



SHEPHERD
UNIVERSITY

SCHOOL OF MUSIC

AUDITION INFORMATION

Acceptance into the Shepherd University School of Music is a dual application process: 1) you must apply and be accepted into the university, and 2) you must audition and be accepted into the music program.

Admission to the Music Program

Auditions are required for entrance into the school and are held each spring. The same audition is used for both admission into the School of Music and for scholarship consideration. To apply to the School of Music and to schedule an audition, complete the online form at [Audition Registration](#). You may also email us at music@shepherd.edu or call 304-876-5711 for more information.

Admission to the University

Students planning to major in any of the Music Degree Programs—the Bachelor of Arts in Music (Performance, Composition, or General Music concentrations), or the Bachelor in Music Education leading to teacher certification—must be admitted to Shepherd University. The application can be found online at [Apply to Shepherd University](#) or contact the admissions office at 304-876-5212 or email admission@shepherd.edu for information. Admission has become increasingly competitive and early application is advised. It is suggested that students apply to the university prior to their audition.

Scholarships

Scholarships and other forms of assistance awarded by the School of Music are granted on the basis of talent as demonstrated by the student during the audition. Decisions on music scholarships and awards are made around March 1st. For scholarship consideration one must audition in January, February or early March. 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.

Music Theory Placement Evaluation

All transfer students will complete a brief written theory exam. This assessment serves as an evaluation of the fundamental music theory knowledge acquired from classes prior to attending Shepherd and confirms the level of readiness to proceed through our music theory and aural skills course sequence. The evaluation bears no weight on whether or not a student is admitted to the program, it simply gauges the level of theory class into which they will need to be placed.

Piano Placement Exam

Although no prior piano experience is required to admission into the music program, all applicants whose major instrument is not piano will be expected to pass a piano proficiency exam [PPE packet](#) by the end of their sophomore year or within one year after they transfer to Shepherd.

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 School Music in the Frank Arts Center [MAP](#) to check in no less than 30 minutes before your assigned audition session. The applicant should look professional and be prepared to 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.

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 emailed to music@shepherd.edu or mailed to: Shepherd University School of Music, Attn: Music Auditions, P.O. Box 5000, Shepherdstown, WV 25443, or faxed to 304-876-0955.
- Music majors who are concentrating in Performance or Education will present two contrasting selections, one from the classical Western canon (art song, aria, lied, etc.) and one from any genre or style of choice.

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 solo repertoire (concertos, sonatas, or other standard solo works) or two contrasting etudes from 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 (articulated with either: two legato, two legato/one staccato [triplets] or two legato/two staccato) at a comfortable speed
- Two contrasting pieces: any etude from Weissenborn's *Fifty Advanced Studies*, Galliard's *Six Sonatas for Bassoon*, or the final movement from 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 Balasanian (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
- *20 Etudes for Bass Trombone* by Lew Gillis: no. 2
- *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

Harp

- One standard etude such as Pozzoli 65 Easy and Progressive Studies, Pozzoli Studies of Medium Difficulty, or Bochsa Opus 31
- Two contrasting solos: One solo from the Baroque or Classical period. The second solo from the Romantic, Impressionist, or Contemporary periods.

Violin

- Performance Majors—All major and minor scales 3-octaves quarter note = 120
- 1st movement of a Classical or Romantic Concerto w/cadenza(s) and one movement of unaccompanied Bach or Kruezer Etude
- Education Majors—3-octave scales up to 4 sharps and 3 flats, quarter note = 120
- Prepared piece and Wolfhart, Kayser, or Kruezer Etude

Viola

- Performance Majors—All major and minor scales 3-octaves quarter note = 120
- 1st movement of concerto and a movement from Unaccompanied Bach Cello Suites
- Education Majors—3-octave scales up to 4 sharps and 3 flats, quarter note = 120
- Prepared piece and an etude/or a movement from Bach Cello Suites

Violoncello

- Scales: 3-octave scales up to 4 sharps and 3 flats, quarter note = 120
- Prepare two contrasting pieces, one of them can be an etude of appropriate difficulty (Dotzauer, Popper, etc).

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 Marcello; Vivaldi—B flat and F Major, or A minor; Marcello—F major, E minor, or A minor