

### THE AUDITION

You are expected to prepare three works from the standard repertoire representing different musical periods and styles. Selections should demonstrate your musicianship and technical proficiency to your best advantage. Please choose pieces that are within your capabilities, thoroughly prepared, and convincingly performed. Aural pitch matching, sight-reading and playing of scales may be requested.

If pursuing the **Bachelor of Arts Music Major** independently or as part of the **Arts Management** program, you will be asked to perform an audition including two prepared solo pieces on your primary instrument or voice in accordance with the suggested repertoire listed below. If you have piano experience, the evaluation of piano skills is required.

Auditions are held at regular intervals in the Conservatory. Instrumentalists (not singers) may submit a recorded audition to the Conservatory of Music. It will be reviewed when the application and all supporting materials are received.

**Piano accompaniment** is required only for vocal auditions. However, instrumentalists have the option of performing auditions with their own accompanist.

An **Evaluation of Piano Skills** is required of all students with piano experience, except those with piano or organ as their primary applied instrument. A **short piece representative of the level of piano proficiency** should be prepared. This piece does not need to be memorized. Those with no piano experience will be placed in the first level of class piano.

**All music majors with piano or organ as their primary applied instrument** may prepare an audition of one solo piece on an orchestral instrument or voice. This secondary instrument or voice will be used to fulfill the student's large ensemble requirement for the desired degree program.

Each student will take a **Music Theory Placement Exam during the summer of 2010**. This test determines placement at the instructional level appropriate to abilities and backgrounds.

Prospective **Music Education, Music Theory, Music History and Literature, Composition, and Music Therapy Majors** will have a brief interview with one or more members of the faculty. This interview will be used to assess applicants' suitability for the desired major. Students who submit a videotaped audition or participate in an off-campus audition are responsible for contacting the Conservatory Admission Office to arrange the required interview.

Prospective **Bachelor of Music in Composition Majors** must submit copies of two original compositions for review. These may be submitted with the Conservatory application or brought to campus on the scheduled audition day; they will not be returned.

Candidates for the **Music Theory Major** or **Music History and Literature Major** should describe their interest in pursuing a theory or history major in the Music Profile, and should submit a writing sample demonstrating research and communicative ability.

### SUGGESTED REPERTOIRE

The compositions listed below are considered suitable for audition. These suggestions are an indication of the degree of achievement expected; you may choose other pieces of comparable difficulty.

**Pianists and vocalists are required to memorize all selections. Memorization is not required for organ, string, wind, brass, or percussion auditions.**

**Violin:** Three contrasting movements should be selected that demonstrate the applicant's range of capabilities, both technical and stylistic. These three works should include one movement of a standard concerto, one movement of an unaccompanied work (such as a Bach solo sonata or partita), and one work of the applicant's choice. Works by at least two different composers should be represented on the audition. Applicants are encouraged to consult with Julian Ross (jross@bw.edu) if there are any questions about these repertoire requirements.

**Viola:** Any three contrasting movements which demonstrate a student's range of capabilities. These movements should include a movement of a concerto, a movement of an unaccompanied Bach Suite (originally for cello), and a movement of the student's choice. Works from at least two different composers should be represented on the audition. Applicants are encouraged to consult with Louise Zeitlin (lzeitlin@bw.edu or 440-826-8093) with any questions.

**Cello:** Any three contrasting movements which demonstrate the student's range of capabilities, both technical and stylistic. The applicant may choose movements from any repertoire including sonatas, concertos, Bach Suites, or etudes. If the applicant wishes, it is acceptable to pick two movements from the same work, though at least two composers must be represented. Applicants are encouraged to consult with Regina Mushabac (rmushaba@bw.edu or 440-826-2099) if there are questions about these repertoire requirements.

**Double Bass:** Two contrasting movements from a sonata or concerto. Examples include the sonatas of Marcello, Vivaldi, or Eccles or concertos of Capuzzi, Dragonetti, Dittersdorf, or Koussevitsky. Also, prepare an etude of your choice.

**Harp:** Selections from orchestral and solo harp literature appropriate to the individual student.

**Flute:** One movement from Mozart Concerto in D major or G major or one movement from Bach Sonata in E major or e minor. One piece taken from music by French composers (Schirmer). One piece of choice, in a contrasting style. All major, harmonic, and melodic minor scales; minimum two-octave range.

**Oboe:** Any movement(s) from sonatas by Handel, Telemann, Saint-Saëns, Hindemith, or Poulenc, or from concertos by Mozart, Marcello, or Strauss; contrasting etudes by Barrett or Ferling; all major and minor scales.

**Clarinet:** At least two selections in contrasting styles. Sonatas by Hindemith, Saint-Saëns, Brahms, and Bernstein. Concertos by Mozart, Weber, and Debussy. Etudes by Rose and Cavallini.

**Saxophone:** Sonatas by Creston, Hindemith, and Jacobi; transcriptions of Bach, Handel, and Eccles; concertos by Glazounov, Ibert, Tomasi, and Dahl.

**Bassoon:** Sonatas by Vivaldi, Telemann, Fasch, Saint-Saëns, and Hindemith; concertos by Vivaldi, Mozart, and Weber.

**Trumpet:** Sonatas by Torelli, Handel, Telemann, Kennan, and Hindemith; concertos of Haydn, Hummel, Tomasi, and Giannini; solo pieces of the candidate's choice. Scales and sight-reading may be required.

**Horn:** Mozart Concerto No. 2 or No. 4, first movement; R. Strauss Concerto No. 1, first movement; Tchaikovsky Symphony No. 5, second movement solo. All major and minor scales and arpeggios, two octaves.

**Trombone and Euphonium:** Sonatas by Galliard, Hindemith, and McKay; concertos by Reiche, Alschausky, and Blazevich; solo pieces of the candidate's choice.

**Tuba:** Two contrasting etudes, one each from Blazevich and Bordogni/Rochut; a standard solo work from Hindemith, Wilder, Hartley, etc. or a transcription of any baroque work from Bach, Telemann, or Vivaldi.

**Percussion:** Etudes or pieces comparable in difficulty to those listed below for snare drum, mallets, and timpani; drum set encouraged but not required. Scales and sight-reading may be required.

**Snare Drum:** Performance in concert and rudimental styles, e.g., one of Cirone's Portraits in Rhythm and a solo from Wilcoxon's The All-American Drummer.

**Mallets:** Performance on marimba, xylophone, or vibraphone, e.g., works by Goldenberg, Musser, Peters, Smadbeck, or Abe.

**Timpani:** Etude from Goodman, Firth, Hinger, or Delecluse methods. Interval tuning may be required.

**Drum Set:** Demonstration of different styles, and/or transcriptions. Written solo not necessary.

**Guitar:** Pavans by Luis Milan; Renaissance lute pieces such as the transcriptions by Oscar Chilesotti; Etudes of Sor (Nos. 1-10); Eight Etudes by Aguado; Prelude No. 3 by Villa-Lobos; Pavane by Gaspar Sanz.

**Organ:** Three contrasting selections from the following categories: Chorale preludes, preludes and fugues by Bach or works of other Baroque composers such as Buxtehude, Böhm and Lübeck; works of Franck, Mendelssohn, Brahms or works of other Romantic composers; works of Langlais, Hindemith, Dupré, Sowerby or works of other late Romantic or Modern/21st Century composers. Works need not be memorized.

**Piano:** For all degrees except the Bachelor of Arts, a Prelude and Fugue of J.S. Bach plus two other works (or movements of larger works) by different composers. Students auditioning for the Bachelor of Arts degree should prepare two contrasting works. All pieces must be memorized and should demonstrate a range of musical and pianistic styles. Four-octave major and minor scales and arpeggios, sight-reading, and an ear test are part of the audition for all applicants.

**Music Theatre:** You will be expected to audition in voice, theatre, and dance areas.

**Voice:** three memorized 16-bar selections, one each from a ballad, an up-tempo piece, and a piece of your choice, all from the music theatre repertoire. Bring accompaniment music with you on audition day with cuts clearly marked. An accompanist will be provided.

**Drama/Theatre:** one age-appropriate monologue from either classical or contemporary drama not to exceed one minute in length. It is highly recommended that you read the play in advance.

**Dance:** a group dance call will be conducted at the end of the audition day. Bring appropriate movement clothes and jazz shoes.

**Voice:** Three memorized selections chosen from songs and arias of the 17th and 18th centuries; art songs from the 19th through 21st centuries; operatic and oratorio literature when suitable for the singer. Show tunes, pop songs, and religious pop songs are not appropriate.