

# UB Department of Music **Graduate Audition Request Form**

1. Last name \_\_\_\_\_ First \_\_\_\_\_ Middle \_\_\_\_\_
2. Email address \_\_\_\_\_ Cell (\_\_\_\_) \_\_\_\_\_
3. Instrument or Voice (specify) \_\_\_\_\_
4. **Auditioning for:**

I am applying for the MM in Performance Degree and will audition on the date indicated below.

I am applying for the MM Performance Degree and I am sending an audition CD, URL link or sound file.

I am applying for graduate level instrument/voice lessons only.

## **2017-18 AUDITION SCHEDULE**

### **Current UB students for enrollment in Fall 2017 and Spring 2018**

Friday, Sept. 1, 2017 Voice / Instrumental

Saturday, February 3, 2018 Voice / Instrumental

### **Incoming UB students for enrollment in Fall 2017 and Spring 2018**

Saturday, February 3, 2018 Voice / Instrumental

Saturday, February 17, 2018 Voice / Instrumental

Saturday, March 3, 2018 Voice / Instrumental

Saturday, March 17, 2018 Voice / Instrumental

Incoming Fall 2018 students who wish to be considered for Assistantship support or departmental scholarships must audition on or before March 3, 2018.

### **LIST WORKS TO BE PERFORMED (See requirements on next page)**

---

---

---

---

---

### **REPERTOIRE**

Please list all representative works you have studied and/or performed up to the present time.

---

---

---

---

---

***Please complete and upload this form to your online Gradmit application.***

**UNIVERSITY AT BUFFALO**  
**THE STATE UNIVERSITY OF NEW YORK**  
**GRADUATE ENTRANCE AUDITION REQUIREMENTS**

**VIOLIN**

1. All major and minor scales and cycle of arpeggios in 3 octaves; 2 octave major scales in 3rds, 6ths, octaves.
2. Three movements of a Bach Partita or Sonata.
3. Two complete works from the classical, romantic, or contemporary periods; works chosen must represent two of these periods.
4. Sight-reading.

**VIOLA**

1. All major and minor scales and arpeggios.
2. An Etude from Kreutzer, Campagnoli, Rode or equivalent.
3. An unaccompanied Bach Suite for Violoncello.
4. A sonata and a concerto from the classical, romantic or contemporary literature for viola, but not from the same era.
5. Sight-reading.

**CELLO**

1. All major and minor scales and arpeggios in 4 octaves; scales in broken 3rds, 6ths and octaves.
2. Three of the following (two works must be prepared in their entirety):
  - a. An 18<sup>th</sup> –century sonata (Italian, French, German)
  - b. A solo suite of Bach, Reger or Hindemith
  - c. Beethoven: Sonata III, IV or V or Brahms: Sonata in F Major; Sonata in G Major, or a sonata by Shostakovitch, Kabalevsky or Martinu
  - d. A concerto of Lalo, Haydn, Dvorak, Elgar, Hindemith, Boccherini, Saint-Saens or Tchaikovsky: Rococo Variations
3. Sight-reading.

**DOUBLE BASS**

1. Two or three octave scales in all keys with corresponding tonic arpeggios (major and minor).
2. An Etude from Storch-Hrabe Etudes Bk. 1.
3. Two movements from Bach Suite No. 1 for Violoncello (transcribed by S. Sterling); two movements from Capuzzi Concerto or similar work.
4. Sight-reading.

**VOICE**

Applicants for the MM in Voice should present a program of at least 20-25 minutes of music spanning the major periods of solo literature from baroque to Contemporary, including at least one Romantic lied and one operatic aria. At least two foreign languages must be represented.

**OBOE**

1. A complete baroque sonata or concerto
2. A work of the classical or romantic period, such as: Haydn Oboe Concerto; Mozart Oboe Concerto in C; Mozart Quartet in F; Schumann Three Romances.
3. A modern work or an avant-garde work which demonstrates contemporary techniques such as: Strauss Oboe Concerto; Schuller Sonata; Vaughan Williams Concerto; Hindemith Sonata for Oboe (English horn); works of Singer; Hollinger, Takahashi.

**BASSOON**

1. A complete baroque concerto or sonata.
2. A work from the classic or romantic period such as: Mozart bassoon Concerto; Weber Bassoon Concerto; Saint-Saens Sonata for Bassoon and Piano.
3. A modern, contemporary, or avant-garde work.

**FLUTE**

1. Major, all minor, whole-tone, chromatic scales + arpeggios (2-3 octaves, be prepared for varying articulations)
2. J S Bach: Partia in a minor OR Sonata in e minor OR Sonata in b minor
3. Mozart: First movement of EITHER the Concerto in G Major OR the Concerto in D Major.
4. 5-7 minute work for composed for flute along (your choice) OR a virtuoso etude or study
5. Standard Orchestral Excerpts from:
  - a. "Afternoon of a Faun" by Claude
  - b. "Daphnis and Chloe" by Maurice Ravel
  - c. "Scherzo" fr. 'A Midsummernight's Dream', by Mendelssohn
  - d. "Petrouchka" by Stravinsky
6. Please be prepared to sight-read upon request.

**SAXOPHONE**

1. A baroque or classical composition as transcribed by Rasher or Mule.
2. A 20<sup>th</sup>-Century composition for saxophone such as : Bonneau Concerto, Caprice en Forme de Valse; Bozza Aria, Concertino, Improvisation et Caprice, Introduction et Danse; Creston Concerto, Sonata, Suite; Glazounov Concerto; Heiden Sonata; Hindemith Sonata; Ibert Aria, Concertino da Camera, Histories; Tsherepnine Sonatine sportive; Tomasi Ballade, Concerto.

**CLARINET**

Play one complete composition from each of the categories listed below:

- A. Viennese Classical and Early Romantic
  1. Mozart Concerto for Clarinet in A Major, K. 622
  2. von Weber Concertino, Op. 26
  3. von Weber Concertino No. 1 in F minor, op. 73
  4. von Weber Concertino No. 2 in Eb Major, op. 74
  5. Spohr Concerto No. 1 in C minor
  6. Spohr Concerto No. 2 in Eb Major
  7. Spohr Concerto No. 3 in F minor
- B. Late Romantic and Twentieth Century
  1. Debussy Premiere rapsodie
  2. Saint-Saens Sonata, op. 167
  3. Brahms Sonata No. 1 in F minor, op. 120
  4. Brahms Sonata No. 2 in Eb Major, op. 120
  5. Milhaud Sonatine
  6. Poulenc Sonata
  7. Stravinsky Three Pieces for Clarinet Solo
  8. Nielsen Concerto

### **TRUMPET**

1. Baroque: One complete work from composer such as: Purcell, Telemann, Molter, Gabrieli, Torelli, Handel.
2. Classical: One complete work from those listed below: Haydn Concerto in Eb; Hummel Concerto in Eb; Neruda Concerto
3. Twentieth Century: One complete work from these: Arutunian Concerto; Pakmutova Concerto; Playel Concerto; Francaix Sonatine; Antheil Sonatine; Della Joia Sonata; Hubeau Sonata; Kennan Sonata.

### **FRENCH HORN**

1. All major and minor scales in two octaves.
2. Three etudes, one of which is staccato, one legato, and one slow, from Sixty Etudes.
3. Two movements from one of the following: Mozart Concerto for Horn; R. Strauss Concerto for Horn; Beethoven Sonata for Horn and Piano; Hindemith Sonata for Horn and Piano.
4. One of the following: P. Dukas Villanelle; Saint-Saens Morceau de Concert

### **TROMBONE**

Play one complete composition from each of the categories listed below:

1. David Concertino, op. 4; Rousseau Piece Concertante; Stojowski Fantasy; Salzedo Piece Concertante; Blazhevich Concerto No. 5; Concerto No. 10; Pryor Blue Bells of Scotland.
2. Block Symphony; Boutry Capriccio; Bozza Ballade; Creston Fantasy; Hartley Sonata Concertante; Hindemith Sonata; Larsson Concertino; Milhaud Concertino d'hiver; Serocki Sonatino; Serocki Concerto.

### **TUBA**

1. All major and minor scales in two octaves.
2. One etude from each of the following: Blazevitch Seventy Studies, Book 2; Bordogni 43 Bel Canto Studies; Kopprasch 60 Selected Studies.
3. Be prepared to play the following: Hindemith Tuba Sonata; Vaughn Williams Tuba Concerto; Spillman Tuba Concerto.

### **PERCUSSION**

Percussion students auditioning for admission to the MM Performance degree program in percussion should prepare on solo work from each of the following categories; (1) multiple percussion, (2) keyboard percussion, (3) timpani. The works chosen should demonstrate ones present level of technical and musical advancement and must be legitimate recital pieces, not etudes or studies which are obviously not mean for public performance. Transcriptions and/or arrangements of works originally written for other than percussion instruments are not acceptable as audition material.

### **PIANO – Solo Performance**

The candidate should normally prepare three works that demonstrate musical and technical ability and a grasp of styles from eighteenth through twentieth centuries. At least two of these works shall be performed by memory. Sight-reading will be included.

### **PIANO – Chamber Music and Accompaniment**

1. Prepare three works which fulfill the requirements as outlined in the admission requirements for Piano: Solo Performance, with the exception that only one work need be my memory.
2. Sightread one or more accompaniments.
3. Transpose a simple lied or other art song into keys up to a minor third above or below (not necessary) for audition.
4. The candidate will be given, two hours before they are to be heard, two works as described below; the candidate shall prepare them and then be permitted a brief consultation with a vocalist or instrumentalist before he performs them for the examining faculty.
  - a. a nineteenth century lied or comparable work, or an instrumental solo piece;
  - b. a nineteenth century aria, or instrumental concerto, or comparable work.

### **ORGAN**

1. A prelude and fugue by Bach.
2. An ornamented chorale prelude by Bach.
3. A Mendelssohn sonata; a piece by Cesar Franck, or one or more movements of a symphony by Widor or Vierne or other appropriate literature.
4. A contemporary piece, such as a Hindemith sonata; a work of Langlais, Durufle, Dupre or Alain.
5. Sight-reading.

### **HARPSICHORD**

1. A sonata by D. Scarlatti.
2. Four movements from a Couperin suite.
3. A prelude and fugue from Bach's Well-Tempered Clavier.
4. Sight-reading.

### **CLASSICAL / ELECTRIC GUITAR**

1. Knowledge of all major and minor scales and arpeggios is recommended.
2. Audition will include a brief sight reading excerpt (single line first position).
3. Students may audition on nylon string (classical/Spanish style) and steel string (acoustic and electric guitars)

MM / Certificate – Four contrasting pieces.

Repertoire may include pieces from: **Classical Guitar** – Renaissance, Baroque, Classical, Early-Romantic, Late-Romantic, Spanish-Nationalist, Latin American, Early 20<sup>th</sup> Century, 20<sup>th</sup> Century/Contemporary, Contemporary Guitarist-Composers. \*Pieces may be single movements drawn from larger works \*An etude/study may be played as one of the selections. **Steel String (Acoustic and/or Electric)**- Classical transcription, Fingerstyle transcription/original, Flatpicking solo, Jazz solo, Blues solo, Rock solo, Improvised solo. \*\*Amplifier, guitar cable, and aux cable will be provided. \*Use of a play-along track is not required but recommended for transcribed/improvised solos. \*Playing with an original track and doubling the guitar part is not recommended.