SUGGESTED ADMISSIONS AUDITION REPERTOIRE

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Bassoon: Two or three contrasting selections from the standard repertoire. For example, a movement from a classical concerto, a sonata movement from any period, a French Conservatoire piece or an unaccompanied piece. Scales, three octaves, will be required.

Cello: Two contrasting selections from the standard repertoire.

Clarinet/Bass Clarinet: UNDERGRADUATE: Two or three contrasting selections from the standard repertoire. Full-range chromatic scale and major and minor scales required (at least two octaves; three octaves if possible). GRADUATE: Three or four contrasting selections from the standard repertoire, plus four orchestral excerpts. Sight-reading and scales may be required.

Double Bass: One movement from the following: Dragonetti Concerto in A major, Dittersdorf Concerto in E major, Bottesini Concerto #1 or #2, Koussevitzky Concerto, or two movements from any of the following: Any Vivaldi or Marcello Sonatas or the Eccles Sonata. Two orchestral excerpts from the following: Beethoven 5 or 9, Brahms Symphony #1 or #2, Strauss "Don Juan" or "Ein Heldenleben", Verdi "Othello", Britten "Young Person's Guide to the Orchestra", Bach Orchestral Suite #2 (Badinerie and Double). FOR JAZZ BASS: See Jazz Studies.

Euphonium: Two contrasting solo movements; an example could be 1st and 2nd movements of Ellerby concerto or Horovitz concerto or any two contrasting solo pieces that demonstrate technique and lyrical playing. Know all major and minor scales.

Flute: UNDERGRADUATE: Two or three contrasting selections from the standard repertoire (for example, a movement from a classical concerto, a sonata movement from any period, a French Conservatoire piece or an unaccompanied piece). Sight-reading and scales may be required. GRADUATE: Three or four contrasting selections from the standard repertoire (for example, a movement from a classical concerto, a sonata movement from any period, a French Conservatoire piece or an unaccompanied piece), plus three or four orchestral excerpts. Sight-reading and scales may be required. Applicant must also bring a list of solo repertoire studied to his/her audition.

French Horn: UNDERGRADUATE: Two pieces of contrasting style (etudes or solo pieces); major scales; chromatic scale demonstrating your full range; Sight reading. GRADUATE: Two pieces of contrasting style (etudes or solo pieces); Five orchestral excerpts; Sight reading

Guitar: Candidates should be prepared to perform three compositions for classical guitar in contrasting styles, preferably from memory. The playing will be assessed on technique, tone and musicality rather than the degree of difficulty of the repertoire chosen. Candidates should also be prepared to play two-octave
major and minor scales and sight-read a short excerpt in first or second position. Please bring three copies of your music with you to give to your faculty panel. For more detailed repertoire suggestions please contact Michael Partington: mparting@u.washington.edu. FOR JAZZ GUITAR: See Jazz Studies.

**Harp:** Two or three contrasting works, one of which must be 20th century. You may be asked to play the harp cadenza from the Nutcracker or scales and arpeggios over three octaves. Please bring three copies of your music with you to give to your faculty panel.

**Harpichord:** GRADUATE ONLY: 3 compositions (Bach, French Baroque, and any period; (1) Bach: Any composition from the WTC I or II, Three part inventions, suites, partitas, and toccatas; (2) Five to six movements from a French Baroque suite; (3) A piece of your own choice from any period. NOTE: Pieces must be memorized.

**Jazz Studies (instrumental only): Double Bass/Electric Bass:** 1) Perform walking bass lines based on the following chord progressions: 12 bar blues in a ll keys, Rhythm changes in B-flat, How High the Moon (Ornithology) in G, Cherokee in B-flat. 2) Play the following melodies: Any standard based on 12 bar blues, Any melody based on rhythm changes in B-flat, How High the Moon or Ornithology in G, Cherokee in B-flat. 3) Be prepared to improvise a solo on above chord changes. 4) Prepare 2 octave scales in major, mixolydian, Dorian, diminished and auxiliary diminished. 5) Prepare the following arpeggios in at least one octave: Major, minor, diminished, augmented and dominant seventh. **Drum Set:** 1) Perform a written jazz drum solo transcription, examples include; Max Roach, Joyspring or Jacqui; Philly Joe Jones, Locomotion. 2) Demonstrate basic rudiments; double stroke roll, paradiddle rudiments etc. 3) Demonstrate Jazz, Latin, and funk styles. 4) Improvise over standard 32-bar form in a jazz style. 5) Sight-read an excerpt from a big band chart demonstrating the ability to set-up ensemble figures. **Piano:** 1) Major scales 3 octaves, hands together. 2) Be able to play and improvise 3 jazz standards in solo piano style (e.g., Green Dolphin Street, My Romance, All the Things You Are, Night and Day, Blue Bossa, I Love You, Confirmation, St ella By Starlight). 3) Play a “Blues” in the Jazz style; 4) Sight-read a “lead” sheet. (Contact Marc Seales, 543-1231). All other instruments: 1) Major scales memorized. 2) Be able to play and improvise 3 jazz standards in solo style (e.g., Green Dolphin Street, My Romance, All the Things You Are, Night and Day, Blue Bossa, I Love You, Confirmation, Stella By Starlight), one must be a standard jazz tune in a swing feel, and two can be chosen from Blues, Latin, Funk, Ballad, etc. 3) Sight-read. A drum set and a CD and tape player with good speakers will be provided if needed.

**Music Education:** UNDERGRADUATE: 1) Pass an instrumental or voice audition 2) Pass a Music Education Entrance Exam/Audition, which consists of demonstrating competency in four areas: a) performance on your principal instrument or voice; b) sight-singing; c) piano skills; and d) interview. POST-BAC OR MASTER'S PLUS CERTIFICATION: Pass a Music Education Entrance Exam/Audition, which consists of demonstrating competency in four areas: a) performance on your principal instrument or voice; b) sight-singing; c) piano skills; and d) interview. (NOTE: Master's plus certification students must also complete separate Music Education MA application)

**Oboe:** UNDERGRADUATE: All major and harmonic minor scales, 2 octaves where possible*. Two contrasting etudes by Barret or Ferling. At least 2 contrasting movements from standard concerto/sonata repertoire, one of which must be post-Baroque era. GRADUATE: in addition to the above, please prepare 4 contrasting orchestral excerpts, one of which must be from a cantata by JS Bach. Applicant's choice for additional repertoire. *For applicants submitting a video audition, please include the following scales from memory: E major, c# minor, Ab Major, f minor.

**Organ:** UNDERGRADUATE: Performance Major: 3 compositions (Bach Romantic and Contemporary: (1) Bach: Any Prelude an Fugue except the Eight Little Preludes and Fugues; (2) Romantic: A major work by Brahms, Mendelssohn, Reger, Franck, Vierne, or Widor for the French organ symphonies only first, last, and scherzo movements are allowed; (3) Contemporary: Any work from Dupré, Durufle, or Alain through the present day. NOTE: Pieces must be memorized. Non-Performance major: 3 compositions (Bach Romantic and Contemporary: (1) Bach: Orgelbäuelina or other chorale preludes; any prelude and fugue including the Eight Little Preludes and Fugues; (2) A slow movement of a Mendelssohn Sonata, a Brahms Chorale prelude, smaller pieces of Reger and Vierne; (3) A contemporary work. NOTE: None of the pieces have to be
memorized. GRADUATE: 3 compositions (1) Bach: Any prelude and fugue from the following: BWV 532,534, 538, 540, 541, 542, 543, 544, 545, 546, 547, 548, 550, 552, 564, 572, 582: A complete trio sonata or concerto; (2) Romantic/Modern: A work, preferably of a virtuosic nature by Mendelssohn, Rheinberger, Reger, Franck, Vierne, Widor, Dupré, or Duruflé; (3) Contemporary: A piece by one of the following: Alain, Messiaen, Guillou, Heiller, Hindemith, or a piece written within the past 30 years. NOTE: Pieces must be memorized.

Percussion: UNDERGRADUATE: One selection from each of the following categories: (1) snare drum; (2) marimba, xylophone or vibraphone (contrasting works that together demonstrate two and four-mallet technique); (3) timpani; and optional: drum set or multiple percussion. Prospective students will complete exercises in pitch-matching (timpani) and sight reading (snare drum and marimba.) GRADUATE (MM OR DMA): One selection from each of the following categories: (1) snare drum; (2) marimba, xylophone or vibraphone (contrasting works that together demonstrate two and four-mallet technique); (3) timpani; (4) multiple percussion; and optional drum set. Prospective students will complete exercises in pitch-matching (timpani) and sight reading (snare drum and marimba.) See below for graduate repertoire suggestions (other material welcome; please contact Dr. Whiting with questions.)

- **Keyboard Percussion (Marimba, Xylophone, or Vibraphone)**: One two-mallet and one four-mallet solo of your choice, at the level of: Abe: *Dream of The Cherry Blossoms* or *Michi*, Miyoshi: any movement(s) from *Conversation*, Musser: any etude, Druckman: any movement from *Reflections on the Nature of Water*, Bach: selection from Sonatas and Partitas for solo violin, Cello Suites, or Lute Suites, Hovhaness: *Fantasy on Japanese Woodprints* (option for xylophone or marimba), Cowell: *Ostinato Pianissimo* (xylophone solo only), Ragtime selection (George Hamilton Green or equivalent; no accompaniment necessary), Manoury: *Solo* from *Livre des Claviers*, Deane: *Mourning Dove Sonnet*.

- **Snare Drum**: One selection from Delécluse *Douze Etudes*, Cirone *Portraits in Rhythm*, or Aleo *Advanced Etudes for Snare Drum*. Mastery of closed and open rolls at all dynamic levels.

- **Timpani**: Two contrasting etudes from Firth, Delécluse, or Hochrainer books.


**PLEASE BRING THREE COPIES OF YOUR MUSIC WITH YOU TO GIVE TO YOUR FACULTY PANEL FOR JAZZ DRUM SET: SEE JAZZ STUDIES.**

**Piano**: UNDERGRADUATE PERFORMANCE MAJOR: 3 compositions (Bach, Classical, Romantic/Contemporary): 1) Bach: Any Prelude and Fugue from W.T.C. I or II or movements from a Suite or Partita, or the Italian Concerto. 2) Any first movement from Haydn, Mozart, Beethoven sonatas (except the following: Beethoven Sonatas, Op. 49, Nos. 1 and 2. 3) Romantic or Contemporary work, preferably of virtuosic nature. NOTE: Pieces must be memorized.

UNDERGRADUATE NON-PERFORMANCE MAJOR: 3 compositions (Bach, Classical, Romantic/Contemporary) 1) Bach: Any 2 or 3 Part Invention (as minimum), Liszt: any Prelude and Fugue from W.T.C. I or II or movements from a Suite or Partita. 2) Haydn, Mozart, Clementi, or Beethoven: Any first movement from a sonata. 3) Romantic or Contemporary: Any one work. NOTE: None of the pieces have to be memorized. GRADUATE MM: 1) Prepare an entire sonata by any of the following composers: Beethoven, Mozart, Haydn, Clementi, or Schubert; 2) Large Bach work such as a Partita, English Suite or Toccata; 3) Romantic or Contemporary work, preferably of a virtuosic nature. NOTE: Pieces must be memorized. Concerto literature is not acceptable. GRADUATE DMA: 1) Prepare an entire sonata by any of the following composers: Beethoven, Mozart, Haydn, Clementi, or Schubert; 2) A Bach work taken from among the following categories - a Toccata, a complete English suite, or a complete Partita 3) A Romantic or Contemporary work, preferably of a virtuosic nature. NOTE: Pieces must be memorized. Concerto literature is not acceptable. FOR JAZZ PIANO: See Jazz Studies.

**Saxophone**: Visit [http://blogs.uw.edu/sax/auditions/](http://blogs.uw.edu/sax/auditions/) for audition requirements.

**Trumpet**: A selection of contrasting works; for example, 1st movement Hummel Concerto, 2nd movement of the Haydn Concerto, 1st movement of the Hindemith or Halsey Stevens Sonata, Goedicke Concert Etude. FOR JAZZ TRUMPET: See Jazz Studies.

**Trombone**: A movement or movements from two contrasting pieces or equivalent: examples could be Ballade.
by Bozza (complete), Concertino by David (2nd and 3rd movements.), Saint-Saëns Cavetina (complete). Know all major and min or scales. FOR JAZZ TROMBONE: See Jazz Studies.

**Tuba:** Two contrasting solo movements; for example, the 1st and 2nd movements of Vaughn Williams tuba concerto or Gregson Tuba concerto or any two contrasting solo pieces that demonstrate technique and lyrical playing. Know all major and minor scales.

**Viola:** Two contrasting selections from the standard repertoire.

**Violin:** Two contrasting selections from the standard repertoire.

**Voice:** A memorized program consisting of art songs (Italian, German, French and English), operatic arias and/or other works from the classical repertoire, demonstrating ability in at least three languages. Undergraduates auditioning for the Music Education major with a vocal emphasis should prepare 2 selections. Undergraduates auditioning for either the Bachelor of Arts or Bachelor of Music in vocal performance should prepare 4 selections. All graduate applicants should prepare 4 selections. Students auditioning for non-major lessons should prepare 2 selections, preferably in two different languages. Please note that you will likely not perform all of the pieces you have prepared. Please bring a repertoire list of works performed and/or studied. Sight-singing will also be evaluated. If an accompanist is required, you must let us know three weeks prior to your audition date.

Extra Materials As Specified:

**Graduate Voice Pre-screening:** Pre-screening auditions are not required but are highly recommended for students interested in participation in our live auditions for graduate degrees - MM or DMA in Vocal Performance. In you choose not to submit a pre-screening video, you may sign up for a live audition after you have submitted your graduate application. Please see the Audition Information page for details on live auditions.

Pre-screening recordings will be accepted October 1st - November 1st, 2018. Students who submit pre-screening videos by November 1st will be given an indication via email about whether to apply online to the UW by the December 1st deadline and plan a campus audition, as soon as the videos are viewed.

Pre-Screening Requirements: Your video should include at least two contrasting pieces from varied languages and/or style groups.

To submit a graduate voice pre-screening video, please see STEP 2 of the Graduate Voice Application Checklist.