

## Graduate Audition Requirements

Finalized of 11/19/18

If you have questions on repertoire requirements or substitutions, please contact the faculty for that instrument.

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### Brass

- ALL:
  - All major and minor scales, one/two/three octaves (within the practical range of the instrument)
  - Sight-reading
  - Aural Skills test
- TRUMPET:
  - Two études demonstrating melodic and technical styles—at least one from *Charlier Trente Six Études Transcendantes*
  - Two solos from the standard repertoire
  - Two contrasting major orchestral excerpts
- FRENCH HORN:
  - Two contrasting études demonstrating melodic and technical styles
  - Portions of two standard solo works for horn—Mozart or Strauss concerti preferred
  - Two contrasting major orchestral excerpts
- TENOR TROMBONE:
  - Two contrasting études demonstrating melodic and technical styles
  - A solo—level of Grondahl or David concerti preferred
  - Two contrasting major orchestral excerpts
- BASS TROMBONE:
  - Two contrasting études demonstrating melodic and technical styles
  - A solo—level of Ritter George or Ewazen concerti preferred
  - Two contrasting major orchestral excerpts
- EUPHONIUM
  - Two contrasting études demonstrating melodic and technical styles
  - At least one solo from the standard repertoire—examples include:
    - Curnow: *Symphonic Variants; Fantasia di Falcone*
    - Ellerby: *Concerto for Euphonium*
    - Horowitz: *Concerto for Euphonium*
    - Sparke: *Pantomime; Party Piece; Song for Ina*
  - Two contrasting excerpts from the band repertoire
- TUBA
  - Two contrasting études demonstrating melodic and technical styles
  - A solo demonstrating technical ability and beauty of sound—examples 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*
  - Three contrasting orchestral or band excerpts—examples include:
    - Prokofiev: *Symphony No. 5*

- Wagner: *Die Meistersinger von Nürnberg; Ride of the Valkyries*
- Gershwin: *An American in Paris*
- Berlioz: *Symphonie Fantastique*

### **Composition & Music Technology**

- Portfolio of three to five original compositions; portfolio must include at least one each: 1. audio, MIDI or video recording; 2. written score; 3. work of electro-acoustic origin (computer-based)
  - Compositions may be of any size or instrumentation, from large ensemble to solo piano; and may be collaborative with other artists (dance, film, art, theatre, etc). Consideration of collaborative composition(s) may depend on the nature/integration of the project (i.e. member of a band vs composition for a film score).
  - Computer-generated scores (i.e. Finale, Sibelius) are preferred but not required
  - Recordings may be submitted as audio, MIDI (standard format only) or video files. Sound quality must be acceptable.
  - Recording Portfolio should be uploaded as a single PDF. For each work included in the portfolio, please include:
    - Exact URL of audio, MIDI or video recording, with password if necessary. Videos may be hosted on a personal website, site such as Soundcloud, YouTube or Vimeo, or in an online folder share such as Dropbox or OneDrive.
    - Work information: title, year of composition, instrumentation
    - Performance information, if applicable (i.e. performers and/or collaborators, venue/company/organization, date of performance, etc)
  - Written score(s) should be uploaded as individual PDF(s).
- One analytical paper and/or presentation can be submitted in lieu of an original composition, examples include: analytical research paper or presentation for a theory or electro-acoustic organization/conference; computer-assisted analysis or presentation in such areas as spectromorphology or acoustic/electro-acoustic theory.

### **Conducting**

- **PRE-SCREENING:** All applicants are required to submit a Pre-Screening Video Submission questionnaire. Following review of your submitted questionnaire by your program's ensemble director, you will be contacted directly if you have been selected for a live audition and/or if additional materials are needed. Video repertoire for pre-screening should consist of the following, depending on your emphasis/focus:
  - **CHORAL EMPHASIS:** Minimum of 30 minutes (at least 15 from a rehearsal) consisting of two examples in contrasting styles
  - **INSTRUMENTAL EMPHASIS, ORCHESTRAL FOCUS:** 10-20 minutes, required to show two examples in contrasting styles
  - **INSTRUMENTAL EMPHASIS, WIND/BAND FOCUS:** 10-15 minutes of unedited rehearsal, and live performance of at least one work.
- **Technical Instructions for Pre-Screening:** The video recordings should be high quality, unedited, and produced without any artificial enhancement (such as filters, echo or electronic reverb). The video(s) should feature you as conductor in full frontal view, with a part of the ensemble also in view. Videos may be hosted on a personal website, site such as YouTube or Vimeo, or in an online folder share such as Dropbox or OneDrive. Each video URL (and password, if applicable) must be provided on the applicable questionnaire document uploaded. That uploaded document should also include the applicable information about the recording: selection title, composer, date of recording, ensemble, etc
- **LIVE AUDITION:** In-person rehearsal with UWM student ensemble is required (exemptions can be granted for overseas domestic and/or international applicants); audition date will be discussed/confirmed with the ensemble director. Repertoire will vary:

- CHORAL EMPHASIS: as discussed with ensemble director (chosen from current ensemble repertoire)
- INSTRUMENTAL EMPHASIS, ORCHESTRA FOCUS: as chosen by ensemble director
- INSTRUMENTAL EMPHASIS, WIND/BAND FOCUS: Repertoire examples:
  - Grainger: *Lincolnshire Posy*, II. "Horkstow Grange"
  - Holst: *Second Suite in F for Military Band*, III "Song of the Blacksmith"
  - Work of your choice (10-15 minutes of rehearsal)

## Guitar

- CLASSICAL
  - Technical:
    - One major and one minor scale (three octaves)
    - Sight-reading portion of any major work in the repertoire
  - Repertoire: five selections from the following:
    - Two contrasting movements by J.S. Bach, chosen from: Suites, Sonatas, or Partitas for Lute, Cello, Violin or Flute (including Prelude, Fugue and Allegro for Lute BWV 998) or equivalent. Two movements count as one selection
    - Mauro Giuliani: Variations, op. 38; *Grande Ouverture*, op. 61; Variations op. 105 or op. 107; *Sei grandi variazioni*, op. 122; *Le Rossiniane*, op. 119-124; *Giulianate*, op. 148; *Gran sonata eroica*, op. 150
    - Nicolo Paganini: Grand Sonata in A, arr. for guitar solo
    - Fernando Sor: Introduction and variations on a theme by Mozart, op. 9; Grand solo, op. 14; Sonata, op. 15b; Grande Sonate, op. 22; Deuxieme Grande Sonate, op. 25; Introduction and Variations, op. 26 or op. 28; *Septieme fantaisie et variations brillantes*, op. 30; *Fantaisie sur un air favori ecossaise*, op. 40; *Fantaisie Élégiague*, op. 59 (or equivalent)
    - An étude by Villa Lobos
    - A work by Barrios, Brouwer, Lauro, Ponce, or another Latin American composer
    - A work by Albeniz, Rodrigo, Turina, Torroba, or another Spanish composer
    - A work by an American or European composer from the 20<sup>th</sup> or 21<sup>st</sup> century
- FINGER-STYLE
  - Technical:
    - One major and one minor scale (three octaves) from the *Diatonic Major and Minor Scales* edited by Segovia
    - *Arpeggio Studies* Nos. 25-35 by Giuliani, Op 1, Pt 1
    - Sight-reading first position
  - Repertoire: Two easy pieces of contrasting styles, performed from memory
- JAZZ
  - Major and minor scales (two octaves) chosen by auditioning faculty
  - Improvise over blues changes in F
  - Sight-read single line melody from bebop literature
  - Sight-read chord chart
  - (optional) Play a chord/melody solo

## Percussion

- KEYBOARD:
  - Major and natural minor scales and arpeggios in two octaves at varied dynamic levels
  - One (marimba, vibraphone, xylophone) solo that utilizes two mallets (difficulty equivalent to undergraduate senior recital)

- One (marimba, vibraphone) solo that utilizes four mallets (difficulty equivalent to undergraduate senior recital)
- Sight-reading
- SNARE:
  - One rudimental snare drum solo by Pratt or Wilcoxon and/or one concert snare drum solo by Delecluse
  - Sight-reading
- One advanced timpani solo, preferably one that employs pitch changes
- One orchestral excerpt each: crash cymbals, tambourine, and triangle
- Drum kit musical styles—one dance rhythm each:
  - Cuban-based
  - West African-based
  - Brazilian-based
  - Swing style
  - Rock and/or Funk style
- Pitch-matching and sight-singing
- (optional) one solo or demonstration of styles on a world percussion instrument such as congas, djembe, steel pan, or tabla

### **Piano**

- ALL: Sight-reading is required if you would like to be considered for a Teaching/Project Assistantship.
- PIANO PERFORMANCE: all works must be performed from memory
  - One J.S. Bach work, chosen from: Prelude and Fugue, English Suite, Partita, or Toccata
  - One classical sonata by Beethoven, Haydn, Mozart, or Schubert (excluding Beethoven Op. 27, No. 2; Mozart K.545; Mozart K.332)
  - One Romantic work longer than 6 minutes
  - One virtuoso étude by Chopin, Liszt, Debussy, Stravinsky, etc
  - One 20<sup>th</sup> or 21<sup>st</sup> century work longer than 4 minutes
- COLLABORATIVE: VOCAL EMPHASIS (memorization not required)
  - One lied by Strauss, Schubert, Schumann, or Brahms
  - One melodié by Debussy, Fauré, or Duparc
  - One American art song
  - One Italian operatic aria by Puccini or Verdi
  - One aria from an opera by Mozart
  - One short piano solo
- COLLABORATIVE: INSTRUMENTAL EMPHASIS
  - One allegro movement from a classical duo sonata (string) or a set of variations
  - One lyrical movement from another period
  - One short piano solo (4-7 minutes in length, memorization required)

### **Strings (Performance)**

- VIOLIN:
  - One étude by Rode, Dont op. 35, or Paganinni (must be memorized)
  - One movement of a J.S. Bach Sonata or Partita for Solo Violin (must be memorized)
  - One movement of a Mozart concerto or sonata
  - One movement of a concerto from standard repertoire (must be memorized)
  - One 20<sup>th</sup> or 21<sup>st</sup> century work (solo or sonata)
  - Sight-reading
- VIOLA:
  - One étude by Kreutzer, Mazas, Fuchs, Rode, or Paganinni
  - Two contrasting movements of a J.S. Bach Suite, Sonata, or Partita
  - Two contrasting concerto movements from the 18<sup>th</sup>-21<sup>st</sup> century
- CELLO:

- One étude by Popper, Grützmacher, or Caprice by Servias or Piatti
- Two contrasting movements from one of the last three J.S. Bach Suites for Solo Cello (must be memorized)
- One movement of a standard repertoire concerto by Dvorak, Schumann, Haydn's C Major, or Elgar (must be memorized)
- One additional solo or sonata work
- **STRING BASS:**
  - One étude by Findeisen, Kreutzer, or Nanny
  - One complete sonata or complete concerto (must be memorized)
  - One 20<sup>th</sup> or 21<sup>st</sup> century work (must be memorized)
  - Excerpts from:
    - Beethoven: Symphony No. 5
    - Beethoven: Symphony No. 9
    - Mozart: Symphony No. 40
- **HARP:**
  - One technical étude
  - Two and a half octave scales (any key)
  - Two solos in contrasting styles

### **Strings (String Pedagogy)**

- **VIOLIN:**
  - One étude by Rode, or Dont op. 35
  - One movement of a J.S. Bach Sonata or Partita for Solo Violin (must be memorized)
  - One movement of a Mozart concerto
  - One movement of a concerto from standard repertoire (must be memorized)
- **VIOLA:**
  - One étude by Kreutzer, Mazas, Fuchs, Rode, or Paganinni
  - Two contrasting movements of a J.S. Bach Suite, Sonata or Partita
  - Two contrasting concerto movements from the 18<sup>th</sup>-21<sup>st</sup> century
- **CELLO:**
  - One étude by Popper, Dotzauer, Duport
  - Two contrasting movements from one of the first three J.S. Bach Suites for Solo Cello (must be memorized)
  - One movement of a standard repertoire concerto by Lalo, Saint-Saens, or Haydn's C Major (must be memorized)
  - One additional solo or sonata work
- **STRING BASS:** (memorization preferred for all)
  - One étude by Storch/Hrabe, Hrabe
  - Two contrasting movements from a Baroque sonata or a J.S. Bach Cello Suite
  - One movement of standard repertoire concerto by Kousevitzky, Fragonetti, Dittersdorf, or Bottesini (must be memorized)

### **Voice**

- **PRE-SCREENING:** All applicants are required to submit a Pre-Screening Video Submission questionnaire by December 1 for fall admission. After a review of all materials by a committee from the Voice area, qualified applicants will be invited to the UWM campus for a required live audition. If your questionnaire is submitted after the deadline, the Voice area cannot guarantee that it will be heard by the committee or be considered for advancement in the admissions process.
  - **Technical Instructions:** The video recordings should be high quality, unedited, and produced without any artificial enhancement (such as filters, echo or electronic reverb). At the start of each recording, please state your name, and the title of the selection. Videos may be hosted on a personal website, site such as YouTube or Vimeo, or in an online folder share such as Dropbox or OneDrive. Each video URL (and password, if applicable) must be provided on

the applicable questionnaire document uploaded. That uploaded document should also include the applicable information about the recording: selection title, composer, date of recording, ensemble, etc

- REPERTOIRE: The Video Submission repertoire can vary from the Live Audition repertoire, provided that you observe the requirements. All selections should be memorized for both, and an accompanist will be provided on campus.
  - Five selections from the art song, opera, oratorio and (if desired) musical theatre repertoires. These should display a variety of musical styles and should include pieces in German, French and Italian as well as in English. We recommend a German lied, a French mélodique, an aria in Italian, an oratorio aria, and an art song in English or a musical theatre selection.
- LIVE AUDITION in addition to Repertoire above
  - Sight-singing
  - Aural Skills test

## Woodwind

- FLUTE:
  - One movement of a standard concerto by Mozart, Ibert, Nielsen, etc
  - Two contrasting movements of major 20<sup>th</sup> century sonata by Prokofiev, Muczynski, Copland, etc OR solo work by Colquhoun, Clarke, Varese, Vasks, etc
  - Two contrasting standard orchestra excerpts, such as:
    - Beethoven: *Leonore* Overture No. 3
    - Ravel: *Daphnis et Chloé*
    - Stravinsky: *The Firebird*
    - Brahms: Symphony No. 4
    - Mendelssohn: *A Midsummer Night's Dream* (Scherzo)
    - Debussy: *Prélude à l'après-midi d'un faun*
  - One work of your choice
- OBOE:
  - All major and minor scales
  - *Barret Oboe Method*: "Progressive Melody No. 50" and "Grand Study No. 1"
  - Two contrasting movements from a solo work by Handel, Bach, Mozart, Haydn, Vaughan Williams, Strauss, Martinu, or Foss
- CLARINET:
  - All major and minor scales
  - One étude from Rose *32 Études*
  - Two contrasting major orchestral excerpts
- SAXOPHONE:
  - All major and minor scales, full range
  - Major and minor 3rds and 4ths
  - Three contrasting pieces from at least two different time periods
  - Sight-reading
- BASSOON:
  - Mozart's Bassoon Concerto, Mvt. 1 with cadenza
  - Sonata movement of choice
  - Three contrasting orchestral excerpts from the standard repertoire