Undergraduate Audition Requirements

The most important part of the application process is preparing for the audition. Admission into the Department of Music is contingent upon a successful audition, completion of theory, aural skills and keyboard placement exams and a departmental interview. Requirements vary depending on desired degree program, instrument or voice. For all auditions, regardless of area, dress in a professional manner as if you were attending a formal job interview. The following are the requirements for:

**Bachelor of Music Education, Bachelor of Music Performance, Bachelor of Arts**

**Woodwinds**
1. Prepare the chromatic scale and all major scales using the full range of your instrument.
2. Prepare one movement from a major work such as a concerto, sonata or contest piece.
3. Prepare one piece of your choice (can include etudes or solo pieces).
4. You may be asked to sight-read.

**Brass**
1. Prepare two contrasting movements of a solo or etude. Be sure to select repertoire that displays your best tone, technical ability and expressive interpretation.
2. Prepare as many major scales as possible including a minimum of three sharps and three flats. Two octave scales are encouraged. Perform scales at a comfortable tempo.
3. You may be asked to sight-read.

**Percussion**
The auditioning percussion student should supply his or her own sticks, mallets and copies of prepared audition material.

**For all percussion majors except Jazz Studies:**
Please prepare ALL of the following (required)
1. Snare Drum Solo or Etude (Mitchell Peters, Anthony Cirone, etc.)
2. Keyboard Percussion Work (2 or 4 mallet piece on marimba or xylophone)

You may prepare additional works from the list below (not required).
1. Drum Set (Styles, Play-a-longs, Transcriptions, etc.)
2. Timpani Solo or Etude (Lepak, Goodman, etc.)
3. Multiple Percussion Solo or Etude
4. Rudimental Snare Drum Solo (Pratt, Wilcoxon, etc.)
5. Additional Keyboard Percussion Work (Marimba, Xylophone, vibraphone)
6. Orchestral Excerpts

**Strings**
1. Prepare two solos or etudes of contrasting styles. These may be a movement of a sonata, the first movements of a concerto or a concert solo piece. Skills in accurate intonation, rhythmic perception, bow control and quality of tone should be demonstrated in the selected repertoire.
2. Prepare major scales (2-3 octaves) up to four sharps and four flats. All scales should be performed at a steady tempo. You may use the Minnesota Music Educators Association (MMEA) All-State Orchestra scales as your guide.
3. Be prepared to sight-read. Rhythmic skills in first position, third and fourth (cello) positions may be included in the keys of up to two flats and sharps.
Voice (Education, Performance and Theory/Composition)
Please prepare two contrasting classical songs, memorized, to be performed; with an accompanist provided by UMD. One song in a foreign language is preferred. Please dress professionally, as you would for a job interview.

Piano*
1. Perform two works demonstrating contrasting styles and tempos (see below). Total performance time may range from a minimum of five minutes to a maximum of eight minutes. At least one piece is to be memorized.
   a. One piece by Bach (Two or three-part invention, Prelude & Fugue or two movements from a Suite or Partita), Mozart, Haydn or Beethoven (first and last movement of a sonata).
   b. One piece of your choice.
2. Two or three scales (major and minor). Scales are to be performed with hands together, four octaves if possible, at a comfortable steady tempo.
3. You may be asked to sight-read.
*Music Education degrees are licensed in instrumental and vocal education. Piano majors seeking a degree in instrumental or vocal music education must also audition on a secondary instrument (winds, percussion or strings) or voice.

Jazz Studies – Winds, Piano, Guitar, Bass
1. Prepare as many scales as possible demonstrating major, minor, mixolydian, Dorian and other jazz modes.
2. Perform one classical and up to two jazz standards*, or contrasting jazz styles (ex. Medium swing, bossa nova, jazz waltz, jazz ballad or blues)
3. Sight-reading in the big band jazz style.
*Suggested standards: All the Things You Are, Autumn Leaves, Bye-Bye Blackbird, How High the Moon, Just Friends, Like Someone in Love, My Romance, Night and Day, There Will Never Be Another You, All Blues, Blue Monk, C Jam Blues, etc.

Jazz Studies Percussion
Please prepare ALL of the following (required)
1. Snare Drum Solo or Etude (Mitchell Peters, Anthony Cirone, etc.)
2. Keyboard Percussion Work (2 or 4 mallet piece on Marimba or Xylophone)
3. Drum Set:
   Demonstrate Various Styles (including, but not limited to, 4/4 Swing, 3/4 Swing, Rock, Funk, Bossa Nova, Songo, 6/8 and/or 12/8 Afro Cuban, Clave-based Latin grooves, etc.)
Optional:
   Prepare a Drum Set “Play-a-long” (From any reputable source: Steve Houghton’s Anthology, Tommy Igoe’s Groove Essentials, etc.)
   Prepare a Drum Set Transcription

Theory Composition
1. Please submit THREE original scores for contrasting genres: one must be large ensemble (orchestra or wind ensemble), one small ensemble or solo, and one must include voice/choral parts (art song, or work for chorus). If you have recordings of your composition, please submit them as well.
2. Perform two pieces on your major instrument. One may be an original composition. Performance time may range from a minimum of four minutes to a maximum of eight minutes. Prepared pieces need not be memorized
3. Instrumentalists will play two octave major and minor scales through four sharps and four flats. Select a comfortable steady tempo.

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