

FOR STUDENTS AUDITIONING FOR 2008-2009 ACADEMIC YEAR

ALDERSON – BROADDUS COLLEGE
MUSIC DEPARTMENT
ENTRANCE/MUSIC SCHOLARSHIP AUDITION GUIDELINES
FOR MUSIC MAJORS

These guidelines are for students seeking admission into and scholarship awards from the A-B music program as *music majors*. There are separate audition guidelines and procedures for students seeking membership in The West Virginians. These guidelines do not apply to students who will not be music majors but who want to participate in musical ensembles. Such students audition for ensemble membership at the beginning of the semester in which they enter college.

1. WHO NEEDS TO AUDITION AND WHY?

The Music Major Scholarship Program at Alderson-Broaddus College exists to attract musically and intellectually talented students. Award amounts are based on the applicant's proficiency and versatility as a performer, on general music aptitude, and on academic promise as demonstrated in grades and standardized test scores (*e.g.*, ACT and/or SAT). Each student must meet general college entrance requirements. Music scholarships under this program are offered *only* to students who will major in Applied Music, Music Education, or Musical Arts. All students seeking to be music majors **MUST** audition for entrance into the music program. The entrance audition serves simultaneously as a scholarship audition.

Students seeking entrance into The West Virginians should schedule a *separate* audition for that ensemble by **March 15, 2008**. Guidelines for auditioning for The West Virginians are available. Such students may declare *any* academic major, including Applied Music, Music Education, or Musical Arts. No student is eligible for both music scholarship and funding as a member of The West Virginians. Any student interested in majoring in music *and* in being a member of The West Virginians should schedule *separate* auditions on the same day if at all possible.

**2. WHEN ARE AUDITIONS?
HOW DO I ARRANGE FOR AN AUDITION?**

Auditioning for entrance into a college music program and for music scholarship marks an important milestone in your life; we understand that the experience can be intimidating. We suggest that getting to know each other *before* the audition is a real help to all concerned. That is why we encourage students to visit our campus and to attend classes and rehearsals (call the Admissions Office to make arrangements for campus visits). Please visit our website (www.ab.edu/music) for more information. In order to help us prepare for your visit, we request that you submit a **Music Major Questionnaire** to us *prior* to your audition; this form is available as a downloadable .pdf file (go to <http://www.ab.edu/academics/music.html> and click on the Prospective Music Major Questionnaire/

Audition Form link). To receive a hard copy through the mail, contact the Admissions Office or the Music Department.

Some college and university music scholarship auditions seem impersonal: you arrive, warm up, perform and leave. You have little opportunity to talk to the faculty, meet current music students or hear any of the music majors or musical groups perform. You hardly have a chance to relax and get to know anything about the school. At Alderson-Broaddus College, we invite you to spend more time on our campus when you audition. Depending on the date of your audition, you may have the opportunity to hear individuals and musical groups perform. You will have the opportunity to converse with the faculty and students (it is the students who will tell you what it is really like to attend A-B!). If you wish, you may eat in the school dining hall and spend a night in a residence hall. You will audition in an atmosphere that is friendly and supportive. At your request, we will assist you in making overnight reservations for your family at a local motel. Such arrangements are made through the Admissions Office.

Auditions for students entering college in the Fall 2008 semester are scheduled for Friday, **November 2**, 2007, Saturday and Sunday, **February 16-17**, 2008; Friday and Saturday **February 22-23**, 2008; and Friday and Saturday, **March 14-15**, 2008, and Saturday, **April 5**, 2008. We strongly prefer that you audition on one of those dates. However, alternative dates can be negotiated if you are not able to audition then.

To schedule an audition, please call the **Admissions Office** (*not* the Music Department) at **1-800-263-1549**. If you need to reschedule or decide to cancel your audition, we request that you *notify the Admissions Office as soon as possible* so that another student can be scheduled during the time slot reserved for you. If you have any questions about the audition process itself (*e.g.*, what to perform, accompaniment services, etc.), call the Music Department at **304-457-6200**. We know that financial considerations are very important when you are selecting a college. If you wish, we can arrange an appointment for you and/or your parent(s) to consult with a financial aid counselor. When you call to schedule your audition, please notify the Admissions Office that you would like a Financial Aid appointment. We also know that the people who work and study at a school are equally important. That is why we want you and your family to spend some time to get to know us and how we operate. We think you'll approve of what you see.

3. WHAT ABOUT AN ACCOMPANIST?

If your audition requires accompaniment, we strongly suggest that you bring an accompanist with whom you have prepared and who is capable of helping rather than hindering you. However, if this is not possible, we will provide an accompanist and time to rehearse before your audition. In this event, please mail a copy of each piece you intend to perform at least **two weeks prior to** your audition. Be sure to *number and put your name on* all pages of the music you send. Please send your music to our Accompanying Coordinator, Mrs. Lillian Long, Box 2126, Music Department, or FAX it to her at **304-457-6239**.

We discourage the use of recorded accompaniments for music scholarship auditions. Generally, commercially-produced accompaniments are more readily available for pieces usually *inappropriate* for music scholarship auditions, such as popular or contemporary Christian songs. However, if you really find it necessary, arrangements for CD or audiocassette playback can be made. If you are auditioning for The West Virginians, however, recorded accompaniments *may be* appropriate for some parts of that audition (see the separate guidelines).

4. WHAT DO I PLAY OR SING? HOW SHOULD I PREPARE FOR MY AUDITION?

The smartest thing you can do is to prepare carefully, so you should start now. We expect that the audition literature you choose will demonstrate your musical achievement on your instrument/voice. We recommend that you consult first with your high school and/or private teacher. Also, see the suggestions in the paragraphs below. Feel free to write or email or call the Music Department at 304-457-6200 if you need help or want specific advice. *You are especially invited to contact the appropriate music faculty persons directly*—see the information given below. Your audition will include your solo performance and an interview with the music faculty. It is very likely that you will be asked to play/sing at sight.

If you have another primary or a secondary instrument/voice performance specialty *in which you are competent*, you are strongly encouraged to perform a short piece or excerpt on that instrument/voice. By demonstrating your versatility, it is possible that you will increase your scholarship award. If you don't have a secondary performance specialty, however, your scholarship award *is not lowered*. The Music Department's first consideration in determining your scholarship award is your ability on your *primary* instrument/voice.

ORGAN

The student should be prepared to play all of the following:

- a 2-3 minute excerpt from a piece by a 17th – 18th century composer (Pachelbel, Buxtehude, J.S. Bach, Daquin, etc.)
- a 2-3 minute excerpt from a piece by a 19th – 21st century composer (Mendelssohn, Franck, Widor, Langelais, etc.)
- a 2-3 minute excerpt from one setting/arrangement of a familiar hymn or chorale tune (arranged by Manz, Wood, Held, Callahan, etc.)
- one hymn of the student's choice
- one pedal scale of the student's choice

In addition, the student will be asked to sight-read a hymn or chorale.

PIANO

The student should be prepared to play major scales (two octaves, if possible). At least two solo works are to be performed, each chosen from a different style period. Some suggestions: Baroque (e.g., Bach) classical (e.g., Haydn, Mozart, Beethoven), Romantic (e.g., Chopin, Brahms), Impressionistic, Post-Romantic, and Modern (e.g., Debussy, Bartok). It is recommended that at least one solo piece be memorized. Students who *have experience as accompanists* should inform the music faculty of this experience.

VOICE

The student should be prepared to sing **two** solo art songs which will display the student's musicality, vocal range, and a full, resonant classical tone quality. Songs *must* be sung from memory unless the selection is an aria from an oratorio (Handel's 'Messiah,' for example). In addition, the singer may be asked to demonstrate his/her ability to sight-sing and/or carry a part by singing a verse from a simple hymn or chorale.

Applicants are strongly encouraged to sing at least one song in a foreign language (Italian, German, French, Spanish, Latin, etc.). Choose pieces from, or similar to, those found in the following collections:

- First or Second Book of Solos, Parts I or II (Hal Leonard, publisher)
- Standard Vocal Literature (Hal Leonard, publisher)
- 26 Italian Songs and Arias (Alfred, publisher)
- Handel Arias (International, publisher)
- Favorite German Art Songs (Hal Leonard, publisher)
- Favorite French Art Songs (Hal Leonard, publisher)

A part from the music sung for All-State or for WVACDA Chamber Choir or from any classical choral piece can be substituted for one solo art song. *No pop or show tunes* will be accepted as substitutes for art songs.

Students who are not studying privately with a voice teacher should prepare solos with the help of their school music teacher or church choir director.

WOODWINDS

The student should be prepared to play major scales (two to three octaves where possible), a solo of the student's choice with piano accompaniment, one lyric and one technical etude from appropriate method book. The following are *recommendations*:

- Flute: Cavally, Melodious and Melodic studies; any Bach sonata; any Handel sonata; Mozart, Concerto in G or Concerto in D.
- Oboe: Ferling 48 Famous Studies, two contrasting selections or comparable etude, Telemann, Sonatas in G minor or A minor, any selection from J. S. Bach's 15 Grand Solos de Concert.
- Clarinet: Rose, 32 Etudes; Mozart, Concerto; Weber, Concerto No. 1 or Concertino.
- Saxophone: Voxman Selected Studies; Ferling Studies; Glazunov, Concerto; Creston, Sonata.
- Bassoon: J. E. Galliard, Two Sonatas; Telemann, Sonata in F Minor; J. Weissenborn, Capriccio.

BRASS

The student should be prepared to play major scales up to (at least) four sharps and four flats and in two octaves where possible, a solo of the student's choice with piano accompaniment (demonstrating good intonation and appropriate style and musicality), and two etudes of contrasting style, preferably one lyric and one technical. Excellent sources for etudes for various instruments would include the following:

- Trumpet: Voxman Selected Studies; Snedecor Lyric Studies; Arbans Complete method or Brandt Orchestral Studies.
- Horn: Kopprasch, Pottag or Shoemaker Studies; any etude from Selected Melodious Progressive and Technical Studies, Vol. I ("The Blue Book").
- Trombone and Euphonium: Bordogni/Rochut Lyric Studies or Voxman Selected Studies or Tyrell Etudes.
- Tuba: Bordogni, Blazevich, or Tyrell Etudes.

PERCUSSION

The student should perform a prepared solo or an etude *on snare and on one or both* of the other major percussion areas, mallet/keyboard and timpani. Pieces should be drawn from the standard repertory of percussion literature. Suggested materials:

- Snare drum: Mitchell Peters' Intermediate Studies for Snare Drum (Solo no. 1);
- Timpani: Saul Goodman's Modern Method for Timpani (exercises 18 or 19);
- Mallets: Morris Goldenberg's Modern School for Xylophone, Marimba, Vibraphone (Etude no. 5).

Students will also be asked to sight read on snare drum. Students should provide their own sticks and mallets.

Students who are *reasonably competent and experienced* on drum set are encouraged to demonstrate their skills. If you are interested in including drum set performance as part of your audition, please inform the Music Department *two weeks prior to your audition* so that a set can be made available for you and additional time allowed for your audition.

GUITAR

The student should be prepared to play major and minor scales, chord arpeggios, and a repertoire of standard guitar works from the Renaissance through the 20th Century. Typical works might include Six Lute Pieces from the Italian Renaissance edited by Chilosetti, Suite in D Minor by Visee, and etudes by Carcassi, Giuliani, and Carulli.

MUSIC FACULTY and STAFF

Dr. Hooi-Yin Boey: **Piano, Class Piano, Music History.**

Email: boeyhy@mail.ab.edu; phone: 304-457-6209

Dr. Judson Bracey: **Music Theory, Musicianship, Composition, Horn, Music Scholarship Coordinator.** Email: braceyjf@mail.ab.edu; phone: 304-457-6211

Dr. Timothy DeWitt: **Brass, Brass Choir, Music History, Form and Analysis, Recruitment Coordinator.** Email: dewitttl@mail.ab.edu; phone: 304-457-6346

Mr. Lewis Hall: **Department Chairperson, Voice, Music Education, Chamber Ensemble.** Email: halllr@mailab.edu; phone: 304-457-6297

Mrs. Lauren Lindsey: **Concert Choir, Chapel Choir, The West Virginians, Voice, Voice Class.** Email: lindseylm@mail.ab.edu; phone: 304-457-6304

Mrs. Lillian Long: **Voice, Opera, Organ, Handbell Choir, Accompanying Coordinator.** Email: longlf@mail.ab.edu; phone: 304-457-6355

Mr. Nathan Muehl: **Concert Band, Jazz Ensemble, Woodwind Ensemble, Woodwind Studio, Music Education.** Email: muehln@mail.ab.edu; phone: 304-457-6228

ADJUNCT FACULTY

Email: anthoujm@mail.ab.edu; Phone: 304-457-6200

Mr. John Vaughan (email: vaughanj@mail.ab.edu) : **Guitar**

Mr. Floyd Friend: **Percussion**

Mrs. Rita Brockway (brockwayrm@mail.ab.edu): **Flute**

STAFF

Mrs. Jennifer Anthou: **Department Secretary.** (email: anthoujm@mail.ab.edu); phone: 304-457-6200

Mrs. Emily Rosier: **Coordinator of Ensemble Scheduling.** (email: rosierej@mail.ab.edu); phone: 304-457-6231

Please visit us on the web: www.ab.edu/music and www.ab.edu/thewestvirginians