Postgraduate pre-admission and audition requirements

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Composition

Master of Music (Composition)
Doctor of Musical Arts (DMA)
Doctor of Philosophy (PhD)

When applying for entry to postgraduate study in composition, please submit at least three compositions (in different performance media) which represent your present level of achievement as a composer, present a 1500-2000-word summary of your proposed area of research/creative work and attend an interview.

After receiving your compositions, Conservatorium staff will invite you to attend an interview to discuss your compositions, background as a composer, commitment to musical composition and your goals. On the basis of the compositions, proposal and the interview, the Conservatorium staff will assess your potential for the course for which you have applied.

Conducting

Master of Music (Performance)
Doctor of Musical Arts (DMA)

Please contact Dr Paul Stanhope for specific audition requirements.

Music Education

Master of Music (Music Education)

You will present a 1500-2000-word summary of your proposed area of research; and attend an interview (in person or via phone). You should be prepared to discuss your background and research interest in music education.

Musicology

Master of Music (Musicology)

You will provide a statement of research interest and intent; and present a folio of academic writing. You will then be interviewed to discuss your interest in musicology and your commitment to musical research. On the basis of the written work and the interview, the Conservatorium will assess your potential to undertake musical research at a basic/professional level.

Doctor of Philosophy (PhD)

As part of your application, you will present a 1500–2000-word research proposal, together with examples of academic writing. You will then be interviewed to discuss your research interest and your preparation for musical research at the doctoral level.
Before submitting your application, you will need to make contact with an appropriate supervisor. For further information about the submission and interview requirements for musicology, you may contact the Associate Dean (Research Education), Associate Professor Kathleen Nelson.
Opera Performance

Graduate Diploma in Music (Opera Performance)
Master of Music Studies (Opera Performance)

You will present a varied program of at least three arias at an advanced level of difficulty and to a high standard of excellence. In an interview following your performance, a general discussion of your current experience and future goals will be explored.

Performance

Graduate Diploma (Performance)
Master of Music Studies (Performance)

Brass
You will prepare a program totaling 50 minutes which may include the works listed below.

Horn
- Mozart – Horn Concerto No. 2 and No. 4
- Strauss – First and second Horn Concertos

Trombone
- Frank Martin – Ballade
- Berio – Sequenza
- Gordon Jacob – Trombone Concerto
- Henri Tomasi – Trombone Concerto

Trumpet
- Telemann – Concerto
- Hummel or Haydn – Trumpet Concerto
- Tomasi – Trumpet Concerto
- Hindemith – Sonata

Tuba
- Vaughan Williams – Tuba Concerto complete with piano, band or orchestra accompaniment
- contrasting solo work of choice with accompaniment (if an accompanied work)
- minimum of four contrasting standard orchestral excerpts demonstrating both F or Eb tuba AND CC or BBb tuba
- two major or minor scales of choice to show lowest note to highest note

Historical Performance

You will prepare a program totalling 50 minutes of material at the level of a senior undergraduate or final recital of works at an advanced level of difficulty to a high standard of excellence. The audition panel retains the right to curtail the performance and select excerpts of the works presented as it sees fit.
You are also required to have specialised accompaniment at the audition. If you experience difficulties in obtaining an accompanist, you may contact Professor Neal Peres Da Costa – Professor of Historical Performance and Program Leader of Postgraduate Research.

Jazz

We offer study in bass, brass, drums, guitar, piano, vibraphone, woodwind and voice. You will be required to complete an audition lasting approximately 30 minutes comprised of selections that reflect your musical interests.

You will also be required to attend an interview of approximately 30 minutes conducted by your audition panel.

Organ

You will prepare a well contrasted 50-minute recital program, which includes a major work of J.S.Bach as well as a major Romantic composition. It is expected that you will perform the chosen works to a high level of excellence and will also display well advanced console-management skills.

Your proposed program should be submitted to the Coordinator of Organ Studies, Philip Swanton for approval at least three months prior to the start of the semester in which you hope to commence postgraduate studies.

Percussion

You will perform a 40-50-minute program that represents the area in percussion performance that you are intending to focus on.

If you plan to focus on the marimba, for example, you should perform major works or concerti for marimba.

If you plan to focus on orchestral percussion, you should perform orchestral excerpts on snare drum, timpani, mallet keyboards, aux percussion and a J. S. Bach transcription on marimba.

If you are interested in studying a wide range of repertoire, you should perform pieces reflecting this diversity, for example, works for mallet keyboards, timpani and multiple percussion.

Piano

You will perform a 50-minute recital of freely chosen works which must include a major work of at least 15 minutes. All works should be performed from memory, except for complex contemporary works.

Examples of major works include:

- Bach – any English suite, or Partita
- Beethoven – Any sonata excluding Opp. 49 and 79, Eroica Variations, Diabelli Variations
- Schubert – any sonata, Wanderer Fantasy
- Schumann – Davidsbündlertänze, Carnaval, Symphonic Etudes, Kreisleriana, Fantasy, any sonata, Faschingsschwank aus Wien
- Brahms – any sonata, Handel Variations, Paganini Variations
- Chopin – any sonata
- Liszt – Sonata in B Minor
- Ravel – Gaspard de la nuit, Miroirs, Le Tombeau de Couperin
• Prokofiev – any Sonata

This list is representative only. Any complete major work of a minimum 15-minute duration by any composer will be acceptable.

**Collaborative Piano**

You will perform:

- A work for solo piano with at least two contrasting movements or two different contrasting works
- At least two contrasting art songs with a vocalist (the applicant to provide the vocalist)
- At least two contrasting movements from a sonata with an instrumentalist (the applicant to provide the instrumentalist). These could also be a contrasting movement from two different sonatas

In the audition you should also be prepared for:

- Sight reading with an associate artist (provided)
- Sight singing and reading simultaneously

The duration of the audition will be approximately 50 minutes.

**Strings**

You will prepare a 50-minute program including a major sonata or concerto, or movements from either, plus a virtuoso piece and some movements of Bach.

**Voice (Classical)**

You will perform a program comprising of a 30-minute recital of advanced and varied works performed to a high level of excellence and exhibiting a variety of languages. The audition would generally include a representation of the general art song repertoire. In an interview following the performance, you will need to outline a proposed plan of study.

**Woodwind**

Principal study is available in bassoon, clarinet, flute, oboe and saxophone. Please refer to the Historical Performance page for audition requirements for recorder and Baroque flute. You will prepare a 40-minute recital of advanced and varied works performed to a high level of excellence. Up to 20 minutes of this recital can be unaccompanied. The recital must include one major work from the repertoire.

If you would like more advice about appropriate repertoire choice please contact the staff listed for your instrument.