

Master of Music Performance Graduate Audition Repertoire & Spring 2013 Audition Dates

[Trombone, Euphonium and Tuba](#) / [Horn](#) / [Trumpet](#) / [Organ](#) / [Carillon](#) / [Piano](#) / [Strings](#) / [Voice](#) / [Clarinet](#) / [Saxophone](#) / [Oboe, Bassoon and Flute](#) / [Percussion](#)

Brass

Trombone, Euphonium and Tuba

- Prepare two major solo works (sonatas, concertos, etc.) contrasting in styles;
- Trombone and tuba: several standard orchestral audition excerpts
- Euphonium: several standard concert band audition excerpts
- sight reading
- A recording of a recent degree recital, or other live performance, is recommended if on-campus audition is not feasible.

Horn

The entrance audition must display a level of development that will allow the student to start with literature similar to what is on the list below. Admission requires an advanced development of embouchure, articulation, range, tone, flexibility and intonation.

- Prepare two contrasting movements of solo pieces or etudes from the following list - or selections of comparable difficulty.
 - L. van Beethoven Sonata
 - P. Dukas Villanelle
 - P. Hindemith Sonata
 - W.A. Mozart - Concerto's No. 2 and 4
 - V. Reynolds Partita
 - R. Gliere Concerto
 - R. Strauss Concerto's No.1 and 2
 - Etudes by Maxime-Alphonse, Books 5-6, Kling, Verne Reynolds, Gally
 - Standard Orchestral Excerpts
- Students will also be asked to sight-read and to play any of the major and minor scales, two octaves.

Trumpet

Applicant should be competent on all the four major pitched instruments, e.g., B flat, C trumpet, E flat/D trumpet, and piccolo trumpet. **N.B.** Performance of one major concerto or sonata from the E flat trumpet repertoire is suggested one for D Trumpet.

B flat trumpet: sonatas by Hindemith, Genzmer, Kennan, Halsey Stevens, or equivalent;
concerti of Arutunian, Böhme, Pakhmoutova, Peskin, or equivalent
cornet solos of Höhne, Herbert L. Clarke

C trumpet: Enesco *Legende*, Bozza *Rustiques*, *Caprice*, Honegger *Intrada*, or equivalent;
concerti of Tomasi, Chaynes, Jolivet *Concertino*, or equivalent

D trumpet: sonatas of Peter Maxwell Davies, Schönbach

E flat trumpet: concerti of Haydn, Hummel, Neruda; Sachse *Concertino*

Piccolo trumpet: music of G.P. Telemann, Hertel, Tartini, or equivalent

Orchestral Excerpts, at least 5 selections from:

- J.S. Bach: excerpts from Magnificat; B minor Mass; Christmas Oratorio
- Bartok: Concerto for Orchestra (mvt. I and V)
- Beethoven: Calls from Leonore Overtures #2 or #3
- Debussy: La Mer
- Gershwin: American in Paris; Piano Concerto in f (mvt. II)
- Handel: "The Trumpet Shall Sound" from the *Messiah*
- Mahler: Symphony No. 3 ("Posthorn Solo")
- Mahler: Symphony No. 5 (mvt. I opening)
- Mussorgsky/Ravel: Pictures at an Exhibition ("Promenade"; if possible: "Goldberg & Schumyle")
- Ravel: Piano Concerto in G Major (mvt. I)
- Respighi: Pines of Rome (Off-stage solo)
- Strauss, R.: Don Juan
- Strauss, R.: Ein Heldenleben (both B flat and E flat parts)
- Rimsky-Korsakov: Scheherazade
- Stravinsky: Petrushka, "Ballerina's Danse"

Tchaikovsky: Symphony No. 4 (mvt. I, opening statement)

Keyboard

Organ

- Three works of contrasting styles including:
 - a major work of J.S. Bach
 - composition of the Romantic period
 - 20th-century or contemporary composition

Carillon

- Prepare at least fifteen minutes of music that includes three compositions of contrasting styles

Piano

- Perform from memory a minimum of three works by different composers representing a range of historical styles and demonstrating a thorough depth of technical and musical development.
- One of the three pieces shall be a movement from a sonata by Beethoven, Mozart or Haydn.
- Naturally, the preparation of repertoire beyond the minimum three pieces is encouraged.

Strings

- 2 contrasting movements from the unaccompanied Suites/Sonatas/Partitas of J.S. Bach
- 2 movements from any concerto from the standard repertoire
- An advanced etude, at the discretion of the candidate
- An additional work, or movement from a larger work, of the candidate's choosing

Voice

- The student should offer a minimum of six (6) selections from various style periods, all of which should be performed from memory.
- Four languages should be represented, specifically, French, German, Italian and English. Other languages may be offered at the discretion of the student.
- One selection must be an aria from the operatic or oratorio literature performed in the original language.
- Selections from musical theater, contemporary Christian, or the "pop" repertoire are not acceptable.
- The student may bring their own accompanist for the audition, may perform to their own recorded accompaniment (CD or cassette tape), or may use the services of an accompanist provided by the School of Music, in which case copies of the repertoire must be received by the School of Music a minimum of two weeks prior to the audition.
- It must be understood that the sending of repertoire is at the risk of the student, and the School of Music will not be held liable for music lost in transit.
- The student should supply a listing of repertoire studied during the undergraduate curriculum, and a listing of operatic roles performed, if applicable, in addition to copies of the degree recital or recitals offered for undergraduate degree completion.

Woodwinds

Clarinet

- Mozart - Clarinet Concerto
- A contrasting solo selection of your own choosing
- First clarinet orchestral excerpts:
 - Beethoven - Symphony No. 6
 - Brahms - Symphony No. 3
 - Rimsky-Korsakov - Capriccio Espagnol

Saxophone

- Prepare two major works for saxophone.
- Choose repertoire that will demonstrate your technical command of the instrument and that includes some lyrical playing.

Oboe, Bassoon and Flute

- Prepare two contrasting movements of standard works from two different compositional periods (Baroque, Classical, Romantic or Contemporary).
- Orchestral excerpts are acceptable, but should not be the bulk of the audition material.
- Choose repertoire that demonstrates both technical command of the instrument and lyrical playing.

Percussion

- Keyboard percussion – two contrasting works (or one substantial work with contrasting sections/movements) for marimba or vibraphone demonstrating musical and technical abilities.
- Timpani/snare/multiple percussion – one or two works demonstrating technical and musical abilities.
- Orchestral excerpts or solo works/etudes are acceptable.
- Drumset (optional) – etudes or style demonstration. This can be solo or with a combo.
- World music (optional) – solo or ensemble performance (if featured prominently as soloist on a recording)
 - on steel drum or hand drums.
- Recordings of live performances (senior or graduate recitals) are also acceptable, as are combinations of
- live and recorded materials for audition. You do not have to perform in all areas, so please demonstrate
- your strengths. However, well-rounded performers are preferred.

Audition dates for Fall 2013 admission are January 19, 26 or 27, 2013. To schedule your time, please call or email:

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