

## Pre-admission, audition requirements and dates.

**Please note:** due to COVID-19, all auditions will be via video submission and an interview via Zoom.

**Accompanists:** If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

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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)

You will be required to submit the following:

1. Conducted repertoire list
2. Three contact numbers and emails for references
3. Audio recording of your own ensemble (10-15 minutes) with a variety of repertoire  
Wind conducting only)
4. Conducting work shown by video internet links (YouTube or similar URLs) or DVD with no regional ZONE CODE): 10-15 minutes of rehearsal, 10-15 minutes of performance (frontal view) with a variety of repertoire
5. A Research proposal of your desired topic to be worked on throughout your degree – 500-1000 words minimum for coursework, 1500-2000 words maximum for research.
6. A brief two-page analysis to assess how you write and how you think about music from the following repertoire:

### Symphony Orchestra

1. Master of Music Studies
2. W.A. Mozart Symphony N° 35 in D Major, “Haffner”, K. 385, First Movement, F.J. Haydn Symphony N° 94 in G Major, “Surprise”, First Movement.
3. Doctor of Musical Arts
4. Brahms’ Fourth Symphony in E minor, Op. 98, Fourth Movement, P.I. Tchaikovsky’s Fifth Symphony in E Minor, Op. 64, First Movement

### Wind Symphony

- Master of Music Studies - Holst’s First Suite in Eb, First Movement
- Doctor of Musical Arts - Hindemith’s Symphony in Bb, First Movement

### Opera

- Master of Music Studies/Doctor of Musical Arts - Mozart, Die Zauberflöte, Finale Act 1 ‘Speaker scene’, until ‘Schnelle Fuße’. Puccini, Madama Butterfly, Love Duet, end Act 1 (from Fig 116 – end of Act)

Please email your pre-audition material to: [con.apply@sydney.edu.au](mailto:con.apply@sydney.edu.au). Once your audition materials have been reviewed, you will be notified on whether you will proceed to an audition and/or interview.

### **Conducting audition repertoire Symphony Orchestra and Opera candidates**

1. Aural skills assessment including identification of intervals and chords; melodic and rhythmic dictation; terminology; score I.D.
2. Interview with the conducting and research faculty
3. Sight-singing

Repertoire as follows:

1. Rehearse and conduct given sections of F.J Haydn's Symphony N° 94 in G Major, G. Rossini's La gazza ladra , Debussy's Prélude à l'après-midi d'un faune – with the Conservatorium Repertoire Orchestra on Wednesday, 24 of October 2018 between 3-4pm.
2. During the previous weeks (8-21 October) the chosen candidates will be notified of their audition and interview allotted time. Overseas candidates will need to submit either a link or a video conducting two excerpts from the above works and will be contacted to arrange a time in order to have an interview via Skype.
3. The Aural Test for candidates on site will take place between 4:15-5pm on the same day of the auditions, so candidates must plan to stay until that time.
4. For DMA candidates, rehearse and conduct any of the above-mentioned excerpts by Haydn, Rossini and Debussy plus Tchaikovsky's Fifth Symphony

For further information please contact [Dr Stephen Mould](#)

### **Wind Symphony candidates**

1. Aural skills assessment including identification of intervals and chords; melodic and rhythmic dictation; terminology; score I.D.
2. Interview with the conducting and research faculty
3. Sight-singing
4. A twenty-minute live audition with the SCM Wind Symphony: MM candidates First Suite in Eb mvt. I-Gustave Holst; DMA candidates Symphony in Bb mvt. 1-Paul Hindemith. Conduct through the movement, receive feedback, rehearse for the remaining time.

For further information please contact [Dr John Lynch](#)

### **Choir candidates**

1. Aural skills assessment including identification of intervals and chords; melodic and rhythmic dictation; terminology; score I.D.
2. Interview with the conducting and research faculty
3. Sight-singing
4. Conduct and rehearse the designated piece(s) with the Conservatorium Chamber Choir.

For further information please contact [Dr Paul Stanhope](#)

# 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

# Opera Performance

13-14 July  
28-29 Sept

## 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

13 July  
28 Sept

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 Bb tuba
- two major or minor scales of choice to show lowest note to highest note

### Historical Performance

14 July  
29 Sept

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 [Dr Daniel Yeadon](#), lecturer in Historical Performance.

### Non-western instrument performance

13 July  
28 Sept

You will prepare a 10-15 minute recital with three contrasting works (own choice).

### Pipa (traditional Chinese instrument)

13 July  
28 Sept

You will prepare a 10-15 minute recital with three contrasting works (own choice).

1. sections from “civil” or “intellectual” (wen, 文) piece.
2. sections from “martial” or “military” (wu, 武) piece.
3. contemporary piece: required to have specialised accompaniment at the audition.
4. set excerpts (both in Western staff notation, 五线谱 and Chinese simplified notation, 简谱) (To be released after the application accepted).

### Jazz

14 July  
29 Sept

We offer study in bass, brass, drums, guitar, piano, vibraphone, woodwind and voice. You will be required to complete an audition lasting approximately 20 minutes comprised of selections that reflect your musical interests.

Please arrange and bring your own accompaniment.

## **Organ**

13 July  
28 Sept

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**

13 July  
28 Sept

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**

13-14 July  
28-29 Sept

You will perform a 50minute 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.

Any complete major work of a minimum 15-minute duration by any composer will be acceptable.

In addition to the 50 minute recital, you will be sent a short study to prepare in your audition. The piece will be sent to you on receipt of your application.

## **Collaborative Piano**

TBC

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**

13 or 14 July  
22 or 28 or 29 Sept

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)**

13-14 July  
28-29 Sept

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**

6 or 13 July  
22 or 28 Sept

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.