

## **BRASS**

**Trumpet**  
**French Horn**  
**Trombone**  
**Bass Trombone**  
**Tuba**

(All majors including Performance, Music Education, and Bachelor of Arts)

1. Choose two major scales, one or two octaves (within the practical range)
2. Choose one minor scale (one form - natural, harmonic or melodic)
3. Play approximately one minute each from two contrasting études demonstrating melodic and technical styles
4. Play approximately 3-5 minutes from one solo, preferably from the WSMA (or your state's) Solo Contest List
5. There may be an aural skills test during your live interview

**COMPOSITION and MUSIC TECHNOLOGY** Portfolio containing your best three to five representative works from the following:

Written scores (at least one required)

1. Send PDFs of score(s).
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](mailto:music-admission@uwm.edu) No additional instrumental audition is required for composition.

# GUITAR

## Classical Guitar

(All majors including Performance, Music Education, and Bachelor of Arts)

### 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). Choose two of them.
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)
- 25 Estudios, Op. 60 by M. Carcassi (any edition)
- Études, Op. 31, 35 or 60 by F. Sor (any edition)

### Repertoire

One piece 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 two major scales and one minor scale (two octaves)
2. Improvise over blues changes in F

The Audition Day interview may include sight-reading and playing a chord chart.

# HARP

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1. Two and a half octave scale (in any key). Hands played separately, then together. Quarter note = 100, two notes per beat.
2. Two minutes of a technical étude of the levels of Pozzoli “Studi di Media Difficolta”, or Kondonassis “On Playing The Harp” Level 2 or 3 Warm Up.
3. Salzedo “Chanson dans la Nuit”, plus 3 minutes from a solo in contrasting style.
4. An orchestral cadenza of the student's choice
5. Total duration of audition not to exceed 15 minutes.

## PERCUSSION

(All majors including Performance, Music Education, and Bachelor of Arts)

1. Snare drum
  - One concert style snare drum solo or étude (Mitchell Peters' books, Cirone "Portraits in Rhythm," or similar)
  - 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)
  - Your choice of 3 major scales (performed in two octaves ascending and descending)
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.

Contact Dr. Alex Wier ([wier@uwm.edu](mailto:wier@uwm.edu)) with any questions.

## 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 Fantasiestucke or Papillons; Mendelssohn Songs Without Words or Variations Serieuses
  - Impressionistic or Modern Period solo (20<sup>th</sup>/21<sup>st</sup> century)

### Bachelor of Arts, Music Education

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 sonatas
  - Beethoven Sonatas Op. 49
  - Schumann Scenes from Childhood
  - An intermediate piece by Bartok, Kabalevsky, Copland, etc.

## **Collaborative Piano Major**

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** (All majors including Performance, Music Education, and Bachelor of Arts)

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.
6. Any deviation from the requirements must be approved prior to the audition.

**Viola** (All majors including Performance, Music Education, and Bachelor of Arts)

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.
6. Any deviation from the requirements must be approved prior to the audition.

**Cello** (All majors including Performance, Music Education, and Bachelor of Arts)

1. Three octave major and minor scales
2. An étude by Popper, Dotzauer, Dupont, 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.
6. Any deviation from the requirements must be approved prior to the audition.

**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 (Kousevitzky, 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.

**String Bass** (Music Education, Bachelor of Arts)

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

## VOICE

**Voice** (All majors including Performance, Music Education, and Bachelor of Arts)

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.

### 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 Musical Theatre audition does include a music component, but the audition is coordinated by the Department of Theatre. You will find the Theatre application and audition information [here](#).

## WOODWINDS

**Flute** (All majors including Performance, Music Education, and Bachelor of Arts)

1. Four major scales, two octaves
2. Two contrasting solos (use the WSMA or your state's Solo Contest List as a guide), 3 minutes each
3. One étude of your choice

**Oboe** (All majors including Performance, Music Education, and Bachelor of Arts)

1. 2 Major scales of your choice, 2 octaves when possible; Chromatic scale from lowest comfortable note to highest comfortable note
2. Barret Oboe Method: One complete etude of choice from Barret 40 Progressive Melodies (no repeat necessary)

3. Five minutes of a solo from WSMA Solo List or comparable solo piece from the standard repertoire.

**Clarinet** (All majors including Performance, Music Education, and Bachelor of Arts)

1. 3 scales, 1 Major and 2 harmonic minor scales, either 2 or 3 octaves. 2 scales all articulated, 1 scale slurred. All these scales should take up to one minute of your video
2. Two contrasting Rose 32 études demonstrating melodic and technical styles. 3 minutes of video per etude.
3. One piece from the standard repertoire, either a concerto, sonata, or solo work. 5 minutes of video

**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](http://www.wsmamusic.org)

**Bassoon** (Music Education, Bachelor of Arts)

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](http://www.wsmamusic.org)

**Saxophone** (All majors including Performance, Music Education, and Bachelor of Arts)

1. 3 major scales
2. Two contrasting pieces or movements from WSMA (or your state's) Class A list, not to exceed 10 minutes

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