



**Western Illinois
University**

SCHOOL OF MUSIC

Master of Music Audition Requirements

<p>Woodwinds Flute Oboe Clarinet Saxophone Bassoon</p> <p>Brass Horn Trumpet Tenor Trombone Bass Trombone Tuba</p> <p>Percussion</p> <p>Piano</p>	<p>Voice</p> <p>Strings Violin Viola Cello Double Bass Guitar</p> <p>Conducting Choral Instrumental (Wind) Instrumental (Orchestral)</p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Master of Music applicants with areas of specialization in Composition, Jazz Composition, Music Education, Musicology, and Piano Pedagogy can find entrance requirements in the [School of Music Graduate Student Handbook](#).

Flute

Faculty: Dr. Suyeon Ko; **Email:** S-Ko@wiu.edu

- One of the following: a sonata by J. S. Bach (E major, E minor, B minor, A major; Partita in A minor), a sonata by C. P. E. Bach (Hamburg Sonata or Solo in A minor), or Concerto in G major by Mozart (cadenzas not required)
- One substantial twentieth-century concerto or sonata
- One work of the applicant's choice in a contrasting style from the above
- Three contrasting orchestral excerpts

Oboe

Faculty: Dr. Paul Chinen; **Email:** music@wiu.edu

- Choose two from the following:
 - Saint-Saëns or Poulenc sonata (Movement I)
 - Mozart or Haydn concerto (Movement III)
 - Any Telemann or Vivaldi concerto or sonata (Movements I and II)
 - Britten Six Metamorphoses (any three movements)
- Choose two of the following orchestral excerpts (all excerpts may be found in the Rothwell books, *Difficult Passages*, published by Boosey and Hawkes):
 - Brahms: Violin Concerto (slow movement excerpt)
 - Rossini: *La Scala di Seta* (slow and fast excerpts)
 - Beethoven: Symphony No. 3 (excerpts from Movements III and IV)
 - Prokofiev: Symphony No. 1 (excerpts from Movements III and IV)
- Sight reading

Clarinet

Faculty: Eric Ginsberg; **Email:** EL-Ginsberg@wiu.edu

- Choose two movements from one of the following:
 - Mozart: Concerto in A Major, K. 622
 - Weber: Concerto No. 1 in F Minor, Op. 73, or Concerto No. 2 in E-flat Major, Op. 74
- Choose one of the following:
 - Copland: Concerto
 - Debussy: Première Rhapsodie
- Choose two of the following orchestral excerpts:
 - Beethoven: Symphony No. 6 (Movements I and II)
 - Brahms: Symphony No. 3 (Movements I and II)
 - Rimsky-Korsakov: *Capriccio Espagnol* (Movements I and III)
 - Prokofiev: *Peter and the Wolf*
 - Mendelssohn: Scherzo from *A Midsummer Night's Dream*
- Sight reading

Saxophone

Faculty: Charles Chadwell; **Email:** C-Chadwell@wiu.edu

- Graduate applicants should be prepared to demonstrate full-range major and minor scales, major/minor scales in thirds, major/minor scales in fourths.
- Prepare at least two contrasting solos. The list below contains suggestions and are characteristic of the necessary level of significance.
 - Albright: *Sonata for Alto Saxophone*
 - Dahl: *Concerto for Alto Saxophone*
 - Desenclos: *Prélude, Cadence et Finale*
 - Gotkovsky: *Variations Pathétique*
 - Ibert: *Concertino da camera*
 - Stockhausen: *In freundschaft*
 - Tomasi: *Concerto for Saxophone and Orchestra*
- One lyrical etude from Ferling: *Forty-Eight Studies*
- Sight Reading

Bassoon

Faculty: Dr. Brisa de Paula; **Email:** B-Depaula@wiu.edu

- One concert etude from Ludwig Milde, *50 Concert Studies, Books 1 and 2* (one selection from the 50 etudes)
- Mozart: Concerto in B-flat Major, K. 191/186e (Movements I and II with cadenzas)
- One contrasting solo
- Four contrasting orchestral excerpts
- Sight reading

Horn

Faculty: Dr. Jena Gardner; **Email:** JE-Gardner2@wiu.edu

- The first movement of a concerto chosen from the following:
 - Mozart: Concerto No. 2 or No. 4
 - R. Strauss: Concerto No. 1
- One first movement of a sonata chosen from the following:
 - Beethoven: Horn Sonata
 - Hindemith: Horn Sonata
 - Heiden: Horn Sonata
- One unaccompanied solo chosen from the following:
 - Berge: *Horn Lokk*
 - Krol: *Laudatio*
 - Persichetti: *Parable*
- Three orchestral excerpts from the following list (all excerpts can be found on hornexcerpts.org):
 - Beethoven: Symphony No. 9, Op. 125
 - Horn 4, III. Adagio molto e cantabile m. 83-121
 - Brahms: Symphony No. 3, Op. 90

- Horn 1, III. Poco Allegretto m. 98-110 (F – 12 after F)
 - Shostakovich: Symphony No. 5, Op. 47
 - Horn 1, Moderato (17 – 21)
 - Strauss: Till Eulenspiegel, Op. 28
 - Horn 1, Gemächlich (beginning – 1)
 - Tchaikovsky: Symphony No. 5, Op. 64
 - Horn 1, II. Andante cantabile, con alcuna licenza m. 9-28 (7 before A – 8 after A)
 - Wagner: Götterdämmerung (short call)
 - Horn 1, Act 1: Siegfried's Rhine Journey, Vivace
- Sight Reading

Trumpet

Faculty: Dr. Bruce Briney; **Email:** BC-Briney@wiu.edu

- One movement of a Baroque concerto performed on the piccolo trumpet by Telemann, Torelli, Handel, or equivalent
- One movement of a standard classical concerto by Haydn, Hummel, or Neruda
- A solo piece or movement of a sonata or concerto by Hindemith, Kennan, Boehme, Arutunian, Bozza, or equivalent
- Graduate assistantship audition includes reading with the faculty brass quintet
- Three standard orchestral excerpts
 - Respighi: *Pines of Rome*, offstage
 - Beethoven: Leonore Overture No. 3
 - Mussorgsky: *Pictures at an Exhibition*, Promenade
 - Mahler: Symphony 5, opening
 - Equivalent excerpt
- Sight reading

Tenor Trombone

Faculty: John Mindeman; **Email:** JS-Mindeman@wiu.edu

- One major concerto chosen from among following:
 - L. Grondahl: Concerto
 - F. David: Concertino
 - H. Tomasi: Concerto
- One Sonata chosen from the following:
 - E. Ewazen: Sonata
 - J. Casterede: Sonatine
 - P. Hindemith: Sonate
- One lyrical etude from Bordogni/Rochut: *Melodious Etudes for Trombone*
- One technical etude chosen from the following:
 - Tyrell: *40 Progressive Etudes*
 - Blazhevich: *Sequences*
 - Arban: *Characteristic Studies*
- Orchestral excerpts from the standard repertoire
- Sight Reading

Bass Trombone

Faculty: John Mindeman; **Email:** JS-Mindeman@wiu.edu

- One major concerto chosen from among following:
 - Lebedev: Concerto in One Movement
 - E. Ewazen: Concerto
 - Thom Ritter George: Concerto
- One sonata chosen from the following:
 - A. Wilder: Sonata
 - H. Stevens: Sonatina
 - P. McCarty: Sonata
- One lyrical etude from Bordogni: *Vocalises* (any edition)
- One technical etude chosen from the following:
 - T. Pederson: *Advanced Etudes for Bass Trombone*
 - K. Kahila: *Semester of Studies for Bass Trombone*
 - Gillis: *70 Studies*
- Orchestral excerpts from the standard repertoire
- Sight Reading

Tuba

Faculty: Dr. James Land; **Email:** JW-Land@wiu.edu

- All graduate applicants should be able to demonstrate either the CC or BB-flat tuba and should be capable of playing at least one work of reduced significance with either the F or E-flat tuba (more significant work would be preferred).
- Prepare at least two contrasting solos. The list below contains suggestions and are characteristic of the necessary level of significance:
 - Broughton: Sonata (Concerto) (Masters Music Publications)
 - Hindemith: Sonate (European American- Schott)
 - Vaughan Williams: Tuba Concerto in f (Oxford)
- Select two orchestral excerpts from the list below:
 - Berlioz: *Symphonie Fantastique*: Ronde du Sabbat
 - Brahms: Symphony No. 2, Movement IV
 - Mahler: Symphony No.1, Movement III or Symphony No. 5, Finale
 - Prokofiev: Symphony No. 5, Movement I
 - Wagner: Prelude to *Die Meistersinger*
- Sight Reading

Percussion

Faculty: Dr. Rick Kurasz; **Email:** RM-Kurasz@wiu.edu

- Snare Drum
 - One solo work of your choice that exhibits both concert and rudimental drumming techniques. *Prim* by Askeell Masson is a representative example of a piece that features both styles.
- Keyboard Percussion

- One four-mallet marimba solo chosen from the following:
 - Muramatsu: *Land*
 - Smadbeck: *Virginia Tate*
 - Abe: *Variations on a Japanese Children's Song*
 - Equivalent work
- Timpani
 - One solo work
 - 2 of the following three movements from Carter, *Eight Pieces for Four Timpani*, or equivalent:
 - March
 - Canaries
 - Moto Perpetuo
- Drumset and Hand Drums are optional, but strongly encouraged

Piano

Faculty: Dr. Natalie Landowski; **Email:** NK-Landowski@wiu.edu

- Choose three works from the following:
 - Bach: Prelude and Fugue from *The Well-Tempered Clavier*, or other major Baroque work
 - A complete Classical sonata or comparable major work by Haydn, Mozart, Beethoven, or Schubert
 - A substantial Romantic work from the 19th century
 - A work from the 20th or 21st century
- Sight reading

Voice

Faculty: Terry Chasteen; **Email:** TL-Chasteen@wiu.edu

- 5–6 pieces, including 1 each in French, German, Italian, English; should include one oratorio or operatic aria (not more than one)
- Students should submit programs for all undergraduate performance recitals

Violin

Faculty: Dr. Julieta Mihai; **Email:** J-Mihai@wiu.edu

- Applicants should prepare two solo works. One of them should be slow, with sustained, melodic lines, and the other should be fast and technically challenging. Choose from:
 - A movement of a concerto by Mozart, Viotti, Bruch, Mendelssohn, or Saint-Saëns
 - A movement from an unaccompanied Bach sonata or partita
 - A movement from a Baroque, Classical, Romantic, or modern sonata
- Sight reading

Viola

Faculty: Dr. Istvan Szabo; **Email:** I-Szabo@wiu.edu

- Prelude from any of the Bach solo suites
- One of the following complete sonatas or major works:

- Brahms: Op.120, Nos.1–2
- Schubert: *Arpeggione*
- Schumann: *Märchenbilder*
- Rebecca Clarke: Viola Sonata
- Comparable work
- The first movement of one of the following concertos:
 - David
 - Bartók
 - Walton
 - Forsyth
 - Comparable work
- A virtuosic piece of the applicant's choice
- Sight-reading

Cello

Faculty: Dr. Kenny Lee; **Email:** K-Lee6@wiu.edu

- One movement of a cello concerto or a work for cello and orchestra
- Two contrasting movements of an unaccompanied Bach Cello Suite
- One Popper Etude or Piatti Caprice of your choice
- Optional: One piece of your choosing IN ADDITION to the works above. Applicants are encouraged to choose a piece by an underrepresented composer.

Double Bass

Faculty: Dr. Matt Hughes; **Email:** MT-Hughes@wiu.edu

- Classical
 - First movement of a standard concerto such as Bottesini, Koussevitzky, or Vanhal
 - Three-octave major and minor scales
 - Sight Reading
- Jazz
 - Two memorized standards, such as *All the Things You Are*, *Body and Soul*, *Confirmation*, or *Stella by Starlight*. Be prepared to play the melody, a 2-beat bass line, a walking bass line, and an improvised solo.
 - Three-octave major and minor scales
 - Sight reading (ensemble part reading and lead sheet interpretation)

Guitar

Faculty: Dr. George Turner; **Email:** GM-Turner@wiu.edu

- Choose 2 from the following:
 - Movement from a Lute Suite, Cello Suite, or Violin Sonata or Partita by Bach
 - Work by Giuliani, Carulli, Carcassi, Sor, or comparable Classical composer
 - Work by Tarrega, Villa-Lobos, or comparable late 19th- or early 20th-century composer
 - Work by Brouwer or comparable 20th- or 21st-century composer
- Sight Reading

Choral Conducting

Faculty: Dr. Brian J. Winnie; **Email:** BJ-Winnie@wiu.edu

- Submission requirements:
 - Comprehensive curriculum vitae/resume addressing musical training, conducting, and teaching experience. Prior teaching experience is preferred but not required to be considered for an assistantship.
 - Unlisted video recordings via a YouTube playlist of the following:
 - Conducting:
 - 10-15 minutes of rehearsal footage conducting/rehearsing a vocal ensemble. This should be one unedited video of a rehearsal that also includes a warm-up, if possible. Frontal video footage is preferred
 - 10 minutes of performance footage showcasing both the conductor and the choir
 - Vocal:
 - Perform an excerpt (maximum 3 minutes) of an aria, art song, or folk song. You may sing a second excerpt to showcase pop/musical theatre vocal qualities. This does not need to be memorized.
 - Piano:
 - Perform the piano accompaniment of any choral octavo that reflects your current playing abilities. If you can play a solo piano piece, such as a sonatina, feel free to do so instead.
- Finalists:
 - Finalists will be determined from the preliminary submission materials. Finalists will be invited for a 20- to 30-minute interview, via Zoom, with the Director of Choral Activities and Assistant Professor of Choral Music Education. Finalists will also have a chance to meet “virtually” with the current graduate choral assistants. The interview will allow candidates to discuss their goals and experiences while also having the opportunity to ask questions about the program, WIU, and Macomb.

Instrumental Conducting (Wind Band)

Faculty: Dr. Mike Fansler; **Email:** MJ-Fansler@wiu.edu

- First submission:
 - A comprehensive curriculum vitae addressing musical training and conducting experience. Applicants with public school teaching experience are favored candidates for assistantships.
 - A repertoire of works conducted. Please list title, composer/arranger, performance date, and ensemble name.
 - A video of the applicant conducting in both rehearsal and performance settings. Begin the video with a brief introduction by answering: “Why Western Illinois?” and how we can assist on your musical journey. A typical video would be approximately 20-30 minutes in length. YouTube submission is preferred.

- Create a list of the most significant compositions in the wind band repertoire; one for each decade from 1900 to present. This is your opinion of the finest music available for band (no transcriptions).
 - e.g.: 1930s "Lincolnshire Posy," Percy Grainger
- Interview:
 - An interview with the conducting faculty
 - A brief conducting audition with one of the major ensembles
 - Demonstration by the application of the ability to sing and play (on piano) individual parts from a pre-selected score
 - Aural testing (identification of chords and intervals)
 - Brief transposition test

Instrumental Conducting (Orchestral)

Faculty: Dr. Kenny Lee; **Email:** k-lee6@wiu.edu

- Submission requirements:
 - CV/Resume
 - List of repertoire conducted or studied. Please list title, composer/arranger, performance date (if applicable), and ensemble name.
 - Unlisted video recordings via a YouTube playlist of the following:
 - Rehearsal and/or performance footage of contrasting repertoire of no more than 20 minutes in duration. Frontal video footage is preferred. Four-hand piano conducting videos are acceptable.
- Final Round:
 - Interview with the conducting faculty
 - Meeting with current students
 - Brief conducting audition with the University Symphony Orchestra