

SHEPHERD UNIVERSITY SCHOOL OF MUSIC

AUDITION INFORMATION

Acceptance into the Shepherd University School of Music is a dual application process. You must apply and be accepted into the university, and you must audition for acceptance into the music program.

Admission to the Music Program

Auditions are required for entrance into the department and are held each spring. The same audition is used for both admission into the Music School and for scholarship consideration. To apply to the Music School and to schedule an audition, download and submit the application or complete the online form at <http://www.shepherd.edu/music/schedule-an-audition>, or call 304-876-5711 or email music@shepherd.edu for more information.

Admission to the University

Students planning to major in any of the Music Degree Programs—the Bachelor of Music in Instrumental, Piano or Vocal Performance, the Bachelor of Arts in Music, or the Bachelor in Music Education leading to teacher certification—must be admitted to Shepherd University. Contact the admissions office at 304-876-5212 or email admissions@shepherd.edu for information. The application can be found online at <http://www.shepherd.edu/admissions/apply-to-shepherd>. Admission has become increasingly competitive and early application is advised.

Scholarships

Scholarships and other forms of assistance awarded by the Music School are granted on the basis of talent as demonstrated by the student during the audition. Decisions on music scholarships and awards are made by March 1st. For scholarship consideration one must audition before then. Need-based financial aid packages and academic scholarships should be sought through the Office of Financial Aid phone 304-876-5470, or email faoweb@shepherd.edu. <http://www.shepherd.edu/faoweb>.

Music Theory Placement Evaluation

All undergraduate applicants will complete a brief written theory exam. This consists of note identification in treble clef, bass clef, and moveable C clef, major and minor scale construction, basic interval and chord identification and construction, notation of rhythms and meters. This evaluation is intended only as an indicator of past experience and training and will have no bearing on whether or not a student is admitted to the program.

Piano Placement Exam

After the theory placement exam there will be a brief piano proficiency exam for all applicants whose major instrument is not piano. The test is used for diagnostic purposes only and will have no bearing on whether or not a student is admitted to the program.

General Audition Information

Please make sure you review and satisfy the audition requirements for your specific instrument. Students are welcome and encouraged to contact our faculty directly for guidance or questions about their specific area of study and the audition requirements. Please arrive at the Music School in the Frank Arts Center to check in no less than 30 minutes before your assigned audition session.

For the audition, the applicant should perform two works in contrasting styles. The repertoire should demonstrate the applicant's technical ability and overall musicianship. Memorization is required for all piano and vocal students, and optional for guitar. In addition, the student may be asked to play an etude as well as various scales and arpeggios on an instrument. Students with a jazz emphasis may be asked to demonstrate different styles and to improvise over a blues pattern.

AUDITION REQUIREMENTS

Voice

- Vocal students must prepare two accompanied selections. Singing with recordings is not permitted. If you wish us to provide an accompanist, copies of the musical scores must be received a minimum of two weeks in advance of the audition. Scores should be mailed to: Shepherd University School of Music, Attn: Music Auditions, P.O. Box 5000, Shepherdstown, WV 25443, or faxed to 304-876-0955 or emailed to music@shepherd.edu.
- Music majors who are concentrating in Performance or Education will present two contrasting selections, one of which must be in a foreign language.

Piano

- Scales & arpeggios: all major and minor keys, two octaves, parallel motion
- Cadences: I-IV-V(7)-I progression in all major and minor keys.
- Two contrasting pieces from the following eras. (No two pieces from the same era.)
 - Baroque
 - Bach—Selected dances, Inventions, Sinfonias, any prelude & fugue from *The Well-Tempered Clavier*
 - Classical—Any one movement from a sonata or more difficult sonatina from the following list of composers: Clementi, Kuhlau, Haydn, Mozart, Beethoven.
 - Romantic—Any one piece from the following list of composers: Mendelssohn, Schubert, Chopin, Liszt, Schumann, Brahms.
 - Modern—One piece from the following list of composers: Debussy, Ravel, Fauré, Rachmaninoff, Scriabin, Prokofiev, Stravinsky, Bartok, Shostakovich, Gershwin, Khatchaturian

Instrumentalists

Instrumentalists are not expected to be accompanied for their audition.

Flute

- All major scales over the range of the instrument
- Chromatic scale—slurred over the range of the instrument
- Two contrasting works from standard solo repertoire (concertos, sonatas, or other standard solo works) or two contrasting etudes from standard etude literature

Oboe

- Scales: through 3 sharps and 3 flats; each done articulated and slurred, at a comfortable speed
- Two contrasting pieces, sample works to choose from include: one Selected Study from the Rubank *Selected Studies for Oboe* and two contrasting movements from Handel Sonata No.1 in C minor; OR, the first movement of the Mozart or Haydn Oboe concertos

Clarinet:

- Major scales up through 4 flats and 4 sharps
- Two contrasting movements of the Mozart concerto or two contrasting etudes from Rubank *Selected Studies*, preferably: For the slow, page 8, D minor, Larghetto, quarter note = 76; for the fast, page 7, F major, Allegretto, eighth note = 168-184

Bassoon

- Scales through 3 sharps and 3 flats at a comfortable speed
- Two contrasting pieces: any etude from Weissenborn's *Fifty Advanced Studies*, Galliard's Six Sonatas for Bassoon, or Telemann's *Sonata in F minor*

Saxophone

- Major scales: through 4 sharps and 4 flats, chromatic
- Etudes: one lyrical and one technical etude such as Ferling *48 etudes*, Mule *18 Studies*, Voxman *Selected Studies*
- One selection from standard repertoire such as a work by Creston, Heiden, Ibert, Maurice, Bozza or reputable transcription by Londiex, Mule, Rascher, Hemke.

Trumpet:

- Andante and allegretto by Balay
- Sonata for trumpet [1st movement] by Hindemith
- Concerto for trumpet [1st movement] by Haydn

French Horn

- All major and minor scales through four sharps and four flats at a comfortable speed
- One solo and one etude in contrasting styles (solos may be individual movements from longer works and will be performed unaccompanied)

Tenor Trombone:

- 2-octave major scales: B flat, A flat, G, F, A; 1-octave major scales: C, E flat, D; Chromatic scales: B flat to B flat, 2 octave (tempo approximately quarter note = 120)
- Voxman: *Selected Studies*, p. 2, Maestoso by Balasarian (pub. Rubank)
- Melodious Etudes for Trombone, "The Rochut Book," p. 7, No. 6, Andante cantabile

Bass Trombone:

- 2-octave major scales: C, E flat, F, D (starting note is below the staff); 1-octave major scale: A flat, B flat, G, A, A flat; chromatic scale: 2 octaves, starting on the E flat below the staff
- *First Book of Practical Studies* by Getchell for Tuba: p. 19, no. 42, "Marcia"
- *Studies in Legato for Bass Trombone and Tuba* by Fink (pub. Carl Fischer), p. 9, no. 8, Allegretto leggiero

Tuba

- Major scales from 3 sharps to 3 flats, quarter note = 120
- One technical etude: select from Blazeovich, Kopprasch or Tyrell (or similar)
- One lyrical etude: select from Blazeovich or Bordogni (or similar)
- Students may substitute portions of solo literature for the etudes.

Euphonium

- Major scales from 3 sharps to 3 flats, quarter note = 120
- One technical etude or solo
- One lyrical etude: select from Rochut (or similar)
- Students may substitute portions of solo literature for the etudes.

Percussion

Percussionists should demonstrate abilities on more than one instrument [snare, set, marimba].

- Scales: through 2 sharps and 2 flats (memorized)
- Snare drum rudiments: Double-stroke roll, buzz roll, single and double paradiddles, and flam taps (memorized)
- Solos: prepare two out of the following three options:

1. Snare drum etude (any intermediate or advanced studies from Cirone's *Portraits in Rhythm*, Peters' *Etudes for Snare Drum*, or Goldenberg's *Modern Method for Snare Drum*, Pratt's *14 Modern Contest Solos*, or equivalent)
 2. Timpani solo (any intermediate or advanced studies or solos by Saul Goodman, Mitchell Peters, Vic Firth, or equivalent)
 3. Marimba solo (any intermediate or advanced etude or solo for two, three or four mallets)
- Recommendations: McMillan's *Keyboard Percussion Technique*, Peters's *Chant for Marimba*, *Teardrops*, or *Yellow After the Rain*, Gomez's *Anasazi*, or equivalent)

Guitar

- Scales in first position through 2 sharps and two movable scale forms
- Two contrasting pieces from different style periods
- A study by Carcassi, Sor, Giuliani, Aguado, Carrulli, Tarrega or Villa Lobos

Note: For the current academic year, Shepherd University is *not* admitting *classical* violin, viola, violoncello, or bass string students into the BM in Performance or BME (Music Education) programs. Students who play these instruments may pursue the BA in Music (general and concentration in composition). Students playing these instruments may continue to take applied lessons and participate in symphonic band, jazz, and other ensembles.

Violin

- 3-octave scales up to 4 sharps and 3 flats, quarter note=120
- Prepared piece and Wohlfahrt, Kayser, or Kruetzer Etude

Viola

- C, D and F major scales, 3 octaves
- Prepared piece and a Wohlfahrt, Kayser or Kruetzer Etude

Violoncello

- Scales: through 4 sharps and 4 flats in 3 octaves (major and minor)
- Two contrasting pieces, sample works to choose from include the Saint-Saens Concerto, Elgar Concerto, Goltermann Concerto or Bach Solo Cello Suites, and one Dotzauer Etude from Book I or Book II

Bass

- Scales: 2-octave scales from 0 through 4 sharps and flats (bowing of choice)
- Etude: One etude chosen from nos. 2—8, *Thirty Etudes for the String Bass*, F. Simandl
- Solo: One movement chosen from sonatas nos. 1-3 of Vivaldi or Marcelllo; Vivaldi—B flat and F Major, or A minor; Marcelllo—F major, E minor, or A minor

Requirements for the BM in Music—Jazz Emphasis

The jazz faculty will make every effort to provide live accompaniment for the audition; however, please bring play-a-longs to accompany selections.

- One (1) piece from the concert repertoire of the primary instrument (concerto, sonata, etude, etc.);
- One (1) jazz transcription from a published transcription book preferably on the student's primary instrument;
- Melody and improvisation on three (3) jazz standards including a blues, medium or up-tempo swing/bebop, and straight eighth-note/Latin
- Rhythm section players will be asked to demonstrate comping;
- Drummers will be asked to demonstrate different grooves.