

# Mead Witter School of Music

UNIVERSITY OF WISCONSIN-MADISON











These requirements have been adapted for the Fall 2021 application.

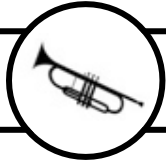
## Audition Requirements

All candidates for instrumental, vocal, and conducting degrees must complete an audition. If your area of study requires a prescreening, an audition decision will be made within the first two weeks of December. Below, you will find detailed audition requirements and protocols for each degree program. In light of the COVID-19 pandemic, all live activities will occur remotely on Zoom this year. Please note that having an accompanist is **NOT** required for any auditions, but encouraged – if possible – for the Voice audition.



Video submissions must be sent as URL link(s) to a file sharing site such as YouTube, Google Drive, etc., in the same manner as the prescreening. Please make sure that your links are set to “public” so we can view them.

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## BRASS AUDITIONS



### WHEN?

Live Zoom audition arranged ad hoc by the Brass faculty.



### WHO?

All Brass faculty:

- Tuba/Euphonium: Prof. Curry
- Horn: Prof. Grabois
- Trombone: Prof. Hetzler
- Trumpet: Prof. Laurenz



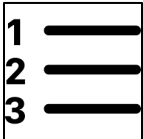
### WHAT?

#### **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.

#### **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.



Please make a list of your prepared repertoire and send the list via email to James Doing, Jr., before your audition: [gradadmissions@music.wisc.edu](mailto:gradadmissions@music.wisc.edu)



## CONDUCTING AUDITIONS



### WHEN?

Virtual auditions on Zoom on the following dates:

Choral Conducting: **Tuesday, 2/9/21**

Orchestral Conducting: **Tuesday 2/2/21**

Wind Conducting: **Wednesday 2/3/21 and Friday 2/5/21**



### WHO?

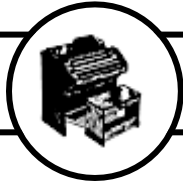
**All Conducting faculty:**

- Choral Conducting: Prof. Farah
- Orchestral Conducting: Prof. Sans
- Wind Conducting: Prof. Teeple



### WHAT?

After prescreening, candidates will be provided with information and materials for the online Zoom audition & interview.



## ORGAN AUDITIONS



### WHEN?

In addition to a video recorded audition, interview on Zoom on:

**Saturday 1/16/21 or Saturday 2/6/21**

Videos will be due **1 week** before the selected interview date.



### WHO?

Prof. Stowe and at least one member of the Piano faculty



### WHAT?

#### **Master of Music**

Submit a 15-minute video including the following pieces:

- 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

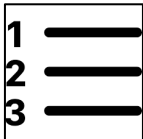
#### **Doctor of Musical Arts**

Submit a 20-minute video including the following pieces:

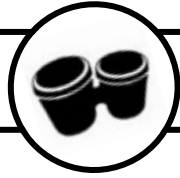
- an extended free work of J.S. Bach
- a chorale-based work of J.S. Bach
- two additional works (not by Bach) that contrast in genre, style and historical period



**You may reuse some or all of your prescreening video pieces for the audition tape, if desired.**



Please make a list of your prepared repertoire and send the list via email to James Doing, Jr., along with your URL(s): [gradadmissions@music.wisc.edu](mailto:gradadmissions@music.wisc.edu)



## PERCUSSION AUDITIONS



### WHEN?

In addition to a video recorded audition, interview on Zoom on:

**Saturday 1/16/21 or Saturday 2/6/21**

Videos will be due **1 week** before the selected interview date.



### WHO?

**All Percussion faculty:**

- Prof. Di Sanza
- Prof. Todd Hammes
- Prof. Tom Ross



### WHAT?

Percussion applicants will submit a recorded video audition following the requirements below. Memorization is neither required nor discouraged. There should be no edits within any single composition. Multi-movement works should be recorded in a single take.

### Master of Music

**Video length:** at least 20 minutes

The MM applicant is required to perform on at least four percussive instrumental areas (outlined below). Four-mallet marimba (or vibraphone) and snare drum are required areas with the remaining areas to be chosen by the student based on his/her abilities and future career goals.

#### **Required Areas:**

- Marimba (4 mallet)** – Repertoire should be of significant maturity to represent musical and technical command. A significant 4-mallet vibraphone solo (in the Western classical music tradition) can be performed in place of the marimba solo.
- Snare Drum** – Concert style etude or solo of significant musical and technical maturity. Rudimental style solo or etude.

### Doctor of Musical Arts

**Video length:** at least 30 minutes

The DMA applicant is required to perform on at least five percussive instrumental areas (outlined below). Four mallet marimba (or vibraphone), two-mallet marimba (or xylophone), and snare drum are required areas with the remaining areas to be chosen by the student based on his/her abilities and future career goals.

#### **Required Areas:**

- Marimba (4 mallet)** – Repertoire should be of significant maturity to represent musical and technical command. A significant 4-mallet vibraphone solo (in the Western classical music tradition) can be performed in place of the marimba solo.
- Marimba or xylophone (2 mallet)** - Composition demonstrating 2 mallet keyboard percussion technique. A work from the ragtime era or other works that demonstrate advanced 2 mallet technical/musical skills can be used to fulfill this requirement.
- Snare Drum** – Concert style etude or solo of significant musical and technical maturity. Rudimental style solo or etude.

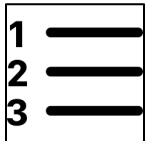
## Possible Choice Areas to Complete the Four (MM) or Five (DMA) Percussive Areas:

- ❑ **Timpani** – Significant etude, solo or 3-4 major orchestral excerpts. If orchestral repertoire is chosen, at least two style periods should be represented.
- ❑ **Multiple Percussion** – Work or movement(s) of a work from a mature composition for multiple percussion.
- ❑ **Various Orchestral Excerpts** - Significant orchestral excerpts performed on a variety of instruments. This might include excerpts performed on xylophone, snare drum, tambourine, triangle, glockenspiel, cymbals, etc.
- ❑ **Drum Set** – Demonstration of various styles and forms to include stylistically appropriate time keeping and soloing.
- ❑ **World Percussion** – Stylistically appropriate performance of a chosen style(s) found in non-Western musical cultures. In choosing this area, the student is expected to understand the musical style they are performing. In other words, a free improvisation that is not founded on cultural traditions is not appropriate for this part of the audition.

### Further thoughts on audition repertoire:

Applicants may choose to perform on more than four/five percussive areas. Performance examples such as jazz vibraphone, chamber music or non-culturally based hand drumming can be used to augment the four/five areas.

Percussive diversity is a core principle of the UW-Madison percussion program, though under unique circumstances (based on the student's career goals), a more focused approach to the audition and degree process can be discussed. If the applicant would like to pursue a more focused audition and degree process, please contact Dr. Anthony Di Sanza: [adisanza@wisc.edu](mailto:adisanza@wisc.edu)



Please make a list of your prepared repertoire and send the list via email to James Doing, Jr., along with your URL(s): [gradadmissions@music.wisc.edu](mailto:gradadmissions@music.wisc.edu)



## PIANO AUDITIONS



### WHEN?

In addition to an audio/video recorded audition, interview on Zoom on:

**Saturday 1/16/21 or Saturday 2/6/21**

Recordings will be due **1 week** before the selected interview date.



### WHO?

**All Keyboard faculty:**

- Prof. Fischer
- Prof. Johnson
- Prof. Stowe
- Prof. Taylor



### WHAT?

Piano applicants will submit **one hour** of recorded music in audio or video format. Repertoire may include any or all of the previously submitted prescreening material. On the audition day, the committee will listen to a selection of 20 minutes of excerpts, followed by a 5-minute live interview on Zoom.

#### **Piano Performance**

Submit approximately one hour of music, sampling solo works from at least 3 historical periods. This can be movements rather than complete works.

#### **Piano Pedagogy**

Submit approximately one hour of music, sampling solo works from at least 3 historical periods. This can be movements rather than complete works.

Prof. Johnson will arrange a 15-minute pedagogy interview with each candidate invited to audition:  
[jgjohnson@wisc.edu](mailto:jgjohnson@wisc.edu)

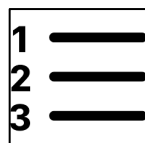
#### **Collaborative Piano**

Submit collaborative repertoire plus one memorized solo work. Demonstrate stylistic and technical variety, representing both vocal and instrumental works.

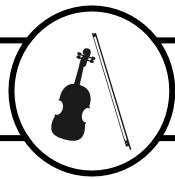
Consult Prof. Martha Fischer for repertoire recommendations and to arrange a meeting before or after the audition:  
[martha.fischer@wisc.edu](mailto:martha.fischer@wisc.edu)



**You may reuse some or all of your prescreening pieces for the audition repertoire, if desired.**



Please make a list of your prepared repertoire and send the list via email to James Doing, Jr., along with your URL(s): [gradadmissions@music.wisc.edu](mailto:gradadmissions@music.wisc.edu)



# STRINGS AUDITIONS



## WHEN?

Video recorded audition – *OR* – live audition on Zoom on:  
**Saturday 1/16/21 or Saturday 2/6/21**

Videos will be due **1 week** before the selected audition date.



## WHO?

- Guitar: Prof. Calderón
- Viola: Prof. Chisholm
- Bass: Prof. Dominguez
- Cello: Prof. Karp
- Violin: Prof. Perry
- Violin: Prof. Purdue
- Cello: Prof. Vardi



## WHAT?

Applicant's choice of a recorded video audition – *OR* – a live audition on Zoom. **Applicants choosing a recorded audition may be required to attend an interview on Zoom at the faculty's discretion.**

## 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 standard concerto), 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

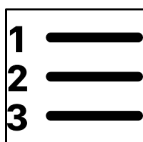
20-minute audition recital.

- 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

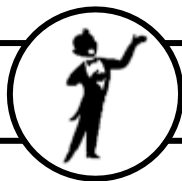
20-minute audition recital.

- At least two or three contrasting selections, for example a movement from a major concerto (for most players this would mean a standard concerto), one movement or more of unaccompanied Bach, and perhaps something else of your choice.



Please make a list of your prepared repertoire and send the list via email to James Doing, Jr., along with your URL(s): [gradadmissions@music.wisc.edu](mailto:gradadmissions@music.wisc.edu)





## VOICE AUDITIONS



### WHEN?

In addition to a video recorded audition, interview on Zoom on:

**Saturday 1/16/21 or Saturday 2/6/21**

Videos will be due **1 week** before the selected interview date.



### WHO?

**All Voice/Opera faculty:**

- Prof. Doing
- Prof. Fulmer
- Prof. Ronis
- Prof. Rottmayer
- Prof. Rowe



### WHAT?

Submit a video recorded audition following the guidelines below.

#### **Master of Music**

Submit the following 5 selections:

- 1 aria from opera or oratorio
- 4 songs

10-minute Zoom interview on audition day.

#### **Doctor of Musical Arts**

Submit the following 8 selections:

- 1 opera aria
- 1 oratorio aria
- 6 songs

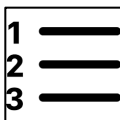
20-minute Zoom interview on audition day.

### **Instructions for all Voice auditions:**

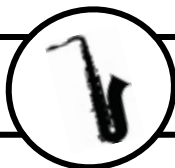
- Repertoire must include selections in English, French, German, and Italian and represent a variety of historical periods and styles.
- There will be a 30-minute **Meet-the-Faculty** session on Zoom at the beginning of each graduate audition day, followed by individual interviews.
- The Voice/Opera area strongly recommends that prospective students schedule a **free trial lesson** with one or more voice faculty members pre- or post-audition.
- Recordings with **piano accompaniment** may be submitted if this can be accomplished in accordance with local and state health department guidelines. We also recommend using pre-recorded accompaniments from personal accompanists, YouTube, AppCompanist, etc.



**You may reuse some or all of your prescreening pieces for the audition repertoire, if desired. All pieces must be video.**



Please make a list of your prepared repertoire and send the list via email to James Doing, Jr., along with your URL(s): [gradadmissions@music.wisc.edu](mailto:gradadmissions@music.wisc.edu)



## WOODWINDS AUDITIONS



### WHEN?

In addition to a video recorded audition, interview on Zoom on:

**Saturday 1/16/21 or Saturday 2/6/21**

Videos will be due **1 week** before the selected interview date.



### WHO?

**All Woodwinds faculty:**

- |                       |                            |
|-----------------------|----------------------------|
| ■ Oboe: Prof. Flowers | ■ Saxophone: Prof. Quarles |
| ■ Clarinet: Prof. Lee | ■ Saxophone: Prof. Thimmig |
| ■ Flute: Prof. Nelson | ■ Bassoon: Prof. Vallon    |



### WHAT?

Submit a video recorded audition following the guidelines below. On the audition day, there will be a 10-minute interview on Zoom.

### MASTER OF MUSIC

At least 20 minutes of repertoire plus three standard orchestral excerpts.

### DOCTOR OF MUSICAL ARTS

At least 30 minutes of repertoire plus three standard orchestral excerpts.

### Instructions for all Woodwinds auditions

- Please send unedited recordings. However, the recording device can be stopped between pieces and movements.
- Represent the major historical periods.
- Include at least one contemporary piece composed within the last 30 years.

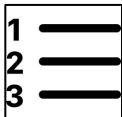
### Saxophone

See above, with the following additional requirement:

Please consult Prof. Quarles to set up a mandatory trial lesson on Zoom and discuss recommended classical repertoire: [bquarles@wisc.edu](mailto:bquarles@wisc.edu)

### Multiple Woodwinds

See above, and consult the faculty for special instructions regarding your primary and secondary instrument. On your secondary instrument, demonstrate scale mastery in keys up to 4 sharps and 4 flats plus a solo of your choice.



Please make a list of your prepared repertoire and send the list via email to James Doing, Jr., along with your URL(s): [gradadmissions@music.wisc.edu](mailto:gradadmissions@music.wisc.edu)