

## Graduate Audition Requirements

Finalized on 3/13/19

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
  - One solo at the level of Grondahl or David concerti preferred
  - Two contrasting major orchestral excerpts
- BASS TROMBONE:
  - Two contrasting études demonstrating melodic and technical styles
  - One solo at the 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 instrument; and may be collaborative with other artists (dance, film, art, theatre, etc). Compositions may also be improvisation scores or instruction algorithms. Consideration of collaborative composition(s) will depend on the nature/integration of the project (i.e. member of a band vs your compositional work in the collaboration).
  - 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).
- Optional: One analytical paper and/or presentation can be submitted; 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: 15-20 minutes of rehearsal and performance footage from two contrasting pieces. Video should contain at least 10 minutes of unedited rehearsal and live performance of at least one work
  - 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 Élégiaque*, 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)
    - Sight-read single-line melody
  - Repertoire: two contrasting selections by Leo Kottke, Michael Hedges, Tommy Emmanuel, Alex de Grassi, Pierre Bensusan, Andy McKee, etc
- JAZZ
  - Technical:
    - Demonstrate 7<sup>th</sup> chord inversions (root pos., 1st, 2nd, & 3rd inv.) of 4 chord types (maj7, dom7, m7, half-diminished 7) on three string groups: 2/3/4/6, 1/2/3/5, 1/2/3/4
    - Sight-read single line melody
  - Repertoire:
    - Chord/melody solo arrangement of one of the following: "Stella by Starlight" by Victor Young, "Body and Soul" by Johnny Green, "All the Things You Are" by Jerome Kern

- Rhythm changes (quarter note=200bpm or higher) of one of the following by Charlie Parker: "Moose the Mooche," "Anthropology," "Dexterity"
- One of the following: "Half Nelson" by Miles Davis, "Groovin' High" by Dizzy Gillespie, "Airegin" by Sonny Rollins

## Percussion

- SNARE:
  - One concert-style solo or étude, examples include:
    - Delecluse: *Twelve Studies*
    - Cirone: *Portraits in Rhythm*
  - One rudimental-style solo or étude, examples include:
    - Wilcoxon: *The All-American Drummer*
    - Pratt: *14 Modern Contest Solos*
    - Tompkins: *Nine French-American Rudimental Solos*
  - Sight-reading
  - Optional: one or two standard orchestral excerpts
- KEYBOARD (marimba, vibraphone, or xylophone):
  - One solo or étude that utilizes two mallets, or two standard orchestral excerpts
  - One solo that utilizes four mallets
  - Sight-reading
- TIMPANI: One solo or étude utilizing 3-4 drums, examples include:
  - Delecluse: *Twenty Studies, Thirty Studies*
  - Firth: *The Solo Timpanist*
  - Carter: *Eight Pieces for Four Timpani*
- OPTIONAL (auxiliary percussion, drum set, world percussion)
  - Orchestral excerpts on crash cymbals, tambourine, or triangle
  - One solo or demonstration of musical styles on drum set
  - One solo or demonstration of musical styles on a world percussion instrument such as congas, djembe, steel pan, tabla, etc

## Piano

- ALL: Sight-reading is required if you would like to be considered for a Teaching/Project Assistantship.
- PIANO PERFORMANCE: memorization required for all
  - One J.S. Bach work, chosen from: Prelude and Fugue, English or French 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: INSTRUMENTAL EMPHASIS:
  - One allegro movement from a classical duo sonata (string) or a set of variations
  - One lyrical movement from another period
  - One movement from a 20<sup>th</sup> or 21<sup>st</sup> century work
  - One short piano solo (4-7 minutes in length, memorization required)
- COLLABORATIVE: VOCAL EMPHASIS:
  - 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

## Strings (Performance)

- VIOLIN:
  - One étude by Rode, Dont op. 35, or Paganini (memorization required)
  - One movement of a J.S. Bach Sonata or Partita for Solo Violin (memorization required)
  - One movement of a Mozart concerto or sonata
  - One movement of a concerto from standard repertoire (memorization required)
- VIOLA:
  - One étude by Kreutzer, Mazas, Fuchs, Rode, or Paganini
  - Two contrasting movements of a J.S. Bach Suite, Sonata, or Partita
  - Two contrasting concerto or sonata 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
  - One movement of a standard repertoire concerto by Dvorak, Schumann, Haydn, Tchaikovsky, Elgar, etc
  - One additional work from the genres of character/showpieces, solo or sonata repertoire
- STRING BASS:
  - One étude by Findeisen, Kreutzer, or Nanny
  - One complete sonata or complete concerto (memorization required)
  - One 20<sup>th</sup> or 21<sup>st</sup> century work (memorization required)
  - 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 (memorization required)
  - One movement of a Mozart concerto
  - One movement of a concerto from standard repertoire (memorization required)
- VIOLA:
  - One étude by Kreutzer, Mazas, Fuchs, Rode, or Paganini
  - Two contrasting movements of a J.S. Bach Suite, Sonata or Partita
  - Two contrasting concerto or sonata movements from the 18<sup>th</sup>-21<sup>st</sup> century
- CELLO:
  - One étude by Popper, Dotzauer, Duport
  - Two contrasting movements from J.S. Bach *Six Suites for Solo Cello*
  - One movement of a standard repertoire concerto by Lalo, Saint-Saens, Haydn, etc
  - One additional work from the genres of character/showpieces, solo or sonata repertoire
- 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 (memorization required)

## 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, with the exception of oratorio arias for which score usage is permitted. 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, examples include:
    - 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
  - Two contrasting études by Barret or Ferling
  - Two contrasting orchestral excerpts from the standard repertoire
  - One solo work of your choice
- CLARINET:
  - All major and harmonic minor scales
  - Two contrasting études from Rose *32 Études*
  - Two contrasting solo works (from concerti, sonatas, works with piano, or clarinet alone)
  - All orchestral solos from the following:
    - Beethoven: 6<sup>th</sup> Symphony, 1<sup>st</sup> and 2<sup>nd</sup> movements
    - Rimsky-Korsakov: Capriccio Espagnol, 1<sup>st</sup> and 3<sup>rd</sup> movements
    - Mendelssohn: Scherzo

- Mendelssohn: 3<sup>rd</sup> Symphony, 2<sup>nd</sup> movement
  - Brahms: 3<sup>rd</sup> Symphony, 1<sup>st</sup> and 2<sup>nd</sup> movement
- 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