Conservatory of Music

2016-2017 AUDITION DATES

ON-CAMPUS

Saturday, November 12, 2016
Music Theatre only

Saturday, November 19, 2016
All Conservatory programs (Instrument, Voice, Music Theatre)

Saturday, February 11, 2017
All Conservatory programs (Instrument, Voice, Music Theatre)

Sunday, February 12, 2017
Music Theatre only

Saturday, February 18, 2017
All Conservatory programs (Instrument, Voice, Music Theatre)

Sunday, February 19, 2017
Music Theatre only

Saturday, February 25, 2017
All Conservatory programs (Instrument, Voice, Music Theatre)

Sunday, February 26, 2017
Music Theatre only

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 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.

APPLICATION INSTRUCTIONS

- Submit Baldwin Wallace University Application at **WWW.BW.EDU/APPLY** OR the Common Application at **WWW.COMMONAPP.ORG.**
- Audition dates may only be reserved through the application process; all dates listed at left are for Fall 2017 enrollment.
- Auditions are filled on a first-come basis after receipt of the application and audition fee.
- Pay the **audition fee** of $75.00 electronically at **bursar.bw.edu.**
- **Your audition date will not be confirmed until the audition fee is received. Audition confirmations will be emailed beginning October 1.**
- The application and audition fee must be postmarked by November 1 to audition in November; and by January 15 to audition in February.
- Give the **Music Teacher Evaluation** to your private teacher or ensemble director. Request that the form be sent directly to the Office of Admission.
- On-campus auditions are encouraged. Instrumentalists may submit a recorded audition to the Conservatory of Music at **DIGITALAUDITION.BW.EDU**. The recorded audition will be reviewed after the application with supporting materials has been received. Recorded auditions should be submitted prior to February 15 for talent scholarship consideration.
- Direct any questions regarding your application or audition reservation to the Conservatory Admission Office at 1-866-BW-MUSIC.

NOTIFICATION OF ADMISSION DECISION

Applicants who audition for the Conservatory of Music are notified of their admission status with BW and the Conservatory by December 15 or March 20, depending on when BW receives your application materials and when you complete your audition.

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
- ☐ $75.00 Audition Fee (payable at **bursar.bw.edu**)*
- ☐ Music Essay*
- ☐ Music Teacher Evaluation*
- ☐ Official High School Transcripts
- ☐ School Report Form
- ☐ Scores from the ACT/SAT or, should students have a cumulative high school GPA of 3.0 or above and elect to go test optional, a graded writing sample
- ☐ Personal Essay
- ☐ Official College Transcripts (for students who have enrolled in college classes)

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

THE AUDITION

All applicants are expected to prepare selections that demonstrate your musicianship and technical proficiency, are performed within your capabilities, and are thoroughly prepared and convincingly performed. Aural pitch matching, sightreading and playing of scales may be requested.

A brief music theory placement is given to all auditioning students.

An evaluation of piano skills will assess placement for secondary piano class or private lessons (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.

BALDWIN WALLACE UNIVERSITY
Conservatory Audition Procedures and Guidelines

BW

MAJOR REQUIREMENTS

Music education, music theory, music history & literature, composition and music therapy majors
Candidates for these 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.

Composition majors must submit two to four original compositions for review. Recordings are strongly recommended (live or midi versions). The **preferred option** for submission is through DIGITALAUDITION.BW.EDU. Scores should be uploaded as PDF files and recordings should be uploaded as MP3 files. The **second option** is to mail hard copies of your scores along with two copies of a CD of your recordings to the Conservatory admission office. Materials will not be returned.

Music theory or music history & literature majors should describe their interest in pursuing a theory or history major in the music essay. In addition, candidates must submit a writing sample that demonstrates research ability.

Bachelor of Arts music majors will be asked to perform two solo pieces rather than three.

SUGGESTED REPERTOIRE

The compositions listed below are considered suitable for audition. These suggestions are an indication of the degree of achievement expected. Instrumentalists are not expected to have an accompanist but may bring their own if desired.

STRINGS

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: 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. In addition, applicants should be prepared to play a major and minor 3-octave scale of the applicant's choice, slurred and spiccato. Applicants are encouraged to consult with Lembi Veskimets (kveskime@bw.edu) if there are any questions about these repertoire requirements.

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: A selection of three contrasting pieces from a concerto, sonata or etude that demonstrate a student's range of capabilities, both technical and stylistic. Two of the movements may be from the same composer, but you must have at least two composers represented. Examples include the sonatas of Marcello, Vivaldi or Eccles; or concertos of Capuzzi, Dragonetti, Dittersdorf or Koussevitzky. You are encouraged to consult with Charles Carleton (ccarleto@bw.edu) if you have any questions about the repertoire requirements.

Harp: Two solos of contrasting period/style (when possible) of the applicant's choice, and one or two excerpts from the standard orchestral repertoire.

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 Villa-Lobos or Leo Brouwer. Or, any composition by F. Tárrega or his contemporaries. Memorization is always encouraged.

WOODWINDS, BRASS, PERCUSSION

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: Two contrasting etudes by Ferling, Voxman or Mule. Sonatas by Heiden, Creston, Eccles or other standard repertoire. Concerti by Glazunov, Ibert, Dubois, Villa-lobos or others. For students also interested in jazz, prepare a blues selection in the key of Bb, F or C along with a jazz standard (medium tempo) of your choice.

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

Trumpet: A sonata by Hindemith, Kennan or Halsey Stevens; a concerto by Haydn, Hummel or Neruda; two contrasting etudes by Arban, Brandt or Charlier. Standard excerpts from the orchestral repertoire. 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: Etudes from materials such as Kopprasch, Blazhevich and Rochut. Solos such as David, Hindemith, Guilmant and Marcello. Orchestral excerpts welcome but not required.

Euphonium: One lyrical and one technical etude from materials such as Rochut, Kopprasch and Voxman Selected Studies. One solo work such as Guilmant, Galliard, or Jacob. Scales and sight reading may be requested.

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. Performance on mallet percussion and snare drum is required along with the applicant's choice of timpani or drum set. Applicants should be prepared to play major scales and sight-read on snare drum and marimba.

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 of a marimba, xylophone or vibraphone solo or etude by Musser, Peters, Smadbeck, Zeltsman, etc. Applicants are invited to perform a 2 and a 4 mallet solo if they wish.

Timpani: An etude from the Goodman, Hinger, Hochrainer, Carroll or Delecluse methods. Interval tuning may be required.

Drum Set: Demonstration of different styles and/or transcriptions. A written solo is not necessary.

KEYBOARD

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.

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: Applicants for the Bachelor of Music (all degree programs) and Bachelor of Music Education must prepare a Prelude and Fugue of J.S. Bach from the Well-Tempered Clavier plus two other works (or movements of larger works) by different composers. All pieces MUST BE MEMORIZED and should demonstrate a range of musical and pianistic styles.

Applicants for the Bachelor of Arts degree must prepare a Prelude and Fugue of J.S. Bach from the Well-Tempered Clavier plus one other contrasting work; all pieces MUST BE MEMORIZED.

Four octave major and minor scales and arpeggios, sight-reading, and an ear test are also part of all piano primary auditions. Applicants are encouraged to consult with Prof. Mary Dobrea-Grindahl (mdobrea@bw.edu) if they have questions.

VOICE

An accompanist will be provided for all voice auditions.

Three memorized selections chosen from songs and arias of the 17th and 18th centuries, art songs from the 19th century to present, or operatic and oratorio literature when suitable for the singer.

MUSIC THEATRE

You will be expected to audition in voice, theatre and dance areas. An accompanist will be provided.

Voice: three memorized one minute 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.