

**UAB** THE UNIVERSITY OF ALABAMA AT BIRMINGHAM

# DEPARTMENT OF MUSIC

## Audition and Admission Requirements 2020-2021

Audition Information



All questions about auditions should be directed to Department of Music Chair Dr. Patrick Evans at [patricke@uab.edu](mailto:patricke@uab.edu)

Auditions are required for all students who plan to major or minor in music at UAB. Because of the COVID-19 pandemic, we will not be hosting on-campus auditions for Fall 21 admission. All auditions will be submitted by sending a link to an unedited video recording of the student performing the appropriate pieces to [patricke@uab.edu](mailto:patricke@uab.edu).

There are three audition deadlines, by which the student must complete the online audition form, email links to the audition video, and, if auditioning for the Music Technology Program, complete the online Music Technology Questionnaire, and complete an online music theory placement exam.

For Scholarship Consideration:

**February 15, 2021**

**March 7, 2021**

**March 21, 2021**

After March 21, students may still audition, but there is no guarantee of scholarship consideration, so early auditions are encouraged.

It is essential that the student seeking an audition must apply and be admitted academically to UAB. No scholarship offer can be made until a student is academically admitted.

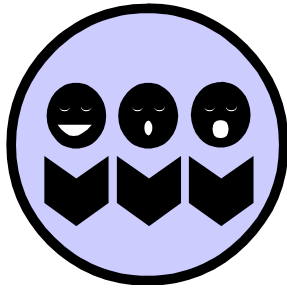
Students who do not wish to be a music major or minor, but are interested in auditioning for band or choral ensembles and scholarship opportunities should email Director of Bands Dr. Sean Murray [spmurray@uab.edu](mailto:spmurray@uab.edu) or Director of Choral Activities Dr. Brian Kittredge at [briank@uab.edu](mailto:briank@uab.edu) to set up a non-major/minor band or choral 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.

# 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:**

Scales - major and minor keys - two or three octaves  
Knowledge of basic chords and bar chords (M, m, 7, m7)  
One piece in the genre of your strongest playing – jazz, classical, pop, rock, gospel  
One fingered classical piece  
Sightreading

### **Bass Guitar:**

Scales - all keys two octaves  
Sightreading  
Two contrasting pieces that show your best playing

### **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. One music theatre selection could be substituted.  
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<sup>b</sup>*, 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<sup>b</sup> 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](http://www.uabpercussion.org)

# Music Ensembles

## **Marching Blazers**

Dr. Sean Murray, Director of Bands

Audition required.

Contact 205-975-2263 or [spmurray@uab.edu](mailto:spmurray@uab.edu)



## **Blazer Band**

Dr. Gene Fambrough,  
Director

Audition required.

Contact 205-975-5823  
or [gfambro@uab.edu](mailto:gfambro@uab.edu)

## **Wind Symphony and Symphony Band**

Dr. Sean Murray, Director of Bands

Audition required.

Contact 205-975-2263 or [spmurray@uab.edu](mailto:spmurray@uab.edu)

## **Percussion Ensemble and Steel Drum Band**

Dr. Gene Fambrough, Director

Audition required.

Contact 205-975-5823 or [gfambro@uab.edu](mailto:gfambro@uab.edu)

## **Jazz Ensemble and Jazz Combos**

Dr. Steve Roberts, Director

Audition required.

Contact 205-934-6154 or [jazztpt@uab.edu](mailto:jazztpt@uab.edu)

## **Brass Ensembles**

Dr. James Zingara, Coordinator

Audition required.

Contact 205-934-2265 or [jzingara@uab.edu](mailto:jzingara@uab.edu)

## **Woodwind Ensembles**

Dr. Denise Gainey, Coordinator

Audition required.

Contact 205-975-0558 or [clarinet@uab.edu](mailto:clarinet@uab.edu)

## **Concert Choir and Chamber Singers**

Dr. Brian Kittredge, Director

Audition required.

Contact 205-975-2599 or [briank@uab.edu](mailto:briank@uab.edu)

## **Gospel Choir**

Dr. Reginald Jackson, Director

Contact 205-934-6155 or [rjr@uab.edu](mailto:rjr@uab.edu)

## **UAB Opera**

Dr. Kristine Hurst-Wajszczuk, Director

Audition required.

Contact 205-934-8906 or [khw@uab.edu](mailto:khw@uab.edu)

## **Guitar Ensembles**

Ms. Maria Bitran, Director (Spring terms)

Contact 205-934-7376 or [mbitran@uab.edu](mailto:mbitran@uab.edu)

Mr. Carlos Pino, Director (Fall terms)

Contact 205-934-7376 or [eduardo@uab.edu](mailto:eduardo@uab.edu)

## **Piano Ensemble**

Mrs. Tatiana Kasman, Director

Audition required.

Contact 205-934-8942 or [kasman@uab.edu](mailto:kasman@uab.edu)

## **Computer Music Ensemble**

Mr. Matthew Bryant, Director

Contact 205-934-7376 or [msbryant@uab.edu](mailto:msbryant@uab.edu)

