

AUDITION REQUIREMENTS

BRASS	<ul style="list-style-type: none"> ▪ Any standard solo (one movement of concerto or sonata or comparable solo of Class A level or above) ▪ Major and minor (all 3 forms: natural, melodic, and harmonic) scales with arpeggios, and chromatic scales ▪ Sight-reading of commensurate difficulty for all instruments ▪ Trumpet and Horn: may be asked to transpose a piece ▪ Trombone: may be asked to play tenor or alto clef ▪ Tuba: if familiar with orchestral repertoire, prepare excerpts of your choice (optional)
ORGAN	<ul style="list-style-type: none"> ▪ Perform an audition of up to twenty minutes on the pipe organ for the keyboard faculty. The repertoire should consist of at least three contrasting works that represent the student's best work and that correspond to the student's experience and technical proficiency. There must be one work of J.S. Bach included—we suggest a chorale prelude from the <i>Orgelbüchlein</i> or any Bach work that incorporates a fugue. If the student does not also audition for piano performance the organ professor will arrange a meeting with the student on the audition day to assess basic keyboard skills. For additional, more specific information please visit the Keyboard Area web page. Questions may be addressed to John Chappell Stowe, Professor of Organ, at jcstowe@wisc.edu.
PIANO (FROM MEMORY)	<ul style="list-style-type: none"> ▪ A Bach Prelude and Fugue or other major work by Bach involving a fugue ▪ A sonata-allegro movement from a work of Haydn, Mozart, or Beethoven ▪ A Romantic work by composers such as Chopin, Brahms, and Schumann ▪ A 20th century work by composers such as Debussy, Bartok or other major composers writing after 1900 ▪ Candidates will be asked to sight-read at least two passages and demonstrate knowledge of major & minor scales.
PERCUSSION	<ul style="list-style-type: none"> ▪ Required audition areas (must do both) <ol style="list-style-type: none"> 1. <i>Keyboard Percussion</i> A solo or solos on marimba, vibraphone, or xylophone. The solo(s) may be for two or four mallets (however, a four-mallet solo is strongly encouraged). 2. <i>Snare Drum</i> Repertoire chosen should demonstrate concert and rudimental style. ▪ Choice Areas (choose one or more) <ol style="list-style-type: none"> 1. <i>Timpani</i> A solo for two, three, or four drums. Excerpts from the standard orchestral repertoire would also be acceptable. 2. <i>Multiple Percussion</i> A solo on any combination of percussion instruments. 3. <i>Drum Set</i> A prepared solo and/or improvisation in a variety of styles. 4. <i>World Percussion Instruments</i> A prepared solo and/or improvisation in an area of your choice.
STRINGS & GUITAR	<ul style="list-style-type: none"> ▪ Perform an audition, up to 10 minutes, on your major instrument for the area faculty. ▪ Your audition should include two or three contrasting movements, or compositions, such as a slow and fast movement, representing the candidate's technical and musical ability. The candidate is strongly encouraged to include in these choices a movement of a standard concerto, and (with the exception of bassists) a movement of solo unaccompanied Bach.
VOICE	<ul style="list-style-type: none"> ▪ Two classical selections to be sung by memory (may include an appropriate opera or oratorio aria). One song must be in English; the second song may be in English but a foreign language is preferred. ▪ Short ear-training exam and sight-reading. ▪ If you are using the UW staff accompanist, remember to send your music at least 2 weeks early to admissions@music.wisc.edu.
WOODWINDS	<ul style="list-style-type: none"> ▪ Up to 10 minutes ▪ Memorization encouraged but not required ▪ Prepare any solo (such as Class A music contest selection), or one movement from a standard sonata or concerto for the instrument. Audition should demonstrate tone, technical ability, and familiarity with major and minor scales
HARP	<ul style="list-style-type: none"> ▪ Two solos (applicant's choice) in contrasting styles demonstrating technical and interpretive abilities ▪ Applicant should be prepared to play etudes/studies that demonstrate scale and arpeggio technique ▪ Applicants auditioning for scholarship funding should play two of the following orchestral excerpts (to be chosen by the applicant) in addition to the above. <ul style="list-style-type: none"> Tchaikovsky: The Nutcracker, "Waltz of the Flowers" (Cadenza) Franck: Symphony in D minor, Mvt. II Brahms: German Requiem, Mvt. II Debussy: Prelude to the Afternoon of a Faun (Harp I) Bernstein: Chichester Psalms, Mvt. I Saint-Saens: Danse Macabre Mussorgsky: Night on Bald Mountain