

The Conservatory of Music

2011-2012 AUDITION DATES

ON-CAMPUS

Friday, November 11, 2011
Music Theatre

Saturday, November 12, 2011
Instrumental, Voice
and Music Theatre

Friday, January 20, 2012
Music Theatre

Saturday, January 21, 2012
Voice and Music Theatre

Friday, February 3, 2012
Music Theatre

Saturday, February 4, 2012
Voice and Music Theatre

Saturday, February 11, 2012
Instrumental

Friday, February 24, 2012
Music Theatre

Saturday, February 25, 2012
Instrumental, Voice
and Music Theatre

CONSERVATORY INSTRUCTIONS

- Submit **Baldwin-Wallace College Application** (online at www.bw.edu/apply) or **Common Application** with **B-W Common Application Supplement** to the Office of Admission.
- Send the **audition fee** of \$50.00 by check payable to Baldwin-Wallace College or electronically at bursar.bw.edu. **Your audition date will not be confirmed until the audition fee is received.**
- Give the **Music Teacher Evaluation** to your private teacher or ensemble director for your primary instrument or voice, and ask him/her to return the form to the Office of Admission.
- Direct any questions regarding your application or audition reservation to the Conservatory Admission Office, 1-866-BW-MUSIC.

Audition dates may only be reserved through the application process; all audition dates noted are for Fall 2012 admission. The application and audition fee must be postmarked by November 1 to audition in November; and by January 1 to audition in January or February.

Note: Music Theatre students must audition live and cannot be accommodated with recorded auditions.

GENERAL INFORMATION

Campus Visit

Students are encouraged to schedule a campus visit. Appointments are available from 9 a.m. to 4 p.m., Monday through Friday, and select Saturdays. Contact the Office of Admission for your appointment or go to www.bw.edu/visit/

Financial Assistance

To be considered for need-based assistance, students must submit the **Free Application for Federal Student Aid (FAFSA)** to the federal processor after January 1 of their high school senior year. **B-W's Federal code number is 003014.** You can access the FAFSA form online at www.bw.edu/finaid/

Scholarships and Awards

Students are considered for academic scholarships and awards at the point of admission review; no separate application is required. All auditioning students are considered for the Griffiths talent scholarship. Applications must be received and the audition completed by March 1 to be considered for academic and talent awards. Scholarship notification is received within the admit packet.

NOTIFICATION OF ADMISSION DECISION

Applicants who audition for the Conservatory of Music are notified of their admission status with both the College and Conservatory by March 20, as long as the audition is completed and all supporting credentials for the application have been received. Students must be academically admissible to Baldwin-Wallace College to be considered for admission to the Conservatory of Music.

Instrumentalists may submit a recorded audition at digitalaudition.bw.edu or contact the Conservatory Admission Office to arrange a special audition after February 20.

When the number of successful auditions exceeds studio capacity, the Conservatory may establish waiting lists for specific applied areas or majors. If you are placed on a waiting list, you will be informed of your Conservatory admission status.

APPLICANT CHECKLIST

- Application for Admission
- Personal Essay
- Official High School Transcripts
- ACT or SAT Scores OR a recent graded paper
- School Report Form
- Academic Teacher Evaluation
- Official College Transcripts (for students who have enrolled in college classes)
- \$25.00 Application Fee for paper applications. The fee is waived for online applications.

Conservatory of Music credentials must be received prior to the audition.

- Conservatory Audition Supplement (included within the B-W online application or the B-W Common Application Supplement)
- Music Essay
- Music Teacher Evaluation
- \$50.00 Audition Fee (payable at bursar.bw.edu)

Baldwin-Wallace College does not discriminate on the basis of race, creed, age, disability, national origin, gender or sexual orientation in the administration of any policies or programs.

**BALDWIN-WALLACE COLLEGE
CONSERVATORY ADMISSION OFFICE
275 EASTLAND ROAD, BEREA, OH 44017-2088
PHONE: 440-826-2368, TOLL-FREE: 1-866-BW-MUSIC
FAX: 440-826-8069
FINANCIAL AID: 440-826-2108
WEB ADDRESS: www.bw.edu/conservatory
E-MAIL: music@bw.edu**

BALDWIN-WALLACE COLLEGE

Conservatory Audition Procedures and Guidelines

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.

Auditions are held at regular intervals in the Conservatory; no pre-screening is required. Instrumentalists (not singers) may submit a recorded audition to the Conservatory of Music at digitalaudition.bw.edu. It will be reviewed when the application and all supporting materials have been received.

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 according to the guidelines below.

An accompanist will be provided for ALL voice auditions. Instrumentalists have the option of performing auditions with their own accompanist.

An **Evaluation of Piano Skills** is required of all auditioning students, 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 choose to prepare an audition of one solo piece on an orchestral instrument or voice. This audition will be considered for the student's secondary instrument and/or large ensemble requirement for the desired degree program.

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 recorded 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 should be submitted prior to the audition with other music credentials; 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 Essay. In addition, candidates should submit a writing sample demonstrating research and communicative ability.

Each enrolling music student will take a Music Theory Placement Exam during the summer of 2012.

SUGGESTED REPERTOIRE

The compositions listed below are considered suitable for audition. These suggestions are an indication of the degree of achievement expected.

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 Blazevith; solo pieces of the candidate's choice.

Tuba: Three contrasting etudes, one each from Blazevich, Bordogni/Rochut, and Koppasch. All major scales.

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:

Execution of two scales from "The Segovia Scales," as well as any type of chromatic scale. (Other scales are permitted, with a minimum of two octave range.)

Performance of any etude from the Fernando Sor Etudes (Segovia Edition) from 1-10. Or, any composition by M. Giuliani or his contemporaries.

Performance of any piece transcribed from repertoire for the Lute, Vihuela, Renaissance and/or Baroque guitar.

Performance of any prelude or etude by Heitor Villalobos or Leo Brouwer. Or, any composition by F. Tarrega or his contemporaries. Memorization is always encouraged.

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/20th 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 32-bar selections; one ballad, one up-tempo, and one piece of your choice, all from the music theatre repertoire. 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.

Music Skills: a brief assessment of tonal readiness.

Music Theatre students must audition live and cannot be accommodated with recorded auditions.

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