

FOR STUDENTS AUDITIONING FOR THE 2010-2011 ACADEMIC YEAR

**ALDERSON – BROADDUS COLLEGE  
MUSIC DEPARTMENT  
AUDITION GUIDELINES *FOR MUSIC MAJORS***

These guidelines apply to:

--students who wish to be admitted into the Alderson-Broaddus College Music Department as *music majors*

--students who wish to be considered for Music Department Scholarships (available only to *music majors*)

These guidelines do *not* apply to:

--students auditioning for 'The West Virginians'

--students auditioning for Barbershop or Beautyshop Quartets

--non-music majors seeking membership in other music ensembles

*See separate audition and scholarship guidelines for these auditions*

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**FAQ: PART I – GENERAL QUESTIONS**

**1. WHO NEEDS TO AUDITION FOR THE MUSIC DEPARTMENT AND WHY?**

All students seeking to be music majors must first audition and be accepted for entrance into the music program. This entrance audition serves simultaneously as an audition for a Music Department Scholarship which, if awarded and accepted, is a *key piece* of the student's total financial aid package.

**2. TELL ME MORE ABOUT MUSIC DEPARTMENT SCHOLARSHIPS.**

The Music Department Scholarship Program at Alderson-Broaddus College exists to attract musically and intellectually talented students. Music Department Scholarships are offered only to students who will *major* in Applied Music, Music Education, or Musical Arts. 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). For MUCH MORE information about the Music Department Scholarship and OTHER available music scholarships go to the **Music Scholarship Overview**, available at

<http://www.ab.edu/academics/degrees/music/scholarships>. To receive a hard copy of the Music Scholarship Overview through the mail, contact the Admissions Office at **1-800-263-1549** or the Music Department at **1-304-457-6200**.

**3. WHAT DO I NEED TO DO FIRST AS I PLAN FOR MY AUDITION?**

Auditioning for entrance into a college music program 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, attend classes and rehearsals, and take a **free** private lesson in preparation for your audition. You will have the opportunity to converse with the faculty and students and, if you wish, eat in the school dining hall and spend a night in a residence

hall if you like. Call the Admissions Office at **1-800-263-1549** to make arrangements for a campus visit.

#### **4. IS THERE SOMETHING I NEED TO SUBMIT BEFORE MY AUDITION?**

The Admissions Office will be working closely with you to process everything you need to submit to be admitted to the college. In addition to those forms, we request that you submit the **Prospective Music Major Questionnaire** to us early in the admission process, so we can get to know you as soon as possible. This electronic questionnaire is available at [www.ab.edu/academics/degrees/music/scholarships](http://www.ab.edu/academics/degrees/music/scholarships). To receive a hard copy through the mail, contact the Admissions Office at **1-800-263-1549** or the Music Department at **1-304-457-6200**.

#### **5. WHAT IF I HAVE QUESTIONS ABOUT AFFORDABILITY?**

We know that financial considerations are very important when you are selecting a college. You should be in regular contact with the Financial Aid Office at **1-304-457-6354** not only *before* your audition, as you plan for the cost of your education, but particularly *after* your audition, as you work out your total financial aid package. If you wish, we can arrange an appointment for you and/or your parent(s) to consult with a financial aid counselor whenever you visit campus. Or, when you schedule your Music Department audition, you can notify the Admissions Office that you would like a Financial Aid appointment on that day.

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### **FAQ: PART II - THE AUDITION**

#### **1. WHEN ARE MUSIC DEPARTMENT AUDITIONS?**

Spring 2010 Music Department Auditions are scheduled for:

- Friday, February 12 (4-6PM), & Saturday, February 13 (9AM-5PM)
- Friday, February 26 (4-6PM), & Saturday, February 27 (9AM-5PM)
- Friday, March 19 (4-6PM), & Saturday, March 20 (9AM-5PM)
- Saturday, March 27 (9AM-5PM)

We prefer that you audition on one of these specified music audition weekends. However, alternative dates can be negotiated if you are unable to audition then.

#### **2. HOW DO I ARRANGE FOR AN AUDITION?**

To schedule an audition, please call the **Admissions Office** 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 specific questions about the audition process itself (*e.g.*, what to perform, accompaniment services, etc.), see the list of audition suggestions below (FAQ: PART III – What Do I Play Or Sing?), or call the Music Department at **1-304-457-6200**.

#### **3. I DON'T KNOW WHAT TO EXPECT AT MY AUDITION.**

Your audition will include:

- your solo performance(s)
- an ear-training (intervals, rhythms) skills assessment
- you may be asked to play/sing an excerpt from an etude/song at sight on your instrument/voice
- an interview with the music faculty

The audition is usually videotaped.

#### **4. WHAT WILL THE AUDITION BE LIKE?**

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 find out much about the program. At Alderson-Broaddus College, it's different: you will audition in an atmosphere that is friendly and supportive. You may have the opportunity to hear individuals and musical groups perform and eat together with faculty, staff, and students. We want you and your family to spend some time to get to know us.

#### **5. I NEED AN ACCOMPANIST FOR MY AUDITION. WHAT DO I DO?**

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 free of charge and allow 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 print the music FRONT TO BACK if possible, hole punch, *number*, and *put your name on* all pages of the music you send. Please send your music to our Accompanying Coordinator, Dr. Hooi-Yin Boey, Box 2126, Music Department, or FAX it to her at **1-304-457-6239**.

#### **6. I USUALLY PERFORM WITH CD ACCOMPANIMENT.**

We discourage the use of recorded accompaniments for Music Department auditions. Generally, commercially-produced accompaniments are more readily available for pieces usually inappropriate for Music Department auditions -- such as popular or contemporary Christian songs -- and more appropriate for auditions for "The West Virginians". However, if you really find it necessary, please let us know ahead of time and arrangements for CD playback can be made.

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### **FAQ: PART III – PREPARATION FOR THE AUDITION**

#### **1. HOW SHOULD I PREPARE FOR MY AUDITION?**

We expect that the audition literature you choose will demonstrate your musical achievement on your primary instrument/voice. We recommend that you consult first with your high school and/or private teacher. Also, see the suggestions in the paragraphs below (What Do I Play Or Sing?). Feel free to email or call the Music Department at **1-304-457-6200** if you need help or want specific advice. *You are especially invited to contact the appropriate music faculty persons directly*—see the music faculty list below. They are all willing to give you a **free lesson** at your convenience. The smartest thing is to start now to prepare.

#### **2. I PLAY MORE THAN ONE INSTRUMENT, AND ALSO SING.**

The main part of your audition will be focused on demonstrating your primary instrument or voice. However, 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. It doesn't hurt to try!

### 3. WHAT DO I PLAY OR SING FOR MY AUDITION?

#### --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, Brandt Orchestral Studies, J. L. Small Etudes

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, Voxman Selected Studies, Tyrell Etudes

Tuba: Bordogni, Blazevich, or Tyrell Etudes

#### --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 20<sup>th</sup> Century. Typical works might include:

one of the Six Lute Pieces from the Italian Renaissance edited by Chilosetti

one of the movements from the Suite in D Minor by Visee (ed. Karl Shceit, Universal Edition nr. 11322)

etudes by Carcassi, Giuliani, Sor or Carulli

#### --ORGAN

The student should be prepared to play the following:

one hymn of the student's choice

one pedal scale of the student's choice, in a major key, one octave

a 2-3 minute excerpt from a piece by a 17<sup>th</sup> – 18<sup>th</sup> century composer (Pachelbel, Buxtehude, J.S. Bach, Daquin, etc.)

a 2-3 minute excerpt from a piece by a 19<sup>th</sup> – 21<sup>st</sup> century composer (Mendelssohn, Franck, Widor, Langlais, etc.)

a 2-3 minute excerpt from one setting/arrangement of a familiar hymn or chorale (arranged by Wood, Held, Manz, Callahan, etc.)

The student will be asked to sight-read a hymn or chorale. Music does not need to be memorized.

#### --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 repertoire 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).

The student will also be asked to sight read on snare drum. Students should provide their own sticks and mallets, if possible.

Students who are *reasonably competent and experienced* on drum set are encouraged to demonstrate their skills. NOTE: 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.

### **--PIANO**

The student should be prepared to play major scales (at least two octaves, hands together in parallel motion). 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 (e.g., Debussy)

Modern (e.g., Bartok)

It is recommended that at least one solo piece be memorized. The student will be asked to sight-read a simple hymn or chorale. Students who *have experience as accompanists* should inform the music faculty of this experience. This may help increase the student's scholarship award.

### **--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. A part from any classical choral piece (for example, from the music sung for All-State or for WVACDA Chamber Choir) can be substituted for one solo art song. It is recommended that at least one solo art song be memorized. *NO pop or show tunes will be accepted* as substitutes for art songs.

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)

24 Italian Songs and Arias or 26 Italian Songs and Arias (G. Schirmer or Alfred, publishers)

Handel Arias (International, publisher)

Favorite German Art Songs (Hal Leonard, publisher)

Favorite French Art Songs (Hal Leonard, publisher)

The student may also 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.

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 books. 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

## **MUSIC FACULTY**

### **Dr. Hooi-Yin Boey**

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### **Mrs. Lauren Lindsey**

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## **STAFF**

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Please visit us on the web: [www.ab.edu/music](http://www.ab.edu/music) and [www.ab.edu/thewestvirginians](http://www.ab.edu/thewestvirginians)