

UNIVERSITY AT BUFFALO
THE STATE UNIVERSITY OF NEW YORK
GRADUATE ENTRANCE AUDITION REQUIREMENTS

VIOLIN

1. All major and minor scales and cycle of arpeggios in 3 octaves; 2 octave major scales in 3rds, 6ths, octaves.
2. Three movements of a Bach Partita or Sonata.
3. Two complete works from the classical, romantic, or contemporary periods; works chosen must represent two of these periods.
4. Sight-reading

VIOLA

1. All major and minor scales and arpeggios.
2. An Etude from Kreutzer, Campagnoli, Rode or equivalent.
3. An unaccompanied Bach Suite for Violoncello.
4. A sonata and a concerto from the classical, romantic or contemporary literature for viola, but not from the same era.
5. Sight-reading.

CELLO

1. All major and minor scales and arpeggios in 4 octaves; scales in broken 3rds, 6ths and octaves.
2. Three of the following (two works must be prepared in their entirety):
 - a. An 18th –century sonata (Italian, French, German)
 - b. A solo suite of Bach, Reger or Hindemith
 - c. Beethoven: Sonata III, IV or V or Brahms: Sonata in F Major; Sonata in G Major, or a sonata by Shostakovitch, Kabalevsky or Martinu
 - d. A concerto of Lalo, Haydn, Dvorak, Elgar, Hindemith, Boccherini, Saint-Saens or Tchaikovsky: Rococo Variations
3. Sight-reading.

DOUBLE BASS

1. Two or three octave scales in all keys with corresponding tonic arpeggios (major and minor).
2. An Etude from Storch-Hrabe Etudes Bk. 1.
3. Two movements from Bach Suite No. 1 for Violoncello (transcribed by S. Sterling); two movements from Capuzzi Concerto or similar work.
4. Sight-reading

CLASSICAL GUITAR

1. Four etudes or preludes by Villa-Lobos.
2. A complete sonata by Giuliani, Ponce, Torroba etc.
3. A complete Bach Lute Suite or Cello Suite.
4. One or more movements of a concerto (not including those of Vivaldi).
5. Sight-reading

VOICE

Applicants for the MM in Voice should present a program of at least 20-25 minutes of music spanning the major periods of solo literature from baroque to Contemporary, including at least one Romantic lied and one operatic aria. At least two foreign languages must be represented.

PIANO- SOLO PERFORMANCE

The candidate should normally prepare three works that demonstrate musical and technical ability and a grasp of styles from eighteenth through twentieth centuries. At least two of these works shall be performed by memory. Sight-reading.

PIANO – Chamber Music and Accompaniment

1. Prepare three works which fulfill the requirements as outlined in the admission requirements for Piano: Solo Performance, with the exception that only one work need be by memory.
2. Sightread one or more accompaniments.
3. Transpose a simple lied or other art song into keys up to a minor third above or below (not necessary) for audition.
4. The candidate will be given, two hours before they are to be heard, two works as described below; the candidate shall prepare them and then be permitted a brief consultation with a vocalist or instrumentalist before he performs them for the examining faculty.
 - a. a nineteenth century lied or comparable work, or an instrumental solo piece;
 - b. a nineteenth century aria, or instrumental concerto, or comparable work.

ORGAN

1. A prelude and fugue by Bach.
2. An ornamented chorale prelude by Bach.
3. A Mendelssohn sonata; a piece by Cesar Franck, or one or more movements of a symphony by Widor or Vierne or other appropriate literature.
4. A contemporary piece, such as a Hindemith sonata; a work of Langlais, Durufle, Dupre or Alain.
5. Sight-reading.

HARPSICHORD

1. A sonata by D. Scarlatti.
2. Four movements from a Couperin suite.
3. A prelude and fugue from Bach's Well-Tempered Clavier.
4. Sight-reading.

FLUTE

1. Major, all minor, whole-tone, chromatic scales + arpeggios (2 - 3 octaves, be prepared for varying articulations)
2. J.S.Bach: Partita in a minor OR
Sonata in e minor OR
Sonata in b minor
3. Mozart: First movement of EITHER the Concerto in G Major OR the Concerto in D Major.
4. 5-7 minute work for composed for flute alone (your choice) OR a virtuoso etude or study
5. Standard Orchestral Excerpts from:
 - a. "Afternoon of a Faun" by Claude Debussy
 - b. "Daphnis and Chloe" by Maurice Ravel
 - c. "Scherzo" fr. 'A Midsummernight's Dream', Mendelssohn
 - d. "Petrouchka" by Stravinsky
6. Please be prepared to sight-read upon request.

OBOE

1. A complete baroque sonata or concerto
2. A work of the classical or romantic period, such as: Haydn Oboe Concerto; Mozart Oboe Concerto in C; Mozart Quartet in F; Schumann Three Romances.
3. A modern work or an avant-garde work which demonstrates contemporary techniques such as: Strauss Oboe Concerto; Schuller Sonata; Vaughan Williams Concerto; Hindemith Sonata for Oboe (English horn); works or Singer; Hollinger, Takahashi.

CLARINET

Play one complete composition from each of the categories listed below:

- A. Viennese Classical and Early Romantic
 1. Mozart Concerto for Clarinet in A Major, K. 622
 2. von Weber Concertino, Op. 26
 3. von Weber Concertino No. 1 in F minor, op. 73
 4. von Weber Concertino No. 2 in Eb Major, op. 74
 5. Spohr Concerto No. 1 in C minor
 6. Spohr Concerto No. 2 in Eb Major
 7. Spohr Concerto No. 3 in F minor
- B. Late Romantic and Twentieth Century
 1. Debussy Premiere rapsodie
 2. Saint-Saens Sonata, op. 167
 3. Brahms Sonata No. 1 in F minor, op. 120
 4. Brahms Sonata No. 2 in Eb Major, op. 120
 5. Milhaud Sonatine
 6. Poulenc Sonata
 7. Stravinsky Three Pieces for Clarinet Solo
 8. Nielsen Concerto

SAXOPHONE

1. A baroque or classical composition as transcribed by Rasher or Mule.
2. A 20th-Century composition for saxophone such as : Bonneau Concerto, Caprice en Forme de Valse; Bozza Aria, Concertino, Improvisation et Caprice, Introduction et Danse; Creston Concerto, Sonata, Suite; Glazounov Concerto; Heiden Sonata; Hindemith Sonata; Ibert Aria, Concertino da Camera, Histoires; Tsherepnine Sonatine sportive; Tomasi Ballade, Concerto.

BASSOON

1. A complete baroque concerto or sonata.
2. A work from the classic or romantic period such as : Mozart bassoon Concerto; Weber Bassoon Concerto; Saint-Saens Sonata for Bassoon and Piano.
3. A modern, contemporary, or avant-garde work.

TRUMPET

1. Baroque: One complete work from composer such as: Purcell, Telemann, Molter, Gabrieli, Torelli, Handel.
2. Classical: One complete work from those listed below: Haydn Concerto in Eb; Hummel Concerto in Eb; Neruda Concerto
3. Twentieth Century: One complete work from these: Arutunian Concerto; Pakmutova Concerto; Playel Concerto; Francaix Sonatine; Antheil Sonatine; Della Joia Sonata; Hubeau Sonata; Kennan Sonata.

FRENCH HORN

1. All major and minor scales in two octaves.
2. Three etudes, one of which is staccato, one legato, and one slow, from Sixty Etudes.
3. Two movements from one of the following: Mozart Concerto for Horn; R. Strauss Concerto for Horn; Beethoven Sonata for Horn and Piano; Hindemith Sonata for Horn and Piano.
4. One of the following: P. Dukas Villanelle; Saint-Saens Morceau de Concert

TROMBONE

Play one complete composition from each of the categories listed below:

1. David Concertino, op. 4; Rousseau Piece Concertante; Stojowski Fantasy; Salzedo Piece Concertante; Blazhevich Concerto No. 5, Concerto No. 10; Pryor Blue Bells of Scotland.
2. Block Symphony; Boutry Capriccio; Bozza Ballade; Creston Fantasy; Hartley Sonata Concertante; Hindemith Sonata; Larsson Concertino; Milhaud Concertino d'hiver; Serocki Sonatino; Serocki Concerto.

TUBA

1. All major and minor scales in two octaves.
2. One etude from each of the following: Blazenvitch Seventy Studies, Book 2; Bordogni 43 Bel Canto Studies; Kopprasch 60 Selected Studies.
3. Be prepared to play the following: Hindemith Tuba Sonata; Vaughn Williams Tuba Concerto; Spillman Tuba Concerto.

PERCUSSION

Percussion students auditioning for admission to the MM Performance degree program in percussion should prepare one solo work from each of the following categories: (1) multiple percussion, (2) keyboard percussion, (3) Timpani. The works chosen should demonstrate ones present level of technical and musical advancement and must be legitimate recital pieces, not etudes or studies which are obviously not meant for public performance. Transcriptions and/or arrangements of works originally written for other than percussion instruments are not acceptable as audition material.