box! SBTray - Water Catcher/Valve Gutter for...£24.95 Tech-Oil - Premium Valve Lubricant - 2000 are considered for the search box! SBTray - Water Catcher for barriance for the search box! SBTray - Water Catcher for barriance for the search box! SBTray - Water Catcher for barriance for the search box! SBTray - Water Catcher for barriance for barriance for the search box! SBTray - Water Catcher for barriance f
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(Piano) - Georges Bizet/a...£18.75 Four Concertos - Joseph Horovitz£13.20 £7.50 £135.00 £120.00 £13.25 Rule Britannia - John Hartmann - Euphonium Concerto - Martin Ellerby £11.95 Notes from the Underground - CD - Ben Pi...£12.25 £9.25 Less word but soul for Alto
Saxophone, E...£21.00 £13.00 £10.50 CD -Strike Up The Band - Steven Mead, Ha...£13.00 £12.00 Boйти: В статистику В дневники While pre-screening materials are required for all applicants, not all applicants will be invited to audition or interview. In some cases, successful applicants will receive a final admission
decision based solely off their pre-screening and application review, while other applicants may be asked to complete an addition and/or interview with faculty will be notified by the CCM Admissions Office staff in mid-December. Audition and/or interviews will be held in January and February
Check our website regularly for updates. All CCM programs require the submission of pre-screening materials in order to be considered for admission. Faculty will review application and pre-screening materials must be uploaded to CCM's Acceptd website by
December 3 (unless noted otherwise). Please review your desired program requirements to confirm you are uploading your materials by the appropriate deadline. All current CCM graduate students applying for a new graduate degree MUST submit their programs requirements to confirm you are uploading your materials by the appropriate deadline. All current CCM graduate students applying for a new graduate students applying for a new graduate students.
CANNOT be waived or substituted. Within 24-48 hours after application reference ID number and graduate applicants will receive an email from UC Admissions with their application ID number. Both undergraduate and graduates will receive an email from UC Admissions with their application ID number.
use their unique number to gain access to upload pre-screening materials to CCM's Acceptd website. Note: Due to the high volume of applicants must submit the required pre-screening materials via getacceptd.com/ccm on
or before December 3 in order to be considered for admissions and invited for an audition. Please note: Submission of Musical Theatre pre-screening submissions, following the instructions for each program, must be submitted if applying for both Acting and Musical
Theatre. Two contrasting monologues from full-length plays in two separate files. Choices may be contemporary or classical in any combination. Please choose roles in your own maturity and emotional range, and from material with which you are familiar and comfortable. The audition must be memorized and uploaded in two separate files with a
separate slate for each stating your name, character, play and playwright. Each separate monologue may not exceed two and a half minutes. One video should be shot in close-up (head and shoulders) and the other should show full body. Wild card video sharing ANYTHING you want - a special skill, an interesting story about
yourself, a passion speech, an instrument you play, or the answer to the question: "Why do you want to pursue a career in acting?" This will help us learn what makes you unique and what you want to pursue a career in acting?" This will help us learn what makes you unique and what you want to pursue a career in acting?" This will help us learn what makes you unique and what you want to pursue a career in acting?" This will help us learn what makes you unique and what you want to pursue a career in acting?" This will help us learn what makes you unique and what you want to pursue a career in acting?" This will help us learn what makes you unique and what you want us to know about you.
same as your pre-screen choices, or they may be new and different. Each monologue should be no longer than two and a half minutes and within your natural age range. Be sure to read the entire play so you can demonstrate an understanding of the character and situation. You may use hand props. One additional monologue (may be asked)
Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before January 2 in order to be considered for admissions and invited for an interview date. Interviews are held on January 14
and 21. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. A solo variation from the standard, classical repertoire (women en pointe) This video should include a short introduction of the dancer stating their name, classical
variation, the studio/academy/training program currently attending, and answering the following questions: Why dance as a major? Why CCM specifically? Variations may be performed in practice clothes or costume either in the studio or on stage. Performance tapes are acceptable but should clearly show the applicant only and be a clear, moderately
close video. The video should not be at a distance, fuzzy, or grainy. A full-length photo with the applicant dressed in regular ballet technique video recorded En Face. All combinations on side 1 or 2, not both. At Barre: Short Plié w/Tondu combination, Short Developé Fondu
combination At Center: Adagio OR Petite Allegro (choose your strength) A traditional classical ballet barre and center followed by several pointe work combinations demonstrating the ability to perform floor work and various rhythmic
and spatially oriented structures. Improvisation may be a component of the audition process. Female dancers should wear ballet slippers, pointe shoes and have footed tights that can be rolled up to ankle or calf-length for the modern component of the audition. Traditional attire (black leotard and pink or skin colored tights).
Male dancers should wear socks and ballet slippers as well as tights that can be rolled up to accommodate the modern dance component of the audition. Traditional attire (black tights and white t-shirt). Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for
admissions and invited for an audition. A solo work for bassoon An etude by Milde, Weissenborn, or the equivalent. Two orchestral excerpts (minimum) Applicants must submit the required pre-screening materials via getacceptd.com/ccm on the equivalent.
or before December 3 in order to be considered for admissions and invited for an audition. Selections from two contrasting solo works Three of the following standard excerpts: Beethoven Symphony No. 4 Tchaikovsky Symphony
capabilities from a variety of musical styles and periods (orchestral excerpts are highly recommended). Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Mozart Clarinet Concerto: First movement exposition (or similar
movement from a major concerto or sonata) Two contrasting etudes from C. Rose: 32 Etudes Mozart Clarinet Concerto: First movement exposition (or similar movement exposition (or similar movement from a major concerto or sonata) Orchestral excerpts: Mendelssohn: Scherzo from A Midsummer Night's Dream, beginning to letter
B Beethoven: Symphony 6, First movement measures 474-492 and Second movement measures 68-77 Sight reading Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Mozart: Clarinet Concerto, first movement exposition
(beginning-m. 154) Stravinsky: Three Pieces, second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and Second movement only Two solo pieces of your choice Mozart: Clarinet Concerto, K. 622, first and Second movement only Two solo pieces of your choice Mozart: C
measures 68-77 Beethoven: Symphony 8, Menuetto (Trio), measures 48-78 Sight reading Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Mozart: Clarinet Concerto, first movement exposition (beginning-m. 154)
Stravinsky: Three Pieces, second movement only Mozart: Clarinet Concerto, K. 622 (entire piece) 20th or 21st-century unaccompanied work for solo clarinet First three pages of the Copland Concerto (through the end of the Cadenza) Orchestral excerpts: Mendelssohn: Scherzo from A Midsummer Night's Dream, beginning to letter B Beethoven
Symphony 8, Menuetto (Trio), measures 48-78 Kodály: Dances of Gálanta Ravel: Daphnis and Chloe Suite No. 2 Sight reading Applicants must submit the required for admissions and invited for an audition. A piece by Dowland, Bach, Sor, Tárrega
Brouwer or Dyens A piece of the performer's choice A piece by Dowland, Bach, Sor, Tárrega, Brouwer or Dyens A piece of the performer's choice Sight reading Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. A 25-
minute program of music, including selections from at least four of the following style periods: Renaissance, Baroque, Classical, Romantic, 20th century or 21st century. Repertoire sheet showing how the above requirements have been met A 25-minute program of music, including selections from at least four of the following style periods:
Renaissance, Baroque, Classical, Romantic and Contemporary. Repertoire sheet showing how the above requirements have been met Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 14 in order to be considered for admissions. In person auditions are held on January 28 and February 11
2023. Collaborative piano applicants must submit the following: A solo piano selection (5'-8' in length) - performed on a grand piano. One movement from a Sonata for piano and either a wind or string instrument. Two art songs, one of which must be by Schubert. One opera aria It is understood that all of these selections will be performed with
appropriate partners. Horn Concerto by Glière - first movement. Sonata for Cello and Piano in G minor, op 19 by Rachmaninoff - first movement. Mozart - Count's recit. and aria "Hai già vinta... Vedrò mentr'io sospiro" from Le nozze di Figaro Schumann - op 39 Liederkreis (Eichendorff) "Waldesgespräch" - high key Debussy - Ariettes oubliées
"C'est l'extase langoureuse" - original key Copland - Twelve poems of Emily Dickinson - "Heart, we will forget him" All collaborative work that you have not played Play and sing, or add the vocal line to the piano part of a song you will receive at the
audition. Open to all pianists, no pre-screening required. Play something you know well Sight read material from the musical theatre repertoire Knowledge and experience in musi
Coaching for more information about pre-screening and live audition requirements. Instrumental studio GA: One movement from a Sonata for piano and either a wind or string instrument. Vocal Studio GA: One standard opera aria in any language In
addition, applicants for the studio accompanist assistantship must email Professor Kenneth Griffiths at griffikr@ucmail.uc.edu the following: a professional resume or CV a personal statement indicating your interest in collaborating with other musicians. and a complete repertoire list (vocal, instrumental, or both) If auditioning for an Instrumental
Assistantship - prepare both the Glière and Rachmaninoff movements from the list above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If auditioning for both assistantship - prepare all the vocal repertoire listed above. If a distance is a prepare all the vocal repertoire listed above. If a distance is a prepare all the vocal repertoire listed above.
before December 3 in order to be considered for admissions and invited for an audition. When submitting your pre-screening materials, you will have the option to self-select yourself for additional consideration to the Music - BA degree in the case that you do not pass the pre-screening/final audition round. MP3 audio files consisting of three original
compositions in any style These recordings may be from live performances, studio productions or computer generated via sequenced MIDI tracks or files exported from notation software programs Scores, lead sheets, chord charts or files exported from notation software programs Scores, lead sheets.
and chord charts be the same as the submitted recordings. This will give you the best chance to receive an audition. Finale or Sibelius software is encouraged, although handwritten scores are acceptable for the pre-screening Documentation of your role in all submitted materials Note if you performed on the original songs and what
instrument/instruments you played Note if you engineered and/or produced the recording List the instrument A playback of a prerecorded work does
not help the faculty determine if the candidate is suitable for the program, and will not be acceptable. Applicant needs to upload copies of a score or lead sheet for the compositions performed. Interview that will consist of: Your knowledge and use of technology, like Logic and Pro Tools Your musical background development in school and private
lessons Your experience, performances, and productions Your career goals Other questions could involve your main areas of interest Applicants should have a major instruments are considered. Although this degree includes music production,
editing, business and studio technical training, it is important to note that this is a music degree, not a degree in music technology, music industry, audio or recording. Successful CMP applicants music technology, music industry, audio or recording. Successful CMP applicants music technology, music industry, audio or recording.
before December 3 in order to be considered for admissions and invited for an interview. BM Applicants Only: When submitting your pre-screening materials, you will have the option to self-select yourself for additional consideration to the Music - BA degree in the case that you do not pass the pre-screening/final audition round. Portfolio of three
original works: Undergraduate applicants: a recording of at least one of the submitted works (live recordings are preferred where possible) All applicants: documentation of the submitted works should include scores (in the case of
works with instruments or voice) or alternate format (in the case of purely electronic music experience, please submit a statement listing software used, and genres of interest. Interviewees will be asked to discuss their
background and interests, and demonstrate their musical knowledge. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Note: Your video should be from the ensemble perspective, not from behind the conductor. Choral
Conducting/Teaching: Submit a 20-30-minute video that demonstrates your conducting and rehearsal. Include at least one complete piece. Note: The camera angle should be focused from the ensemble perspective, so your face and gestures are visible. Keyboard: Demonstrate your musicianship by submitting an example of a solo piece where you feel
most comfortable and musical. Vocal: Submit a video of your solo vocal ability, use of language, and intonation skills. 2 letters of recommendation DMA applicants must submit an essay. Orchestral - Video recording (no more than 15 minutes) of attemptions to some consider demonstrating your musical ability, use of language, and intonation skills. 2 letters of recommendation DMA applicants must submit an essay.
least two contrasting works in performance/rehearsal; either excerpts thereof or in their entirety (may include one rehearsal video) Wind Two video recordings of performances (15 min each, maximum) 2 letters of recommendation DMA applicants must submit an essay. Applicants who passage the performance (15 min each, maximum) 2 letters of recommendation DMA applicants must submit an essay.
the pre-screening will be invited to campus for an interview, conducting audition, and skills exam. Details of the audition will be sent to the appropriate applicants in early January. Applicants who pass the pre-screening will be invited to campus for an interview, conducting audition, and skills exam. Details of the audition will be sent to the
appropriate applicants in early January. The in-person audition will consist of: Conducting two works (one large ensemble, one chamber) which will be determined at the time of invitation A 30-minute aural skills diagnostic exam Complete a diagnostic exam Complete a diagnostic exam Interview with the faculty One-hour lesson with Professor Holzman Applicants in early January.
must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Two contrasting movements from two different works are also acceptable. Works MUST
contrast in era, style, and/or tempo. Works may be, but are not limited to: concertos, sonatas, suites, unaccompanied works, variations showpieces, etc. Two standard orchestral excerpts of your choice Two contrasting movements from two different works are
also acceptable. Works MUST contrast in era, style, and/or tempo. Works may be, but are not limited to: concertos, sonatas, suites, unaccompanied works, variations showpieces, etc. Three standard orchestral excerpts of your choice Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in
order to be considered for admissions and invited for an audition. One movement from the J. S. Bach Solo Violoncello Suites First movement of a concerto may be composed by, but not limited to Bottesini, Dittersdorf, Koussevitzsky or Vanhal. Three contrasting standard orchestral excerpts.
Excerpts must contrast in era, style and tempo Two contrasting movement of a concerto of your choice, with cadenzas where appropriate. One additional work or movement that best represents your playing. Three contrasting standard orchestral excerpts must contrast in era,
style, and tempo. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Two contrasting movements from the J. S. Bach Solo Violoncello Suites. First movement of a concerto of your choice, with cadenzas where appropriate
One additional work or movement that best represents your playing. Three contrasting standard orchestral excerpts must contrast in era, style, and tempo. Two contrasting movements from the J. S. Bach Solo Violoncello Suites. First movement of a concerto of your choice, with cadenzas where appropriate. One additional work or movement
that best represents your playing. Three contrasting standard orchestral excerpts must contrast in era, style, and tempo. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Please refer to the admission
requirements for both music education and your performance instrument. You will be required to complete the pre-screening and audition requirements for both music
Study No. 1, measures 1-24 only. Solo: James Curnow Rhapsody for Euphonium (no piano required) Upload a current, one-page resume Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for an audition. Etude: Bordogni/Rochut Melodioussam or before December 3 in order to be considered for an audition.
Etudes, Etude #57 Etude: Arban/Bowman Complete Conservatory Method, Characteristic Study No. 8 Solo: David Gillingham Blue Lake Fantasies, movements 1, 2 and 3 only Upload a current, one-page resume Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for
admissions and invited for an audition. Mozart: Exposition of first and second movements of the Concerto in G or D Major Contrasting piece of the candidate's choice Orchestral excerpts - pick three from the following: Beethoven: "Eroica" Symphony, last movement, measures 172-200 Beethoven: Leonore Overture No. 3, measures 328-360 Brahms:
Symphony No. 4, last movement, measures 93-105 Debussy: Afternoon of a Faun, measures 1-4 Mendelssohn: Scherzo from A Midsummer Night's Dream, two measures before P to the end One etude showing the applicant's level of technical and musical ability Two major solo works of contrasting styles plus a Mozart concerto. At least one of these
or D Major Contrasting piece of the candidate's choice Orchestral excerpts - pick three from the following: Beethoven: "Eroica" Symphony, last movement, measures 328-360 Brahms: Symphony No. 4, last movement, measures 93-105 Debussy: Afternoon of a Faun, measures 1-4 Mendelssohn
Scherzo from A Midsummer Night's Dream, two measures before P to the end. Applicants for graduate programs must perform a Mozart concerto, a 20th-century concerto and two additional major solo works of contrasting styles. One of the four pieces must be played from memory in its entirety. Four standard orchestral excerpts Applicants must
submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Two solos of contrasting stylistic periods of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice (preferably by memory) from standard harp repertoire Two orchestral excerpts of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice (preferably by memory) from standard harp repertoire Two orchestral excerpts of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice (preferably by memory) from standard harp repertoire Two orchestral excerpts of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice Two solos of contrasting stylistic periods of the applicant's choice (preferably by memory) from standard harp repertoire Two solos of contrasting stylistic periods of the applicant styl
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Two solos of contrasting stylistic periods of the applicant's Concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto of comparable difficulty (flute and/or piano accompaniment not necessary) Two standard
orchestral excerpts Two solos of contrasting stylistic periods of the applicant's Concerto such as Mozart's Concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto such as Mozart's Concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto such as Mozart's Concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto such as Mozart's Concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Harp, Debu
standard orchestral excerpts Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Two solos of contrasting stylistic periods of the applicant's choice (preferably by memory). One movement of a concerto such as Mozart's
Concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto of comparable difficulty (flute and/or piano accompaniment not necessary) Two standard orchestral excerpts A contemporary work from the 20th or 21st century Two solos of contrasting stylistic periods of the applicant's choice (preferably by
memory). One movement of a concerto such as Mozart's Concerto for Flute and Harp, Debussy's Danses, Ravel's Introduction and Allegro or another concerto of comparable difficulty (flute and/or piano accompaniment not necessary) Two standard orchestral excerpts A contemporary work from the 20th or 21st century Sight Reading Applicants must
submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Prepare two contrasting pieces from the standard harpsichord repertoire that demonstrate the applicant's technical and musical skills. Selections should represent contrasting
chronological and national schools: English, French, Italian, German, Iberian, etc. Memorization is not required. For undergraduate applicants with a strong piano background who wish to major in harpsichord, one of the two pieces may be a piano selection from the standard repertoire. Same repertoire requirements as the pre-screening audition
The audition will have a short sight-reading exercise. Candidates will also have a brief interview. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an interview. Prepare three contrasting pieces from the standard harpsichord
repertoire that demonstrate the applicant's technical and musical skills. Repertoire selections should represent contrasting chronological and national schools: English, French, Italian, German, Iberian, etc. Memorization is not required pre-
screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. J.F. Gallay: Etude No. 2 or 4, OR R. Strauss: First movement of Concerto No. 1 First movement of a Mozart or Strauss
concerto, or solo of comparable difficulty from the standard repertoire Two etudes in contrasting styles by Kopprasch, Gallay or Maxime-Alphonse (Book II-IV) All major scales Pick ONE of the following options: Tchaikovsky: Symphony No. 5, mvt. 2, horn 1 Mendelssohn: A Midsummer Night's Dream, nocturne, horn 1 AND Strauss Till Eulenspiegel
opening calls, horn 1 Beethoven: Symphony No. 3, scherzo trio, horn 2 Two etudes in contrasting styles by Kopprasch, Gallay or Maxime-Alphonse (Book II-IV) All major scales Pick ONE of the following options: Glière, Intermezzo Glazunov, Reverie Solo of comparable difficulty Applicants must submit the required pre-screening materials
via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. W. A. Mozart: First movement of Concerto No. 2 or 4 OR R. Strauss: First movement of Concerto No. 1 R. Strauss: First movement of Concerto No. 1 R. Strauss: Till Eulenspiegels Lustige Streiche, opening calls, horn 1 G. Mahler: Symphony No. 5, scherzo, horn obbligato, 8
measures after rehearsal No. 10-11 A complete major solo work from the standard repertoire Which must include: Tchaikovsky: Symphony No. 5, mvt. 2, horn 1 Strauss: Till Eulenspiegel, opening calls, horn 1 Mahler: Symphony No. 5, scherzo, horn obbligato, 8 measures after rehearsal No. 10-
11 Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. W. A. Mozart: First movement of Concerto No. 2 or 4 OR R. Strauss: First movement of Concerto No. 1 R. Strauss: Till Eulenspiegels Lustige Streiche, opening calls,
horn 1 G. Mahler: Symphony No. 5, scherzo, horn obbligato, 8 measures after rehearsal No. 10-11 Two complete major solo works from the standard repertoire which must include: Shostakovich: Symphony No. 5, mvt. 1, low tutti passage Wagner: Siegfried's Rhine
Journey, short call, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Tchaikovsky: Symphony No. 5, mvt. 2, horn 1 Strauss: Till Eulenspiegel, opening calls, horn 1 Mahler: Symphony No. 5, scherzo, horn 1 Strauss: Till Eulenspiegel, opening calls, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Tchaikovsky: Symphony No. 5, mvt. 2, horn 1 Strauss: Till Eulenspiegel, opening calls, horn 1 Strauss: Till Eulenspiegel, opening calls, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Tchaikovsky: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Tchaikovsky: Symphony No. 5, mvt. 2, horn 1 Strauss: Till Eulenspiegel, opening calls, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Strauss: Ein Heldenleben, opening passage, horn 2 Strauss: Ein Heldenleben, opening passage, horn 2 Strauss: Ein Heldenleben, opening passage, horn 3 Strauss Ein Heldenleben, opening passage, horn 3 Strauss Ein Heldenleben, opening passage, horn 3 Strauss Ein Heldenleben, opening passage, horn 4 Strauss Ein Heldenleben, opening passage, horn 5 Strauss Ein Helden
or before December 3 in order to be considered for admissions and invited for an audition. W. A. Mozart: First movement of Concerto No. 2 or 4 OR R. Strauss: First movement of Concerto No. 1 R. Strauss: First movement of Concerto No. 5, scherzo, horn obbligato, 8 measures after rehearsal No. 10-
11 Two complete major solo works from the standard repertoire of contrasting stylistic periods, and one solo for unaccompanied horn from the 20th or 21st centuries. Twelve orchestral excerpts from the standard repertoire which must include: Beethoven: Symphony No. 7, mvt. 1, exposition call, horn 1 Strauss: Don Quixote, variation VII, horn 4
Ravel: Pavane for a Dead Princess, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 1, low tutti passage Wagner: Siegfried's Rhine Journey, short call, horn 1 Strauss: Ein Heldenleben, opening passage, horn 1 Tchaikovsky: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, scherzo, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 1 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 2 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 2 Mahler: Symphony No. 5, mvt. 2, horn 1 Strauss: Ein Heldenleben, opening calls, horn 2 Mahler: Symphony No. 5, mvt. 2, horn 2 Mahler: Symphony No. 5, mvt. 2 M
8 measures after rehearsal #10-11 Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. At least two tunes of contrasting styles and tempos from the standard jazz repertoire such as "Autumn Leaves," "Satin Doll," "All the
Things You Are," "Blue Bossa," "Meditation," "I Can't Get Started" or "Now's the Time." The melody should be stated in a convincing jazz style followed by improvised choruses A short "classical" solo (optional for guitarists and drummers) Major (All 12 keys) and Harmonic Minor scales (All 12 keys) and Arpeggios (Major and Minor), 2 octaves when
possible Drummers should be prepared, in lieu of the above, to perform varying time feels, including slow to very fast swing, bossa nova, samba, ballad with brushes, funk to "trade fours" and to sight read big band parts. Drummers will also be asked to demonstrate a basic knowledge of reading treble and bass clef. Bassists may audition on string
bass or electric bass. Those who perform on instruments other than saxophone, trumpet, trombone, piano, guitar, bass, drums, jazz violin, voice and vibes should contact Professor Scott Belck about special jazz audition procedures before completing the application. Applicants must submit the required pre-screening materials
via getacceptd.com/ccm on or before December 3 in order to be considered for an audition. At least three tunes of contrasting styles and tempos from the standard jazz repertoire such as "Stella by Starlight," "Dolphin Dance," "Giant Steps" or "Anthropology" Major (All 12 keys) and Harmonic Minor scales (All 12 keys) and
Arpeggios (Major and Minor), 2 octaves when possible Drummers should be prepared, in lieu of the above, to perform varying time feels, including slow to very fast swing, bossa nova, samba, ballad with brushes, funk to "trade fours" and to sight read big band parts. Drummers will also be asked to demonstrate a basic knowledge of reading treble and
bass clef. In addition, MM drums applicants will be asked to demonstrate a basic knowledge of jazz harmony. Bassists may audition on string bass or drums should contact Professor Scott Belck about special jazz audition procedures
before completing the application. For majors other than jazz studies who are interested in an assistantship in the jazz program, please contact Professor Scott Belck for pre-approval. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before March 1 (first-year applicants) or July 1 (transfer applicants and
current UC students) in order to be considered for uC scholarships. Video Introduction (no longer than two minutes) addressing the following: What is it specifically about the Media Production program at CCM at least note: you must submit your UC students) by December 1 to be considered for uC scholarships. Video Introduction (no longer than two minutes) addressing the following: What is it specifically about the Media Production program at CCM at least note: you must submit your UC scholarships.
that interests you? Why you are passionate about producing stories through electronic media? What qualities do you possess, beyond a GPA and standardized test score, that you believe will make you successful in our program and as a future media professional? Which curricular track within Media Production (film/tv production, multimedia
production, or broadcast media production) interests you the most? Why? Attach links to media content (video, audio, web or writing examples) that represent current engagement with media storytelling and production. There is no final audition/interview for this program, all admittance decisions will be made from the pre-screening round. We
encourage you to visit the Media Production website and familiarize yourself with the curriculum before you apply. If the division needs more information in order to complete the decision-making process, you may be asked to interview. Please note that there is a computer requirement for accepted students. Applicants must submit the required pre
screening materials via getacceptd.com/ccm on or before December 3 (first-year applicants) or March 3 (transfer and current UC students) in order to be considered for admissions and invited for an interview. Please note: you must submit your UC Common application (and supplemental materials) by December 1 to be considered for UC students.
scholarships. 300-word essay describing how what the BA in Music offers would further your musical interests and future career goals. 500 word writing sample on any topic One letter recommendation Evidence of your creative process, which may include an audio or video recording of a performance, a score or musical composition, or an essay on a
musical subject Applicants may be required to interview for the BA Music Program. Topics addressed in the interview will ordinarily cover the applicant's musical background, training, aptitude, and career aspirations. Applicants should also be prepared to discuss their applicant's musical background, training, aptitude, and career aspirations. Applicants should also be prepared to discuss their applicant's musical background, training, aptitude, and career aspirations.
interview, applicants will have the opportunity to ask questions about the program. They will not need to prepare a performance. The Bachelor of Arts in Music degree at CCM is a liberal arts degree that provides students with flexible pathways for the study of music as a cultural and artistic practice. Ample electives allow for a breadth of approaches
to music studies, and more than half of the coursework allows students to explore courses outside of music, with possibilities for double-majors, minors, certificate programs and pre-med or pre-law coursework. Because of the liberal arts focus of this degree, students primarily interested in studying performance should apply to a bachelor of music
degree in their chosen performance area instead. Private lessons in a performance area in addition to the BA-Music program; however, if an applicant will need to be admitted by faculty in the applicant will need to be admitted by faculty in the applicant will need to be admitted by faculty in the applicant wants to study at the secondary or concentration level, the applicant will need to be admitted by faculty in the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants to study at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration level, the applicant wants at the secondary or concentration wants at the secondary or concentration wants at the secondary or concentration wants at the secondary or c
submit pre-screening for that instrument/area in order to be considered for admission. Applicants audition for concentration status in their applied performance area and are interviewed by music education faculties. Applicants acquiring for that instrument/area in order to be considered for admission faculties. Applicants acquiring for that instrument/area in order to be considered for admission faculties.
should refer to their specific instruments for pre-screening requirements. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Submission of a best-piece writing sample References accompanying the application must
contain an evaluation of the applicant's teaching ability Professional resume and teaching philosophy must be submitted video A bachelor's degree in music education from an accredited U.S. institution and licensure to
teach music in the U.S. public schools is required for admission for the master of music in music education. Three years prior teaching experience If possible, an in-person interview will be held with Music Education faculty to determine interest and criteria for the program; no performance audition is required Information about the interview will be
sent to those who pass the application review process. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before June 1 in order to be considered for admissions. A bachelor's degree in music education from an accredited U.S. institution and licensure to teach music in the U.S. public schools is required for
admission for the 3-summer master of music in music education. Submission of a best-piece writing sample References accompanying the applicant's musicianship or teaching ability Professional resume and teaching philosophy Evidence of the applicant's musicianship or teaching ability Professional resume and teaching believe to the applicant's musicianship or teaching ability Professional resume and teaching philosophy Evidence of the applicant's musicianship or teaching ability Professional resume and teaching believe to the applicant's musicianship or teaching ability Professional resume and teaching abil
Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Submit a research paper on a subject related to musicology or ethnomusicology Professional resume CV or Bio Video Essay (information about the video essay is
provided below) As part of your pre-screening, we will be requesting that you upload a video essay. In your pre-recorded video essay, you should make sure to address each of the following questions. We ask that your video recording not exceed 10 minutes in length. How would you define Ethno/Musicology* as a field of study? What motivates you to
pursue graduate studies in this field? What type of experience do you have with academic writing? What experience have you had with musical analysis? How would you assess your strengths and weaknesses in scholarly writing? What is your background in the humanities? Have you
completed coursework in fields outside of music? For example, history, literature, anthropology, etc.? Do you have a background in a language other than English? If so, what is your level of proficiency in this language (or languages)? What are your long-term career goals? Why have you chosen to apply to CCM? Is there anything else that you would
like to share with the committee with respect to your past accomplishments and future goals? How would you define Ethno/Musicology* as a field of study? What motivates you to pursue advanced studies in this field? What special interests do you have in the music field? Who are some scholars that have been influential to your own work thus far?
What type of experience do you have with academic writing? What experience have you had with musical analysis? How would you assess your strengths and weaknesses in scholarly writing? How do you plan to develop your skills as an academic writer and researcher during your graduate
studies at CCM? Do you have a background in critical theory, or other disciplinary paradigms across the humanities, for example, history, literature, anthropology, etc.? Do you have a background in a language other than English? If so, what is your level of proficiency in this language (or languages)? What are your long-term career goals? Why have
you chosen to apply to CCM? Is there anything else that you would like to share with the committee with respect to your past accomplishments and future goals in the field? Please focus your response on the specific field of study you wish you pursue at CCM - either Ethnomusicology. If your research touches on both of these
disciplines, please elaborate upon this in your response. Please note that the prerequisite for the PhD in music (musicology, musicology, 
accelerated timetable. Applicants will be invited to interview at a time to be determined. Applicants who wish to be considered for a teaching demonstration will be
provided. Please contact Professor Matthew Peattie if you have any questions. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Please note: If you are not invited to audition for the Musical Theatre program your
materials will not be reviewed by the Acting program unless you have also submitted if you wish to be considered for both Acting and Musical Theatre. Upload headshot and resume Each piece should be
filmed/uploaded as a separate piece of media. No continuous videos. Applicants are encouraged to use standard technology/recording devices that are available to them (i.e. smartphones, tablets, etc). There should not be a separate introduction or "slate" video. Instead, "slates" are to appear at the beginning of each piece and included as part of the
time allotment. The proper slate for a song is to share your name, the song is to share your name, the playwright. Songs: Applicants should prepare two contrasting pieces. One song should be an uptempo so as to contrast
style. Each song file should be 60-90 seconds (This time limit includes the slate at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 90 seconds). Applicants must sing to musical accompaniment, which could include live or pre-recorded accompaniment. No "a cappella" singing (meaning singing without
music). Songs should be filmed in a ¾ shot which means the top of the head to the knees should be written before 1970. This song can be either the "uptempo" or the "ballad" (applicant's choice). One song should be written after 1970 and
contrast the style of the first. Monologue: Monologue file should be 60-90 seconds in length (this time limit includes the slate at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 90
seconds). CCM requires Option A from the Musical Theatre Common Pre-Screen: One (1) contemporary monologue (written after 1900), 60-90 seconds in length The contemporary monologue should be filmed in a "close-up" shot which means the top of the head to the chest should be visible in the frame. Dance: All dance media should be filmed in a "close-up" shot which means the top of the head to the chest should be visible in the frame. Dance: All dance media should be filmed in a "close-up" shot which means the top of the head to the chest should be visible in the frame.
"full body" shot taking care to keep the student's entire body in the frame at all times. Applicants do not need to slate in any dance media. Regardless of which style of dance you execute, the choreography and the movement should be story-driven and connected to the music where the applicant is dancing with a sense of purpose. CCM requires the
Dance Option from the Musical Theatre Common Pre-Screen (and does not require the Ballet Option): 30-60 seconds of dance in whatever dance discipline you feel most confident. This may include, but is not limited to jazz, ballet, tap, modern, cultural dance styles, hip hop, lyrical, or contemporary. Please do not submit "barre work". Please use
steps, movement, and physical vocabulary that you are familiar with and can execute well. Dance media can be self-choreographed, but must be a solo video of you. This can include a show, competition, or other performance so long as you are clearly featured on your own. All choreography must be performed to music; please no "a cappella" dance
media. Optional Wild Card: The Wild Card media is not required. Submissions should be no more than 60 seconds. Applicants do not need to slate in any wild card media. This media can be ANYTHING you want - a special skill, an interesting story about yourself, a passion speech, an instrument you play, etc. "What do you want us to know about you?
and "What makes you unique?" Dance: Audition will be a combination from a current Broadway musical in the jazz idiom. Applicants should dress in basic dance wear. Women may wear character or jazz shoes or ballet slippers, with leotards, tights, jazz pants, t-
shirts or shorts. Sneakers are not recommended. Vocal: Prepare two contrasting selections from the Broadway repertoire, one ballad and one "up-tempo" number. Neither selections should be cut with this limitation in mind. Selections
should be appropriate to the age of the performer. Acting: Prepare a monologue from a contemporary play. Please choose age appropriate material. See "Audition Best Practices" for additional advice. Due to the large number of
musical theatre applicants, faculty or admissions staff will not be able to provide critiques of the auditions. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. At least two contrasting sonata or concerto selections At least
one etude of Barret or Ferling Three orchestral excerpts William Grant Still: Incantation and Dance At least two contrasting sonata or concerto selections At least one etude of Barret or Ferling Three orchestral excerpts The same material that was used for pre-screening may be used for the audition Applicants must submit the required pre-
screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for an audition. One movement of a major concerto, plus contrasting sonata, or Solo oboe piece incantation and Dance - William
Still Two contrasting Etudes, Barret or Ferling Three Orchestral Excerpts Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Prepare two contrasting pieces from the standard organ literature that demonstrate the
applicant's technical and musical skills. One selection must be from the 17th or 18th century, and the other from the 19th, 20th or 21st century. Memorization is not required. For undergraduate applicants with a strong piano background who wish to major in organ, one of the two pieces may be a piano selection from the standard repertoire. Same
repertoire requirements as the pre-screening audition. The audition will have a short sight-reading exercise for manuals only. Candidates will also have a brief interview. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an interview.
Prepare three contrasting pieces from the standard organ literature that demonstrate the applicant's technical and musical skills. One selection should be from the 19th, 20th or 21st century, and the other two from the 19th, 20th or 21st century.
submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Snare drum orchestral style roll, soft to loud to soft, about 30
seconds in length Mallet instruments (marimba, xylophone, or vibraphone): two prepared solos (2- AND 4-mallets demonstrations, of any length) from the standard mallet literature, or transcriptions); show two scales and arpeggios. Timpani: a prepared etude (e.g., Goodman, Firth, Hochrainer, Delecluse methods) or solo Orchestral excerpts in any
area optional Snare drum: a prepared solo or etude, preferably non-rudimental Mallet instruments (marimba, xylophone, vibraphone): a prepared etude Sight reading in each division Applicants must submit the required pre-screening materials
via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Candidates should present appropriate etudes or solos from modern literature for snare drum Snare drum orchestral roll, softest to loudest to softest volume, approximately 30 seconds in length Baroque and contemporary marimba
solos demonstrating 2- AND 4-mallet technique One timpani solo (or appropriate etude) 2-3 Orchestral excerpts in all areas expected DMA candidates should perform more difficult musical materials, with more thorough musical understanding, than MM applicants AD candidates must demonstrate a higher level of performance accomplishment than
MM/DMA applicants Video links or added demonstration of multiple percussion solo material, recital materials encouraged for MM; required for AD/MM applicants Video or demonstration encouraged for MM applicants if available; expected for AD/MM applicants Video or demonstration encouraged for MM applicants Video or demonstration e
snare drum A Baroque and contemporary marimba solo demonstrate a higher level of performance accomplishment than MM/DMA applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before
December 3 in order to be considered for admissions. At least three solo pieces from contrasting style periods and must include a complete sonata of Haydn, Mozart, Beethoven (excluding Opus 49) or Schubert All Sonatas, Variations, Suites, and other individual works written with multiple movements must be prepared in their entirety. Sets of pieces
that are intended to be performed together must be prepared in their entirety (For example: Schumann Carnaval, Davidsbündlertanze, or Kreisleriana; Mussorgsky Pictures at an Exhibition; Franck Prelude, Chorale and Fugue) Compositions should be performed by memory with the exception of extraordinarily prohibitive 20th and 21st century
compositions Etudes encouraged The repertoire requirements are the same as the pre-screening requirements. At least three solo pieces from contrasting style periods and must include an allegro movement from a sonata of Haydn, Mozart, Beethoven or Schubert Compositions should be performed by memory with the exception of extraordinarily
prohibitive 20th and 21st century compositions Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions. At least three solo pieces from contrasting style periods and must include a complete sonata of Haydn, Mozart, Beethoven (excluding Opus 49) or
Schubert All Sonatas, Variations, Suites and other individual works written must be prepared in their entirety (For example: Schumann Carnaval, Davidsbündlertanze, or Kreisleriana; Mussorgsky Pictures at an Exhibition; Franck
Prelude, Chorale and Fugue). Etudes are encouraged Compositions should be performed by memory with the exception of extraordinarily prohibitive 20th and 21st century compositions. The choice of repertoire is the same as the pre-screening
requirements For DMA Applicants: Approx. 500 words on the following subject: Please describe what you feel is the most challenging piece of piano repertoire you have studied in the past four years, your process in learning the piece and how this experience has contributed to your development as an artist. Upload the following three-page PDF
document to your graduate application: Your name, address, phone, email Previous degrees The degree program you are applying for in CCM Name and email of three references Pedagogy courses Teaching background Experience in any sort of working environment Why you want a teaching assistantship? What qualifications do you have that would
make you a good fit for the position? Anything that would be of benefit when we are looking at potential graduate assistants *An interview is required for admissions. At least 60 minutes
of solo repertoire, preferably from diverse style periods, giving ample evidence of the capacity to perform, record and compete at an international level. Etude encouraged for all degree programs All Sonatas, Variations, Suites, and other individual works written with multiple movements must be prepared in their entirety Sets of pieces that are
intended to be performed together must be prepared in their entirety (For example: Schumann Carnaval, Davidsbündlertanze, or Kreisleriana; Mussorgsky Pictures at an Exhibition; Franck Prelude, Chorale and Fugue) Same requirements as prescreening, Upload the following three-page PDF document to your graduate application; Your name,
address, phone, email Previous degrees The degree program you are applying for in CCM Name and email of three references Pedagogy courses Teaching assistantship? What qualifications do you have that would make you a good fit for the position? Anything that
would be of benefit when we are looking at potential graduate assistants *An interview is required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Two Ferling etudes, one slow and one that
displays technical skills Two contrasting movements of alto saxophone solo literature. Suggested solo literature includes: Sonata by Paul Creston Concertino da Camera by Jacques Ibert Concerto by Alexander Glazunov Prelude, Cadence et Finale by Alfred Desenctos You may also include an example of jazz improvisation skills on the tune of your
choice Two contrasting solos - one selection should be a major piece from the standard repertoire (e.g. Maurice, Glasounov, Creston, Ibert) Scales and arpeggios Sight reading The BM saxophone curriculum is flexible and may consist of classical study exclusively or a combination of classical and jazz study. A jazz selection is optional for the audition
See jazz studies for more information on the BM in jazz saxophone. Candidates may contact Professor James Bunte if they would like to include a piece not listed above. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition.
Each candidate must prepare the first movement from the following work: Concertino da Camera by Jacques Ibert Prelude, Cadence et Finale by Alfred Desenctos Caprice en Forme de
Valse by Paul Bonneau Sonata by William Albright Lilith by William Bolcom Sequenza IXb by Luciano Berio Fuzzy Bird Sonata by Takashi Yoshimatsu Candidates are strongly encouraged to include one composition written after 2000 on their audition You may also include an example of jazz improvisation skills on the tune of your choice Two or three
contrasting solos. One selection should be a major piece from the "classic" repertoire (e.g. Lennon, Bolcom, Albright). Scales and arpeggios Sight reading Ensemble excerpts are optional The MM and DMA saxophone curricula are flexible and may consist of
classical study exclusively or a combination of classical and jazz study. A jazz selection is therefore optional for the audition. The MM in jazz saxophone is a separate degree focusing on jazz. For these audition requirements see jazz studies. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3
in order to be considered for admission and invited for an audition. Current resume 500-word applicant statement to express: how you came to your area of theater design and production, what you expect to gain out of the CCM experience, and what direction you intend to go upon graduation. What are your personal and
professional goals and how does CCM get you closer to those goals? Upload contact information for three references Portfolio (include theatre, artistic, and/or craft work) Theatre Design and Production questionnaire Application materials, along with experiences, achievements and long-range goals will be discussed at the applicant's interview. All
applicants will interview with faculty from the Theatre Design and Production department. Candidates should only apply to one major within Theatre Design and Production unless you are seriously considered for admissions. The
applications for all MFA degree programs will remain open until July 1. Current resume 500-word applicant statement to express: how you came to your area of theater design and production, what you expect to gain out of the CCM experience, and what direction you intend to go upon graduation. What are your personal
and professional goals and how does CCM get you closer to those goals? Portfolio (include theatre, artistic, and/or craft work) Applicant's interview. All applicants will interview with faculty from the Theatre Design and Production department.
MFA Interviews should be scheduled directly through the appropriate faculty. Visit the Theatre Design and Production website for the faculty directory. Applicants must submit the required pre-screening materials via getacceptd.com/ccm on or before December 3 in order to be considered for admissions and invited for an audition. Submit two papers
on analytical or theoretical topics (e.g. analysis, theoretical concepts, music theory and science, math, aesthetics, psychology, culture, and so forth) CV Statement about motivation for undertaking a graduate degree program in music theory. Prospective students who hold master's degrees in other areas of music should apply for the MM in theory The
prerequisite for the PhD in music (music theory emphasis) is a master's degree in music theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment to the discipline For more information about the Music Theory emphasis and commitment the Music Theory emphasis and commitment the Music Theory emphasis and commitment the Music Theory emphas
notified if they're invited for an interview. New Graduate Assistants teach theory and musicianship courses in the core undergraduate level concepts and skills in tonal harmony and voice leading. If deemed qualified by this test, applicants will be scheduled
for the skills assessment and teaching demonstration. This will most likely be available online for applicants to take during a specified time frame prior to the audition. If deemed qualified by this test, during one of the CCM Audition Weekends you will be scheduled for a musicianship interview as a well as a practice teaching demonstration with the
theory faculty. Musicianship skills assessment: the 15-minute musicianship skills assessment will deliver a mock lesson introducing the Neapolitan sixth as if to a sophomore "student" audience (a faculty interviewer).
Applicants are responsible for preparing all aspects of their teaching demonstration (lecture, illustrations, musical examples) in advance. Applicants are urged to consult Miguel A. Roig-Francoli's Harmony in Context, 3rd ed., in preparation for the teaching demonstration. Applicants who apply for a Theory Teaching Assistantship will be considered
for admission and other types of financial assistance even if they do not yet meet the requirements for a TA. For additional information, contact Professor Steven Cahn. Applicants must submit the requirements for a duitional information, contact Professor Steven Cahn. Applicants must submit the requirements for a duitional information, contact Professor Steven Cahn. Applicants must submit the requirements for a duitional information, contact Professor Steven Cahn. Applicants must submit the requirements for a duitional information and other types of financial assistance even if they do not yet meet the requirements for a duitional information and other types of financial assistance even if they do not yet meet the requirements for a duitional information and other types of financial assistance even if they do not yet meet the requirements for a duitional information and other types of financial assistance even if they do not yet meet the requirements for a duitional information and other types of financial assistance even if they do not yet meet the requirements for a duitional information and other types of financial assistance even if they do not yet meet the requirements for a duitional information and other types of financial assistance even if they do not yet meet the requirements for a duition and other types of financial assistance even in the requirements for a duition and other types of financial assistance even in the requirements for a duition and other types of financial assistance even in the requirement of the requirements for a duition and other types of financial assistance even in the requirement of the
Major Scales-Two octaves with arpeggio A-Flat, C (including upper octave), G-flat Minor Scales-One octave with arpeggio A standard solo form the tenor trombone repertoire of substantive musical and technical value, Record three minutes of music, Do not include rests, A standard technical study from Kopprasch, Blazevich, Arban, or equivalent,
Record 90 seconds of music. A lyrical study from Bordogni (Rochut or Mulcahy) or equivalent. Record 90 seconds of music. Record standard passages from the following orchestral works: Berlioz: Hungarian March (first or second trombone) Mozart: Tuba Mirum from Requiem (second trombone solo) Wagner: Ride of the Valkyries, major only (first or second trombone)
second trombone) Ravel: Bolero (first trombone solo) optional Major Scales-Two octaves with arpeggio C, G-flat, B-flat (include upper octave) Minor Scales-One octave with arpeggio A standard solo from the bass trombone repertoire of substantive musical and technical value. Record three minutes of music. Do not include rests. A technical study
form Arban, Tyrell, Kopprasch, or equivalent. Record 90 seconds of music. A lyrical study from Bordogni (Rochut or Mulcahy) as printed and 8vb. Record one minute of each. Record one minute of each. Record standard passages from the following orchestral works: Berlioz: Hungarian March Wagner: Ride of the Valkyries (major) Haydn: Creation No. 26 Bach: Sarabande from
Cello Suite No. 5 All major scales two octaves with arpeggios Any form of minor scales one octave with arpeggios A standard solo from the tenor trombone repertoire of substantive musical and technical study from Rochut or equivalent. The following orchestral
excerpts: Berlioz: Hungarian March (First or second trombone) Mozart: Tuba Mirum from Requiem (Second trombone solo) Wagner: Ride of the Valkyries, major only (First or second trombone) Ravel: Bolero (First trombone solo) Wagner: Ride of the Valkyries, major only (First or second trombone) Ravel: Bolero (First or second tr
solo from the bass trombone repertoire of substantive musical and technical study from Arban, Tyrell, Kopprasch or equivalent A lyrical study from Rochut as printed and down an octave The following orchestral excerpts: Berlioz: Hungarian March Wagner: Ride of the Valkyries (major) Haydn: Creation No. 26 Bach: Sarabande from
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Cello Suite No. 5 Applicants must submit the required pre-screen Minor Scales: Record three scales in different keys and each with Ein Heldenleben (battle) Ravel-Bolero (1st trombone solo) Major works. Rossini: William Tell Haydn: Creation No. 26 Strauss: Ei or second trombone) Mozart: Tuba Mirum from Requiem (Second trombone) All major applies transfer with a magnise Application and the second trombone of the	th a different form of minor. (three scales total) Choose three solor Scales: B-flat Three octaves with arpeggio. D Two octaves with Heldenleben All major scales two octaves with arpeggios Any and trombone solo) Ravel: Bolero (First trombone solo) Wagner: R	os from the standard repertoire and record two minutes each of arpeggio. G-flat Two octaves with arpeggio Minor Scales: R form of minor scales one octave with arpeggios Three contra ide of the Valkyries, major only (First or second trombone) Sa	of three contrasting movements. Record the standard excerpts for ecord three scales in different keys and each with a different for sting solos from the standard repertoire demonstrating advanced int-Saëns: Symphony No. 3 (First trombone) Strauss: Ein Helde	rom the following orchestral works. Rossini-William Tell (storm of minor. (three scales total) Record the standard excerpts technique and musicality The following orchestral excerpts: nleben (Second trombone) Rossini: William Tell overture (sto	m) Strauss- from the following orchestral Berlioz: Hungarian March (First rm) Mahler: Symphony No. 3 (First
trombone solos) All major scales two octaves with arpeggios Any Rheingold, scene 2 (Valhalla motive) Strauss: Ein Heldenleben R an audition. Provide an updated CV. Provide a recording of your following orchestral works: Tenor Trombone: Rossini-William Tel two octaves with arpeggios Any form of minor scales one octave (First trombone solo) Wagner: Ride of the Valkyries, major only the straightful and the Contract of Carlot and	Rossini: William Tell Overture Kodaly: Hary Janos Suite Haydn: Carmost recent recital. If a recent recital is not available, choose the ll (storm) Strauss-Ein Heldenleben (battle) Ravel-Bolero (1st trowith arpeggios Three contrasting solos from the standard repert (First or second trombone) Saint-Saëns: Symphony No. 3 (First to	reation No. 26 Bach: Sarabande from Cello Suite No. 5 Application ree solos from the standard repertoire and record entirely. We imbone solo) Bass Trombone: Rossini: William Tell Haydn: Crestoire demonstrating advanced technique and musicality The fatrombone) Strauss: Ein Heldenleben (Second trombone) Rossi	ants must submit the required pre-screening materials via getace orks can be recorded separately but each work should be continuention No. 26 Strauss: Ein Heldenleben Please note that all DM collowing orchestral excerpts: Berlioz: Hungarian March (First or sini: William Tell overture (storm) Mahler: Symphony No. 3 (First	ceptd.com/ccm on or before December 3 in order to be considered to be considered. If no piano available, do not observe the rests. Record the applicants must complete a 30 minute interview as a part of second trombone) Mozart: Tuba Mirum from Requiem (Second trombone solos) All major scales two octaves with arpeggios	ered for admissions and invited for ne standard excerpts from the their audition. All major scales nd trombone solo) Ravel: Bolero Any form of minor scales one
octave with arpeggios Lebedev Concerto and Spillman Concerto Kodaly: Hary Janos Suite Haydn: Creation No. 26 Bach: Saraband minutes from a single-movement work One etude of the applicant Applicants may be asked to sight-read Applicants must submit the applicant's choice. Three standard orchestral excerpts. Two etuder required pre-screening materials via getacceptd.com/ccm on or be applicant.	de from Cello Suite No. 5 Applicants must submit the required profit's choice Three standard orchestral excerpts Applicants should pre-required pre-screening materials via getacceptd.com/ccm on ordes showing the applicant's level of technical and musical advance before December 3 in order to be considered for admissions and	re-screening materials via getacceptd.com/ccm on or before Deperform only on B-flat and/or C trumpets Two etudes showing r before December 3 in order to be considered for admissions ement At least one major solo of the applicant's choice A compinity of the applicant's choice A compinity of the control of the applicant's choice A compinity of the control of the con	ecember 3 in order to be considered for admissions and invited f the applicant's level of technical and musical advancement At le and invited for an audition. One movement of a standard solo we plete concerto from the standard repertoire Three to five standar for B-flat Bass, Etude No. 13 Etude: Reginald Fink Studies in Leg	or an audition. One movement of a standard solo work (concerns to one major solo of the applicant's choice Three to five standark (concerto or sonata) or five to eight minutes from a singled orchestral excerpts Applicants may be asked to sight-read Arato for Bass Trombone and Tuba, Etude No. 20 Solo: Walter I	to or sonata), or five to eight lard orchestral excerpts movement work. One etude of the pplicants must submit the Hartley Suite for Unaccompanied
Tuba, movements 1 and 4 only Upload current one-page resume A Bass, Etude No. 25 Solo: Anthony Plog 3 Miniatures for Tuba and of J. S. Bach First movement from a standard viola concerto One December 3 in order to be considered for admission. Two contrast from either a cello suite, violin partita or violin solo sonata of J.S. in order to be considered for admissions. Two contrasting movements are suited by the contrasting movements of the considered for admissions.	d Piano (no piano required) Upload current one-page resume App movement from a work of your choice Two contrasting movemer sting movements from either a cello suite, violin partita or violin b. Bach First movement from a major viola concerto by a compose	olicants must submit the required pre-screening materials via onts from a cello suite of J. S. Bach First movement from a standard solo sonata of J.S. Bach First movement from a major viola corr such Walton, Bartok, Hindemith, etc. One movement from a	getacceptd.com/ccm on or before December 3 in order to be cond dard viola concerto One movement from a work of your choice Ap ncerto by a composer such Walton, Bartok, Hindemith, etc. One a 20th/21st century composer written after 1960 Applicants must	sidered for admissions and invited for an audition. Two contrapplicants must submit the required pre-screening materials vinovement from a 20th/21st century composer written after 19 submit the required pre-screening materials via getacceptd.co	sting movements from a cello suite a getacceptd.com/ccm on or before 60 Two contrasting movements om/ccm on or before December 3
or concerto written during the Classical Era One movement from written after 1960 Choice of one of the below: One movement from invited for an audition. One movement from Bach Solo Sonatas or submit the required pre-screening materials via getacceptd.com/or Partitas One fast movement of a standard concerto from either	n a sonata or suite written during the Romantic Era Two contrastions a sonata or concerto written during the Classical Era One mover Partitas One movement from a standard concerto One Pagania/ccm on or before December 3 in order to be considered for admitted er romantic period or the 20th century One Paganini caprice or W	ing movements from either a cello suite, violin partita or violin vement from a sonata or suite written during the Romantic Eroni or Wieniawski caprice One movement from a J. S. Bach solo ssions and invited for an audition. One movement from Bach Svieniawski etude One work of the applicant's choice Applicant.	a solo sonata of J.S. Bach First movement of a major viola concert a Applicants must submit the required pre-screening materials versions or partita. One movement from a standard violin concert Solo Sonatas or Partitas. One movement from a standard concert is must submit the required pre-screening materials via getaccep	to such as Walton, Bartok, Hindemith, etc. One movement from a getacceptd.com/ccm on or before December 3 in order to be o One Paganini caprice or Wieniawski etude One work of the o One Paganini or Wieniawski caprice Two contrasting movement.com/ccm on or before December 3 in order to be considere	n a 20th/21st century composer e considered for admissions and applicant's choice Applicants must tents from J. S. Bach Solo Sonatas d for admissions and invited for an
audition. One movement of a concerto One movement of solo J. S in order to be considered for admissions and invited for an auditi interview with the cello faculty. Two contrasting movements from invited for an audition. One movement of a concerto One movement of a getacceptd.com/ccm on or before December 3 in order to be one used for pre-screening and live auditions. A sight-singing asset	tion. One movement of a concerto One movement of solo J. S. Back a J. S. Back cello suite One movement of a major concerto One tent of solo J. S. Back Two movements of a concerto Two moveme considered for admissions and invited for an audition. Two Art Scressment will be required for vocal music education applicants Appleads to the control of the co	h One etude by Piatti, Popper, Duport or Franchomme (require piece composed after 1940 (required for DMA applicants only nts of solo J. S. Bach Two movements of a classical or romantiongs (one in English, one in another language). Note: Operational policants must submit the required pre-screening materials via	ed for MM applicants ONLY) In addition to an audition with the replicants must submit the required pre-screening materials vec sonata One etude by Piatti, Popper, Duport or Franchomme Octor oratorio arias written after 1750 are not allowed. All other argetacceptd.com/ccm on or before December 3 in order to be considered.	required repertoire, applicants for the DMA program in Cello sia getacceptd.com/ccm on or before December 3 in order to be ne piece composed after 1940 Applicants must submit the request songs written after 1750 that are not arias are acceptable. It sidered for admissions and invited for an audition. 2 operation	should be prepared for a short e considered for admissions and uired pre-screening materials the same repertoire selections may arias of differing styles 4 art songs
Language requirements: English and at least 2 languages chosen shall be no less than 10 pages in length. Standard formatting and should occur; and future possibilities for this art form. Considera English, French, German and Italian Two arias (one may be from audition Preference will be given to DMA applicants Applicants in languages, etc. Recordings are NOT required during the prescree	d footnotes are required. One essay – composed on current and functions may include: resources of talent, finance, venue and medium an oratorio) DMA applicants will interview with voice faculty at must submit the required pre-screening materials via getacceptd.	uture trends in classical vocal music. Submitted essays must b m; both new and standard repertoire; audience. DMA applicant the time of the live audition Experience in teaching voice required on or before December 3 in order to be considered for	the 1-2 pages in length in PDF format. Essays must address: the ronts need not address all of these elements. One or two topics of it is it is a professional resume including teaching and work expror admissions and invited for an audition. CV or resume in demo	ple of classical singing in contemporary American culture; cha interest may be chosen and discussed. Four art songs of contra perience to Professor Karen Lykes. Interviews will take place instration of their experience working with singers, playing for	nges that have occurred and/or asting styles and periods in n conjunction with applicant's live opera, experience with
mio bene Non mir dir" from Don Giovanni "Hai già vinta la cau "Donde lieta" from La bohème One 20th Century aria from the fo with approval of the Opera Coaching faculty, this selection could Professor Kathleen Kelly (short arias are welcome – "Ach ich fuhl enrolled in any given year Applicants must submit the required p	usa" from Le nozze di Figaro "Temerari, sortite fuori di questo loc ollowing list:* "No word from Tom" from Stravinsky's The Rake's Il be substituted for a solo work demonstrating technical abilities. Il's, Di Provenza"). A singer will be provided at the audition. Sig pre-screening materials via getacceptd.com/ccm on or before Dec	co Come scoglio" from Cosi fan tutte "E Susanna non vien Progress (complete) "Here I stand" from Stravinsky's The Rak One ensemble from the following list: Sextet from Don Giova tht-reading Applicants should already have earned a bachelor's ember 3 in order to be considered for admissions and invited	Dove sono" from Le nozze di Figaro One Puccini aria from the foxe's Progress "Sein wir wieder gut" from Strauss' Ariadne auf N nni "Sola, sola in buio loco" Quartet from Rigoletto Prepare an a s degree with college-level proficiency in two languages from Frofor an audition. Currently enrolled CCM students applying for a	llowing list: "Si, mi chiamano Mimì" from La bohème "Che g axos "Grossmächtige Prinzessin" from Strauss' Ariadne auf N ria that you will coach in your audition. We ask that you send ench, German or Italian The program is extremely competitiv new graduate degree must submit a headshot and resume by	elida manina" from La bohème axos *In exceptional situations, us a list of possibilities to e with no more than four students December 3. Four operatic arias
(video with high quality sound fidelity). Examples should not be sfaculty Interview A music and linguistic diagnostic exam Live v. Applicants must also prepare the following for the preliminary roother). Four art songs (MM and DMA applicants only), including portfolio containing visual representation (video, photographs) of year Applicants should already have earned a bachelor's degree a	vocal audition before the combined opera and voice faculties The bund audition (the preliminary round audition occurs on the same contrasting styles and periods in English, French, German and It of your directing work Biography CV Once the application and pre-	CCM faculty will be looking for superior vocal quality and dra e date as your assigned degree audition date): Five arias (if ap- calian. Applicants must submit the required pre-screening ma- e-screening materials are submitted, selected applicants will he	matic commitment To be considered for the Opera Scholarship C plying for MM or DMA, the two required for the degree program terials via getacceptd.com/ccm on or before December 3 in order be scheduled by the Opera Department for a phone interview. Th	competition, you must submit a separate Opera Scholarship Co plus three others; if applying for the AD, the four required for to be considered for admissions and invited for an audition. As e Stage-Directing program is extremely competitive with no many	ompetition Application form. The degree program plus one A 3 to 5-page artistic statement A Lore than two students enrolled per
with piano or orchestra Send your resume (please include your exaccompanied recitative, such as: Count's Aria (from Le nozze di Faria (Ariadne auf Naxos) or Stravinsky: Here I stand (Rake's Programme I stand)	Figaro), Dove sono (from Le nozze di Figaro), Come scoglio (from	Cosi fan tutte), Mi trade (from Don Giovanni) One Puccini ari	a such as: Donde lieta, Si, mi chiamano Mimi, Che gelida manina	One solo piece of your choice to demonstrate technical profic , Un bel di One Strauss aria selected from: Zerbinetta's aria (ency One Mozart aria, with the Ariadne auf Naxos), Composer's

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