

UAB THE UNIVERSITY OF ALABAMA AT BIRMINGHAM

DEPARTMENT OF MUSIC

**Audition and Admission
Requirements 2021-2022**

Audition Information



All questions about auditions should be directed to Department of Music Chair Dr. Patrick Evans at patricke@uab.edu

There are three audition deadlines, by which the student must complete the online audition form, email links to the audition video, and, if auditioning for the Music Technology Program, complete the online Music Technology Questionnaire, and complete an online music theory placement exam.

For Scholarship Consideration:

Saturday, February 19, 2022

Sunday, March 6, 2022

Saturday, March 26, 2022

After March 26th, students may still audition, but there is no guarantee of scholarship consideration, so early auditions are encouraged.

It is essential that the student seeking an audition must apply and be admitted academically to UAB. No scholarship offer can be made until a student is academically admitted.

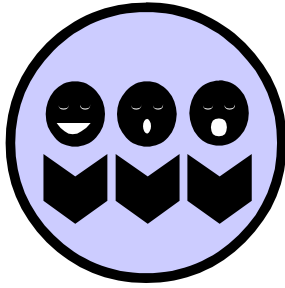
Students who do not wish to be a music major or minor, but are interested in auditioning for band or choral ensembles and scholarship opportunities should email Director of Bands Dr. Sean Murray spmurray@uab.edu or Director of Choral Activities Dr. Brian Kittredge at briank@uab.edu to set up a non-major/minor band or choral 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)
One piece in the genre of your strongest playing – jazz, classical, pop, rock, gospel
One fingered classical piece
Sightreading

Bass Guitar:

Scales - all keys two octaves
Sightreading
Two contrasting pieces that show your best playing

Piano:

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

Voice:

Two contrasting classical vocal selections (art song or aria) in the original language. One music theatre selection could be substituted.
All selections must be memorized.
Vocalize to determine vocal range.
Sight reading



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^b, 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*
Lebedev - *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^b 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).



For more information and further details, visit www.uabpercussion.org

Music Ensembles

Marching Blazers

Dr. Sean Murray, Director of Bands
Audition required.
Contact 205-975-2263 or spmurray@uab.edu



Blazer Band

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

Wind Symphony and Symphony Band

Dr. Sean Murray, Director of Bands
Audition required.
Contact 205-975-2263 or spmurray@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

Dr. Reginald Jackson, Director
Contact 205-934-6155 or rjr@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 mbsbryant@uab.edu

