

# AUDITION INSTRUCTIONS

## AT THE UNIVERSITY OF FLORIDA SCHOOL OF MUSIC

An audition is required of all students applying as music majors, performance minors, or wishing to be considered for music scholarships. The audition consists of a performance by the student on their principal instrument or voice. Students should also be prepared to demonstrate their music sight-reading ability.

Auditions are arranged through the Music Admissions office by completing a School of Music supplementary application. In addition to applying to the School of Music, prospective students must also apply for admission to the university. Visit <https://admissions.ufl.edu> for application instructions and deadlines.

Participation in one of the scheduled audition days is highly recommended, but individual auditions can also be arranged through the Music Admissions office in unusual circumstances. Prospective students who cannot make it to campus may submit a recorded audition.

Students applying for the Bachelor of Science in Music Business & Entrepreneurship program submit a portfolio as a part of their application.

## AUDITION REQUIREMENTS BY STUDIO AREA

### BASSOON

- 1) Two contrasting works or etudes (e.g. Weissenborn, Milde, Jancourt, Concone, Bordogni) from the bassoon repertory which best display your technical and musical skills.\*
- 2) All major scales.
- 3) Chromatic scale.
- 4) Sight-reading.

\*Applicants may contact Dr. Lowe ([slowe@arts.ufl.edu](mailto:slowe@arts.ufl.edu)) with any questions about audition selections.

### CELLO

- 1) A concerto first movement such as one by Saint-Saëns, Boccherini, Haydn, or Lalo; OR a sonata movement such as one by Brahms or Beethoven.
- 2) A movement from a Bach suite.
- 3) Sight-reading.

### CLARINET

- 1) Two contrasting solos (FBA Level V or higher).
  - 2) All major scales.
  - 3) Full-range chromatic scale.
  - 4) Sight-reading.
- NOTE: If you play bass clarinet in your band you must audition on B<sup>b</sup> clarinet.

### DOUBLE BASS

- 1) Present two contrasting works that display your performance skills:
  - one should emphasize lyrical playing and tone production;
  - the second should emphasize music of a more technical nature.
- 2) Sight-reading.

### EUPHONIUM

- 1) All major scales (two octaves).
- 2) Sight-reading.
- 3) Two contrasting etudes: one lyrical, one technical (e.g. *Melodious Etudes: Book 1*, Rochut; *Selected Studies for Baritone*, Voxman; *36 Studies for*

*Trombone/Baritone*, Kopprasch; *Advanced Studies for Baritone*, Tyrell).

- 4) One solo from the standard repertoire for euphonium (e.g. *Suite for Baritone*, Haddad; *Fantasia*, Jacob; *Concerto for Euphonium*, Horowitz; *Sonata for Unaccompanied Euphonium*, Clinard; *A Walk in the Woods*, Censhu).

### FLUTE

- 1) Two contrasting solo works: FBA Level V or higher, or from *A Handbook of Literature for the Flute* (James Pellerite).
- 2) All major scales, two or more octaves (tongued and slurred).
- 3) A chromatic scale, three or more octaves.
- 4) Sight-reading.

### HORN

- 1) Two contrasting works. These may be:
  - movements from solo works (e.g. Glière, Concerto; Strauss, Nocturno; Dukas, Villanelle; Hindemith, Sonata; Mozart, Concertos 1-4 or Concert Rondo; Saint-Saëns, Morceau de Concert; Strauss, Concerto No.1, Op.11); OR
  - etudes (Kopprasch, Kling, Maxime-Alphonse, or Gallay); OR
  - selections of comparable difficulty.
- 2) Sight-reading.

### GUITAR (CLASSICAL)

Two contrasting works from the standard classical guitar repertoire.

### OBOE

- 1) Two contrasting works: one fast, one slow (FBA Level V or higher). These selections may be etudes, studies, and/or solos.
- 2) All major scales, two octaves when possible.
- 3) A chromatic scale, two octaves (starting on low C, C#, or D).
- 4) Sight-reading.

## ORGAN & HARPSICHORD

Applicants with previous experience should be prepared to perform representative works from the classical repertory. Applicants without previous experience should demonstrate the same level of keyboard facility as entering pianists.

## PERCUSSION

NOTE: Applicants must audition in all three areas (Snare, Timpani, Mallet)

### SNARE DRUM

- 1) One solo or etude demonstrating musical and technical ability.
- 2) Concert style (buzz) roll, *pp-ff-pp*.
- 3) Sight-reading.

### TIMPANI

- 1) One solo or etude demonstrating musical and technical ability.
- 2) Tuning.
- 3) Sight-reading.

### KEYBOARD (MALLETS) PERCUSSION

- 1) One solo or etude demonstrating musical and technical ability. This solo can be for two or four mallets.
- 2) Major scales (two octaves with arpeggios).
- 3) Sight-reading.

## PIANO

- 1) Three works, by memory, by different composers representing a range of historical styles and demonstrating a thorough depth of technical and musical development. One of the three works must be a fast movement from a sonata by Beethoven, Mozart or Haydn.
- 2) Sight-reading.

## SAXOPHONE

- 1) Two contrasting works, FBA Level V or higher. One may be an etude of a similar difficulty.
- 2) All major scales.
- 3) Full-range chromatic scale.
- 4) Sight-reading.

## TROMBONE

- 1) Two contrasting works:
  - a lyrical or technical etude (e.g. Bordogni/Rochut, Kopprasch, Tyrell); AND
  - a solo (FBA Level IV or higher; e.g. Barat, Galliard, Grondahl, Guilmant).
- 2) Major scales and arpeggios (as presented in the Baker *Tenor Trombone Method*, Chapter XI, Exercise 2a).
- 3) Sight-reading.

## TRUMPET

- 1) Two contrasting works: one technical, one lyrical. These may be:
  - a movement/section from a concerto; OR
  - a solo work from an approved state band association list with a difficulty of Level IV or above; OR
  - an etude from the Arban Complete Method, Bordogni Etudes, Bousquet Etudes, V. Brandt Etudes, Charlier Etudes, Concone Lyrical Studies, J.L. Small Etudes, Walter M. Smith Top Tones, or Snedecor Etudes.
- 2) All major scales.
- 3) Sight-reading.

## TUBA

- 1) All major scales (two octaves).
- 2) Sight-reading.
- 3) Two contrasting etudes: one lyrical, one technical (e.g. *Studies for Tuba*, Grigoriev; *43 Bel Canto Studies*, Bordogni; *70 Studies for Tuba*, Blazhevich; *60 Selected Studies*, Kopprasch; *Advanced Studies for Tuba*, Tyrell).
- 4) One solo from the standard repertoire for tuba (e.g. *Suite for Tuba*, Haddad; *Sonata for Tuba*, Hindemith; *Concerto in One Movement*, Lebedev; *Concerto for Bass Tuba*, Vaughan Williams; *Serenade #12*, Persichetti; *Suite for Unaccompanied Tuba*, Hartley).

## VIOLA

- 1) Prepare two contrasting works:
  - a movement of solo Bach (cello suites or violin sonatas and partitas), Telemann (Fantasias), or Reger (Suites); AND
  - a movement of a concerto or sonata from the standard repertoire.
- 2) Sight-reading.

## VIOLIN

- 1) Prepare two contrasting works:
  - a movement from the Six Sonatas and Partitas by J.S. Bach; AND
  - a movement of a violin concerto from the standard repertoire or other large-scale work.
- 2) Sight-reading.

## VOICE

- 1) Perform from memory a minimum of two contrasting works from the standard repertory that represent varying historical style periods. One selection in English and one in another language is preferred. A pianist is provided for your audition.
- 2) Basic musicianship evaluation.

