In-person auditions include, when possible, an interview with faculty members of the respective division, the Graduate Advisor, the Director of the School, and/or their representatives.

**COMPOSITION**

Applicants must:

Submit three (3) contrasting compositions demonstrating different performance groups, including instrumental and vocal. Selections should be in hard copy or in PDF or MP3 format.

**CONDUCTING**

Applicants must:

Submit a video recording (a DVD, or a link to a video posted online) that demonstrates the applicant’s technique and musicianship as a rehearsal technician and a conductor. The video should demonstrate one of the following excerpt requirements:

A. Excerpt 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.

B. Excerpt of a performance or rehearsal 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.

**MUSIC EDUCATION (VOCAL OR INSTRUMENTAL)**

Applicants must submit either:

- 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.
**Musical Theatre Performance**

Applicants must:

- Perform 15 minutes of musical theatre music in contrasting styles to demonstrate vocal and acting abilities. Accompanist will be provided.
- Present a brief monologue.
- Participate in a movement/dance audition.
- Provide transcript, resume and headshot.
- Provide two letters of recommendation.

**String Performance**

Applicants must:

- Perform two contrasting movements 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 (composition after 1950)

**Vocal Performance**

Applicants must:

- Perform repertoire from at least three historical periods, including:
  - Art Song in:
    a) French
    b) English
    c) German
    d) Italian
  - An appropriate aria from both opera and oratorio

**Piano Performance**

Sight-reading, scales and arpeggios

Applicants are required to perform a program (20-40 minutes) 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)

Candidates may be asked to play all or part of the prepared program.
**Piano Pedagogy**

Sight-reading, scales and arpeggios

Applicants are required to perform a program (20-40 minutes) 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)

Candidates may be asked to play all or part of the prepared program.

**Collaborative Piano**

Applicants must perform one first or last movement of a standard instrumental sonata, one instrumental or operatic orchestral reduction, and three contrasting art songs.

Applicants will also be asked to demonstrate sight-reading skills, sight-reading while incorporating a vocal line, and open-score reading.

UCO will provide partners for the audition if the applicant is unable to bring his/her own. Please contact Dr. Pollack at spollack@uco.edu at least three weeks before the audition date for this coordination.

**Wind & Percussion Performance**

Winds and Brass Applicants must:

- 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 (accompaniment preferred, but not required).
- Flutes, oboes, clarinets, and bassoons must include three orchestral excerpts of varying styles.

Candidates must bring:

A. Five copies of their recital program (*NOT five copies of the scores*)
B. A comprehensive repertoire list including solo and chamber repertoire
C. A resume

Percussion Applicants:
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.

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.

Questions about our Audition Requirements? Please contact the following individuals.

<table>
<thead>
<tr>
<th>Woodwinds/Brass</th>
<th>Dr. Dawn Lindblade, <a href="mailto:dlindblade@uco.edu">dlindblade@uco.edu</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Percussion</td>
<td>Mr. David Hardman, <a href="mailto:dhardman@uco.edu">dhardman@uco.edu</a></td>
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<tr>
<td>Strings</td>
<td>Dr. Hong Zhu, <a href="mailto:hzhu@uco.edu">hzhu@uco.edu</a></td>
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<tr>
<td>Piano</td>
<td>Dr. Sallie Pollack, <a href="mailto:spollack@uco.edu">spollack@uco.edu</a></td>
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<tr>
<td>Voice</td>
<td>Dr. Kevin Eckard, <a href="mailto:keckard@uco.edu">keckard@uco.edu</a></td>
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<tr>
<td>Musical Theatre</td>
<td>Ms. Shannon Hurleigh, <a href="mailto:shurleigh@uco.edu">shurleigh@uco.edu</a></td>
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<tr>
<td>Jazz</td>
<td>Mr. Brian Gorrell, <a href="mailto:bgorrell@uco.edu">bgorrell@uco.edu</a></td>
</tr>
<tr>
<td>Graduate Studies</td>
<td>Dr. Samuel Magrill, <a href="mailto:smagrill@uco.edu">smagrill@uco.edu</a></td>
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</tbody>
</table>
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 in which 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:


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. This audition will include:

Section 1: 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.

Section 2: 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.

Section 3: 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.
Section 4: 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. See special instructions below for Pianists, Guitarists, Bassists, and Drummers.

Section 5: 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.

Section 6: 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.

Special instructions for Jazz Guitarists, Pianists, Bassists, and Drummers

Special Instructions for 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.

Special Instructions for 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.

Special Instructions for Bassists:
Bassists will be expected to demonstrate proficiency in jazz bass line construction. Bassists will also be asked to demonstrate various styles and grooves on both acoustic and electric over static harmony. Finally, bassists will be asked to demonstrate proficiency in an odd meter (either 5/4 or 7/4) over a standard chord progression.

Special Instructions for 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.