Dear Music Applicant:

Thank you for your interest regarding undergraduate study in Music at the State University of New York at Buffalo! We offer performers, scholars, and composers a stimulating and exciting environment in which to develop their talents. A low faculty-to-student ratio and extensive individual instruction allows students to achieve their highest potential and goals.

**APPLICATION TO DEPARTMENT**
To apply to the Department of Music, print out the documents in this packet and return completed forms to our office. These should include:

- Department Application
- Application to the University at Buffalo
- Audition Request Form
- Letters of Recommendation (if returned to applicant)

**APPLICATION TO UNIVERSITY**
Please note that acceptance by both the University of Buffalo and the Department of Music is required in order to pursue a degree in music at UB. This means you must also apply directly to the university. For university application information, apply on-line at [http://admissions.buffalo.edu](http://admissions.buffalo.edu).

**AUDITIONS**
Mus. B. Auditions are held on specific dates throughout the year. If it is not possible for you to audition in person, a taped audition is acceptable. BA applicants must audition only if instrument or voice lessons will be a part of the degree program. Please see audition request form for dates.

**THEORY PLACEMENT EXAM**
All students planning to major in music will need to take a Theory Placement Exam. This will be given on the day of your audition or on the first day of MUS105 – Elementary Harmony & Counterpoint I class of the fall semester. If you have the opportunity to take Music Theory in high school, it is strongly recommended that you do so.

You are encouraged to visit the campus and the music complex and meet our faculty. To make an appointment please call the Student Programs Office at 716-645-2758.

Sincerely,

Karen A. Sausner
Director of Student Programs
UB Department of Music
Department of Music Undergraduate Application

1. Last name: ___________________________ First: ___________________________ Middle: ___________________________

2. UB Person Number (if known) ___________________________

3. Mailing address: ___________________________ Telephone (_____) ___________

4. Permanent address: ___________________________ Date of Birth: ___________

5. Email address: ___________________________

6. Semester of entrance: Fall 20____ Spring 20____

7. Have you applied to the university? (circle one) Yes No Have you receive acceptance confirmation: Yes No

8. Are you an entering freshman or transfer student? ___________________________

9. Degree program (circle one) Mus.B. in Performance BA in Music Perf. Minor BA Minor

10. Name and location of high school: ___________________________ Yr graduated: __________ GPA: __________

11. SAT scores: Critical Reading________ Mathematics________ Writing________ ACT score (if applicable): __________

12. Name and location of college or university (for transfer students): ___________________________ Dates attended: __________ Major: ___________________________

13. Instrument or voice (specify): ___________________________

14. Number of years of study on instrument on which you will audition (if applicable): __________

   Present private music teacher (if applicable): ___________________________

   Other instruments played and years of study: ___________________________

15. References for letters of recommendation: 1. ___________________________ 2. ___________________________

16. Personal Statement: (Briefly detail your musical background.)

_______________________________________________________________________________________________

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Privacy Protection Notice: The Personal Privacy Protection Law requires this notice to be provided when collecting personal information from individuals. The information on this admissions application will be used by the State University of New York at Buffalo to evaluate your application for admission. Failure to provide the requested information could prevent your application from being processed. The authority to request this information is found in section 355 (2) (i) of the U.S. Education Law. This application information will be maintained in the Student Programs Office of the UB Department of Music, 226 Baird Hall, Buffalo, New York 14260.
Department of Music Undergraduate Audition Request Form

Name ____________________________
Home Address ____________________________
Home Telephone ____________________________ Cell ____________________________
Email ____________________________

Degree Program (check one):  
Mus. B Performance _____  B.A._____  Minor _____
Non-major Lessons & Concert Band/Orchestra _____  Fee-based Lessons_____  

Instrument or Voice (specify): ____________________________

2015-16 AUDITION SCHEDULE

For enrollment in Fall 2015/Spring 2016 – transfer applicants and current UB students ONLY.

_____ September 9, 2015 (Wednesday) Voice / Instrumental
_____ February 3, 2016 (Wednesday) Voice / Instrumental

Applicants who wish to be considered for music scholarships should audition on or before February 7, 2016.

_____ January 31, 2016 (Sunday) Voice/Instrumental
_____ February 7, 2016 (Sunday) Voice/Instrumental
_____ March 13, 2016 (Sunday) Voice/Instrumental

LIST WORKS TO BE PERFORMED:

________________________________________
________________________________________
________________________________________
________________________________________

REPERTOIRE:

Please list all representative works you have studied and/or performed up to the present time.

________________________________________
________________________________________
________________________________________
________________________________________

PLEASE SEND ALL COMPLETED APPLICATION MATERIALS TO:  
UB DEPARTMENT OF MUSIC  
STUDENT PROGRAMS OFFICE  
226 BAIRD HALL
Undergraduate Entrance Audition Requirements

**STRINGS**

**VIOLIN**
- Major and minor scales with corresponding tonic arpeggios in 3 octaves.
- An etude from Kreutzer, Rode, Mazas Etudes Speciales, or the equivalent.
- Two contrasting movements of a standard concerto of Accolay, DeBeriot, Rode, Viotti, Mozart, Bach or the equivalent.
- Sight-reading.

**VIOLA**
- Major and minor scales and arpeggios in 3 octaves.
- An etude from Kreutzer, Fiorillo or Campagnoli.
- A movement of a Bach Gamba Sonata or unaccompanied suite or an equivalent baroque piece.
- A work from the classical, romantic, or contemporary literature chosen by the candidate to demonstrate his/her present level of competency.
- Sight-reading.

**CELLO**
- Major and minor scales in 3 octaves; arpeggios in 3 octaves.
- An etude the level of Duport Volume II; Franchomme; Gruetzmachet Volume I.
- A work the level of Faure Elegy; Bruch Kol Nidrei; Saint Saens Allegro Appassionato; Bach Suite 1; Beethoven Sonata 1.
- Sight-reading.

**DOUBLE BASS**
- Major and minor scales and arpeggios in 2 octaves.
- An etude from Simandl Book II and one of the following: (a) an etude from Slama 66 Etudes, or (b) an etude from Sturm Book I.
- Two movements (slow and fast) from a sonata by Marcello or Vivaldi.
- A work from the classical, romantic, or contemporary literature chosen by the candidate to demonstrate his/her present level of competency.
- An excerpt from the classical or romantic orchestral repertoire.
- Sight-reading.

**CLASSICAL GUITAR**
- The candidate must demonstrate facility in scales executed with both rest stroke and free stroke. Three octave scales preferred.
- An etude by Sor, Carcassi, Brouwer, Aguado, Rigondi, Villa-Lobos etc.
- Another work of contrasting nature by composers such as, Bach, Barrios, Giuliani, Villa-Lobos etc.
- A work chosen by the candidate to demonstrate his/her present level of competency.

**HARP**
- An etude from Bochsa Etudes, Op. 62 or the equivalent.
- A performance of one of the following: Dussek Sonata; Peschetti Sonata; Beethoven Variations on a Swiss Air (complete), or a comparable classical work.
- A work in the impressionistic or contemporary style (Debussy, Grandjany, Salzedo, etc.) which demonstrates the present level of competency on the instrument.

**VOICE**

**VOICE**: Those interested in acceptance to this program should prepare an audition consisting of three vocal pieces as follows:
- A 17th or 18th century Italian aria.
- An art song in German or French.
- A song in English from the 20th century (either classical or musical theater). An accompanist will be provided at all auditions. Students should bring the printed music for the pieces they will be performing.
WINDS/BRASS

SAXOPHONE, OBOE, CLARINET, BASSOON, FRENCH HORN, TRUMPET, TROMBONE, TUBA
- All major scales - 2 octaves; chromatic scale - 2 octaves.
- (a) One etude or characteristic study that demonstrates the present level of competency on the instrument OR (b) One movement from a classical, romantic or contemporary concerto or sonata or solo piece.
- Sight-reading.

FLUTE
- Major, harmonic minor, chromatic scales (2 or 3 octaves)
- Two contrasting movements of a J.S.Bach Sonata or Mozart Concerto.
- Any French recital piece.
- Please be prepared to sight-read upon request.

PERCUSSION

SNARE DRUM
- Selected basic rudiments (rolls, paradiddles, flams, etc.)
- One advanced solo or etude (Cirone, Colgrass, Lepak, Hollieff, Wilcoxin, Goldenberg, etc.) which demonstrates the present level of competency on the instrument.
- Sight-reading.

KEYBOARD PERCUSSION
- All minor scales (natural, Harmonic and Melodic) - 2 octaves.
- One solo of intermediate or advance difficulty - no arrangements, only music originally written for vibraphone, marimba or xylophone, (Frazuer Rondo, Diemer Toccato, Ulrich Suite, Stout Etudes, etc.)
- Sight-reading

TIMPANI
- Ear test (matching pitches, interval identifications, etc.)
- One etude or solo which demonstrates the present level of competency on the instrument.
- One solo of intermediate or advanced difficulty (Carter Eight Pieces, Jones Sonata, Bergamo Four Pieces, etc.)

KEYBOARD

PIANO
- Three contrasting pieces: (1) J.S. Bach, (2) one movement from a classical sonata, (3) 19th or 20th century. The candidate will be asked for scales and sight-reading.

HARPSICHORD
- The candidate may be asked for scales and/or sight-reading.

ORGAN
- Two work by J.S. Bach: (a) a choral prelude, (b) a larger work.
- A 17th century French, German, or Italian piece.
- A 19th or 20th century work.
- The candidate may be asked for scales and/or sight-reading.
MUS. B in MUSIC PERFORMANCE

Acceptance Criteria

Successful audition for primary study on an instrument or in voice and successful completion of MUS 105 with a minimum grade of 2.0 (C) by the end of the third semester are requirements for official departmental acceptance. A Grade Point Average (GPA) in each area of Music Theory and Music History of 2.0 must be maintained to graduate from this degree program.

Advising Notes

Performance majors receive weekly hour lessons for 4 credit hours each semester. Transfer students are required to complete a minimum of six semesters of major instrument or voice. A minimum of six semesters of ensemble must be chosen with faculty advisement. All performance majors must pass a keyboard proficiency examination. A pre-recital jury and senior recital are to be completed in the senior year.

Piano major requirement: MUS 324 Piano Literature.
Voice major requirement: MUS 221 Vocal Diction (2 semesters).

Required Courses

MUS 105 Elementary Harmony and Counterpoint I
MUS 106 Elementary Harmony and Counterpoint II
MUS 211 Intermediate Harmony and Counterpoint I
MUS 212 Intermediate Harmony and Counterpoint II
MUS 213 Music History Survey I
MUS 214 Music History Survey II
MUS 221 Vocal Diction (voice majors/2 semesters)
MUS 324 Piano Literature (if available; otherwise, students take individual instruction)

Eight 400-level applied instrument or voice courses
Six ensemble courses
Three upper-level music history electives
One upper-level music theory elective
Foreign Language/2 semesters

Summary
Total required music credit hours for the major: 83-88

See Baccalaureate Degree Requirements for general education and remaining university requirements.

Recommended Sequence of Program Requirements

FIRST YEAR
Fall – MUS 105; one 400-level applied instrument or voice course; MUS 221 (voice majors), ensemble
Spring – MUS 106; one 400-level applied instrument or voice course; MUS 221 (voice majors) ensemble

SECOND YEAR
Fall – MUS 211, MUS 213; one 400-level applied instrument or voice course; ensemble
Spring – MUS 212, MUS 214; one 400-level applied instrument or voice course; ensemble

THIRD YEAR
Fall – one upper-level music history elective; one upper-level music theory elective, one 400-level applied instrument or voice course; ensemble
Spring – one upper-level music history elective; one 400-level applied instrument or voice course; ensemble

FOURTH YEAR
Fall – one upper-level music history elective; one 400-level applied instrument or voice course; ensemble (optional)
Spring – one 400-level applied instrument or voice course; ensemble (optional)

RECOMMENDED ENTRANCE PROFICIENCIES IN MUSIC THEORY

All students auditioning for admittance into the Undergraduate Music program must take a diagnostic placement test in Music Theory, involving both written theory and aural skills. These tests consist for the most part of rudimentary questions, well within the ability of typical entering Music majors. Both tests also include some more difficult problems, which are used for the placement of advance students.
**Aural Skills**
The Aural Skills Placement Test deals with simple, rhythmically straightforward melodies, as well as a few triads and simple chord progressions. It asks three sorts of questions about coordinating sounds with notation:

1) Multiple-Choice: Which of the notated short melodies, rhythms, or triads is the one that you hear?
2) Error-Detection: Can you identify obvious errors in the notation of a melody, based on what you hear?
3) Fill in the Blank: Can you fill in a few missing notes to complete the notation of the melody, rhythm, or bass-line that you hear?

Entering freshmen Music Majors should be able to sing simple diatonic melodies with confidence; some vocal experience, perhaps in a chorus or choir, is desirable. Students who can already sing short stepwise melodies at sight will find Theory courses less burdensome than those who cannot.

**Written Theory**
Entering freshmen Music Majors should be able to read music fluently – in both treble and bass clefs. The Written Theory Placement Test asks you to recognize and write the following:

1) Normal major and minor key-signatures, in tremble and bass clefs.
2) Normal major and minor scales, including harmonic and melodic minor.
3) Simple perfect, major, and minor intervals, both above and below a given pitch.
4) Major, minor, diminishing, and augmented triads.
5) Normal simple and compound meter-signatures.

This test is not weighted as heavily as the Aural Skills test in the placement of entering freshmen, since students with well-developed aural skills normally have little difficulty picking up basics of written theory. On the other hand, students who have already mastered these fundamentals will have a considerable advantage in first-semester Theory courses. Those with experience writing elementary 2-part counterpoints of 4-part voice-leading will have an even greater advantage.
Acceptance Criteria
Passing the freshman theory exam and successfully completing MUS 105 are required for conditional departmental acceptance. In order to be officially accepted into the B.A. degree program, a student must successfully complete MUS 105, MUS 106, and MUS 213 with a minimum Grade Point Average (GPA) of 2.0 (C). A GPA in each area of Music Theory and Music History of 2.0 must be maintained to graduate from this degree program.

Advising Note
Four music major free electives are chosen by advisement with the Director of Student Programs and the faculty advisor.

Required Courses
- MUS 105 Elementary Harmony and Counterpoint I
- MUS 106 Elementary Harmony and Counterpoint II
- MUS 213 Music History Survey I
- MUS 211 Intermediate Harmony and Counterpoint I
- MUS 212 Intermediate Harmony and Counterpoint II
- MUS 214 Music History Survey II

Two ensemble courses
Two upper-level music history electives
Four music major free electives (up to 8 credits of lessons may be applied)
Foreign language/4 semesters

Total required music credit hours for the major: 54-58

Recommended Sequence of Program Requirements

FIRST YEAR
Fall – MUS 105, ensemble
Spring – MUS 106, ensemble

SECOND YEAR
Fall – MUS 211, MUS 213
Spring – MUS 212, MUS 214

THIRD YEAR
Fall – one upper-level music history elective, one music major free elective
Spring – one upper-level music history elective, one music major free elective

FOURTH YEAR
Fall – one music major free elective
Spring – one music major free elective

RECOMMENDED ENTRANCE PROFICIENCIES IN MUSIC THEORY

All students auditioning for admittance into the Undergraduate Music program must take a diagnostic placement test in Music Theory, involving both written theory and aural skills. These tests consist for the most part of rudimentary questions, well within the ability of typical entering Music majors. Both tests also include some more difficult problems, which are used for the placement of advance students.

Aural Skills
The Aural Skills Placement Test deals with simple, rhythmically straightforward melodies, as well as a few triads and simple chord progressions. It asks three sorts of questions about coordinating sounds with notation:

4) Multiple-Choice: Which of the notated short melodies, rhythms, or triads is the one that you hear?
5) Error-Detection: Can you identify obvious errors in the notation of a melody, based on what you hear?
6) Fill in the Blank: Can you fill in a few missing notes to complete the notation of the melody, rhythm, or bass-line that you hear?

Entering freshmen Music Majors should be able to sing simple diatonic melodies with confidence; some vocal experience, perhaps in a chorus or choir, is desirable. Students who can already sing short stepwise melodies at sight will find Theory courses less burdensome than those who cannot.

Written Theory
Entering freshmen Music Majors should be able to read music fluently – in both treble and bass clefs. The Written Theory Placement Test asks you to recognize and write the following:

6) Normal major and minor key-signatures, in treble and bass clefs.
7) Normal major and minor scales, including harmonic and melodic minor.
8) Simple perfect, major, and minor intervals, both above and below a given pitch.
9) Major, minor, diminishing, and augmented triads.
10) Normal simple and compound meter-signatures.

This test is not weighted as heavily as the Aural Skills test in the placement of entering freshmen, since students with well-developed aural skills normally have little difficulty picking up basics of written theory. On the other hand, students who have already mastered these fundamentals will have a considerable advantage in first-semester Theory courses. Those with experience writing elementary 2-part counterpoints of 4-part voice-leading will have an even greater advantage.

**HOW TO GET REMEDIAL HELP IN MUSIC THEORY for Mus B in Performance or BA in Music**

All students auditioning for admission into the Undergraduate Music program at UB must take placement test in both aural and written theory. Any entering student who was placed at Remedial (or even Borderline) level in either area on the basis of these tests should plan on doing serious remedial work before attempting the first semester of the undergraduate theory curriculum (Music 105). What follows are some suggestion for how to approach this remedial work.

**Written Theory**

By the time you begin Music 105, you should be able to recognize and write the following:

- Normal major and minor key-signatures, in treble and bass clefs.
- Normal major and minor scales, including harmonic and melodic minor.
- Simple perfect, major, and minor intervals, both above and below a given pitch.
- Major, minor, diminishing, and augmented triads.
- Normal simple and compound meter-signatures.

If you need assistance in learning or reviewing these important skills, you should consider taking Music 116 (Theory for Non-Majors) at UB, or comparable university course in Music Fundamentals.

**Aural Skills**

All musicians need to develop four basic aural skills, all involving the correlation between musical sounds and musical notation. By the time you begin Music 105, you should have some experience with all four skills – as applied to diatonic melodies that move mostly by step in simple straightforward rhythms:

1) **ERROR-DETECTION**, i.e. identifying discrepancies between what is notated and what is played. The computer programs recommended below can help you practice this skill. You should also spend as much time as possible listening to 19th and 20th century pieces while following along in their scores; most large libraries have recordings and scores that you can borrow.

2) **DICTATION**, i.e. writing what you hear (or remember) quickly and accurately. Practice by writing out familiar tunes (e.g. “Row, Row, Row”, or “Joy to the World”). Pay close attention not just to the pitches but also to the rhythms of what you’re writing; figure out the time-signature and never lose track of where but you are within that meter.

3) **SIGHT-SINGING**, i.e. singing accurately from what is written without hearing the sound first. If possible, join a chorus or choir, and get used to singing from notated music. If taking part in a choral group is not possible, work with any hymn-book or other collection of simple melodies; practice by singing through each of the parts of a hymn in turn, checking and correcting yourself against a piano when necessary.

4) **PLAYBACKS**, i.e. playing on an instrument what is heard (or remember). Practice playing the same tunes that you use for dictation; everyone, especially singers, should also be able to play back tunes on a piano.

The extension of these skills to harmony is not required of entering Music majors, but some familiarity with harmonic dictation is recommended. In particular, the ability to distinguish between triads of different qualities (major, minor, diminishing, augmented) will be helpful to those beginning Music 105.


**Recommended Aural Skills Software** for self-study can provide practicing in recognizing and writing basic elements of written theory: *MacGamut Software* [demo (free) available + download], [www.macgamut.com](http://www.macgamut.com)