



**Audition and
Admission Requirements
2015-2016**



Audition Information

Auditions are required for all students who plan to major or minor in music at UAB. Audition dates for students entering in Fall 2015 or Spring 2016:

Saturday, February 28, 2015	(App. Deadline: Friday, February 13)
Saturday, March 14, 2015	(App. Deadline: Friday, February 27)
Saturday, April 11, 2015	(App. Deadline: Friday, March 27)

You might consider scheduling your audition during the week, and plan to spend the day on campus so you can visit classes, lessons, and rehearsals. To arrange a weekday audition, contact one of the following Music faculty members:

Brass and Woodwind: Dr. Sue Samuels (samuels@uab.edu)
Percussion: Dr. Gene Fambrough (gfambro@uab.edu)
Voice: Dr. Brian Kittredge (briank@uab.edu)
Piano: Dr. Yakov Kasman (kasman@uab.edu)
Guitar and Strings: Dr. Paul Mosteller (songman@uab.edu)

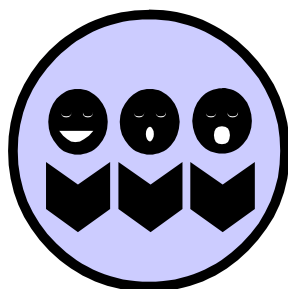
All auditions will be held in the Hulsey Center. An accompanist will be provided for you if needed. Under no circumstances will photocopied music be allowed in the audition.

After the audition, students auditioning to be a music major will be informed of one of three outcomes:

- 1) Admission is granted and they may enroll as a Music Major;
- 2) Admission is conditional, in which case they are admitted as a Liberal Arts major with Music interest, and have one year to gain full admission as a Music Major;
- 3) Admission is denied.

In the case of number 2 above, students must re-audition in order to gain full admission as a Music Major. In the event they are not accepted, they will be advised to seek another major within the University. Students auditioning for admission as a Music Minor will either be fully admitted or denied. Once fully or conditionally admitted to the Department of Music, students will work closely with a music faculty advisor who will monitor their progress and advise in the selection of appropriate courses. Admission to UAB does not guarantee admission to the Department of Music.

The following pages list the specific requirements for auditioning on each instrument. Students wishing to Major in music should use the listed repertoire as a guide; standard works of comparable quality are acceptable. Students wishing to Minor in music will be expected to prepare the same technical material, but need only prepare one repertoire piece.



Scholarships

There are two types of Music scholarships at UAB: **Music Major/Minor** scholarships and **Ensemble** scholarships. All students auditioning to be accepted as a Music Major or Minor are automatically eligible for all available scholarships. No additional audition is required. Ensemble scholarships are awarded to students in any major for participation in bands or choirs, and auditions for these are held throughout the year.





Audition Information

Music Technology, Guitar, Piano, Voice

All works listed are only suggested pieces. Any standard work of comparable quality is acceptable.

Music Technology:

Perform two short works which represent your abilities on your major instrument. One of the works must be classical; the other may be in any style.

To be considered for music technology scholarships, in addition to your application and resume, please include the following materials:

- 1) A paragraph describing any previous experience in music technology
- 2) A paragraph describing goals in the area of music technology
- 3) If available, a CD or cassette recording of examples of your work to date

All music technology materials must be received no later than the application deadline.



Guitar:

Scales - major and minor keys - two or three octaves
Knowledge of basic chords and bar chords (M, m, 7, m7)
Any etudes from Sor, Carcassi, Carruli, or Giuliani
One fingered classical piece
Sightreading

Bass Guitar:

Scales - all keys two octaves
Sightreading
Dizzy Gillespie - *Night in Tunisia*
(bass vamp - walking)
Oleo, Cottontail, I Got Rhythm - (rhythm changes)
Jerome Kern - *All the Things You Are*
(bow melody - walk - solo)

Piano:

Two contrasting classical pieces by memory
All major and minor scales - 4 octaves hands together
Sightreading

Voice:

Two contrasting classical vocal selections (art song or aria)
in the original language. All selections must be memorized.
Vocalize to determine vocal range.
Sightreading





Audition Information

Woodwinds

The instrumentalist should prepare one or two etudes, one solo work, and all major and minor scales with tonic arpeggios. Scales and arpeggios are to be played two octaves when practical or three octaves when appropriate.

All works listed are only suggested pieces. Any standard work of comparable quality is acceptable.

Flute:

- Etudes: Taffanel-Gaubert
Anderson - Etudes for Flute, Op. 21
Cavally - Melodious and Progressive Studies, Bk. III
- Solos: Mozart - *Concerto in D Major*
Chaminade - *Concertino*
Debussy - *Syrinx*

Oboe:

- Etudes: Barret - Method for Oboe
Ferling - 48 Studies, Op. 31, for Oboe
Karg-Elert - Etude School for Oboe and English Horn
- Solos: Mozart - *Concerto in D Major*
Telemann - *Concerto for Oboe*
Vivaldi - *Concerto for Oboe*



Bassoon:

- Etudes: Weissenborn - Method for Bassoon
Milde - Concert Studies, Vol. I and II
Kopprasch - 60 Studies for Bassoon
- Solos: Mozart - *Concerto in B^b*, K. 191
Weber - *Concerto in F*, Op. 75
Vivaldi - *Concerto in D Minor*

Clarinet:

- Etudes: Rose - 32 Studies for Clarinet
Cavallini - 30 Caprices for Clarinet
Klose - Method for Clarinet
- Solos: Weber - *Concertino*
Mozart - *Concerto in A Major*, K. 622
Saint-Saëns - *Sonata for Clarinet and Piano*

Saxophone:

- Etudes: Fehrling - 48 Famous Studies for Oboe
The Universal Method for Saxophone
- Solos: Bozza - *Aria*
Handel - *Sonata No. 3*
Eccles - *Sonata*
Creston - *Sonata*



Audition Information

Brass

The instrumentalist should prepare one or two etudes, one solo work, and all major and minor scales with tonic arpeggios. Scales and arpeggios are to be played two octaves when practical or three octaves when appropriate.

All works listed are only suggested pieces. Any standard work of comparable quality is acceptable.



Trumpet:

- Etudes: Any vocalise etude by Guiseppe Concone (Sawyer or Korak editions)
Voxman - Selected Etudes
Arban - 14 Characteristic Studies
Brandt - 34 Studies
- Solos: Balay - *Petite Piece Concertante*
Corelli - *Sonata VIII*
Goeyens - *All Antica*
Goedicke - *Concert Etude*

Horn:

- Etudes: Kopprasch - 60 Selected Studies
Pottag-Andraud - Selected Melodious, Progressive and Technical Studies
Gallay - 22 Studies or 24 Studies
- Solos: Voxman - Concert and Contest Collection
Saint-Saëns - *Romance*
Beethoven - *Little Rondo*

Trombone (Tenor):

- Etudes: Rochut - Melodious Etudes
Tyrell - 40 Progressive Studies
Voxman - Selected Studies for Trombone
- Solos: Barat - *Andante and Allegro*
David - *Concertino*
Ostrander - Concert Album

(Bass):

- Etudes: Rochut - Melodious Etudes
Also see listings for Tuba
- Solos: Bozza - *Allegro and Finale*
Lebedey - *Concerto*
Lieb - *Concertino Basso*

Euphonium:

- Etudes: Rochut - Melodious Etudes (any etude in book 1)
Arban - Characteristic Studies (any of the 14 etudes)
- Solos: Guilmant-Morceau - *Symphonique*
Barat - *Introduction and Danse*
Barat - *Andante et Allegro*
Galliard - *Sonata No. 1*

Tuba:

- Etudes: Uber - 25 Early Studies or Concert Etudes
Paudert - 18 Etudes
- Solos: Brahms/Little - *Five Songs*
Marcello/Little - *Sonata No. I* or *Sonata No. V*
Capuzzi - *Andante and Rondo*; Perantoni - Master Solos





Audition Information

Strings, Percussion

All works listed are only suggested pieces. Any standard work of comparable quality is acceptable.



Violin: All major and minor scales in three octaves
Two contrasting works on a comparable level to the following:
Etudes: Any etude by Dont or Kreutzer
Solos: Any concerto movement by Bach, Haydn, or Mozart

Viola: All major and minor scales in three octaves
Two contrasting works on a comparable level to the following:
Etudes: Any etude by Mazas, Kreutzer or Campagnoli
Solos: Bach - *Cello Suite*
Telemann - *Concerto*

Cello: All major and minor scales and arpeggios in three octaves

Etudes: Duport - 21 Etudes
Franchomme - Six Caprices
Solos: Bach - *Six Suites for unaccompanied cello*
Boccherini/Gruetzmacher - *Concerto in B^b major*
Saint-Saëns - *Concerto in A minor*, Op. 33

Bass: One octave scales - bowed
Sightreading
Solos: Bach - *Solo Cello Suite # 1 (Prelude)*
Saint-Saëns - *Carnival of the Animals (The Elephant)*

Percussion:

All potential majors must demonstrate proficiency in at least **one** of the following areas for admission and at least **two** areas for scholarship consideration: General Percussion, Keyboard Percussion, or Timpani. Students should be prepared to sightread on snare drum and mallets.

General Percussion:

Any concert snare drum etude from a published collection by Cirone, Delecluse, Peters, Goldenberg, or Firth
Any published multiple percussion solo
Demonstrate knowledge of snare drum rudiments

Keyboard Percussion:

Any published two or four mallet solo or etude
All major scales and arpeggios one octave

Timpani:

Any published solo or etude
Tuning - Perfect 4th, Perfect 5th, Major 3rd

Placement auditions for the UAB Drumline will be held on
Saturday May 2 and Friday June 5, 2015.





Music Ensembles

Marching Band

Dr. Sue Samuels, Director

Audition required.

Contact 205-975-2263 or samuels@uab.edu



Blazer Band

Dr. Gene Fambrough,
Director

Audition required.

Contact 205-975-5823
or gfambro@uab.edu

Wind Symphony and Symphony Band

Dr. Sue Samuels, Director

Audition required.

Contact 205-975-2263 or samuels@uab.edu

Percussion Ensemble and Steel Drum Band

Dr. Gene Fambrough, Director

Audition required.

Contact 205-975-5823 or gfambro@uab.edu

Electro-Acoustic Percussion Group

Dr. Gene Fambrough, Director

Audition required.

Contact 205-975-5823 or gfambro@uab.edu

Brass Ensembles

Dr. James Zingara, Coordinator

Audition required.

Contact 205-934-2265 or jzingara@uab.edu

Woodwind Ensembles

Dr. Denise Gainey, Coordinator

Audition required.

Contact 205-975-0558 or clarinet@uab.edu

Concert Choir and Chamber Singers

Dr. Brian Kittredge, Director

Audition required.

Contact 205-975-2599 or briank@uab.edu

Gospel Choir

Mr. Kevin Turner, Director

Contact 205-934-6155 or ktturner@uab.edu

UAB Opera

Dr. Kristine Hurst-Wajszczuk, Director

Audition required.

Contact 205-934-8906 or khw@uab.edu

Jazz Ensemble and Jazz Combos

Dr. Steve Roberts, Director

Audition required.

Contact 205-934-6154 or jazztpt@uab.edu

Guitar Ensemble

Mr. Carlos Pino, Director

Contact 205-934-7376 or eduardo@uab.edu

Piano Ensemble

Mrs. Tatiana Kasman, Director

Audition required.

Contact 205-934-8942 or kasman@uab.edu

Computer Music Ensemble

Dr. Scott Phillips, Director

Contact 205-975-8722 or slpmusic@uab.edu

