

# Upper-Level Audition Requirements

Following the completion of four semesters (or its equivalent) of applied music study in one area (e.g., clarinet or voice lessons), with an average grade of B or better, students can audition for advancement to 300-level lessons in front of a jury of faculty.

The jury will consist of five (5) music faculty members, including the applied instructor. If the applied instructor is already on the current jury, an alternate from the same discipline will be chosen by the instructor for that one audition. Faculty membership on the jury will be on a rotating basis. After each audition, a vote (taken by secret ballot) will be tabulated and shared by the department chair. The jury's decision will determine a student's acceptance into upper-level applied music (300-level).

Upper-Level Applied Music Auditions require a minimum of 15 minutes of music, to be chosen in conjunction with the applied instructor based on the requirements listed below. Accompaniments are required for Upper-Level Auditions. Students must provide a printed program, using the template provided at [www.uwrf.edu/MUS/CurrentStudents.cfm](http://www.uwrf.edu/MUS/CurrentStudents.cfm). Students should submit their program to the department chair at least three weeks before the audition.

Auditions take place during final exam week in the fourth semester (or equivalent) of applied instruction. Students who intend to audition must supply written notice of their intent to the chair of the audition committee at least two (2) weeks prior to final exam week. The audition chair will set the audition times and then notify committee members and participating students.

Auditions may only be taken twice. If a student fails on the second attempt, an appeal may be made to a review board consisting of the applied teacher, the current chair of the auditioning committee, and the department chair.

## Specific Requirements

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# Brass

## All Brass

**Scales** - Prior to the solo literature presentation, perform scales (two octaves where possible) from memory, including:

- Major
- Natural Minor
- Harmonic Minor
- Melodic Minor

**Literature** - perform at least two pieces in contrasting style, based on the information listed below (or equivalent, if approved by instructor):

## Trumpet (required repertoire)

- Alexander Goedicke - *Concert Etude* (quarter note = 126 or faster)
- Franz Joseph Haydn - *Trumpet Concerto*, Movement II (perform on Eb Trumpet)
- Additional solo (chosen by the student and approved by the instructor)
- Reginaldo Caffarelli - *100 Studies in Transposition* (transpose a prepared etude, to be approved by instructor prior to audition)

## French Horn

- Perform three contrasting movements, including one selection from each of groupings below (or an appropriate substitute as approved by the instructor):
  - Mozart - *4 Concertos* OR Strauss - *Concerto No. 1* OR Gordon Jacob - *Horn Concerto*
  - Dukas - *Villanelle* OR Saint-Saens - *Moreau de Concert* OR Beethoven - *Sonata*
  - Rheinberger - *Sonata*, Malcom Arnold - *Fantasy*, Franz Strauss - *Nocturno*
- Demonstrate proficiency in transposition for the keys of E, Eb and D horn - and pass a transposition test given by the instructor

## Tenor Trombone

Select at least two (2) contrasting works from the following list:

- Barfield - *Red Sky*
- Castérède - *Sonatine*
- David - *Concertino*
- Grondahl - *Concerto*
- Pryor - *Annie Laurie*

- Raum - *Romance*
- Riebs Mills - *Red Dragonfly*
- Rimsky-Korsakov - *Concerto*
- Wilborn - *Concertino*
- York - *A Caged Bird*

Note - additional pieces are possible, but must be approved by the instructor

## Bass Trombone

Select at least two (2) contrasting works from the following list:

- Defaye - *Two Dances* (Knaub edition for bass trombone)
- Ewazen - *Ballade or Concerto*
- Jacob - *Cameos*
- Lassen - *Zwei Fantasiestucke*
- Lebedev - *Concerto 1* (Ostrander edition)
- Nishimura - *Hiraeth* (cello edition)
- Raum - *Romance*
- Sachse - *Concertino* (low edition, in F)
- Wilborn - *Jazz Triptych*
- Wilcher - *Shades*

Note - additional pieces are possible, but must be approved by the instructor

## Euphonium

Select at least two (2) contrasting works from the following list:

- Barat - *Andante and Allegro*
- Belstedt - *Napoli*
- Butterworth - *Partita*
- Clarke - *From the Shores of the Mighty Pacific*
- Frackenpohl - *Sonata*
- Ito - *Fantasy Variations*
- Jacob - *Fantasia*
- Ritter-George - *Sonata*
- Ross - *Partita*
- Uber - *Sonata*
- White - *Lyric Suite*
- Wilder - *Sonata*
- York - *Sonata for Euphonium and Piano (Child's Play)*

Note - additional pieces are possible, but must be approved by the instructor

## Tuba

Select at least two (2) contrasting works from the following list:

- Bach - Bixby/Bobo - *Bach for the Tuba*
- Barat - *Introduction and Dance*
- Capuzzi - *Andante and Rondo*
- Gabrieli - *Ricecar*
- Gregson - *Concerto*
- Handel - *Allegro from Concerto in F Minor*
- Hartley - *Suite for Unaccompanied Tuba*
- Hindemith - *Sonata*
- Koetsier - *Sonatina*
- Nelhybel - *Suite for Tuba and Piano*
- Persichetti - *Serenade No. 12*
- Sibbing - *Sonata*
- Stevens - *Sonatina*
- Stevens - *Triumph of the Demon Gods*
- Tchernepnin - *Andante, op. 64*
- Vaughan Williams - *Six Studies in English Folk Song*
- Vaughan - *Concert Piece No. 1*
- Wilder - *Suite No. 1 (Effie)*

Note - additional pieces are possible, but must be approved by the instructor

## Woodwinds

Scales - All woodwind students must pass a memorized scale test given by the instructor prior to the Upper Level Audition. The scale test will consist of the chromatic scale plus all major and melodic minor scales, played in at least two octaves whenever possible.

Solos - The Upper Level Audition will consist of two or more contrasting pieces chosen by the instructor and the student from the solo repertoire for each woodwind instrument. The solos must add up to at least 15 minutes of music, and an accompanist must be present when required.

## Percussion

Demonstrate performing proficiency in two of the areas listed below:

## TIMPANI

- Be able to play any of the three drum exercises in the Goodman *Modern Method for Tympani*
- Or any three of the Vic Firth Etudes (not including No. V, VI, XI-XIV, XX, XXI).

## MALLETS

- Play two mallet etudes of the difficulty found in the etudes of the Goldenberg *Modern Method for Xylophone, Marimba, Vibes*
- Proficient with four mallets to play material equal in difficulty to the Pitfield *Sonata* or the middle movement of the Creston *Concertino for Marimba and Orchestra*

## SNARE DRUM

- Demonstrate playing proficiency and working knowledge of all 26 Rudiments
- Play rudimental solos of the difficulty found in the Pratt 14 *Modern Contest Solos* and concert etudes of the difficulty found in the *Cirone Portraits in Rhythm*

**Note** - must pair with timpani or mallets - NOT drum set or multi-percussion

## DRUM SET

- Demonstrate knowledge of several styles of drum set playing, including Jazz, Rock, and Latin
- Be able to demonstrate a reading knowledge of drum set music of the difficulty of Rogers' *Solo Studies*

**Note** - must pair with timpani or mallets - NOT snare drum or multi-percussion

## MULTI-PERCUSSION

- Demonstrate a playing proficiency equal to the difficulty of the pieces found in the Goldenberg *Studies in Solo Percussion* (after page 22)

**Note** - must pair with timpani or mallets - NOT snare drum or drum set

## Voice

- At least six selections from solo vocal repertoire are required for the Upper Level Audition. These six songs must comprise at least 15 minutes of music. All must be sung from memory.

- These six selections should be performed in their original language. A minimum of one selection must represent each of the following languages: English, French, German, and Italian.
- In addition to the above requirements, the solo vocal repertoire must represent an overview of musical stylistic periods, as follows:
  - Two selections from Pre-Baroque, Baroque, or Classical Periods, with no more than one of those from the Classical Period
  - Two selections from the Romantic Period and early 20th Century (one piece must have been composed prior to 1900)
  - One selection composed after 1900
  - One selection composed after 1950

## Keyboards

### Piano

Performance of music from each of the eras listed below. Two of the four must be memorized.

- Baroque era
- Classical era - a Sonata Allegro mvmt.
- Romantic era
- Contemporary era

A technique exam will be conducted in the second week of the term in which the student intends to apply for the Upper Division Exam including:

1. Sight-reading test
2. All scales and arpeggios played in four octaves at a tempo of mm=100

### Harpsichord

- Demonstrate technique and musical control by performing three contrasting compositions, which should include representative selections from each of the following groups:
  - A suite movement or a prelude and fugue of J.S. Bach or G.F. Handel
  - A sonata by Scarlatti, Soler, or Cimarosa
  - A French work by Louis or Francois Couperin, Rameau or another contemporary.
- Demonstrate ensemble-playing ability by accompanying a soloist in a baroque sonata or aria. Demonstrate ability to alter right-hand continuo accompaniments to suit the soloist or the tastes and abilities of the accompanist.
- Students will be evaluated on the following points:

- Control of phrasing and contrapuntal textures through agogic accents and articulations
- Control and correct execution of ornamentation
- Stylistic concepts employed as appropriate to the various national schools
- Fingering, passage execution, and technical fluency.

## Organ

- Be able to perform the following pieces:
  - One pre-Bach piece (e.g. Couperin, Buxtehude, Clerambault, etc.)
  - J.S. Bach: One chorale prelude (e.g. from the Orgelbuchlein or the Schubler Chorales)
  - J.S. Bach: One prelude and fugue (excluding the Eight Little Preludes and Fugues) OR one movement from a trio sonata
  - One piece from the Romantic period (e.g. Brahms, Mendelssohn, Reger, Guilmant, Franck, Widor)
  - One contemporary piece (e.g. Messiaen, Langlais, Alain, Walcha, Pepping, Peeters, Eben)
- 6. Presentation of a hymn for congregational singing

## Strings

### Violin - Viola - Cello - String Bass

- All major and minor scales, three (3) octaves from memory
- Two contrasting movements of unaccompanied Bach
- Three other pieces, to include:
  - One movement from a sonata
  - One movement from a concerto
  - One 20th Century composition
- The above selections should contrast in period and texture.

### Guitar

- Perform from memory at least two pieces at or above the difficulty level of the following:
  - Bach - movements from unaccompanied suites for lute, violin or cello
  - John Dowland - solo lute pieces
  - Mauro Giuliani - *Sonata, Op. 15*
  - Antonio Lauro - *Venezuelan Waltzes*
  - Joaquin Rodrigo - *En Los Trigales*
  - Francisco Tarrega - *Capricho Arabe*

- Hector Villa-Lobos - *Preludes*
- Perform at least two times on a student convocation.
- Pass a sight-reading test given by the instructor.