

Audition Requirements for Admission

Brass

1. A **prepared solo**, or excerpts from two stylistically contrasting works, will be presented with piano accompaniment (unless the work is intended to be unaccompanied). The candidate should select music that demonstrates their technical and interpretive abilities. See the following list for specific instrument requirements:
 - **Trumpet:** Arutunian – *Concerto in A-flat*; Hummel – *Concerto in E-flat*; Haydn – *Concerto in Eb*; Balay – *Prelude and Ballade*; Goeyens – *All Antica*. These works are only suggested pieces. Standard works of comparable quality may be substituted with prior approval from the faculty panel.
 - **Horn:** Mozart – any of the E-flat concerti (K. 417, 447, 495—Mvt. 1); R. Strauss – *Concerto, Op. 11* (one mvt.); Hindemith – *Sonata* (Mvt. 1). These works are only suggested pieces. Standard works of comparable quality may be substituted with prior approval from the faculty panel.
 - **Trombone (Tenor):** Guilmant – *Morceau Symphonique*; David – *Concertino* (Mvts. 1 & 2); Larsson – *Concertino* (Mvts. 1 & 2); Rochut – *Melodious Etudes* (any etude from book 1). These works are only suggested pieces. Standard works of comparable quality may be substituted with prior approval from the faculty panel.
 - **Trombone (Bass):** Jacob – *Cameos* (any 3 mvts.); Lebedev – *Concerto in One Movement*; McCarty – *Sonata* (Mvts. 1 & 3); Rochut – *Melodious Etudes* (any etude from book 1). These works are only suggested pieces. Standard works of comparable quality may be substituted with prior approval from the faculty panel.
 - **Euphonium:** Galliard – *Sonata No. 1*; Hutchinson – *Sonatina*; Rochut – *Melodious Etudes* (any etude from book 1). These works are only suggested pieces. Standard works of comparable quality may be substituted with prior approval from the faculty panel.
 - **Tuba:** Barat – *Introduction and Dance*; Capuzzi/Catelinet – *Andante and Rondo*; Gregson – *Concertino*; Hindemith – *Sonata*; Marcello/Little – *Sonata No. 1 or No. 5*. These works are only suggested pieces. Standard works of comparable quality may be substituted with prior approval from the faculty panel.

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2. **Major scales** — Any of the major scales may be requested. The audition will require two or more major scales to be executed. The faculty panel will determine the exact scales at the time of the audition.
3. **Chromatic scale**
4. **Sight reading**

For more information, please contact Dr. Joseph T. Spaniola at jspaniola@uwf.edu.

Audition Requirements for Admission

Keyboard

I. Piano Performance: Two pieces of contrasting styles chosen from the following:

- A) Baroque: One Prelude and Fugue from The Well-Tempered Clavier of J.S. Bach (**Required**)
- B) Classical: One first or last movement from a sonata by Haydn, Mozart, or Beethoven
- C) Romantic or Contemporary: One selection from the Romantic or Contemporary Period (*i.e.*, character pieces by Schubert, Schumann, Chopin, Brahms, *etc.*; shorter works by Bartok, Prokofiev, Gershwin, *etc.*)

Works must be performed from memory.

Note: Students must provide a complete repertoire list of pieces studied and performed during their high school years.

II. Music Education with Piano as Primary Instrument: Two pieces of contrasting styles chosen from the following:

- A) Baroque: One selection by J.S. Bach on the level of the Three-Part Inventions, or a similar selection from The Well-Tempered Clavier or suites
- B) Classical: One first or last movement from a sonata by Haydn, Mozart, or Beethoven
- C) Romantic or Contemporary: One selection from the Romantic or Contemporary Period (*i.e.*, character pieces by Schubert, Schumann, Chopin, Brahms, *etc.*; shorter works by Bartok, Prokofiev, Gershwin, *etc.*)

Works must be performed from memory.

Note: Student must provide a complete repertoire list of pieces studied and performed during their high school years.

III. Organ Performance*:

- A) Baroque: One selection by J.S. Bach on or above the level of the Little Preludes and Fugues
- B) Romantic or Contemporary: One selection from the Romantic or Contemporary Period
- C) One hymn

Note: Student must provide a complete repertoire list of pieces studied and performed during their high school years.

*Students without previous organ studies should prepare the requirements for Piano Performance.

IV. Harpsichord Performance*:

A) Renaissance: One selection from the Fitzwilliam Virginal Book

B) Baroque:

1. One Prelude and Fugue from The Well-Tempered Clavier

2. One selection from the repertoire of the French Baroque

3. Sight-reading from the repertoire of Baroque Chamber Music

Note: Student must provide a complete repertoire list of pieces studied and performed during their high school years.

*Students without previous harpsichord studies should prepare the requirements for Piano Performance.

V. Incoming Transfer Students above Freshman Level: Same as above with the following exceptions:

A) **Piano Performance:** The Baroque selection must be a complete Prelude and Fugue from The Well-Tempered Clavier by J.S. Bach.

B) **Music Education with Piano as Primary Instrument:** The Baroque selection must be a complete Prelude and Fugue from The Well-Tempered Clavier by J.S. Bach.

C) **Organ Performance:** The Baroque selection must be more advanced than the Little Preludes and Fugues by J.S. Bach.

VI. Music Minor in Piano: Two selections in contrasting styles.

For more information, please contact Dr. Hedi Salanki-Rubardt at [hrubardt@uwf.edu](mailto:h rubardt@uwf.edu).

Audition Requirements for Admission

Classical Guitar

Student should demonstrate proper sitting position, secure and efficient left hand technique, as well as right hand Apoyando (rest stroke), Tirando (free stroke), and arpeggio techniques. Knowledge of legatos, change of timbre, proper use of nails, “place and play” technique, as well as basic phrasing and musicianship skills should also be demonstrated. Students should be able to perform major and minor scales, and demonstrate knowledge of the entire fingerboard.

Students should be able to present a musical performance of such standard etudes as those of Carulli, Aguado, Carcassi, Giuliani, Sor (Segovia Ed.), and minor works by Milan, Bach, and Tarrega.

For more information, please contact Dr. Joe Stallings at jstallings1@uwf.edu.

Audition Requirements for Admission

Percussion

Students should demonstrate proficiency in two of these four areas: snare drum, mallets (keyboard percussion), timpani, or drum set.

Snare:

- Example Solos: those from Cirone, Podemski, Pratt, and Whaley (Short intermediate-level solos are best.)
- Students will also be asked to demonstrate rudiments and sight-reading ability.

Mallets:

- Example Solos for two or four mallets: those by Green, Peters, Gomez, and Bach (Short intermediate-level solos are best.)
- Students will also be asked to demonstrate major scales and sight-reading ability.

Timpani:

- Example Solos: those by Firth, Goodman, Gay, Peters, and Shinstine (Short intermediate-level solos are best.)
- Students will also be asked to demonstrate tuning ability.

Drum set:

- Demonstrating time playing ability in a variety of styles, *i.e.* jazz/swing, Latin and rock
- Students will also be asked to demonstrate sight-reading ability.

Please contact the Department at music@uwf.edu to discuss solos and audition material.

Audition Requirements for Admission

Strings

Violin

Two three-octave scales of candidate's choice and minimum 2 arpeggios

Two contrasting works (one fast and one slow)

Examples:

- A movement from the Six Sonatas and Partitas for Violin Solo by J.S. Bach
- One movement of a concerto for violin and orchestra (Vivaldi, Mozart, Beriot, Mendelssohn, etc.)
- A movement from a sonata or sonatina (Handel, Schubert, Dvorak, etc.)
- A showpiece (Kreisler, Massenet, Dancla, Paganini, etc.)
- An étude (Wohlfahrt, Kayser, Kreutzer, Dont, Campagnoli, etc.)

Music that requires piano accompaniment should be performed with piano. You may bring your own accompanist, or the Department of Music may provide you a professional accompanist. Please contact us for details. The piano part must be emailed to the accompanist ASAP.

Viola

Two three-octave scales of candidate's choice and minimum 2 arpeggios

Two contrasting works (one fast and one slow)

Examples:

- A movement from the Solo Cello Sites (arranged for viola) by J.S. Bach
- One movement of a viola concerto (Telemann, Handel/Casadesus, Bach/Casadesus, Dittersdorf, Stamitz,, etc.)
- A showpiece (Vaughan Williams, Bloch, Bruch, Enescu, etc.)
- A movement from a sonata or sonatina (Marcello, Eccles, Clark, Hindemith, Schubert, Glinka, etc.)
- An étude (Wohlfahrt, Kayser, Kreutzer, Dont, Bruni, Campagnoli, etc.)

Music that requires piano accompaniment should be performed with piano. You may bring your own accompanist, or the Department of Music may provide you a professional accompanist. Please contact us for details. The piano part must be emailed to the accompanist ASAP.

Cello

Two three-octave scales of candidate's choice and minimum 2 arpeggios

Two contrasting works (one fast and one slow)

Examples:

- A movement from the Solo Cello Suites by J. S. Bach
- One movement of a concerto for cello and orchestra (Bach-Casadesus, Saint-Saens, Lalo, Boccherini, etc.)
- A showpiece, etude or caprice (D. Popper, S. Lee, F. Dotzauer, A. Piatti, etc.)

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- A movement from a sonata for cello and piano (Beethoven, Brahms, Schubert, Saint-Saens, Mendelssohn, etc.)

Music that requires piano accompaniment should be performed with piano. You may bring your own accompanist, or the Department of Music may provide you a professional accompanist. Please contact us for details. The piano part must be emailed to the accompanist ASAP.

String Bass

- Two scales and arpeggios of candidate's choice, performed in two octaves.
- One short etude that shows candidate's technical proficiency.
- One movement of a sonata (Vivaldi, Marcello, etc.) or concerto (Dittersdorf, Koussevitzky, Dragonetti, Bottesini, etc.)

Music that requires piano accompaniment should be performed with piano. You may bring your own accompanist, or the Department of Music may provide you a professional accompanist. Please contact us for details. The piano part must be emailed to the accompanist ASAP.

Audition Requirements for Admission

Voice

Two contrasting selections with piano accompaniment must be presented with at least one selection utilizing the French, German, or Italian language. Repertoire chosen may be from the operatic, oratorio, and art song literature. A musical theatre piece may be offered as a third selection.

For more information, please contact Dr. Sheila Dunn at sdunn@uwf.edu.

Audition Requirements for Admission

Woodwinds

Two contrasting pieces:

- One fast and technical and one slow and lyrical—may be 2 contrasting sections or movements from the same work
- Repertoire can be chosen from solo literature or etude books (such as all-state audition material).
- Piano accompaniment is not required, but encouraged.
- All major scales and arpeggios, performed at least 2 octaves—3, when applicable.

For more information, please contact Dr. Brittan Braddock, bbraddock@uwf.edu