



PECK SCHOOL OF THE ARTS - DEPARTMENT OF MUSIC
P.O. BOX 413
MILWAUKEE, WI 53201
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GRADUATE AUDITION REQUIREMENTS

BRASS

TRUMPET

1. All major and minor scales, two octaves.
2. Two Études demonstrating melodic and technical styles (at least one from the Charlier Trente Six Études Transcendantes (36 Transcendental Études).
3. Two solos from the standard solo repertoire.
4. Sight-reading.
5. Aural skills test.

FRENCH HORN

1. All major and minor scales, two octaves.
2. Two contrasting Études demonstrating melodic and technical styles.
3. Portions of two standard solo works for horn. (Mozart and Strauss Concerti are preferred).
4. Sight-reading.
5. Aural skills test.

TENOR TROMBONE

1. All major and minor scales, two octaves.
2. Two contrasting Études demonstrating melodic and technical styles.
3. A solo, preferably of the level of the Concerti of Grondahl or David.
4. Sight-reading.
5. Aural skills test.

BASS TROMBONE

1. All major and minor scales, two octaves.
2. Two contrasting Études demonstrating melodic and technical styles.
3. A solo, preferably of the level of the Concerti of Ritter George or Ewazen.
4. Sight-reading.
5. Aural skills test.

EUPHONIUM

1. All major and minor scales, two octaves.
2. Two contrasting Études demonstrating melodic and technical styles.
3. At least one solo from the standard solo repertoire. Some examples follow, or you may select your own solo of comparable difficulty:
 - Curnow: *Symphonic Variants or Fantasia di Falcone*
 - Ellerby: *Concerto for Euphonium*
 - Horowitz: *Concerto for Euphonium*
 - Sparke: *Pantomime or Party Piece or Song for Ina*
4. Standard excerpts from the band repertoire (Contact Dr. Climer for changes).
5. Sight-reading.

TUBA

1. All major and minor scales, two octaves.
2. Two contrasting Études demonstrating melodic and technical styles.
3. One solo of your choice demonstrating technical ability and beauty of sound.
Recommended solos include:
 - Plog: *Three Miniatures*
 - Hindemith: *Sonata for Tuba*
 - Vaughan Williams: *Concerto for Bass Tuba*

- J.S. Bach: *Cello Suites*
 - Casterede: *Sonatine for Tuba*
 - Wilhelm: *Concertino for Tuba*
4. Perform at least three contrasting orchestral or band excerpts. Examples include:
 - Prokofiev: *Symphony No. 5*
 - Wagner: *Die Meistersinger von Nürnberg* or *Ride of the Valkyries*
 - Gershwin: *American in Paris*
 - Berlioz: *Symphony Fantastique*
 5. Sight-reading.

COMPOSITION and MUSIC TECHNOLOGY

Portfolio containing your best three to five representative works from the following:

1. At least one written score REQUIRED
2. At least one composition of Electro-Acoustic origination (computer based)
3. Send copies only; do not send originals
4. The score may be of any size, from large ensemble to piano solo.
5. Computer-generated scores (*Finale* by Sibelius) are acceptable but not required.

Recordings:

1. Audio CD, DVD, Web URL location or audio content attached to email are acceptable.
2. Send copies only; do not send originals.
3. The compositions on the recordings may or may not be the same as the scores you submit.

Other option:

1. MIDI form of completed work(s).
2. Standard MIDI file format required.
3. Video/DVD recording or sound track-to-Video/DVD/Film/Theatre/Inter-Media presentation.
4. Must have acceptable sound quality.
5. May be collaborative work with other image, dance, performance artist(s).

CONDUCTING: INSTRUMENTAL (WINDS AND ORCHESTRA) AND CHORAL

Choral

All interested choral conducting students will first need to complete and submit the online UWM Graduate School application (Panthera), which includes a Conducting Questionnaire. *Upon Review* of your submission, you will be notified by your program's ensemble director of your eligibility to perform a live audition.

Instrumental

All interested instrumental conducting students will first need to submit a preliminary conducting video. To submit your video, first upload a 10-20 minute segment to YouTube or Vimeo and then share the video's URL (with password, if listed privately) in the appropriate field on your online Graduate School application (Panthera), which includes a Conducting Questionnaire.

The video should feature you, the conductor, in full frontal view with a part of the ensemble also in view.

- **Orchestral Conducting applicants** are required to show 2 repertoire examples in contrasting styles. Contact: Dr. Jun Kim, kimjy@uwm.edu.
- **Wind Conducting applicants** are required to show both rehearsal and performance footage from a recent conducting experience. Contact: Dr. John Climer, climer@uwm.edu.

Upon Review of your submission, you will be notified by your program's ensemble director of your eligibility to perform a live audition:

SAMPLE Wind Conducting Live Audition Repertoire:

1. Lincolnshire Posy
 - Percy Aldridge Grainger (ed. Fennell)
 - Horkstow Grange, mvt. II
2. Second Suite in F for Military Band

- Gustav Holst (ed. Colin Matthews)
 - Song of the Blacksmith, mvt. III
3. Candidates will also lead a 10-15 minute rehearsal on a work of their choice.

GUITAR

Classical Guitar

Technical Exercises:

1. One major and one minor scale of three octaves from the *Diatonic Major and Minor Scales* by Segovia (Columbia Music).
2. *Arpeggio Studies* Nos. 25 through 35 Giuliani, Op. 1, Pt. 1 (any edition).
3. Sight-reading first through fifth positions, simple chords, one- and two-part textures with various rhythms.

Studies:

1. One study to be chosen by the applicant and performed from memory from works such as:
 - *Eight Lessons for Guitar* by D. Aguado (Columbia Music).
 - *25 Estudios*, op. 60 by M. Carcassi (any edition).
 - *Études*, op. 31,35, or 60 by F. Sor (any edition).

Repertoire:

1. Two easy pieces of contrasting styles to be chosen by the applicant and performed from memory. Examples include:
 - *Six Pavanas* by L. Milan.
 - *Gigue* from the Partita in a minor by A. Logy.
 - *Lagrima* by F. Tarrega (or equivalent selections, subject to approval).

Jazz Guitar:

1. Play any major and minor scales (two octaves.) chosen by auditioning faculty.
2. Improvise over blues changes in F.
3. Sight-read single line melody from bebop literature.
4. Sight-read chord chart.
5. Play a chord/melody solo (optional).

Finger-Style Guitar:

Technical Exercises

1. One major and one minor scale of three octaves from the *Diatonic Major and Minor Scales* edited by Segovia (Columbia Music)
2. *Arpeggio Studies* Nos. 25-35 by Giuliani, Op. 1, Pt. 1.
3. Sight-reading first position.

Repertoire

1. Two easy pieces of contrasting styles to be chosen by the applicant and performed from memory.

PERCUSSION

Graduate students are required to submit a list of solo and chamber ensemble repertoire completed as an undergraduate as part of the Music Audition Application. Prepare the following:

1. One keyboard (marimba, vibraphone or xylophone) solo that utilizes two mallets with level of difficulty equivalent to a piece suitable for an undergraduate senior recital.
2. One keyboard (marimba, vibraphone) solo that utilizes four mallets with level of difficulty equivalent to a piece suitable for an undergraduate senior recital.
3. One rudimental snare drum solo by Pratt or Wilcoxon and/or concert snare drum solo by Delecluse.
4. One advanced timpani solo, preferably a piece that employs pitch changes.
5. One orchestral excerpt each for crash cymbals, tambourine, and triangle.
6. Music styles on drum kit to include:
 - i. One Cuban-based dance rhythm.
 - ii. One West African-based rhythm.
 - iii. One Brazilian-based dance rhythm.
 - iv. Swing style dance rhythm.
 - v. Rock and/or funk style dance rhythm.
7. Major and natural minor scales and Arpeggios in two octaves at varied dynamic levels.

8. Sight-reading on snare drum.
9. Sight-reading on keyboard percussion instrument.
10. Pitch-matching and sight-singing.
11. *Optional: One solo or demonstration of musical styles on a world percussion instrument such as congas, djembe, steel pan, and tabla.
12. A DVD may be submitted if a personal audition is not possible.

PIANO

Candidates will prepare five works of different styles:

1. A work by Bach: Prelude and Fugue, English Suite, Partita or Toccata.
2. Classical Sonata: Mozart, Beethoven, Schubert; excluding Beethoven Op. 27, No. 2. Mozart K.545, Mozart K. 332.
3. A Romantic work above 6 minutes in duration.
4. One virtuoso Étude: Chopin, Liszt, Debussy, Stravinsky, etc.
5. One 20th Century work above 4 minutes in duration.
Repertoire chosen is to be played from memory.

Collaborative - Vocal Degree

1. One German Art Song.
2. One French Art Song.
3. One American Art Song.
4. One solo piano piece (not memorized).

Piano Performance - Piano Pedagogy Track Degree

1. Two solo piano pieces in contrasting styles. Sample Repertoire:
 - *Two and Three Part Inventions* by J.S. Bach.
 - *Sonatas, Op. 49* by Beethoven.
 - *Scenes from Childhood* by Schumann.
 - Easier Chopin Preludes.

Collaborative Piano - Vocal Emphasis

1. One Lied by Strauss, Schubert, Schumann, or Brahms.
2. One Melodie by Debussy, Fauré, or Duparc.
3. One American Art Song.
4. One Italian operatic Aria by Puccini or Verdi.
5. One Aria from an opera by Mozart.
6. One short piano solo (does not have to be memorized).

Collaborative Piano - Instrumental Emphasis (Chamber Music)

1. One allegro movement from a classical duo Sonata (string) or a set of variations.
2. One lyrical movement from another period.
3. One short piano solo (four to seven minutes duration).

Candidates are expected to have good sight-reading skills and must be able to learn new works quickly. Technical facility and expressive playing at an advanced level are expected of all pianists entering the program.

STRINGS

VIOLIN Music Performance:

1. One Étude or caprice by Rode, Dont op.35 or Paganini
2. One movement of a Bach Sonata or Partita for solo violin
3. One movement of a Mozart Concerto or Sonata
5. One movement of a Concerto from standard repertoire
6. One 20th Century work (solo or Sonata)
1., 2., and 4 should be memorized and a sight-reading test will be included.

VIOLIN String Pedagogy:

1. One Étude by Rode or Dont op.35
2. One movement of a Bach Sonata or Partita for solo violin
3. One movement of a Mozart Concerto
4. One movement of a Concerto from standard repertoire
2 and 4 should be memorized.

VIOLA Music Performance:

1. One Étude by Kreutzer, Mazas, Fuchs, Rode or Paganini.
2. Two contrasting movements of a Bach Suite, Sonata, or Partita.
3. One movement of a Sonata.
4. One movement of a Concerto or piece for viola and orchestra from the 19th - 21st century.

VIOLA String Pedagogy:

1. One Étude by Kreutzer, Mazas, Fuchs, Rode or Paganini.
2. Two contrasting movements of a Bach Suite, Sonata, or Partita.
3. Two contrasting Concerto movements from the 18th-21st century

CELLO Music Performance:

1. One Étude by Popper, Grützmacher, or Caprice by Servais or Piatti.
2. Two contrasting movements of one of the last three Bach Suites for Solo Cello.
3. One movement of a standard repertoire Concerto (Dvorak, Schumann, Haydn D Major, Elgar).
4. One work chosen by student (solo or Sonata).
2. and 3. should be memorized.

CELLO String Pedagogy:

1. One Étude by Popper, Dotzauer, Duport.
2. Two contrasting movements of one of the first three Bach *Suites for Solo Cello*.
3. One movement of a standard repertoire Concerto (Lalo, Saint-Saens, Haydn C Major).
4. One work chosen by student (solo or Sonata).
All material should be memorized except Étude and 4.

STRING BASS Music Performance:

1. One Étude by Findeisen, Kreutzer or Nanny.
2. One complete Sonata or complete Concerto.
3. One twentieth Century work.
4. Excerpts from Beethoven 5th and 9th and Mozart 40.
2. and 3. must be memorized.

STRING BASS String Pedagogy:

1. One Étude by Storch Hrabe II, Hrabe II.
2. Two contrasting movements from a Baroque Sonata or two contrasting movements from a Bach cello suite.
3. One movement of standard repertoire Concerto (Kousevitzky, Fragonetti, Dittersdorf, Bottesini).
3. must be memorized. Memorization of all material except Étude preferred. Any deviation from requirements must be approved prior to audition.

HARP

Harp students in any major should prepare an audition including a technical Étude of choice, two and a half octave scales (in any key), and two solos of contrasting styles.

VOICE

Graduate voice candidates will prepare five selections from the art song, opera, oratorio and (if desired) musical theatre repertoires. These selections should display a variety of musical styles, and should include pieces in German, French and Italian as well as in English. Sight singing and aural skills will also be evaluated by the voice faculty. Accompanist will be provided.

WOODWINDS**FLUTE**

1. One movement of a standard concerto (Mozart, Ibert, Nielsen, etc)
2. Two contrasting movements of major contemporary Sonata (Poulenc, Prokofiev, Muczynski, Copland, etc) or solo work (Colquhoun, Clarke, Varese, Vasks, etc)
3. Two contrasting movements of Bach Sonata, preferably E Minor, E Major, B Minor or A Minor Partita.
4. Three contrasting standard orchestral excerpts (Leonore, Daphnis, Firebird, Brahms 4, Mendelssohn Scherzo, Faun, etc).

OBOE

1. All major and minor scales.
2. Barret Oboe Method: *Progressive Melody No. 40* and *Grand Study No. 1*.
3. Two contrasting movements from a solo work by:
 - a) Handel
 - b) Bach
 - c) Mozart
 - d) Haydn
 - e) Vaughan Williams
 - f) Strauss
 - g) Martinu
 - h) Foss

CLARINET

1. All major and minor scales.
2. One Rose Book 32 Étude.
3. Two contrasting major orchestral excerpts.

BASSOON

1. Mozart *Bassoon Concerto*, Mvt.1 with Cadenza.
2. Sonata movement of choice.
3. Three contrasting orchestral excerpts from the standard repertoire.

SAXOPHONE

Contact Area Chair: Curt Hanrahan <hanraha6@uwm.edu>

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