

Department of Music Admission and Scholarship Auditions

Welcome! Do you want study music? Earn a music degree? Take private lessons in your performing area? If you answered yes, then please read the audition instructions below because all incoming music students must first audition for acceptance into the Music program. The entrance audition is also used as a basis for awarding music scholarships.

Auditions are designed to enable the faculty to ascertain your potential for success as a music major in your intended degree area. Do not think of it as a concert performance, but instead as an opportunity to demonstrate your skill level and musicianship. Of course, you should show to your best advantage, so it is recommended that you prepare for your audition under the guidance of your current music teacher. On page two you will find the audition guidelines for each instrument. If you have further questions, please contact the faculty coordinator for your performance area as listed below.

***2010 PRIORITY AUDITION DATES:**

February 19 (Voice, Winds & Percussion only), **February 26 (all areas), March 5 (Strings, Voice, Winds, Percussion only) **March 12 (piano only)

***for Music Scholarship eligibility
Piano auditions February 26 and March 12 only

To Schedule Audition Appointment:

- Select a priority audition date.
- Second, find your faculty Area Coordinator below, then follow the Audition Appointment Request Link, and complete an Audition Appointment Request form for your area. If you do not have internet access, please call or email your faculty Area Coordinator to schedule your Entrance Audition Appointment Time. Once your request is received you will be contacted to schedule your audition time, and have an opportunity to ask any audition questions you may have as well.

Instrument	Faculty Area Coordinator	Audition Appointment Request Link	Phone/email
Brass/Percussion	Dr. Christopher Bianco	http://www.wvu.edu/music/forms/brass_audition_form.shtml	(360) 650-3404 or Christopher.bianco@wvu.edu
Guitar	Prof. David Feingold	http://www.wvu.edu/music/forms/string_audition_form.shtml	david.feingold@wvu.edu
Piano	Dr. Milica Jelaca Jovanovic	http://www.wvu.edu/music/forms/piano_audition_form.shtml	(360) 650-2870 or Milica.jelacajovanovic@wvu.edu
Strings	Prof. Walter Schwede	http://www.wvu.edu/music/forms/string_audition_form.shtml	(360) 650-6856 or walter.schwede@wvu.edu
Voice	Dr. Leslie Guelker-Cone	http://www.wvu.edu/music/forms/voice_audition_form.shtml	(360) 650-3772 or leslie.guelker-cone@wvu.edu
Woodwinds	Prof. Eugene Zoro	http://www.wvu.edu/music/forms/woodwind_audition_form.shtml	(360) 650-3781 or Eugene.zoro@wvu.edu

Composition Program Information:

Students interested in Composition must contact Professor Roger Briggs, (360) 650-3868 or roger.briggs@wvu.edu, to schedule an interview for the same day of their entrance audition. Your portfolio of previous composition work (complete and/or incomplete) must be presented for evaluation at your appointment.

Important Dates:

- Audition Deadline: no later than June 1, 2010 for non-priority (see above) auditions.
- University Undergraduate Admission Application Deadline for Freshmen is March 1, for Transfers are April 1, 2010 – we advise that you apply as soon as possible. Apply online at: <http://admissions.wvu.edu/>

Please Note: Priority scholarship consideration will be given to students who audition on the specified dates, and who plan to major in music. Most music scholarship endowments are required to be awarded only to majors in music, but there are exceptions.

Questions? Please email the Undergraduate Music Advisor at www.dennis.bonner@wvu.edu, or call (360) 650-4091.

AUDITION INFORMATION

In addition to the literature listed below, students may elect to perform any work which is of a similar (or greater) level of difficulty.

Bass, Double--1 etude from Nanny's —Complete Methods □ book 1 OR solo of candidate's choice. Two contrasting orchestral excerpts (1 Mozart). Scales through half, 1st & 2nd positions.

Bassoon--3 or 4 selected studies from Weissenborn Complete Method. Any two studies from Weissenborn Advanced Studies. Mozart --Concerto in Bb □ (2nd & 3rd movements), or Galliard --Sonatas I & VI □ or Phillips --Concertpiece □ or Telemann --Sonata in F □. Scales & arpeggios through 4 sharps & 4 flats (2 octaves).

Cello- 3 or 4 octave scales. Etude by Popper or similar. Two contrasting works from different stylistic periods. Eg. Bach Solo Suite and Sonata (by Brahms/Grieg/Shostakovich etc.) or Concerto (by Saint-Saens, Lalo, Dvorak, Haydn etc.). or shorter concert work is also acceptable.

Clarinet--Any 2 etudes from --Thirty-two Etudes for Clarinet □ by C. Rose, or from --Preliminary Studies for the Accomplished Clarinetist □ Vol. 1 by R. Jettel. One solo work comparable to the Weber --Concertino □ or Hindemith --Sonata □. Major & minor scales & arpeggios through 4 sharps and 4 flats (2 octaves).

Flute--Any Handel sonata (except E minor)--select at least 1. Any etude from Anderson Etude Method, op. 41--select any 2 of the 18. Major & minor scales & arpeggios through 4 sharps & 4 flats (2 octaves).

Euphonium--2 or 3 studies from --Melodious Etudes □ by Rochut, Book I. Studies 1-10 of the Blashevich Clef Studies. 5 selected studies from the Arban Method book I. Major & minor scales & arpeggios through 4 sharps & 4 flats (2 octaves).

Guitar, Classical--Scales-two octaves, any key (i and m), major and minor; Reading-easy pieces through 5th position; prepare two contrasting pieces from --Solo Guitar Playing □ Book 1 (Noad) or --100 Graded Studies □ (Noad).

Harp--Two pieces of different style, memorized, such as Handel Concerto in B-flat, Haydn Theme & Variations, Pescetti C Major Sonata, Piere Impromptu Caprice, Debussy First Arabesque, selections from Suite of Eight Dances by Salzedo. Major and melodic minor scales. Sightreading.

Horn, French--2 or 3 etudes from --Method for French Horn □ by Pottag, (ed. Hovey). Mozart --Concerto No. 3 □ or Saint-Saens --Romance. □ Major & minor scales & arpeggios through 4 sharps & 4 flats (2 octaves).

Oboe--Handel Sonata No. 1. Any melodic study from Barret or etude from Ferling --48 Studies. □ Major & minor scales & arpeggios through 4 sharps & 4 flats (2 octaves).

Percussion-- On entering, percussion students should demonstrate proficiency in snare drum, timpani, and keyboard percussion, and have some experience and ability on drum set and accessory instruments (bass drum, cymbals, tambourine, etc.).

Snare Drum--The 40 Percussive Arts Society snare drum rudiments, a concert and a rudimental style etude or solo. **Timpani**--Demonstrate the ability to tune various intervals and perform an etude or solo using four drums.

Keyboard Percussion (Marimba, Vibraphone, Xylophone)--Major and minor scales and arpeggios through 4 sharps and 4 flats (2 octaves), an etude or solo utilizing two and/or four mallet techniques.

Drum Set (optional)--Demonstrate knowledge of various contemporary styles (Jazz, Rock, Latin) and the ability to maintain a steady pulse. In addition, sight-reading is required in each of the above categories.

Piano--Baroque, Classical, Romantic and contemporary literature of the difficulty ore greater than Bach, --Short Preludes □ & --Inventions □; Clementi, Haydn, Mozart & Beethoven --Sonatinas □; Bartok --Mikrokosmos □ Books 3 & 4. Three pieces of different style periods, all from memory. Sight-reading required.

Saxophone--2 studies from Ferling 48 Famous Sutdies, Rubank Selected Studies, Klose 25 Exercises or Niehaus Jazz Studies. 1 solo work comparable to Glazounov: Concerto, Ibert: Concertino da Camera, Villa-Lobos: Fantasia, Bozza: Aria or Ibert Aria. Major & minor scales & arpeggios through 4 sharps & 4 flats (2 octaves or full range).

Tenor/Bass Trombone & Euphonium--2 or 3 studies from --Melodious Etudes □ by Rochut, Book I. Studies 1-10 of the Blashevich Clef Studies. 5 selected studies from the Arban Method book I. Major & minor scales & arpeggios through 4 sharps & 4 flats (2 octaves).

Trumpet--1 or 2 etudes from --34 Studies □ by Brand (ed. Nagel). Haydn --Concerto □ (1st & 2nd movements), or Vidal --Concertino □ or Thome --Fantasy in Eb □ or Corelli --Sonata VIII □, (ed. Fitzgerald). Major & minor scales & arpeggios through 4 sharps & 4 flats (2 octaves).

Tuba--Any 2 of the first four solos in --Solos for the Tuba Player □ by Wechselblatt. First 10 studies from the --Studies for BBb Tuba □ by Tyrell. Major & minor scales through 4 sharps & 4 flats (2 octaves).

Viola-- Scales, either two or three octaves at a moderate tempo, separate and slurred. Etudes: any of the etudes/caprices of Kreutzer, Rode, Campagnolli. Two contrasting movements of a Bach Cello Suite, and either a movement of any of the major concertos, (Stamitz, Walton, Hindemith, Bartok, et al), or, another major work (Brahms Sonata, Hindemith Sonata, Rebecca Clarke Sonata, et al).

Violin--Violin—Scales, either three or four octaves at a moderate tempo, six to eight notes per bow. Arpeggios, three or four octave, both minor and major, three notes per bow. Etudes: any of the etudes/caprices of Kreutzer, Rode, Fiorillo, Dont (op. 35) Gavinies, Paganini, Wieniawski (opus 10) or Ernst. One movement of a Solo Sonata or Partita, of J.S. Bach, and either a movement of any of the major concertos, Beethoven, Brahms, Mendelssohn, Saint-Saens, Tchaikovsky, et al, or, a virtuoso work such as Havanaise-Introduction and Rondo Capriccioso of Saint-Saens, Polonaise Brillante of Wieniawski, Zapateado of Sarasate, or Tzigane by Ravel, et al.

Voice--2 songs of contrasting styles from the classical or folk song repertoires. At least one song in a language other than English is recommended, i.e. Italian, German or French art song or Aria. Accompanist provided.

DEPARTMENT OF MUSIC

GENERAL POLICY
FOR
ENTRANCE PROFICIENCY AUDITIONS &
ADMISSION TO DEGREE PROGRAMS &
ADVANCEMENT TO UPPER DIVISION APPLIED STUDY

I. The purpose of this document is to clarify for both students and faculty the department policies regarding entrance to the department, admission to the specific degree programs and advancement to upper division applied instruction.

II. ENTRANCE PROFICIENCY AUDITIONS

All students intending to major or minor in music must complete an entrance audition prior to the end of the academic quarter preceding the quarter of entry. For students entering Western in the fall, the audition deadline would be the end of the previous spring quarter. **Students who do not audition by this deadline cannot be guaranteed space in courses** which are restricted to music majors and minors.

Minimum requirements for entrance proficiency auditions will be set by the coordinators of each performance area and published in the university bulletin and on the department's web page.

Entrance proficiency auditions will be graded as follows:

- A = Outstanding
- B = Meets Performance Area Standard
- C = Probationary Status; Admission if Space is Available
- D = Does Not Meet Minimum Standards

Whenever possible, at least two faculty from the performance area should hear auditions.

Students who successfully complete the entrance proficiency audition are admitted as a "**Music Pre-Major**" until such time as a degree program has been selected and approved.

Summerstart participation is strongly recommended for all students committed to a Music Major program. Contact the Music Department Undergraduate Advisor, Dennis Bonner, at (360) 650-4091 or dennis.bonner@wwu.edu if you have additional questions.

Please Note: Successful entrance auditions do not guarantee applied lessons (private lessons on instrument or voice). Only students committed to pursuing a Music Major and who have a successful qualifying entrance audition are guaranteed applied lessons.

III. ADMISSION TO DEGREE PROGRAMS (from Premajor status)

A. **Performance Degree**

A separate audition is required for admission into the Performance Degree. Performance degree auditions will be held during juries at the end of each quarter. The area coordinator and area faculty will establish specific performance audition requirements in their area.

Freshmen may not audition earlier than the end of the third quarter of private study. Transfer students may perform the audition at the end of the first or second quarter of study, with the permission of both the instructor and the area coordinator.

B. **Music Education Degree**

Completion of Music 268 is a prerequisite to all other music education courses. Students will normally complete 268 in the spring of the freshman year and begin taking the 264 and 265 pedagogy classes in the sophomore year.

At least one quarter prior to applying to Woodring College of Education, music education students must 1.) have passed the audition/jury for admission to music education; 2.) be endorsed by three faculty recommendations; 3.) submit a written paper describing why he/she wants to be a music teacher.

C. **Composition Degree**

Admission into the Composition program is determined through an assessment of a student portfolio by the composition faculty. Freshmen may submit their portfolio for evaluation no earlier than the end of the third quarter of composition study; transfer students may submit material for evaluation earlier with the permission of the area coordinator. In addition, students must pass at least two jury examinations on their major instrument/voice prior to applying for admission to the Composition degree. Contact Dr. Briggs, roger.briggs@wwu.edu, or (360) 650-3868 for specific requirements.

D. **History and Literature**

Students seeking admission to the Music History and Literature degree must

- 1) pass freshman and sophomore level theory courses with at least a grade of B,
- 2) pass music history 341 with a minimum grade of B+ during the fall quarter of the junior year, and
- 3) be admitted to 300-level private instruction via an upper division jury by the end of the third year.

Contact Dr. Ed Rutschman, edward.rutschman@wwu.edu or (360) 650-3889, regarding the History and Literature degree.

Note: Most students do not complete the theory, history, and performance prerequisites for admission to these Bachelor of Music concentrations until their junior or third year.

IV. ADVANCEMENT TO UPPER DIVISION APPLIED INSTRUCTION

A. **300-Level**

Advancement to 300-level applied instruction will be through an upper division jury performance. Specific criteria for 300-level juries will be established by the coordinator and faculty of each performance area.

It is expected that students pursuing the Performance and Music History and Literature degrees will successfully complete the 300-level jury by the end of the second year of study. Students in Music Education and Composition degree programs must pass the upper division jury no later than the end of the third year of study and then enroll for not less than 3 quarters of study at this level.

B. **400-Level**

Advancement to 400-level applied instruction will be through an upper division jury performance. Specific criteria for 400-level juries will be set by the coordinator and faculty of each performance area.

Students in the Performance degree program must complete the junior recital **prior to** taking a 400-level jury and are expected to pass the 400-level jury by the end of the third year of study. A minimum of three quarters of study at the 400-level is required in the Performance degree.

V. ADVANCEMENT TO MUSIC HISTORY AND UPPER DIVISION THEORY

Students must achieve a grade of "B" (3.0) in Music 222, 224 & 226 to advance to music history and upper division theory courses.