



PECK SCHOOL OF THE ARTS - DEPARTMENT OF MUSIC
P.O. BOX 413
MILWAUKEE, WI 53201
(414/229-4947)

UNDERGRADUATE AUDITION REQUIREMENTS

BRASS

TRUMPET

Performance Major

1. All major scales, two octaves.
2. All minor scales (one form - natural, harmonic or melodic).
3. Two contrasting Études demonstrating melodic and technical styles.
4. One solo, preferably from WSMA (or your state's) Solo Contest List.
5. The audition may include a sight-reading or aural skills test.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

FRENCH HORN

Performance Major

1. All major scales, two octaves.
2. All minor scales (one form - natural, harmonic or melodic).
3. Two contrasting Études demonstrating melodic and technical styles.
4. One solo, preferably from WSMA (or your state's) Solo Contest List.
5. The audition may include a sight-reading or aural skills test.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

TENOR TROMBONE

Performance Major

1. All major scales, two octaves.
2. All minor scales (one form - natural, harmonic or melodic).
3. Two contrasting Études demonstrating melodic and technical styles.
4. One solo, preferably from WSMA (or your state's) Solo Contest List.
5. The audition may include a sight-reading or aural skills test.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

BASS TROMBONE

Performance Major

1. All major scales, two octaves.
2. All minor scales (one form - natural, harmonic or melodic).
3. Two contrasting Études demonstrating melodic and technical styles.
4. One solo, preferably from WSMA (or your state's) Solo Contest List.
5. The audition may include a sight-reading or aural skills test.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

EUPHONIUM

Performance Major

1. All major scales, two octaves.
2. All minor scales (one form - natural, harmonic or melodic).
3. Two contrasting Études representing melodic and technical styles.
4. One solo, preferably from WSMA (or your state's) Solo Contest List.
5. The audition may include a sight-reading or aural skills test.

Music Education, Music History/Literature, Music Composition Technology-Principal Instrument
Same as above.

TUBA

Performance Major

1. All major scales, two octaves.
2. All minor scales (one form - natural, harmonic or melodic).
3. Two contrasting Études representing melodic and technical styles.
4. One solo, preferably from WSMA (or your state's) Solo Contest List.
5. The audition may include a sight-reading or aural skills test.

Music Education, Music History/Literature, Music Composition Technology-Principal Instrument
Same as above.

COMPOSITON and MUSIC TECHNOLOGY

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

1. At least one written score **REQUIRED**.
2. Send copies only; do not send originals.
3. The score may be of any size – from large ensemble to piano solo.
4. 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 options

1. MIDI form of completed work.
2. Standard MIDI File format required.
3. DVD of a performance 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, and/or performance artist(s).
6. Group compositions are not acceptable.

GUITAR

Classical 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 Through 35* by 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 the following:

- 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:
 - 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, one minor scale; three octaves from Diatonic Major and Minor Scales by Segovia.
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

Performance Major

1. One keyboard (marimba, vibraphone or xylophone) solo or Étude that utilizes two mallets.
2. One keyboard (marimba or vibraphone) solo or Étude that utilizes four mallets.
3. One rudimental or concert snare drum solo or Étude.
4. One solo or Étude on timpani (two, three or four drums); optional: one drum kit solo.
5. Major and natural minor scales and Arpeggios in two octaves.
6. Sight-reading on snare drum and keyboard percussion.
7. Pitch matching.

A videotaped audition may be submitted if a personal audition is not possible.
Audio cassette or CD auditions are not accepted.

Music Education, Music History/Literature, Music Composition Technology-Principal Instrument
Same as above.

PIANO

Performance Major

1. Four compositions of the student's choice, to be chosen from the Baroque, classical, romantic and impressionistic or modern periods. Memorized material is expected.
2. Sample repertoire:
 - Bach Sinfonias (Three-Part Inventions) or Prelude and Fugue from Well-Tempered Clavichord Book I or II.
 - One movement from a Beethoven Sonata (other than first movement of Moonlight Sonata)
 - One movement of a Mozart, Haydn or Schubert Sonata; Chopin Nocturne, Scherzo, etc., Ravel or Debussy, 20th Century European or American compositions.

Music Education, Music History/Literature, Music Composition Technology-Principal Instrument

1. Any three major or minor scales, hands together, two octaves.
2. Sample Repertoire: J.S. Bach Two-Part Inventions; Beethoven Sonatas Op. 49; Schumann Scenes of Childhood; an intermediate composition by Bartók, Kabalevsky, Copland, etc. (not memorized).

Music Education, Music History/Literature, Music Composition Technology-Non-Principal Instrument

1. Any three major or minor scales, hands together, one octave.
2. Sample Repertoire: Beethoven, Sonatinas; J.S. Bach, Notebook for Anna Magdalena; J.S. Bach, Easy Preludes; Prokofiev Op. 65; Bartók, For Children; Bartók, Mikrokosmos.

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.
2. Sample Repertoire:
 - Two and Three Part Inventions by J.S. Bach.
 - Sonatas, Op. 49 by Beethoven.
 - Scenes from Childhood by Schumann.
 - Easier Chopin Preludes.

STRINGS

VIOLIN

Performance Major

1. Three octave major and minor scales.
2. An Étude or Caprice (Kreutzer except 1-8, Dont Op. 37, Fiorillo, Rode).
3. Two contrasting movements from a Bach Suite, Sonata, or Partita.
4. A movement from a standard Concerto (Classical, Romantic, or 20th Century) excluding Baroque Concerti.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

Music Education, Music History/Literature, Music Composition Technology - Non-Principal Instrument
Same as above.

All material should be memorized except Étude.

Any deviation from requirements must be approved prior to audition.

VIOLA

Performance Major

1. Three octave major and minor scales.
2. An Étude by Mazas, Kreutzer, Fuchs, Rode or Paganini.
3. Two contrasting movements of a Bach Suite, Sonata, or Partita.
4. One movement of a Concerto or Sonata from the standard repertoire. (ex. Concertos: J.C. Bach, Handel, Hoffmeister, Stamitz, Walton, Hindemith, Bartok, Sonatas: Schubert, Brahms, Clarke, etc.)

Memorization of all material except Étude preferred. Any deviation from requirements must be approved prior to audition.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument

1. Three octave major and minor scales.

2. An Étude by Mazas, Kreutzer, Fuchs, Rode or Paganini.
3. One movement of a Bach Suite.
4. One movement of a Concerto. (ex. Telemann, J. C. Bach, Handel, Hoffmeister, Stamitz, etc.)

Memorization of all material except Étude preferred. Any deviation from requirements must be approved prior to the audition.

CELLO

Performance Major

1. Three octave major and minor scales.
2. An Étude by Popper, Dotzauer, Duport, Lee or Kummer.
3. Two contrasting movements of one of the first three Bach Suites for Solo Cello.
4. One movement of Concerto from standard repertoire (ex. Lalo, Saint-Saens, Haydn in C Major).

All material should be memorized except Étude.
Any deviation from requirements must be approved prior to audition.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

STRING BASS

Performance Major

1. Major and minor scales and Arpeggios; E-B, three octaves, C-E flat, two octaves.
2. Étude by Storch-Hrabe II or Hrabe II.
3. Two contrasting movements from a Baroque Sonata or two contrasting movements from a Bach cello Suite.
4. One movement of a Concerto from the standard repertoire (Kousevitzky, Dragonetti, Dittersdorf, Bottesini).
5. Excerpts from Beethoven Symphonies No. 5 and 9 and Mozart Symphony No. 40.

1. and 4. must be memorized.
Any deviation from requirements must be approved prior to audition.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument

1. Major and minor scales and Arpeggios; E-B, three octaves, C-E flat, two octaves.
2. Étude by Simandl or Hrabe.
3. Two contrasting movements from a Baroque Sonata.
4. One movement of a Concerto from the standard repertoire, (Kousevitzky, Dragonetti, Dittersdorf, Bottesini).

1. and 4. must be memorized.
Any deviation from requirements must be approved prior to audition.

HARP

Performance Major

1. Two and a half octave scales (in any key).
2. A technical Étude of the level of Pozzoli Studi di Media Difficolta.
3. Two solos of contrasting styles.
4. An orchestral Cadenza of the student's choice.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

VOICE

BFA Performance Major, Music Education, BA, Music History/Literature, Music Composition Technology

Two memorized solos (one in English, one in a foreign language). One selection must be classical in nature (aria, art song, oratorio, etc.) and one can be classical OR contemporary (music theatre, pop song, folk song, etc.).

Candidate may refer to State Solo and Ensemble repertoire lists, Class A, for suggestions of suitable pieces, but material does not have to be selected from these lists.

Please note: BOTH SONGS MUST BE MEMORIZED; a sight singing and aural exercise will also be given. The candidate must display strong music skills and vocal potential. Two years of high school foreign language study (German, French, Italian) is recommended but not required. An accompanist will be provided.

MUSICAL THEATRE

The vocal audition consists of the student presenting two memorized, contrasting songs from musical theatre. The student should bring sheet music that is in the correct key, as a pianist will be provided. An aural skills exercise will also be given, along with a short written music diagnostic test.

The acting audition consists of a memorized, theatrical monologue from a modern, contemporary playscript, and must be no longer than one minute in length.

The dance audition consists of a group ballet warm-up, followed by a jazz combination taught by dance faculty. After that, Auditionee who would like to present a well-rehearsed, one-minute dance solo from ballet, jazz or tap genres will be given that opportunity.

Auditionee will also be asked to complete a writing exercise that asks each student to express and specify their personal artistic interests and goals.

WOODWINDS

FLUTE

Performance Major

1. All major and minor scales
2. Two contrasting solos. Use the WSMA (or your state's) Solo Contest List as a guide.
3. One etude of your choice
4. May include sight-reading

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

OBOE

Performance Major

1. Major and minor scales through four flats and four sharps.
2. Barret Oboe Method: Progressive Melodies No. 1 and No. 13.
3. Two contrasting movements from one of the following works:
 - Cimarosa: Concerto
 - Handel: Concerto in G Minor
 - Handel: Sonata No. 1 in C Minor
 - Haydn: Concerto in C Major
 - Marcello: Concerto in C Minor

- Mozart: Concerto in C, K. 314
- Mozart: Quartet in F, K. 370
- Telemann: Partita No. 2 in G Major
- Telemann: Sonata in A Minor

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

CLARINET

Performance Major

1. Major and minor scales through four sharps and four flats.
2. Two contrasting Études demonstrating melodic and technical styles.
3. One solo, preferably from WSMA (or your state's) Solo Contest list.
4. The audition may include a sight-reading or aural skills test.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument
Same as above.

BASSOON

Performance Major

1. Milde Concert Studies, Op. 26, No. 1.
2. Mozart Bassoon Concerto, Mvt. 1 (exposition only).
3. Sonata movement of choice from WSMA festival list found at www.wsmamusic.org.

Music Education, Music History/Literature, Music Composition Technology - Principal Instrument

1. One study from numbers 15-50 from the Weissenborn Advanced Studies.
2. Milde Concert Studies, Op. 26 No. 1.
3. Sonata movement of choice from WSMA festival list found at www.wsmamusic.org.

SAXOPHONE

Performance Major

1. Major and minor scales through four sharps and four flats.
2. A solo of your choice from WSMA (or your state's) Class A Standard Repertoire List; Sonatas by Heiden.
or Creston recommended.
3. Two contrasting selections from Voxman: Selected Studies.
4. Sight-reading.

Music Education, Music History/Literature, Music Composition Technology-Principal Instrument

1. All major and minor scales through four sharps and four flats.
2. A solo of your choice from WSMA (or your state's) Class A Standard Repertoire List.
3. Two contrasting selections from Voxman: Selected Studies.
4. Sight-reading.

v.1.17.17