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FREQUENTLY ASKED QUESTIONS

Who needs to audition for acceptance into the School of Music?

- Students pursuing a major in music (Undergraduate or Graduate) must audition and be accepted into the School of Music in order to enroll in any music classes at UCO and receive music tuition waivers.
- Students pursuing a minor in music (Undergraduate) must audition and be accepted into the School of Music in order to enroll in any music classes at UCO and receive music tuition waivers.
- Students pursuing a degree other than music but wishing to earn tuition waivers must audition for the School of Music.

Who does **NOT** need to audition for acceptance into the School of Music?

- Students who do not fall into one of the above-mentioned audition categories, but would like to participate in any of the following activities:
 - Instrumental ensembles or chamber groups. Please note, however, that a separate audition with the instrumental ensemble or chamber director will be required (visit the “Ensembles & Areas” section of <https://music.uco.edu>).
 - Vocal ensembles or choirs. Please note, however, that a separate audition with the vocal ensemble director will be required (visit the “Ensembles & Areas” section of <https://music.uco.edu>).
 - Marching Band or University Choir. Any current UCO student may enroll in either class regardless of major; separate auditions are not required.

When are the auditions being held?

- For a complete list of scheduled audition dates for the upcoming year, please visit the “Future Students” section of our website at <https://ocae.uco.edu> or on the “Music Auditions” section of the School of Music webpage.
- We strongly encourage you to audition on or before the last scheduled audition date in order to be considered for Fall semester acceptance and scholarship consideration. If you audition after the final audition date, you will be considered for acceptance and scholarship awards only if space/awards are still available in the area to which you are applying.

How do I schedule an audition?

- To schedule an audition with the School of Music, students must first complete the online audition request found on the “Future Students” section of our website at <https://ocae.uco.edu> or on the “Music Auditions” section of the School of Music webpage.
- Upon completion of the online request form, a message should appear on your screen indicating that you have successfully submitted your audition request or event registration. Our office will contact you by email within 5-7 business days to complete the scheduling process.
- We ask that students complete the online form at least 2-3 days prior to the requested audition date.

I have completed my online audition request form but have not been contacted about my audition.

- Emails with attachments or with certain extensions (.edu) can sometimes be flagged as junk/spam, however you may reach out to us at any time by email (ocae@uco.edu) or phone (405.974.3754) to inquire on the status of your audition.

What if I cannot make any of the scheduled School of Music audition dates?

- Students are strongly encouraged to audition on-campus during one of the scheduled audition dates and should make every attempt to do so. If a student is unable to attend one of the scheduled audition dates, it may be possible to make other audition arrangements by contacting our office (ocae@uco.edu).

FREQUENTLY ASKED QUESTIONS continued

Do I have to be admitted to UCO before scheduling an audition?

- No, it is not necessary to be admitted to UCO before scheduling an audition for School of Music acceptance/tuition waivers. Please note, however, that in order to be eligible for the University-level scholarships, you must be admitted to UCO for admission before February 1. For information about UCO admissions, please visit www.uco.edu/admissions.

Can I audition for more than one division within the School of Music (e.g. Strings and Jazz) during the same audition?

- Each division will have a panel of faculty members hearing auditions for their specific division only. In many cases, however, it may be possible to audition for multiple divisions on the same DATE but at different TIMES. Students interested in auditioning for more than one division should indicate all divisions of interest while completing the online audition request; staff will coordinate if feasible.

What repertoire do I need to prepare for my audition?

- Undergraduate Degree audition requirements can be found in this document, **pages 5-7**
- Graduate Degree audition requirements can be found in this document, **pages 8-13**

Do I need to bring my own accompanist to my audition?

- Vocal auditions - A pianist will be provided for you at all live vocal auditions. Please bring copies of your sheet music in the appropriate key.
- Instrumental auditions – You may provide your own, however accompaniment is not required (nor provided) for instrumental auditions.

Who do I contact to change my scheduled audition date and/or time?

- All audition scheduling changes should be made through OCAE by email (ocae@uco.edu) or phone (405.974.3754).

When will I hear if I am accepted into the School of Music?

- Acceptance or declination notifications will be sent within one week of your audition date. If you are not accepted to the School of Music and there are other open dates available, you may re-audition by completing a new online audition request.

How do I apply for Scholarships / Tuition waivers?

- Upon completion of your audition, you are automatically eligible for scholarships and/or tuition from the School of Music. To be eligible for University-level scholarships, you must be accepted for admission to UCO by February 1.

When will I hear if I have received a School of Music scholarship/tuition waiver?

- All scholarship notifications will be sent on or before March 30.

What is the difference between Undergraduate and Graduate?

- Undergraduate – Students are considered Undergraduate if they are seeking to obtain a certificate, associate, or bachelor degree. Incoming freshman, high school graduates and college transfers are typically classified as Undergrad.
- Graduate – Only students who have completed their Undergraduate degree may pursue a graduate degree. Graduate programs are highly specialized and more advanced than Undergraduate programs.

FREQUENTLY ASKED QUESTIONS continued

What Undergraduate degrees are offered through the School of Music?

- Bachelor of Music (B.M.) degrees:
 - Instrumental Performance (Emphasis areas: Brass, Percussion, Piano, Strings, Woodwind)
 - Jazz Performance
 - Musical Theatre
 - Vocal Performance (Emphasis areas: Classical, Musical Theatre)
- Bachelor of Music Education (B.M.Ed.) degrees:
 - Music Education (Emphasis areas: Instrumental, Vocal)
- Bachelor of Arts (B.A.) degrees:
 - Music (Emphasis areas: Music, Musical Theatre, Academy of Contemporary Music)
 - Arts Administration (Emphasis areas: Music)

What Graduate degrees are offered through the School of Music?

- Masters of Music (M.M.) degrees:
 - Collaborative Piano
 - Composition
 - Conducting (Emphasis areas: Instrumental, Vocal)
 - Education (Emphasis areas: Instrumental Music, Vocal Music)
 - Jazz Studies (Emphasis areas: Music Production, Performance)
 - Musical Theatre
 - Pedagogy (Emphasis areas: Piano, Vocal)
 - Performance (Emphasis areas: Instrumental, Piano, Vocal, Multiple Woodwinds)

I am an International Student; how do I audition for the School of Music?

- International Undergraduate students, contact:
 - Office of Global Affairs – email (international@uco.edu); phone (405.974.2930)
- International Graduate students, contact:
 - Jackson College of Graduate Admissions – email (igrad@uco.edu); phone (405.974.3341)

I have other questions that were not listed here.

- Please contact us by email (ocae@uco.edu) or phone (405.974.3754)...we are here to help!

UNDERGRADUATE AUDITION REQUIREMENTS (NON-JAZZ)

Brass (Non-Jazz)

- Perform two contrasting pieces, one technical and one lyrical.
- Perform major scales – two octaves (or more) preferred.
- Perform sight reading pieces (provided during in-person audition).

Musical Theatre (Non-Jazz)

- Perform a Contemporary Musical Theatre vocal selection (up-tempo or ballad). Full song preferred.
- Perform a Golden Age Musical Theatre vocal selection (up-tempo or ballad). Full song preferred.
- Perform a 60-90 second monologue (no Shakespeare, no dialects).
- Perform a two to three-minute movement/dance selection which includes ballet, tap and/or musical theatre-style jazz.
- Wildcard (optional). 60-seconds to do anything to show your personality.
- Current resume and headshot are also required.

Percussion (Non-Jazz)

- Perform the following:
 - One solo or etude on snare drum, either concert or rudimentary style.
 - One solo or etude on keyboard percussion, either marimba or vibraphone.
- Perform one or more of the following:
 - One solo or etude on timpani.
 - Demonstration of drumset skills.
 - Rudiments and major scales.
- Perform sight reading pieces (provided during in-person audition).

Piano (Non-Jazz)

- Perform three (3) contrasting pieces (15-30 minutes) from memory. Works can be selected from:
 - Baroque (e.g., works by J.S. Bach, Scarlatti, Handel, Rameau, Couperin)
 - Classical (e.g., one first or last movement from a Mozart, Haydn, or Beethoven sonata)
 - Romantic (e.g., works by Schubert, Schumann, Chopin, Brahms, Liszt)
 - Twentieth Century (e.g., Debussy, Ravel, Bartok, Hindemith, Prokofiev, Copland, Muczynski)
- Perform scales and arpeggios.
- Perform sight reading pieces (provided during in-person audition).

Strings (Non-Jazz)

- Perform two contrasting pieces.
- Perform major scales – at least three octaves.

Vocal (Non-Jazz)

- Perform two art songs. One in a foreign language is preferred, but is not required.
- Memorization is required.
- A pianist will be provided for in-person vocal auditions, please bring sheet music in the appropriate key.

Woodwinds (Non-Jazz)

- Perform two contrasting pieces, one technical and one lyrical.
- Perform major scales – two octaves (or more) preferred.
- Perform sight reading pieces (provided during in-person audition)

UNDERGRADUATE AUDITION REQUIREMENTS (JAZZ)

Brass (Jazz)

- Play two 45-60 second excerpts, one technical and one lyrical, in a traditional classical style.
- Play, at random, any of the 12 major scales full range at a reasonable tempo.
- Play a two-octave chromatic scale at a reasonable tempo.
- Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
- Improvise on a common jazz standard or 12-bar jazz blues (piano accompaniment will be provided for in-person auditions).
- Play sight reading pieces (provided during in-person auditions).

Double Bass - Electric and/or Acoustic (Jazz)

- If able, play one 45-60 second excerpt in a traditional classical style on the double bass using the bow.
- Play, at random, any of the 12 major scales two octaves at a reasonable tempo.
- Play a two-octave chromatic scale at a reasonable tempo.
- Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
- Walk a bass line on two common jazz standards - piano accompaniment will be provided for in-person auditions.
- Improvise on one of these jazz standards OR a 12-bar jazz blues - piano accompaniment will be provided for in-person auditions.
- Play sight reading pieces (provided during in-person auditions).

Guitar (Jazz)

- If able, play one 30-45 second excerpt in a traditional classical style.
- Play, at random, any of the 12 major scales two octaves at a reasonable tempo.
- Play a two-octave chromatic scale at a reasonable tempo.
- Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
- Comp on two common jazz standards - piano accompaniment bass line will be provided.
- Improvise on one of these jazz standards OR a 12-bar jazz blues - piano accompaniment will be provided for in-person auditions.
- Play sight reading pieces (provided during in-person auditions).

Percussion (Jazz)

- If able, play one 30-45 second excerpt in a traditional classical style on a mallet instrument or piano.
- Play, at random, any of the 12 major scales one octave on a mallet instrument or piano.
- Play a one octave chromatic scale on a mallet instrument or piano.
- Play sight reading pieces (provided during in-person auditions).
- If the audition is primarily on vibraphone:
 - Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
 - Comp on two common jazz standards - piano accompaniment bass line will be provided for in-person auditions.
 - Improvise on one of these jazz standards OR a 12-bar jazz blues - piano accompaniment will be provided for in-person auditions.

UNDERGRADUATE AUDITION REQUIREMENTS (JAZZ) continued

- If the audition is primarily on the drum set:
 - Play a jazz etude, jazz transcription, or a common large jazz ensemble chart (with or without accompaniment).
 - Demonstrate knowledge of the following common styles, using both sticks and brushes, at various tempi: Slow, Medium and Up-Tempo Swing; 5/4 Swing; Jazz Waltz; Bossa-Nova & Samba; Afro-Cuban; Funk & Rock; Jazz Ballad.

Piano (Jazz)

- If able, play one 45-60 second excerpt in a traditional classical style.
- Play, at random, any of the 12 major scales two octaves in both hands at a reasonable tempo.
- Play a two-octave chromatic scale in both hands at a reasonable tempo.
- Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
- Comp on two common jazz standards using both hands - assume you are in a rhythm section with drums, bass, and a horn playing melody.
- Improvise on one of these jazz standards OR a 12-bar jazz blues - assume you are in a rhythm section with drums and bass only.
- Play sight reading pieces (provided during in-person auditions).

Vocal (Jazz)

- Sing two common jazz standards in contrasting styles (i.e. swing, bossa nova, ballad, contemporary, etc.), preferably with vocal improvisation (scat) as part of one of the songs. If neither selection includes improvisation, be prepared to improvise over 12-Bar Blues.
- Sing a major scale, a minor scale or your choosing and a chromatic scale.
- Aural recall (singing back a series of notes played at the piano).
- Demonstrate sight reading skills (provided during in-person auditions).

Woodwinds (Jazz)

- Play two 45-60 second excerpts, one technical and one lyrical, in a traditional classical style.
- Play, at random, any of the 12 major scales full range at a reasonable tempo.
- Play a two-octave chromatic scale at a reasonable tempo.
- Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
- Improvise on a common jazz standard or 12-bar jazz blues (piano accompaniment will be provided for in-person auditions).
- Play sight reading pieces (provided during in-person auditions).

For Jazz Merit Award Consideration

The applicant should perform a jazz solo transcription or jazz etude (24 bars minimum) for their instrument drawn from a recognized jazz artist. Please provide two copies of the written transcription or etude. In addition, the applicant should perform a common jazz standard or 12-bar jazz blues by playing the melody and then improvising over the chord changes. Piano accompaniment will be provided. Guitarists will be expected to demonstrate proficiency comping in various styles. Pianists will be expected to demonstrate proficiency comping in various styles with one and two-handed voicings. Bassists will be expected to demonstrate proficiency in jazz bass line construction. Drummers will be expected to demonstrate knowledge of percussion rudiments and examples of the following common styles using both sticks and brushes at various tempi: Swing, Jazz Waltz, Bossa-Nova & Samba, Afro-Cuban, Funk & Rock, and Jazz Ballad.

Questions? Contact OCAE by email (ocae@uco.edu) or phone (405.974.3754)

UNDERGRADUATE AUDITION REQUIREMENTS (JAZZ) continued

- If the audition is primarily on the drum set:
 - Play a jazz etude, jazz transcription, or a common large jazz ensemble chart (with or without accompaniment).
 - Demonstrate knowledge of the following common styles, using both sticks and brushes, at various tempi: Slow, Medium and Up-Tempo Swing; 5/4 Swing; Jazz Waltz; Bossa-Nova & Samba; Afro-Cuban; Funk & Rock; Jazz Ballad.

Piano (Jazz)

- If able, play one 45-60 second excerpt in a traditional classical style.
- Play, at random, any of the 12 major scales two octaves in both hands at a reasonable tempo.
- Play a two-octave chromatic scale in both hands at a reasonable tempo.
- Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
- Comp on two common jazz standards using both hands - assume you are in a rhythm section with drums, bass, and a horn playing melody.
- Improvise on one of these jazz standards OR a 12-bar jazz blues - assume you are in a rhythm section with drums and bass only.
- Play sight reading pieces (provided during in-person auditions).

Vocal (Jazz)

- Sing two common jazz standards in contrasting styles (i.e. swing, bossa nova, ballad, contemporary, etc.), preferably with vocal improvisation (scat) as part of one of the songs. If neither selection includes improvisation, be prepared to improvise over 12-Bar Blues.
- Sing a major scale, a minor scale or your choosing and a chromatic scale.
- Aural recall (singing back a series of notes played at the piano).
- Demonstrate sight reading skills (provided during in-person auditions).

Woodwinds (Jazz)

- Play two 45-60 second excerpts, one technical and one lyrical, in a traditional classical style.
- Play, at random, any of the 12 major scales full range at a reasonable tempo.
- Play a two-octave chromatic scale at a reasonable tempo.
- Play a jazz transcription or etude, 24 bars minimum, for your instrument drawn from a recognized jazz artist.
- Improvise on a common jazz standard or 12-bar jazz blues (piano accompaniment will be provided for in-person auditions).
- Play sight reading pieces (provided during in-person auditions).

For Jazz Merit Award Consideration

The applicant should perform a jazz solo transcription or jazz etude (24 bars minimum) for their instrument drawn from a recognized jazz artist. Please provide two copies of the written transcription or etude. In addition, the applicant should perform a common jazz standard or 12-bar jazz blues by playing the melody and then improvising over the chord changes. Piano accompaniment will be provided. Guitarists will be expected to demonstrate proficiency comping in various styles. Pianists will be expected to demonstrate proficiency comping in various styles with one and two-handed voicings. Bassists will be expected to demonstrate proficiency in jazz bass line construction. Drummers will be expected to demonstrate knowledge of percussion rudiments and examples of the following common styles using both sticks and brushes at various tempi: Swing, Jazz Waltz, Bossa-Nova & Samba, Afro-Cuban, Funk & Rock, and Jazz Ballad.

Questions? Contact OCAE by email (ocae@uco.edu) or phone (405.974.3754)

GRADUATE AUDITION REQUIREMENTS

Collaborative Piano

- Perform the following:
 - Either the first or last movement of a standard instrumental sonata.
 - One instrumental or operatic orchestral reduction.
 - Three contrasting art songs.
- Graduate applicants will also be asked to demonstrate sight-reading skills for in-person auditions.
- UCO will provide partners during auditions for a small fee if the applicant is unable to bring his/her own. Contact OCAE (ocae@uco.edu) at least three weeks before your scheduled audition date to arrange.

Composition

- Perform three (3) contrasting compositions demonstrating varying instrumentation, including instrumental and/or vocal.

Conducting

(Emphasis areas: Instrumental, Vocal)

- Submit a video recording (a digital file or YouTube link) that demonstrates the applicant's technique and musicianship as a rehearsal technician and a conductor. The video should demonstrate one of the following requirements:
 - Excerpt (at least 10 minutes) of a working rehearsal demonstrating your ability to hear and address technical issues that need ensemble attention, such as intonation, rhythmic accuracy and precision, balance, diction, etc. Your rehearsal technique should also reflect your ability to address interpretive musical issues such as articulation, dynamics, phrasing, tone, expression, etc.
 - Excerpt of a performance or rehearsal (5-10 minutes in length) in which the ensemble is ready for performance and all of the communication between conductor and ensemble is non-verbal conducting gesture and expression.
- In all excerpts, the camera must be focused on the conductor rather than the ensemble. English language encouraged but not required.

Jazz Studies

(Emphasis areas: Music Production, Performance)

There is an expected minimum proficiency level for entry into the graduate jazz studies program at the University of Central Oklahoma. This expectation will be held to a slightly higher level for performance majors in contrast with music production majors for whom a greater emphasis will be placed on overall versatility and potential. Detailed information including admission requirements, the entrance advisory exam, and educational objectives can be found online here: [Jazz Studies Educational Objectives](#). All applicants to the Master of Music in Jazz Studies Program must successfully complete a performance audition on his/her primary applied instrument or voice either live or by video. [Live Audition Requirements](#):

- Scales & Modes:
 - The applicant will be asked, at random, to play any of the twelve major scales up and down full range at a reasonably quick tempo. Vocalists may use solfege or scat syllables up and down one octave. Drummers will be asked to play on either a mallet instrument or piano.
 - The applicant will be asked, at random, to play any of the twelve Dorian, Phrygian, Lydian, Mixolydian, Aeolian, or Locrian major scale modes up and down one octave at a reasonable tempo.
 - The applicant will additionally be asked to demonstrate a few melodic and harmonic minor scales, pentatonic and blues scales, diminished scales, and whole-tone scales.

GRADUATE AUDITION REQUIREMENTS continued

- Arpeggios:
 - The applicant will be asked, at random, to arpeggiate any of the twelve major 9th, minor 9th, and dominant 9th chords up and down. Vocalists may use solfege or scat syllables. Drummers will be asked to play on either a mallet instrument or piano.
 - The applicant will additionally be asked to demonstrate diminished and augmented arpeggios up and down.
- Solo Transcription:
 - The applicant will be asked to perform a written solo transcription (32 bars minimum) for their instrument/voice drawn from a recognized major jazz artist. Please provide two copies of the written transcription.
- Jazz Performance & Improvisation:
 - The applicant will be asked to perform two contrasting jazz standards. One should be more technically oriented, such as a be-bop tune. The other should be more lyrically oriented, such as a common jazz ballad. On both tunes the applicant should play the melody and then improvise over the chord changes. Vocalists must provide accompaniment, either in the form of a play-a-long or accompanist.
 - Special instructions for Pianists, Guitarists, Bassists, and Drummers:
 - Guitarists. Guitarists will be expected to demonstrate proficiency comping in various styles and should also perform one selection as a solo chord/melody arrangement from the standard jazz repertoire.
 - Pianists. Pianists will be expected to demonstrate proficiency comping in various styles with two-handed voicings and should also perform one selection as a solo piano arrangement from the standard jazz repertoire.
 - Bassists. Bassists will be expected to demonstrate proficiency in jazz harmony and bass line construction. Bassists will also be asked to demonstrate various styles and grooves on acoustic and electric over static harmony. Finally, bassists will be asked to demonstrate playing proficiency in an odd meter (either 5/4 or 7/4) over a standard chord progression.
 - Drummers. Drummers will be expected to demonstrate knowledge of percussion rudiments and examples of the following common styles using both sticks and brushes at various tempi: Be-Bop, Jazz Waltz, Bossa Nova, Samba, Afro-Cuban, Funk, Rock, Shuffle, and Jazz Ballad. Additionally, drummers will be expected to perform a jazz standard by rhythmically outlining the melody and then improvising over the song form while keeping track of each section and ending appropriately.
- Sight-Reading:
 - The applicant will be asked to sight--read written notation in a jazz style. Guitarists and pianists will also be expected to sight-read standard chord changes and comp in an appropriate jazz style. Bassists will be expected to walk a bass line while reading changes. Drummers will be expected to read a typical jazz ensemble chart demonstrating appropriate rhythmic figures and set-ups as indicated. Vocalists will be asked to read written lyrics and instrumental lines using either solfege or scat.
- Interview:
 - Faculty will ask questions regarding the applicant's educational and musical goals. The applicant will be given the opportunity to ask any questions regarding the program. A tour of the UCO Jazz Lab facility will be provided.

GRADUATE AUDITION REQUIREMENTS continued

Musical Theatre

- Perform a Contemporary Musical Theatre vocal selection (up-tempo or ballad). Full song preferred.
- Perform a Golden Age Musical Theatre vocal selection (up-tempo or ballad). Full song preferred.
- Present a 60-90 second monologue in English (no Shakespeare, no dialects).
- Perform two to three-minute movement/dance selection which displays coordination and level of ability and includes ballet, tap and/or musical theatre-style jazz.
- Provide transcript, resume, headshot, and two (2) letters of recommendation.

Music Education

(Emphasis areas: Instrumental, Vocal)

- Submit a video recording (emailed as a digital file or YouTube link) of the following:
 - A recent video recording of a band, orchestral or choral performance, classroom instruction, or ensemble rehearsal that demonstrates teaching effectiveness.
 - A recent video recording or live audition that demonstrates the applicant's proficiency level on his/her principal instrument or voice. Repertoire is the choice of the applicant and may be accompanied or unaccompanied.
- Submit a personal statement of music education philosophy which details the applicant's teaching background and beliefs, as well as the specific purposes for which the music education master's degree is being pursued (PDF format).

Pedagogy

(Emphasis areas: Piano, Vocal)

Piano

- Candidate Performance.
 - Perform a program (20 minutes minimum) representing appropriately advanced difficulty level from at least three of the following historical periods:
 - Baroque (e.g., works by J.S Bach, Scarlatti, Handel, Rameau, Couperin)
 - Classical (e.g., works by Mozart, Haydn, or Beethoven)
 - Romantic (e.g., works by Schubert, Schumann, Chopin, Brahms, Liszt)
 - Twentieth-century (e.g., Debussy, Ravel, Bartok, Hindemith, Prokofiev, Copland, Schoenberg, Barber)
 - Sight-read and demonstrate proficiency in scales, chords, and arpeggios. For video audition submissions, students will be asked to demonstrate these skills upon arrival to campus; remedial courses may be required.
- Candidate Piano Teaching/Instruction.
 - Submit a video recording of the following:
 - Demonstration of teaching a concept or a skill to an elementary level piano student in English.
 - The choice of concept or skill is open to the candidate's preference.
 - Candidate provides needed teaching materials to support the teaching demonstration.
 - Before starting the teaching demonstration, the candidate must state the following:
 - The objective(s)/goal(s) for the lesson according to the chosen concept or skill.
 - A concise summary of the student's previous lesson and abilities.
 - The materials/books/music score(s) used.

GRADUATE AUDITION REQUIREMENTS continued

- Video requirements:
 - Maximum 15 minutes in length.
 - Submitted by email as digital files or YouTube links.
 - Please set the camera to show both the candidate's and the student's faces, and student's hands with the keyboard part. Using the standard angle in a piano recital is acceptable. The distance should be close enough to see the activities clearly.
 - If the teaching is in a language other than English, please provide an English caption/subtitles.

Vocal

- Perform six (6) pieces from at least three (3) historical periods.
- The candidate must present in each of the following languages: French, English, German, Italian
- One piece must be an aria.
- One piece must be an oratorio (which may be performed with score, as performance practice indicates).
- If submitting a video, please stand at least ten feet away from the camera.

Performance

(Emphasis areas: Piano, Vocal, Instrumental, Multiple Woodwinds)

If submitting a video, please stand at least ten feet away from the camera. For instrumentalists, it is very important for faculty to be able to see your hands, face and upper body.

Piano

- Perform a program ((20 minutes minimum) representing appropriately advanced difficulty level from at least three of the following historical periods:
 - Baroque (e.g., works by J.S Bach, Scarlatti, Handel, Rameau, Couperin)
 - Classical (e.g., works by Mozart, Haydn, or Beethoven)
 - Romantic (e.g., works by Schubert, Schumann, Chopin, Brahms, Liszt)
 - Twentieth-century (e.g., Debussy, Ravel, Bartok, Hindemith, Prokofiev, Copland, Schoenberg, Barber)
- Students will be asked to sight-read and demonstrate proficiency in scales, chords, and arpeggios. For video audition submissions, students will be asked to demonstrate these skills upon arrival to campus; remedial courses may be required.

Vocal

- Perform six (6) pieces from at least three (3) historical periods.
- The candidate must present in each of the following languages: French, English, German, Italian
- One piece must be an aria.
- One piece must be an oratorio (which may be performed with score, as performance practice indicates).

Strings

- Perform a movement of an unaccompanied work by Bach.
- Perform the first movement of a standard concerto (with applicable cadenza) or other major work.
- Perform one piece of applicant's choice.

Winds and Percussion Graduate Degree candidates: Accompaniment preferred but not provided or required. Regardless of instrument, you must provide the following for your audition (additional instrument-specific requirements are listed in the section below):

- Five (5) copies of your prepared audition program
- A comprehensive repertoire list of pieces you have performed in your career (include solo and chamber repertoire only).
- A one-page resume

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GRADUATE AUDITION REQUIREMENTS continued

Flute

- Three (3) contrasting selections from the standard flute repertoire (i.e. a movement from a classical concerto, a sonata movement from any period, a French Conservatoire piece, or an unaccompanied piece.)
- Four (4) standard orchestral excerpts demonstrating a balance of technical and lyrical playing.
- Memorized major/minor scales at two-octaves minimum.
- Three-octave C-Chromatic Scale.
- Play sight reading pieces (provided during in-person auditions).

Oboe

- Prepare 15-20 minutes of music that represents multiple historical periods. The selections may include solo repertoire and/or major orchestral excerpts.
- Memorized scales/sight-reading - Any major or minor scale may be asked, as well as sight-reading.

Clarinet

- One movement from three major solo works, including one from the following works: *Mozart Concerto, Krommer Concerto, Weber Concerto(s), Brahms Sonata(s), Muczynski Time Pieces, Copland Concerto, Hindemith Sonata or Concerto, or Tomasi Concerto.*
- Five (5) Orchestral Excerpts, which must include:
 - Mendelssohn – Scherzo from A Midsummer Night’s Dream
 - Beethoven – Symphony No. 6
 - Kodaly – Dances of Galanta (on Bb if A clarinet not available)
- Memorized scales/sight-reading - any major or minor scale may be asked, as well as sight-reading.

Bassoon

- Prepare to play a short recital consisting of works representing the major historical periods. The applicant should prepare 40 minutes of music. The audition should present a well-balanced program consisting of music suitable for a senior undergraduate performance recital.
- Perform the following orchestral excerpts:
 - Tchaikovsky Symphony No. 5
 - Mozart: Marriage of Figaro
 - Prokofiev: Peter and the Wolf
 - Rimsky-Korsakov: Scheherazade
- Memorized scales/sight-reading - any major or minor scale may be asked, as well as sight-reading.

Saxophone

- Prepare to play a short recital consisting of works representing the major historical periods. The applicant should prepare 40 minutes of music, from which the audition committee will excerpt 20 minutes. The audition should present a well-balanced program consisting of music suitable for a senior undergraduate performance recital.
- Memorized scales/sight reading – any major or minor scale may be asked, as well as sight-reading.

Trumpet

- One movement from three major solo works, one each from the following time periods:
 - Baroque (Corelli, Fasch, Telemann, etc.)
 - Classical (Haydn, Hummel, Neruda)
 - 20th/21st Century (Ewazen, Jolivet, Kennan, Hindemith, Tomasi, etc.)
- Five Orchestral Excerpts, which must include:
 - Mahler – Symphony No. 5 – opening solo, movement I
 - Respighi – Pines of Rome – offstage solo, Catacombs
 - Stravinsky – Petrouchka – Ballerina’s Dance
- Memorized scales/sight-reading – any major or minor scale may be asked, as well as sight-reading.

GRADUATE AUDITION REQUIREMENTS continued

Horn

- A movement from three major solo works, one each from the following time periods:
 - Classical (Mozart, Haydn)
 - Romantic (Strauss 1, Gliere)
 - 20th-21st Century (Jacob, Strauss 2)
- Five Orchestral Excerpts, which must include:
 - Tchaikovsky – Symphony No. 5, second movement
 - Shostakovich – Symphony No. 5, first movement
 - Strauss – opening to Til Eulenspiegel
- Memorized scales/sight-reading - Any major or minor scale may be asked, as well as sight-reading.

Euphonium

- Solo repertoire - Any two contrasting solo pieces from different musical periods. An example of a good pair would include "All Those Endearing Young Charms" by Simone Mantia and the first movement of "Sonata in f minor" by Georg Telemann, arr. Keith Brown.
- Excerpts - Five excerpts total:
 - Sousa: *Stars and Stripes Forever* (no repeats)
 - Schoenberg: *Theme and Variations* (Variation V; baritone part)
 - Mussorgsky: Pictures at an Exhibition - solo from Bydlo
 - Two standard excerpts of applicant's choice
- Memorized scales/sight-reading - Any major or minor scale may be asked, as well as sight-reading.

Trombone

- Two (2) complete solo pieces (i.e. concerto, sonata, Paris conservatory piece) from contrasting style periods.
- At least six (6) orchestral excerpts demonstrating knowledge of standard literature
- Memorized scales/sight-reading - Any major or minor scale may be asked (two octaves), as well as sight-reading.

Tuba

- Solo repertoire - Any two contrasting solo pieces from different musical periods. An example of a good pair would include the first movement of the Gregson tuba concerto and a movement from a Bach cello suite.
- Excerpts - Five excerpts total:
 - Wagner: *Overture to Die Meistersinger* (RN J to RN L)
 - Prokofiev: *Symphony No. 5, mvmt. 1* (RN3 to RN6)
 - Berlioz: *Hungarian March* (RN4 to 4 after RN5)
- Two standard excerpts of applicant's choice
- Memorized scales/sight-reading - Any major or minor scale may be asked, as well as sight-reading.
- Applicant may perform repertoire entirely on contrabass tuba or a mixture of bass and contrabass tuba.

Percussion

- Live auditions are highly preferred; if you have a videotape of any percussion performance that includes drumset or world percussion playing in an ensemble setting and/or multiple percussion repertory, please bring a DVD copy of this to your audition or email to OCAE (ocae@uco.edu).
- Each percussion candidate is required to:
 - Perform on four instrumental areas: snare drum, marimba or vibraphone (4 mallets), timpani, and drumset (memorization is neither required nor discouraged).
 - Sight-read on timpani, snare drum and marimba.