

UAB THE UNIVERSITY OF ALABAMA AT BIRMINGHAM

DEPARTMENT OF MUSIC

**Audition and
Admission Requirements
2019-2020**

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 or Spring 2019:

Sunday, February 10, 2019	(Application Deadline: Friday, February 1)
Sunday, February 24, 2019	(Application Deadline: Monday, February 11)
Saturday, March 23, 2019	(Application Deadline: Friday, March 8)



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 Department Chair Dr. Patrick Evans at patricke@uab.edu.

All auditions will be held in the Hulsey Center. An accompanist will be provided for singers. Instrumental auditions are held without piano accompaniment, unless the auditioner wants to bring their own pianist, with whom they have rehearsed. Under no circumstances will photocopied music be allowed in the audition.

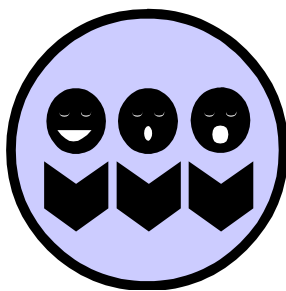
After the audition, students auditioning to be a music major will be informed of one of three outcomes:

- 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.

At the end of the audition day, a music theory placement exam will be given – required of all potential music majors or minors. This is not a test that impacts your admission, but merely tells the faculty at what level of music theory you should begin your studies at UAB.

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. For a non-major scholarship, contact Dr. Sean Murray spmurray@uab.edu for Band and Dr. Brian Kittredge briank@uab.edu for choir.

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. If you are interested in Music Technology, please contact Dr. Henry Panion at panion@uab.edu.

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*
(bass 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.



Bassoon:

- Etudes: Weissenborn - Method for Bassoon
Milde - Concert Studies, Vol. I and II
- 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 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

(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 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).



For information on UAB Drumline, visit uabpercussion.org.

Music Ensembles

Marching Blazers

Dr. Sean Murray, Director of Bands
Audition required.
Contact 205-975-2263 or spmurray@uab.edu



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

