Audition and Admission Requirements
2017-2018
Auditions are required for all students who plan to major or minor in music at UAB. Audition dates for students entering in Fall 2017 or Spring 2018:

- **Friday, November 18, 2016 (Scholarship)** (App. Deadline: Friday, November 4)
- **Thursday, January 12, 2017 (Voice only)** (App. Deadline: Tuesday, January 3)
- **Saturday, January 28, 2017 (Scholarship)** (App. Deadline: Friday, January 13)
- **Sunday, February 26, 2017 (Scholarship)** (App. Deadline: Friday, February 10)
- **Saturday, March 25, 2017 (Admission only)** (App. Deadline: Friday, March 10)

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, Woodwind, 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 Pre-Music major 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.
All works listed are only suggested pieces. Any standard work of comparable quality is acceptable.

Music Technology:
At UAB, Music Technology is a concentration within the BA in Music degree program. This program is for musicians who wish to add advanced technology to their musical skills. For the required audition, 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, please add the following materials to your application and resume:
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 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
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**: Cavally: Melodious and Progressive Etudes, Book I  
  Mary Karen Clardy: Flute Etudes Book
- **Solos**: A sonata for flute and piano by Bach or Handel  
  Mozart: *Concerto in G Major*  
  Chaminade: *Concertino*  
  Debussy: *Syrinx*  
  Any flute composition by a French composer edited by Louis Moyse

Oboe:
- **Etudes**: Two of the 40 *Progressive Melodies* from the Barret Method book or  
  Two studies from Ferling 48 Studies, Op. 31
- **Solo**: Two contrasting movements from a sonata or concerto by Marcello, Cimarosa, Handel, Vivaldi, Telemann, Albinoni, or Mozart; or a work of comparable difficulty.

Bassoon:
- **Etudes**: Weissenborn - Method for Bassoon  
  Milde - Concert Studies, Vol. I and II
- **Solos**: Mozart - *Concerto in 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*
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 Giuseppe 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***

**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***

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

**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
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♭ 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 fourth, Perfect fifth, Major third

Proficiency on drum set may be included as well. Please demonstrate timekeeping and fills in several different styles (i.e. rock, funk, medium tempo swing, fast swing, and/or Latin-type grooves).

Placement auditions for the UAB Drumline will be held in early summer, 2017. For more information and further details, visit www.uabpercussion.org
Music Ensembles

Marching Blazers
Dr. Gene Fambrough, Interim Director
Audition required.
Contact 205-975-2263 or gfambro@uab.edu

Blazer Band
Dr. Gene Fambrough, Director
Audition required.
Contact 205-975-2263 or gfambro@uab.edu

Wind Symphony and Symphony Band
Dr. Gene Fambrough, Interim Director
Audition required.
Contact 205-975-2263 or gfambro@uab.edu

Percussion Ensemble and Steel Drum Band
Dr. Gene Fambrough, Director
Audition required.
Contact 205-975-5823 or gfambro@uab.edu

Jazz Ensemble and Jazz Combos
Dr. Steve Roberts, Director
Audition required.
Contact 205-934-6154 or jazztpt@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 kturner@uab.edu

UAB Opera
Dr. Kristine Hurst-Wajszczuk, Director
Audition required.
Contact 205-934-8906 or kwh@uab.edu

Guitar Ensembles
Ms. Maria Bitran, Director (Spring terms)
Contact 205-934-7376 or mbitran@uab.edu
Mr. Carlos Pino, Director (Fall terms)
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
Mr. Matthew Bryant, Director
Contact 205-934-7376 or msbryant@uab