PECK SCHOOL OF THE ARTS - DEPARTMENT OF MUSIC
UNDERGRADUATE AUDITION REQUIREMENTS

BRASS

Trumpet
Performance Major
1. All major scales, one or two octaves (within the practical range)
2. All minor scales (one form - natural, harmonic or melodic)
3. Two contrasting études demonstrating melodic and technical styles
4. One solo, preferably from the WSMA (or your state’s) Solo Contest List
5. Sight-reading and aural skills test
Principal Instrument Music Education, Music History/Literature, Music Composition Technology—same as above

French Horn
Performance Major
1. All major scales, one, two, or three octaves (within the practical range)
2. All minor scales (one form - natural, harmonic or melodic)
3. Two contrasting études demonstrating melodic and technical styles
4. One solo, preferably from the WSMA (or your state’s) Solo Contest List
5. Sight-reading and aural skills test
Principal Instrument Music Education, Music History/Literature, Music Composition Technology—same as above

Tenor Trombone
Performance Major
1. All major scales, one or two octaves (within the practical range)
2. All minor scales (one form - natural, harmonic or melodic)
3. Two contrasting études demonstrating melodic and technical styles
4. One solo, preferably from the WSMA (or your state’s) Solo Contest List
5. Sight-reading and aural skills test
Principal Instrument Music Education, Music History/Literature, Music Composition Technology—same as above

Bass Trombone
Performance Major
1. All major scales, one or two octaves (within the practical range)
2. All minor scales (one form - natural, harmonic or melodic)
3. Two contrasting études demonstrating melodic and technical styles
4. One solo, preferably from the WSMA (or your state’s) Solo Contest List
5. Sight-reading and aural skills test
Principal Instrument Music Education, Music History/Literature, Music Composition Technology—same as above

Euphonium
Performance Major
1. All major scales, one or two octaves (within the practical range)
2. All minor scales (one form - natural, harmonic or melodic)
3. Two contrasting études demonstrating melodic and technical styles
4. One solo, preferably from the WSMA (or your state’s) Solo Contest List
5. Sight-reading and aural skills test
Principal Instrument Music Education, Music History/Literature, Music Composition Technology—same as above
Tuba
Performance Major
1. All major scales, one or two octaves (within the practical range)
2. All minor scales (one form - natural, harmonic or melodic)
3. Two contrasting études demonstrating melodic and technical styles
4. One solo, preferably from the WSMA (or your state’s) Solo Contest List
5. Sight-reading and aural skills test

Principal Instrument Music Education, Music History/Literature, Music Composition Technology—same as above

COMPOSITION and MUSIC TECHNOLOGY

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

Written scores (at least one required)
1. Send copies only; do not send originals.
2. The score may be of any size – from large ensemble to solo.
3. Computer-generated scores (Finale or 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 (standard MIDI File format required)
2. DVD of a performance or sound track to Video, DVD, Film, Theatre, Inter-Media presentation
3. Collaborative work with other image, dance, and/or performance artist(s)

Please submit your composition portfolio to: music-admission@uwm.edu

No additional instrumental audition is required for composition.

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)
3. Sight-reading: first through fifth positions, simple chords, one- and two-part textures with various rhythms

Studies
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)
- Études, Op. 31, 35 or 60 by F. Sor (any edition)

Repertoire
Two easy pieces of contrasting styles to be chosen by the applicant (memorization is required)
Examples:
- Six Pavanas by L. Milan
- Gigue from the Partita in A Minor by A. Logy
- Lagrima by F. Tarrega
- 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 a single line melody from bebop literature.
4. Sight-read a chord chart.
5. Play a chord/melody solo (optional).
**Finger-Style Guitar**

Technical Exercises
1. One major and one minor scale (three octaves) from Diatonic Major and Minor Scales by Segovia
3. Sight-reading first position

Repertoire
Two easy pieces of contrasting styles to be chosen by the applicant (memorization is required)

**HARP**

Performance Major
1. Two and a half octave scales (in any key)
2. 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

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

**PERCUSSION**

Performance Major
1. Snare drum
   - One concert style snare drum solo or étude (Mitchell Peters’ books, Cirone “Portraits in Rhythm,” or similar)
   - Sight reading
   - Optional: an additional solo or étude in a rudimental style (Wilcoxon, Pratt, or similar) and/or a demonstration of some standard rudiments
2. Keyboard Percussion (marimba, vibraphone, or xylophone)
   - One solo or étude that utilizes two mallets
   - If possible, one solo or étude that utilizes four mallets is encouraged (Mitchell Peters’ “Yellow After the Rain,” Mark Ford’s “Marimba Technique Through Music,” or similar)
   - Major scales in two octaves
   - Sight reading
3. Timpani
   - One solo or étude utilizing two, three, or four drums (books/collections by Goodman, Hochrainer, Peters, Firth, or similar)
4. OPTIONAL: Drum Set or World Percussion
   - A solo or demonstration of musical styles on the drum set
   - A solo or demonstration of musical styles on a world percussion instrument such as congas, djembe, steel pan, tabla, etc.

**Principal Instrument** Music Education, Music History/Literature, Music Composition Technology—same as above

**PIANO**

Performance Major
1. Four compositions of the student's choice chosen from Baroque, Classical, Romantic, and Impressionist or Modern periods (memorization is expected)
2. Sample repertoire:
   - Bach Sinfonias (Three-Part Inventions) or Prelude and Fugue from Well-Tempered Clavier Book I or II
   - One movement from a sonata by Beethoven, Mozart, Haydn or Schubert
   - Romantic repertoire such as a Chopin Nocturne, Scherzo, or Impromptu; Schumann Fantasiestücke or Papillons; Mendelssohn Songs Without Words or Variations Serieuses
   - Impressionistic or Modern Period solo (20th/21st century)

**Principal Instrument** BA, Music Education, Music History/Literature, Music Composition & Technology
1. Any three major and minor scales, hands together, two octaves
2. Two contrasting pieces from the following sample repertoire or comparable (memorization not required):
   - J.S Bach Two-Part Inventions
   - Clementi or Kuhlau sonatinas
   - Beethoven Sonatas Op. 49
   - Schumann Scenes from Childhood
   - An intermediate piece by Bartok, Kabalevsky, Copland, etc.

**Non-Principal Instrument** - Education, Music History/Literature, Music Composition Technology
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 Piano**
1. One art song in any language
2. One aria from an opera (any language)
3. One movement from a classical sonata for piano and a string instrument
4. A contrasting movement of a chamber piece (any combination of instruments) of the student’s choice (this selection must be chosen from musical styles other than classical)
5. No transcriptions

**STRINGS**

**Violin**

**Performance Major**
1. Three octave major and minor scales
2. 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
5. All material should be memorized except the étude. Any deviation from the requirements must be approved prior to the audition.

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

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

**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.)
5. Memorization of all material except the étude is preferred. Any deviation from the requirements must be approved prior to the audition.

**Principal Instrument** - Music Education, Music History/Literature, Music Composition Technology
1. Three octave major and minor scales
2. 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.)
5. Memorization of all material except the étude is preferred. Any deviation from the 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)
5. All material should be memorized except the étude. Any deviation from the requirements must be approved prior to the audition.

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

String bass

Performance Major
1. Major and minor scales and Arpeggios; E-B, three octaves, C-E flat, two octaves (memorized)
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 (Koussevitzky, Dragonetti, Dittersdorf, Bottesini) Memorization is required.
5. Excerpts from Beethoven Symphonies No. 5 and 9 and Mozart Symphony No. 40
6. Any deviation from the requirements must be approved prior to the audition.

Principal Instrument Music Education, Music History/Literature, Music Composition Technology
1. Major and minor scales and Arpeggios; E-B, three octaves, C-E flat, two octaves (memorized)
2. Étude by Simandl or Hrabe
3. Two contrasting movements from a Baroque Sonata
4. One movement of a Concerto from the standard repertoire, (Koussevitzky, Dragonetti, Dittersdorf, Bottesini)
5. Any deviation from the requirements must be approved prior to the audition.

VOICE

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

The 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, and 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.

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

Versatile Voice
Three contrasting (contrasting in tempo, style, and time period) selections, each 2 minutes in length (please make cuts if necessary and mark them clearly in the score) must be sung with piano and memorized. Bring sheet music in the correct key for the provided pianist (the provided pianist will not transpose or read from lead sheets). A sight-singing and aural exercise will also be given.
1. An art song or aria, sung in a foreign language
2. A music theatre selection
3. A song from one of the following genres: pop, rock, R&B, country, folk, gospel, etc.

MUSICAL THEATRE

The vocal audition consists of the student presenting two memorized, contrasting songs from musical theatre. The student should bring sheet music in the correct key, as a pianist will be provided. An aural skills exercise will also be given, along with music theory and piano placements.

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, auditionees who would like to present a well-rehearsed, one-minute dance solo from ballet, jazz or tap genres will be given that opportunity.

Auditionees will 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 étude of your choice
4. May include sight-reading
Principal Instrument Music Education, Music History/Literature, Music Composition Technology
   • 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
Principal Instrument Music Education, Music History/Literature, Music Composition Technology
   • 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. May include a sight-reading or aural skills test
Principal Instrument Music Education, Music History/Literature, Music Composition Technology
   • 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
Principal Instrument Music Education, Music History/Literature, Music Composition Technology
   • Same as above

Saxophone
Performance Major
1. All major and minor scales
2. Two contrasting pieces or movements from WSMA (or your state’s) Class A list
   Sample repertoire:
   - Bozza, Improvisation et Caprice
   - Creston Sonata
   - Dubois Concerto
   - Ibert, Concertino da Camera
   - Francaix, Cinq Danses Exotiques
   - Glazounov, Concerto
   - Hindemith Sonata
   - Heiden Sonata
   - Maurice, Tableaux de Provence
   - Milhaud, Scaramouche
   - Noda, Improvisation I
   - Villa Lobos, Fantasia

3. Sight-reading

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