

An audition is required of all students applying as music majors, performance minors, and of anyone wishing to be considered for music scholarships. The audition consists of a performance by the student on their principal instrument or voice plus a brief aural skills / sight-singing exam and a music theory assessment. Auditions are arranged through the Office of Music Admissions by completing a School of Music Application in addition to the University of Florida Application. Auditions must be arranged in addition to the usual application procedure to the University of Florida Office of Admissions.

Participation in one of the scheduled audition days is highly recommended, but individual auditions can also be arranged through the Office of Music Admissions in unusual circumstances. In addition, students who cannot make it to campus may submit a high-quality recording or link to music@arts.ufl.edu. These arrangements must be made in advance.

AUDITION REQUIREMENTS BY STUDIO AREA

BASSOON:

1) Two contrasting compositions from the classical repertory or a standard contest-type solo, FBA Level V or higher, which best display your technical and musical accomplishments; **2)** All major scales; and **3)** Sight-reading.

CLARINET:

1) Two contrasting etudes/solos, FBA Level V or higher; **2)** All major scales, **3)** a chromatic scale; and **4)** Sight-reading. **NOTE:** If you play bass clarinet in your band you must audition on B^b clarinet.

CELLO:

1) Concerto first movement such as one by Saint Saens, Boccherini, Haydn or Lalo; alternately, a sonata movement such as one by Brahms, or Beethoven; **2)** A movement from a Bach Suite; **3)** Sight-reading.

EUPHONIUM:

1) Two contrasting pieces: A technical etude (Kopprasch, Blume, or Rubank), and a solo, FBA Level IV or higher; **2)** Major scales, through four sharps and flats; and **3)** Sight-reading.

FLUTE:

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

FRENCH HORN:

1) Two contrasting movements of solo pieces or etudes (Kopprasch, Kling, or Gally) from the following list: Beethoven, Sonata; Corelli, Sonata in F Major; Glazunov, Reveries; Heiden, Sonata; Mozart, Concertos 1-4, Concert Rondo; Saint - Saens, Concertpiece; Strauss, Concerto, Op.8; or Strauss, Concerto No.1, or selections of comparable difficulty; **2)** All major scales, two octaves; **3)** a chromatic scale, full range; and **4)** Sight-

GUITAR (CLASSICAL):

The applicants must perform a minimum of two contrasting pieces from the Standard Segovia Classical Guitar Repertoire.

OBOE:

1) Two contrasting pieces (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); and **4)** Sight-reading.

ORGAN OR HARPSICHORD:

Students who plan to begin study should demonstrate the same level of keyboard facility as entering pianists; those with previous study should be prepared to perform representative works from the classical repertory.

PERCUSSION:

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

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

Keyboard (Mallet) 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; and 3) Sight-reading.

PIANO:

A *minimum* of 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 pieces must be a fast movement from a sonata by Beethoven, Mozart or Haydn. The preparation of repertoire beyond the minimum three pieces is encouraged

SAXOPHONE:

1) Two contrasting pieces, FBA Level V or higher (one may be an etude at similar level); 2) All major scales; 3) a chromatic scale, full range; and 4) Sight-reading.

STRING BASS:

Present two contrasting works that display your performance skills. 1) One should emphasize lyrical playing and tone production; 2) the second; music of a more technical nature; 3) Sight-reading.

TROMBONE:

1) Two contrasting pieces: A technical etude (Kopprasch, Blume, or Rubank), and a solo, FBA Level IV or higher; 2) Major scales, through four sharps and flats; and 3) Sight-reading.

TRUMPET:

1) Two contrasting pieces (one technical – one lyrical). These may be two movements or sections from a concerto, or a solo work from an approved state band association with a listing of Level IV or above, OR two contrasting etudes (one technical – one lyrical) 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; and 3) Sight-reading.

TUBA:

1) Prepared etudes and solo material demonstrating lyrical and technical abilities; 2) Major scales, through five flats and four sharps as well as knowledge of minor scale construction; and 3) Sight-reading.

VIOLA:

Prepare two contrasting works, one of which should be: 1) a movement of Solo Bach (Cello Suites or Violin Sonatas and Partitas), Telemann (Fantasias), or Reger (Suites); 2) one other movement of a concerto or sonata from the standard repertoire; 3) Sight-reading.

VIOLIN:

Prepare two contrasting works, one of which should be: 1) a movement from the Six Solo Sonatas and Partitas by J.S. Bach; 2) one other movement of a concerto from the standard repertoire (or other large-scale work) for violin and orchestra; 3) Sight-reading.

VOICE:

Perform from memory a minimum of two contrasting pieces from the classical repertory. The pieces should represent varying historical style periods and one showing proficiency in a foreign language is preferred. Sight-reading of rhythmic and melodic examples will be included in the audition using the reading and counting methodology with which you are comfortable (solfege, Kodaly, letter names, numbers, te-ta, 1 & 2 &, etc.).

WWW.ARTS.UFL.EDU/MUSIC

FOR MORE INFORMATION CONTACT:

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