

# UNIVERSITY OF WISCONSIN-MADISON

## Mead Witter School of Music



### Guidelines for Live Auditions

All candidates for instrumental, vocal performance, and conducting degrees must complete a live audition on the UW-Madison campus. Exceptions to the live audition requirement can be made on a case-by-case basis, but a live audition is a **strict prerequisite for funding eligibility**. Based on the quality of your application recordings, a live audition decision will be made within the first two weeks of December.











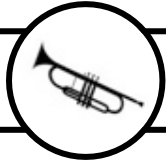
*See “Recording Requirements” on our website for detailed information about what the faculty in your area of study are expecting to hear for your prescreening.*

- Brass and Conducting** candidates should contact the faculty in their area of study immediately after applying in order to arrange an audition, which will be independently scheduled.
- All others will have their audition scheduled on the date selected in the application:
  - Saturday, January 19, 2019
  - Saturday, February 9, 2019



If you would like to audition early on **Saturday, November 17, 2018**, your application must be complete by November 15. Please give us ample notice of your preference.

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## BRASS AUDITIONS



**WHEN?** Arranged ad hoc by the Brass faculty



**WHERE?** Room scheduled ad hoc by Brass faculty



**WHO?** All Brass faculty



Please make a list of your repertoire and bring **4** copies



**WHAT?** *Master of Music*

20 minute audition recital. Be prepared to perform contrasting solos, orchestral excerpts, and sight-reading. For other guidelines, consult the major professor.



**An accompanist is optional for the M.M. audition**

*Doctor of Musical Arts*

45-60 minute audition recital. The audition should consist of contrasting solo literature and 3-5 orchestral excerpts. For other guidelines, consult the major professor.



**An accompanist is required for the D.M.A. audition**

*You may bring your own accompanist or hire one of ours.  
A contact list will be sent along with your invitation.*



## CONDUCTING AUDITIONS



**WHEN?** Arranged ad hoc by the Conducting faculty, usually a full day of activities



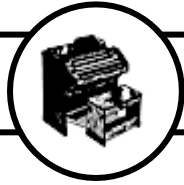
**WHERE?** Room(s) scheduled ad hoc by Conducting faculty



**WHO?** Conducting faculty in your area of study (Choral, Orchestral, or Wind)



**WHAT?** Consult Conducting faculty



## ORGAN AUDITIONS



**WHEN?** Saturday 1/19/19 or Saturday 2/9/19



**WHERE?** Eastman Hall in the Humanities Building (ground floor)  
Contact Prof. Stowe to arrange practice on audition instrument prior to recital



**WHO?** Professor Stowe and at least one member of the Piano faculty



Please make a list of your repertoire and bring **2** copies



**WHAT?** *Master of Music*

15 minutes of performance followed by a brief interview.

The audition should include:

- an extended work of J. S. Bach (either a free work or a large chorale prelude)
- a work from 1830-1930
- one additional work contrasting in style with the other two selections

The audition jury may request to hear only a portion of some of the repertoire. Memory is not required, but memorized performance of at least one work is preferred.

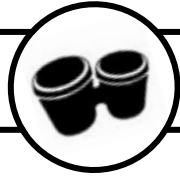
*Doctor of Musical Arts*

20 minutes of performance followed by a brief interview.

The audition should include:

- an extended free work of J.S. Bach
- a chorale-based work of J.S. Bach
- two additional works (not by Bach) that contrast in genre, style and historical period

The audition jury may request to hear only a portion of some of the repertoire. Memorized performance of at least one of the works is strongly encouraged.



## PERCUSSION AUDITIONS



### WHEN?

Saturday 1/19/19 or Saturday 2/9/19



### WHERE?

Room 1629 in the Humanities Building (basement)



### WHO?

Professor Tony DiSanza



Please bring a list of your repertoire for Prof. DiSanza



### WHAT?

#### *Master of Music*

20-25 minute audition recital.

- Each candidate is required to perform on four instrumental areas: A performance on the marimba (4 mallets) or vibraphone and the snare drum are required and two more instruments may be selected from timpani, multiple percussion, various orchestral excerpts, drum set, and world percussion.

#### *Doctor of Musical Arts*

30-45 minute audition recital.

- Each candidate is required to perform on five instrumental areas: Four-mallet marimba (or vibraphone), two-mallet marimba (or xylophone) and snare drum are required with two more areas selected from timpani, multiple percussion, various orchestral excerpts, drum set and world percussion.

### Instructions for all Percussion auditions:

- In addition to the prepared repertoire, the audition will consist of sight-reading on timpani, snare drum, and marimba (2 mallets and 4 mallets).
- Memorization is neither required nor discouraged.
- If you have a videotape of any percussion performance that includes world percussion or drum set playing in an ensemble setting and/or multiple percussion repertory, please bring it to your audition.



## PIANO AUDITIONS



### WHEN?

Saturday 1/19/19 or Saturday 2/9/19



### WHERE?

Morphy Hall in the Humanities Building (basement)



### WHO?

All Piano faculty



Please make a list of your repertoire and bring 4 copies



### WHAT?

#### *Piano Performance*

20 minute audition recital with short interview.

- Prepare approximately one hour of works representing at least three of the major historical periods, from which the committee will select 20 minutes of excerpts.

#### *Piano Pedagogy*

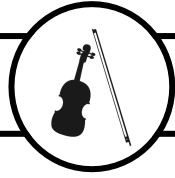
20 minute audition recital with short interview and sight-reading.

- Prepare approximately one hour of works representing at least three of the major historical periods, from which the committee will select 20 minutes of excerpts.
- Post-audition meeting with Professor Johnson.

#### *Collaborative Piano*

30 minute collaborative audition recital with short interview and sight-reading.

- Consult Professor Fischer to discuss audition repertoire and arrange for performing partners: [mafische@wisc.edu](mailto:mafische@wisc.edu)
- Post-audition meeting with Professor Fischer.
- The audition repertoire will be chosen from the following:
  - a major sonata for a string instrument and piano (e.g. Beethoven, Brahms, Franck, Prokofiev)
  - a song cycle (e.g. *Ariettes oubliées* by Debussy; *Frauenliebe und Leben* by Schumann)
  - a short (6-10 minute) memorized solo work that exhibits technical facility



# STRINGS AUDITIONS



## WHEN?

Saturday 1/19/19 or Saturday 2/9/19



## WHERE?

Room 2441 in the Humanities Building (ground floor)



## WHO?

All Strings faculty



Please make a list of your repertoire and bring 6 copies



## WHAT?

See below for detailed requirements for each instrument.



*Note: String players are encouraged to play solo auditions!*

## MASTER OF MUSIC

### Violin

15 minute audition recital.

- Two contrasting movements of a Bach solo partita or sonata
- One movement of a standard concerto
- A Paganini caprice or an additional contrasting work

### Viola

15 minute audition recital.

- Two contrasting movements of a Bach Cello Suite, or Solo Violin Sonata or Partita
- One movement of a standard concerto
- One movement of a viola sonata

### Cello / Guitar / String Bass

15 minute audition recital.

- At least two or three contrasting selections, for example a movement from a major concerto (for most players this would mean a romantic concerto but it could also be 20<sup>th</sup> century), one movement or more of unaccompanied Bach, and perhaps something else of your choice.

## DOCTOR OF MUSICAL ARTS

### Violin

20 minute audition recital.

- Two contrasting movements of a Bach solo partita or sonata
- One movement of a standard concerto
- A Paganini caprice
- An additional work of the applicant's choice

### Viola

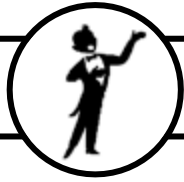
20 minute audition recital.

- Two contrasting movements of a Bach Cello Suite, or Solo Violin Sonata or Partita
- One movement of a standard concerto
- One movement of a viola sonata
- (optional) Short contemporary or virtuosic work

### Cello / Guitar / String Bass

20 minute audition recital.

- At least two or three contrasting selections, for example a movement from a major concerto (for most players this would mean a romantic concerto but it could also be 20<sup>th</sup> century), one movement or more of unaccompanied Bach, and perhaps something else of your choice.



## VOCAL PERFORMANCE AUDITIONS



### WHEN?

Saturday 1/19/19 or Saturday 2/9/19



### WHERE?

Room 1351 in the Humanities Building (basement)



### WHO?

All Voice & Opera faculty



Please make a list of your repertoire and bring **6** copies



### WHAT?

#### *Master of Music*

20 minute audition recital with short interview. Please prepare the following five pieces. You will choose one selection, faculty will select additional pieces, and you will choose the performance order.

- One aria from an opera or oratorio
- Three art songs
- A selection of your choice (aria, art song, musical theater piece, etc.)

#### *Doctor of Musical Arts*

30 minute audition recital with short interview. Please prepare the following pieces. You will choose one selection, faculty will select additional pieces, and you will choose the performance order.

- 2 arias from an opera and/or oratorio
- 3 German Lieder
- 3 French melodies
- 3 Italian art songs
- 3 English art songs

### Instructions for all Vocal Performance auditions:



#### **An accompanist is required!**

*You may bring your own accompanist or hire one of ours.  
A contact list will be sent along with your invitation.*

- You must demonstrate facility in the following languages: English, Italian, French and German (you may show other language(s), as well, but your audition repertoire must include at least these four).
- You must demonstrate a variety of styles and historical eras.
- Please bring six copies of the list of your audition repertoire to your audition.





## WOODWINDS AUDITIONS



**WHEN?** Saturday 1/19/19 or Saturday 2/9/19



**WHERE?** Room 2411 in the Humanities Building (ground floor)



**WHO?** All Woodwinds faculty  Please make a list of your repertoire and bring **5** copies



**WHAT?** See below for detailed requirements for each instrument.

### MASTER OF MUSIC

20 minute audition with short interview.



**An accompanist is optional, but encouraged!**  
*You may bring your own or hire one of ours.  
A contact list will be sent along with your invitation.*

### DOCTOR OF MUSICAL ARTS

30 minute audition with short interview.



**An accompanist is required!**  
*You may bring your own or hire one of ours.  
A contact list will be sent along with your invitation.*

### Bassoon, Clarinet, Oboe, Saxophone

Prepare approximately 40 minutes of repertoire, from which the audition committee will select excerpts.

- Represent the major historical periods.
- Include at least one contemporary piece composed within the last 30 years.
- Include three orchestral excerpts of varying styles.
- Saxophone only:** Orchestral excerpts not required. Demonstration of interpretative jazz and improvisational skills, while not a requirement, is certainly welcome.

### Flute (Contact Professor Tim Hagen w/ questions: [tmhagen2@wisc.edu](mailto:tmhagen2@wisc.edu))

Prepare the following pieces:

- A concerto by CPE Bach, Mozart, Reinecke, Ibert, Nielsen, Liebermann, or Rouse
- A sonata by JS Bach, Reinecke, Franck, Hindemith, Poulenc, Bonis, Jongen, Martinu, Jolivet, Prokofiev, Feld, or Liebermann
- A solo flute work written after 1950 (replacing the requirement for a work written in the last 30 years)
- All of the following orchestral excerpts: Ravel, Daphnis and Chloe; Brahms, Symphony No. 4 (4th mvt.); Mendelssohn, Scherzo from Midsummer Night's Dream; Prokofiev, Peter and the Wolf; Hindemith, Symphonic Metamorphoses (3rd mvt.); Debussy, Afternoon of a Faun; Stravinsky, Firebird (Dance of the Firebird)
- An additional work of the candidate's choice