



**Audition and  
Admission Requirements  
2017-2018**





# Audition Information

Auditions are required for all students who plan to major or minor in music at UAB. Audition dates for students entering in Fall 2017 or Spring 2018:

- Friday, November 18, 2016 (Scholarship)** (App. Deadline: Friday, November 4)
- Thursday, January 12, 2017 (Voice only)** (App. Deadline: Tuesday, January 3)
- Saturday, January 28, 2017 (Scholarship)** (App. Deadline: Friday, January 13)
- Sunday, February 26, 2017 (Scholarship)** (App. Deadline: Friday, February 10)
- Saturday, March 25, 2017 (Admission only)** (App. Deadline: Friday, March 10)



You might consider scheduling your audition during the week, and plan to spend the day on campus so you can visit classes, lessons, and rehearsals. To arrange a weekday audition, contact one of the following Music faculty members:

- Brass, Woodwind, Percussion: Dr. Gene Fambrough (gfambro@uab.edu)
- Voice: Dr. Brian Kittredge (briank@uab.edu)
- Piano: Dr. Yakov Kasman (kasman@uab.edu)
- Guitar and Strings: Dr. Paul Mosteller (songman@uab.edu)

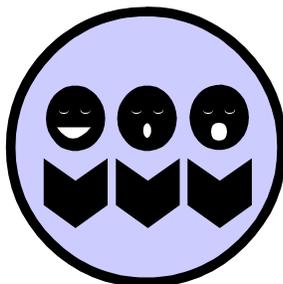
All auditions will be held in the Hulsey Center. An accompanist will be provided for you if needed. Under no circumstances will photocopied music be allowed in the audition.

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)  
Any etudes from Sor, Carcassi, Carruli, or Giuliani  
One fingered classical piece  
Sightreading

### Bass Guitar:

Scales - all keys two octaves  
Sightreading  
Dizzy Gillespie - *Night in Tunisia*  
(bass vamp - walking)  
*Oleo, Cottontail, I Got Rhythm* - (rhythm changes)  
Jerome Kern - *All the Things You Are*  
(bow melody - walk - solo)

### Piano:

Two contrasting classical pieces by memory  
All major and minor scales - 4 octaves hands together  
Sightreading

### Voice:

Two contrasting classical vocal selections (art song or aria)  
in the original language. All selections must be memorized.  
Vocalize to determine vocal range.  
Sightreading





# 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 in early summer, 2017. For more information and further details, visit [www.uabpercussion.org](http://www.uabpercussion.org)



# Music Ensembles

## Marching Blazers

Dr. Gene Fambrough, Interim Director  
Audition required.  
Contact 205-975-2263 or gfambro@uab.edu



## Blazer Band

Dr. Gene Fambrough, Director  
Audition required.  
Contact 205-975-5823  
or gfambro@uab.edu

## Wind Symphony and Symphony Band

Dr. Gene Fambrough, Interim Director  
Audition required.  
Contact 205-975-2263 or gfambro@uab.edu

## Percussion Ensemble and Steel Drum Band

Dr. Gene Fambrough, Director  
Audition required.  
Contact 205-975-5823 or gfambro@uab.edu

## Jazz Ensemble and Jazz Combos

Dr. Steve Roberts, Director  
Audition required.  
Contact 205-934-6154 or jazztpt@uab.edu

## Brass Ensembles

Dr. James Zingara, Coordinator  
Audition required.  
Contact 205-934-2265 or jzingara@uab.edu

## Woodwind Ensembles

Dr. Denise Gainey, Coordinator  
Audition required.  
Contact 205-975-0558 or clarinet@uab.edu

## Concert Choir and Chamber Singers

Dr. Brian Kittredge, Director  
Audition required.  
Contact 205-975-2599 or briank@uab.edu

## Gospel Choir

Mr. Kevin Turner, Director  
Contact 205-934-6155 or kturner@uab.edu

## UAB Opera

Dr. Kristine Hurst-Wajszczuk, Director  
Audition required.  
Contact 205-934-8906 or khw@uab.edu

## Guitar Ensembles

Ms. Maria Bitran, Director (Spring terms)  
Contact 205-934-7376 or mbitran@uab.edu  
  
Mr. Carlos Pino, Director (Fall terms)  
Contact 205-934-7376 or eduardo@uab.edu

## Piano Ensemble

Mrs. Tatiana Kasman, Director  
Audition required.  
Contact 205-934-8942 or kasman@uab.edu

## Computer Music Ensemble

Mr. Matthew Bryant, Director  
Contact 205-934-7376 or msbryant@uab

