

AUDITION REQUIREMENTS AND REPERTOIRE

Master of Music in Conducting and Performance (Brass, Jazz, Percussion, Piano, String, Voice, Woodwind)
Master of Music in Multiple Woodwinds
Doctor of Music Arts

Master of Music in Conducting and Performance

All auditions must be presented by **April 15th** for Fall Semester admission and by **October 15th** for Spring Semester admission. All students who wish to apply for an assistantship must have presented their audition by March 1. Audition length, requirements, and contact information vary by area; please consult the list below for specific information regarding auditions for your area. An accompanist is not required, though applicants are welcome to bring one if they choose. Auditions are approximately 25-30 minutes in length.

Brass

Horn

Prepare two complete compositions of your choice representing different styles and style periods, as well as three or four contrasting orchestral excerpts. There may be sight-reading to demonstrate transposition skills. Proficiency is assumed in performance techniques appropriate to the graduate level. Contact Bill Bernatis: bill.bernatis@unlv.edu

Trumpet

Prepare two complete compositions of your choice representing different styles and style periods, as well as three or four contrasting orchestral excerpts. You are encouraged to demonstrate skills on the piccolo trumpet. There may be sight-reading to demonstrate transposition skills. Proficiency is assumed in performance techniques appropriate to the graduate level. Contact Steven Trinkle: steven.trinkle@unlv.edu

Trombone

Prepare two complete compositions of your choice representing different styles and style periods, as well as three or four contrasting orchestral excerpts. There may be sight-reading to demonstrate transposition/clef reading skills. Proficiency is assumed in performance techniques appropriate to the graduate level. Contact Nathan Tanouye: nathan.tanouye@unlv.edu

Tuba

Prepare two complete compositions of your choice representing different styles and style periods, as well as three or four contrasting orchestral excerpts. Proficiency is assumed in performance techniques appropriate to the graduate level. Contact Stephen Kunzer : stephen.kunzer@unlv.edu

Conducting

Orchestral

Orchestra conducting applicants should plan to spend an entire day on campus for their audition. The audition, which may only be taken in the spring, is comprised of the following parts:

- 1) An ear-training test (a. One-voice dictation; b. Four-voice harmonic dictations; c. Interval dictation)
- 2) A transposition test
- 3) A musical terms test
- 4) A music history essay
- 5) Score identification
- 6) An interview with Professor Taras Krysa, Dr. Jonathan Good, and the Graduate Coordinator.
- 7) Conducting the UNLV Symphony Orchestra. Contact Taras Krysa: taras.krysa@unlv.edu

Wind Band

Rehearse two contrasting excerpts of major wind literature to be specified by the area head. Proficiency is assumed in rehearsal and conducting techniques appropriate to the specific graduate level. Contact Thomas Leslie: thomas.leslie@unlv.edu

Jazz

Live audition is preferred. DVD/CD will be accepted with approval of the jazz faculty. Prepare three contrasting jazz pieces (medium tempo or fast "Jazz Swing", straight- eighth "Latin" or "Jazz Funk/Rock", "Jazz Waltz" or "Jazz Ballad") showing jazz improvisational ability and an understanding of the jazz idiom. In addition, prepare a short classical excerpt or etude demonstrating technical proficiency on your primary instrument. Performances of scales and/or modes and sight-reading will also be included in the audition. Contact Dave Loeb: dave.loeb@unlv.edu

Percussion

Live or DVD/Video audition accepted. Prepare advanced solo repertoire and/or orchestral excerpts for Keyboard and Timpani, and prepare advanced etude repertoire and/or orchestral excerpts for Snare Drum. Optional, but recommended, prepared material on multiple percussion, drum set, steel pan, hand drumming, or other areas of expertise. Contact Timothy Jones: timothy.jones@unlv.edu

Piano

Prepare a recital-length audition of stylistically diverse, musically and pianistically challenging works. (Shorter programs may be subject to approval by the piano faculty.)

For example:

- 1) A sonata by Haydn, Mozart, Clementi, Beethoven, Hummel, or Schubert.
- 2) A substantial work by Chopin, Mendelssohn, Schumann, Liszt, or Brahms.
- 3) A substantial work by composers of late 19th or early 20th century. Including, but not limited to Tchaikovsky, Mussorgsky, Scriabin, Rachmaninoff, Busoni, Debussy, Ravel, and Grieg.
- 4) A substantial 20th or 21st-century work by a composer post-dating Impressionism.

Master of Music auditions in Piano are granted only after the faculty has reviewed the pre-screening CD or DVD. Program may include pieces submitted as part of the screening process. All works must be memorized with the possible exception of those in a contemporary idiom and must represent at least three contrasting style periods.

Contact Mykola Suk: mykola.suk@unlv.edu

String

Violin

A complete concerto; a complete Bach sonata or partita for solo violin; and an additional work of the applicant's choice. Contact Weiwei Le: weiwei.le@unlv.edu

Viola

A complete Bach Suite for solo cello; a complete viola concerto such as Bartok, Walton, or Hindemith; an additional work of the applicant's choice. Contact Andrew Smith: andrew.smith@unlv.edu

Cello

A complete concerto; a complete Bach Suite for solo cello; an additional work of the applicant's choice. Contact Andrew Smith: andrew.smith@unlv.edu

Double Bass

A complete concerto; a complete Bach Suite for solo cello; an additional work of the applicant's choice. Contact Paul Firak: paul.firak@unlv.edu

Voice

An accompanist will be provided with advance notice. At least twenty minutes of music representative of a variety of styles and languages. Please include both art songs and arias. For your audition, bring a current resume and repertoire list. Contact Dr. Tod Fitzpatrick: tod.fitzpatrick@unlv.edu

Woodwind

Bassoon

Prepare two complete compositions of your choice representing different styles and style periods, as well as three or four contrasting orchestral excerpts. Proficiency is assumed in performance techniques appropriate to the graduate level. Contact Janis McKay: janis.mckay@unlv.edu

Clarinet

Prepare two complete compositions of your choice representing different styles and style periods, as well as three or

four contrasting orchestral excerpts. The applicant is encouraged to demonstrate skills on the bass clarinet and/or E-flat clarinet if they choose to do so. Proficiency is assumed in performance techniques appropriate to the graduate level. Contact Marina Sturm: marina.sturm@unlv.edu

Flute

Prepare the following: One of the seven sonatas of J.S. Bach; the Mozart Concerto in G major, KV313, First movement with cadenza; a contemporary solo work demonstrating fluency with extended techniques; a selection from the literature by Copland, Dutilleux, Ibert, Jolivet, Liebermann, Martin, Martinu, Nielsen, Prokofiev, Schubert or equivalent; and 3 orchestral excerpts. Contact Jennifer Grim: jennifer.grim@unlv.edu

Oboe

Prepare approximately thirty minutes of music, representing different styles and style periods. This may include three to four contrasting orchestral excerpts. Proficiency is assumed in performance techniques appropriate to the graduate level. Contact Stephen Caplan: stephen.caplan@unlv.edu

Saxophone

Prepare three complete compositions of your choice representing different styles and style periods, as well as two contrasting orchestral excerpts. Transcriptions from the Baroque, Classic, and Romantic style periods are permitted for one of the compositions presented, but the remaining audition selections should emphasize original works for concert saxophone. Also, one selection may be performed on soprano, tenor, or baritone saxophone, but the majority of the audition should demonstrate performance ability on the alto saxophone. Proficiency is assumed in performance techniques appropriate to the graduate level, including the altissimo register and extended/contemporary techniques. Contact Mark McArthur: mark.mcarthur@unlv.edu

Master of Music in Multiple Woodwinds

Principal Instrument: Two contrasting compositions of the applicant's choice.

In addition to the principal instrument, applicants must perform one complete composition on *two* secondary instruments, and must choose selections from the following:

Flute

Bach: one of the seven Sonatas
Mozart: Concerto in G major or D major
Faure: Fantasie
Enesco: Cantabile et Presto
Gaubert: Nocturne et Allegro scherzando
Taffanel: Andante Pastoral et Scherzettino
Poulenc: Sonata
Chaminade: Concertino

Oboe

Mozart: Oboe Quartet
Marcello: Concerto
Hindemith: Sonate
Schumann: Three Romances
Saint-Saens: Sonata

Clarinet

Saint-Saens: Sonata
Brahms-Sonata
Messiaen: Abimedes Oiseaux
Stamitz: Concerto #3 in B flat Major
Weber: Concertino
Hindemith: Sonate
Mozart: Concerto
Schumann: Fantasy Pieces

Bassoon

Telemann: Sonata in f minor
Galliard: Suite
Hindemith: Sonate
Vivaldi: concerto (any)
Devienne: Sonata (F major or g minor)

Saxophone (Alto)

Bonneau: Caprice en forme de Valse
Glazunov: Concerto
Dubois: Concerto
Ibert: Concertino da Camera
Creston: Sonata
Heiden: Sonata
Milhaud: Scaramouche
Maurice: Tableaux de Provence

Saxophone (Soprano/Tenor)

Villa-Lobos: Fantasia
Scelsi: Tre-Pezzi
Ruggiero: Interplay
Worley: Sonata
Hatley: Sonata
Cunningham: Trigon
DiPasquale: Sonata
Schmidt: Concerto

DOCTOR OF MUSICAL ARTS

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Viola

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Cello

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Bass

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Woodwind**Bassoon**

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