

**Audition and**

**Admission Requirements**

**2018-2019**



**Audition Information**

![j0212447[1]]()

Auditions are required for all students who plan to major or minor in music

at UAB. Audition dates for students entering in Fall 2018 or Spring 2019:

**Sunday, January 28, 2018** (Application Deadline: Friday, January 12)

**Sunday, February 25, 2018** (Application Deadline: Friday, February 9)

**Saturday, March 24, 2018** (Application Deadline: Friday, March 9)

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. Sean Murray (spmurray@uab.edu)

Voice: Dr. Kristine Hurst-Wajszczuk (khw@uab.edu)

Piano: Dr. Yakov Kasman (kasman@uab.edu)

Guitar and Strings: Dr. Patrick Evans (patricke@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;

1. 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:**

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:**

![MCj02341560000[1]]()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

Sight reading

**Voice:**

Two contrasting classical vocal selections (art song or aria)

in the original language. All selections must be memorized.

Vocalize to determine vocal range.

Sight reading

**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: 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.

### windwoodsMCj02292170000[1]Bassoon:

 Etudes: Weissenborn - Method for Bassoon

 Milde - Concert Studies, Vol. I and II

 Solos: Mozart - *Concerto in Bb*, 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.**

![j0200087[1]]()**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): (Bass):**

 Etudes: Rochut - Melodious Etudes Etudes: Rochut - Melodious Etudes

 Tyrell - 40 Progressive Studies Also see listings for Tuba

Voxman - Selected Studies for Trombone Solos: Bozza - *Allegro and Finale*

 Solos: Barat - *Andante and Allegro* Lebedey - *Concerto*

David - *Concertino* Lieb - *Concertino Bass*o

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*

**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.**

![MCj03053070000[1]]()**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 Bb 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 on Saturday May 5 and Friday June 8, 2018.**

**For more information and further details, visit www.uabpercussion.org**



**Music Ensembles**

**Marching Blazers**

Dr. Sean Murray, Director of Bands

Audition required.

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

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**Blazer Band**

Dr. Gene Fambrough, Director

Audition required.

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

**Wind Symphony and Symphony Band**

Dr. Sean Murray, Director of Bands

Audition required.

Contact 205-975-2263 or spmurray@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 khw@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

