Conservatory of Music

2012-2013
AUDITION DATES

ON-CAMPUS

Friday, November 9, 2012
Music Theatre

Saturday, November 10, 2012
Instrumental, Keyboard, Voice and Music Theatre

Saturday, January 19, 2013
Instrumental, Keyboard and Voice

Friday, February 8, 2013
Music Theatre

Saturday, February 9, 2013
Music Theatre

Friday, February 15, 2013
Music Theatre

Saturday, February 16, 2013
Instrumental, Keyboard, Voice and Music Theatre

Friday, March 1, 2013
Instrumental, Keyboard, Voice and Music Theatre

Saturday, March 2, 2013
Instrumental, Keyboard, Voice and Music Theatre

OFF-CAMPUS

Saturday, January 12, 2013
Interlochen, Michigan

Baldwin Wallace University 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.

CONSERVATORY INSTRUCTIONS

- Submit **Baldwin Wallace University Application** (**www.bw.edu/apply**) or **Common Application (www.commonapp.org).**
- **Choose your preferred audition date** in the Conservatory Audition Supplement **OR** Common Application Supplement.
- Audition dates may only be reserved through the application process; all dates listed at left are for Fall 2013 entrance.
- Instrumentalists only may choose the recorded option and upload at **DIGITALAUDITION.BW.EDU/.**
- Music theatre students must perform the audition on the Baldwin Wallace campus.
- Pay the **audition fee** of $60.00 electronically at bursar.bw.edu or send a check payable to Baldwin Wallace University.
- **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. Request that the form be sent directly to the Office of Admission.
- The application and audition fee must be postmarked by November 1 to audition in November; and by January 1 to audition in January, February or March.
- Direct any questions regarding your application or audition reservation to the Conservatory Admission Office at 1-866-BW-MUSIC.

GENERAL INFORMATION

Campus Visit

Students are encouraged to schedule a campus visit. Contact the Conservatory Admission Office 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. **BW's Federal code number is 003014.** You can access the FAFSA form online at **www.bw.edu/finaid/. Transfer applicants must return the Transfer Release Form.**

Scholarships and Awards

All applicants 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. **Complete aid and scholarship packages are sent to accepted Conservatory students after March 20.**

NOTIFICATION OF ADMISSION DECISION

Applicants who audition for the Conservatory of Music are notified of their admission status with both the University and Conservatory by March 20, if the application is complete with all supporting credentials and the audition has been performed or received. Students must be academically admissible to Baldwin Wallace University 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
- ☐ Conservatory Audition Supplement or the BW Common Application Supplement*
- ☐ $60.00 Audition Fee (payable at bursar.bw.edu)*
- ☐ Music Essay*
- ☐ Music Teacher Evaluation*
- ☐ 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)

***CONSERVATORY OF MUSIC** credentials must be received prior to the audition.*

BALDWIN WALLACE UNIVERSITY
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 UNIVERSITY
Conservatory Audition Procedures and Guidelines

BW

THE AUDITION

Bachelor of Music candidates are expected to prepare three varied works from the standard repertoire. Selections should demonstrate your musicianship and technical proficiency, and be performed within your capabilities, thoroughly prepared and convincingly performed. Aural pitch matching, sightreading and playing of scales may be requested. Bachelor of Arts Music majors will be asked to perform two solo pieces rather than three.

On-campus auditions are encouraged and are held at regular intervals in the Conservatory; no pre-screening is required. Instrumentalists including piano and organ may submit a recorded audition to the Conservatory of Music at DIGITALAUDITION.BW.EDU. This audition will be reviewed after the application with all supporting materials has been received.

An accompanist will be provided for ALL voice auditions. Instrumentalists are not expected to have an accompanist but may bring their own if desired.

A Theory Proficiency Test is required of all auditioning students.

The Evaluation of Piano and Music Skills is also administered (piano or organ primaries are exempt). A short piece representative of the level of piano proficiency should be prepared; this piece does not need to be memorized. Students with limited keyboard experience will be placed in the first level of class piano.

All music majors with piano or organ as the 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 to assess the applicant's 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. Recordings are strongly recommended (midi version is acceptable). 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 that demonstrates research ability.

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 of a classical concerto or baroque sonata, i.e, Mozart Concerto in D major or G major or Bach Sonatas in E major or e minor. One piece from music by French composers (Schirmer) or equivalent. One piece of choice, in a contrasting style. All major, harmonic, and melodic minor scales; minimum two-octave range. Applicants are encouraged to consult with George Pope (gpope@bw.edu) and Sean Gabriel (sgabriel@bw.edu) if they have questions.

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 Kopprasch. 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.