

# Graduate Audition Requirements by Instrument

Students living further than 300 miles away may submit a CD or DVD with all of the material listed for your instrument. All audition materials should be labeled with the candidate's name and instrument, and should be mailed to:

Music Admissions  
201 Music Building  
University of Arkansas  
Fayetteville, AR 72701

## BASSOON:

The audition is approximately 20 minutes long. An accompanist is not required, but may be used if the candidate wishes.

### 1. Scales:

- a. all major and harmonic minor scales for the full range of the instrument (low Bb to high E)
- b. chromatic scale for the full range of the instrument
- c. three-octave whole-tone scale on D
- c. all major arpeggios for the full range of the instrument scale tempos should be played in sixteenth notes, slurred, at a minimum tempo of quarter = 65; arpeggio tempos should be played in triplet eighth notes, slurred, at a minimum tempo of quarter = 75

### 2. Solo:

- a. two contrasting movements from standard bassoon solos; examples would be the Saint-Saens Sonata, von Weber Concerto or Andante and Hungarian Rondo, any concerto by Vivaldi, Dutilleux Sarabande etcortège, Hummel Concerto, or the Tansman Sonatine

### 3. Orchestral Excerpts:

- a. four excerpts to be chosen by applicant from the following list:  
Beethoven: Symphony No. 4 - fourth movement solos  
Beethoven Symphony No. 9 - fourth movement  
Berlioz Symphony Fantastique - movements IV and V  
Mozart The Marriage of Figaro, Overture - 2nd page solo  
Mozart Symphony No. 35 - fourth Movement  
Ravel Bolero  
Ravel: Piano Concerto in G  
Rimsky-Korsakov Scheherezade - second movement  
opening solo and cadenzas  
Shostakovich Symphony No. 9 - movements IV-V  
Stravinsky Rite of Spring - beginning to number 13  
Tchaikovsky: Symphony No. 4 - first and second movement  
Tchaikovsky Symphony No. 5 - movements I, II, III  
Tchaikovsky: Symphony No. 6 - opening solos

## CELLO:

Four compositions from different style periods that demonstrate musical maturity and technique.

1. One movement from a major concerto
  2. One movement from a major sonata
  3. A work (or movement of a work) composed before 1750
  4. One composition of the applicant's choice
- (One of the works should be performed from memory, and one must be an unaccompanied work).

## CHORAL CONDUCTING:

Applicants must send the music department a video recording of the applicant conducting two contrasting pieces. The Director of Choral Activities will review the recording and make a recommendation regarding an on-campus audition. If selected for an on-campus audition/interview, the applicant will be invited to rehearse and conduct the Schola Cantorum, Arkansas' premiere 40-voice mixed ensemble, for approximately 15 minutes in two or three stylistically and historically varied choral pieces selected by the Director of Choral Activities. Additionally, the applicant will be required to sing one solo vocal piece for the choral faculty and demonstrate proficiency in sight-reading, ear training, and keyboard skills.

## CLARINET:

Two solo movements of contrasting styles from the major Concerto, Sonata, or Solo repertoire.

## COMPOSITION:

Students must submit a portfolio consisting of at least three works in notated form, with accompanying recordings. Students may submit electronic or electro-acoustic works in lieu of one of the notated works. Students should also submit a list of works with performance dates.

## DOUBLE BASS:

Four compositions from different style periods that demonstrate musical maturity and technique.

1. One movement from a major concerto
  2. One movement from a major sonata
  3. A work (or movement of a work) composed before 1750
  4. One composition of the applicant's choice
- (One of the works should be performed from memory, and one must be an unaccompanied work).

## FLUTE:

Two pieces of contrasting style from major repertoire, which may include movements from concerti, sonatas, and solo repertoire; all major and minor scales, and sight-reading.

## FRENCH HORN:

1. All major, minor and chromatic scales, two octaves, three where possible
2. Two contrasting major solo works
3. Three contrasting orchestral excerpts
4. Demonstrate proficiency in transposition, stopped horn, multiple tonguing, high and low ranges
5. Submit a resume of major repertoire studied, major repertoire performed, recital experience, participation in ensembles large and small, music festivals attended, private study, and any other pertinent experiences
6. Submit a statement of professional goals and how study at this institution will further those plans

## GUITAR:

Two solo selections, sight-reading in treble clef. Guitar students will choose to focus on either classical guitar or jazz guitar style of playing in their studies. Those who focus on classical guitar will also be expected to perform a piece of music by Carcassi, Sor, Bach or Tarrega in their audition. Those focusing on jazz guitar will be asked to play various modes and scales in a variety of positions on the fingerboard. They will also be expected to know how to play Major 7th, minor 7th, and dominant 7th seventh chords in 3 or 4 forms around the fingerboard. They will also be expected to know the location of various notes across the fingerboard. They will also be asked to improvise over a blues or other basic jazz progression.

## OBOE:

1. One concerto movement from a composer such as Vaughan Williams, Mozart, Marcello, Bellini, etc;
2. One work or sonata movement from a composer such as Hindemith, Saint Saens, Jacob, Bozza, etc.
3. All major and minor scales
4. Sight-reading.

## MUSIC EDUCATION:

First, a videotape of the applicant demonstrating relevant teaching behaviors should accompany application materials sent to the department. Graduate faculty in Music Education will review the videotape, and will make a recommendation regarding conditional acceptance for the first semester.

Second, prior to the completion of the first semester, a written examination and/or interview process will be completed by all applicants desiring formal and continued acceptance in the program. The written exam, when appropriate, will be designed in consultation with faculty in other areas and administered by Music Education faculty. The interview will be with Music Education faculty, after which students will be informed of their 1) acceptance in the program, 2) conditional acceptance in the program (remediation in some areas required), or 3) non-continuance in the degree program.

### **MUSIC THEORY:**

Submit transcripts, which should show a record of excellence in undergraduate music theory classes, along with two representative theoretical papers.

### **MUSICOLOGY:**

Submit transcripts, which should show a record of excellence in undergraduate music history courses, along with two representative historical papers.

### **PERCUSSION:**

Students should be able to perform an etude that demonstrates their level of musical and technical ability on snare drum (rudimental and concert style), keyboard percussion (2 and 4 mallet marimba), and timpani (four drums).

### **PIANO:**

Prospective piano performance majors will perform an audition or mail in a CD/DVD of min. 45 minutes of length with repertoire from at least three of the four styles, comparable in composition and difficulty to the following examples (original compositions):

- Baroque: a Prelude & Fugue, a Suite or an other work by J.S. Bach (not a transcription), a sonata by Scarlatti
- Classic: a Sonata, Fantasy, Variations, or Rondo by Haydn, Mozart, Beethoven, or Schubert
- Romantic: a Song without Words by Mendelsson, a Ballade, Scherzo, or Sonata by Chopin, a Nachtstück or larger cyclical piece by Schumann, a piece from the Ann.es de P.lerinage or any etude by Liszt, an Intermezzo, Variations, or Sonata by Brahms.

Modern: a Sonata by Prokofiev, a Klavierstück by Sch.nberg, a Prelude & Fugue by Shostakovitch, 4:33 by Cage

### **SAXOPHONE:**

1. Submit a written list of previously studied repertoire.
2. Present a live twenty-minute program with piano accompaniment representing recently studied repertoire. A compact disc may be submitted in lieu of an audition only when

travel to the U of A campus is not feasible.

3. Perform all major and minor scales full range.
4. Sight-read a selected musical excerpt.

## TROMBONE:

- 1) Demonstrate proficiency with major/minor scales (2 octaves)
- 2) Perform two solos of contrasting styles, one of which must be a standard concerto or sonata
- 3) Perform two orchestral excerpts of your choice IN ADDITION to the following:  
TENORS: "Tuba Mirum" from Mozart's Requiem and "Hungarian March" from Berlioz's *Damnation of Faust*  
BASSES: Wagner, "Ride of the Valkyries" and Haydn, *Creation*
- 4) Sight-reading

## TRUMPET:

1. A major concerto or sonata from the trumpet repertoire, demonstrating all aspects of musical and technical proficiency. The applicant may bring their own accompanist or will be provided with a list of local accompanists for hire at their expense.
2. Etudes number 1 and 2 from "Trente-six Etudes Transcendantes" by Theo Charlier.

Note: The applicant may submit a recent live CD recording if a live audition is not possible. If the applicant is applying for a trumpet studio graduate assistantship, a live audition is required and will include additional elements.

## TUBA/EUPHONIUM:

1. Two or more contrasting solo pieces of your choice
2. Three band or orchestral excerpts of your choice
3. All major scales, 2 octaves

## VIOLIN AND VIOLA:

Candidates should be prepared to perform four compositions from different style periods that demonstrate musical maturity and technique.

1. One movement from a major concerto
  2. One movement from a major sonata
  3. A work (or movement of a work) composed before 1750
  4. One composition of the applicant's choice
- (One of the works should be performed from memory, and one must be an unaccompanied work.)

## VOICE:

A twenty-minute program displaying different styles and languages.