

MUSIC AUDITION  
+ SCHOLARSHIP  
*Information*



# MUSIC AUDITION + SCHOLARSHIP INFORMATION

## *All students seeking entrance to the Department of Music*

are asked to submit an application for admission to the Office of Admission before scheduling an audition. Entrance to any of the university's Bachelor of Music or Bachelor of Arts in Music degree programs requires a live audition for the music faculty. See below for audition requirements related to music scholarships. Students unable to attend the scheduled audition dates may contact the manager of music admission to arrange an alternate audition date.

### *The audition has several purposes:*

- To enable the music faculty to evaluate a student's musical background and potential.
- To give the student an opportunity to meet the music faculty.
- To learn more about the music curriculum and career opportunities in music.
- To explore the campus and music facilities.

## SCHEDULING AN AUDITION

The most up to date information regarding auditions may be found online at [www.susqu.edu/music](http://www.susqu.edu/music). Select "Audition Information" from the right-hand menu to review potential dates and registration procedures. Auditions will be confirmed only after an applicant has received of their admission to the University. If you have questions at any time, please feel free to use the contact information below:

### *Sara Adams*

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## MUSIC SCHOLARSHIPS

Each year the university awards multiple music scholarships of significant value. Students who plan to major in music and wish to compete for these scholarships must audition on or before the last regularly scheduled audition date. Students who do not plan to major in music but wish to be considered for a \$1,000 – \$2,000 non-major performance grant must audition before April 1. Music scholarships are assessed on a rolling basis.





# GENERAL AUDITION PROCEDURES

Students who audition for entrance into Susquehanna's music programs must meet the primary audition, placement exams and interview requirements.

Non-music major students auditioning for a performance grant need only perform a primary audition. No further assessments are required.



## I. Primary Audition

An audition in the student's primary performance area is required. Although no specific compositions are required for any audition, we have identified a list of repertoire suggestions intended to help instrumentalists and vocalists select appropriate audition material. These repertoire listings are designed only to serve as a guide for students and teachers in preparing auditions. Ultimately, the choice of music presented in the audition remains at the discretion of the prospective student.

Students may audition in a secondary performance area. Examples would be the pianist who also plays the trumpet and wishes to continue this activity, or the vocalist who also plays the clarinet, etc. Although we encourage students to prepare secondary auditions, this is strictly optional. If a student wishes to perform a secondary audition, this should be arranged when initially scheduling the music audition. A performance grant may be awarded on a secondary instrument.

## II. Placement Exams

All students who are candidates for the Bachelor of Music and the Bachelor of Arts in Music degree programs should be prepared to demonstrate keyboard and musicianship skills and their knowledge of basic music theory. The primary audition is the major determinant the department uses to decide which candidates are awarded entrance to the department. However, the music assessments are significant to the audition process and provide the faculty with important information about the candidate's musical background. They also assist in placement within music courses at the time of acceptance.

### A. Keyboard Skills

The candidate for whom piano is not a principal performing area ideally should be prepared to

- Play one piece that adequately shows the current level of achievement.
  - Play scale and arpeggio patterns, both major and minor.
  - Read a simple melody at sight at the keyboard.
- If a candidate has some piano training, this placement will help the department decide whether the student can exempt some or all piano classes in the music major.

For the candidate with some keyboard training, the placement will help determine whether the student may exempt some or all piano classes in the music major.

Candidates who demonstrate significant musical talent and proficiency in other music areas may be accepted even with a lack of piano experience. In such cases, the student should be able to demonstrate an ability to play a simple melody for either hand alone, reading from either the treble or bass clef. It is highly advisable that students with no piano experience take some lessons to gain a general knowledge of the keyboard before the audition.

### B. Musicianship

The candidate for whom voice is not a principal performing area should be able to

- Demonstrate vocal proficiency by singing a simple hymn, or patriotic or folk song.
- Demonstrate basic pitch and rhythmic reading skill.
- Identify intervals (major 3rd, minor 6th, perfect 4th, etc.).
- Identify chord types (major, minor, diminished, augmented).

## C. Music Theory

This test covers music theory fundamentals that students generally encounter in the process of studying an instrument or voice. Although the test does not assume that the student has taken a formal high school music theory course, such experience is helpful.

## III. Interviews

Candidates for the Bachelor of Music in Composition degree will complete an interview with a composition faculty member. This meeting is an opportunity for the candidate to explore degree requirements and discuss academic goals. It also serves as a portfolio review for applicants with scores or recordings of original works.

Candidates for the Bachelor of Music in Music Education degree will complete an interview with a music education faculty member. This meeting is an opportunity for the candidate to explore degree requirements and discuss career goals. Candidates should demonstrate strong listening skills, ability to clearly express ideas, enthusiasm for entering the profession, and thoughts on the importance of music education for all children.

## SAMPLE LESSONS

Prospective students are invited to take a lesson in their primary area. Consultations or sample lessons are not required, but offer musicians the opportunity to experience a faculty's individual teaching style and ask questions directly related to their musical and career goals. Contact the manager of music admission to arrange a lesson.

# GENERAL AUDITION PROCEDURES

*(continued)*



# PRIMARY AUDITION REQUIREMENTS



## WOODWIND INSTRUMENTS

The candidate for either the Bachelor of Music or Bachelor of Arts degree for whom any of the WOODWINDS is the principal performance area should be prepared to do the following:

- Perform two solos or etudes in contrasting style and tempo or two contrasting movements of a sonata, concerto or solo piece. Memorization is encouraged.
- Play major scales commensurate with range capability. Minor scales are optional.
- Sight-read at the committee's discretion.

### Suggested Repertoire

#### Flute

- Any of the French Conservatoire test pieces—Chaminade, Faure, Enesco, etc.
- Any standard Sonatas—Bach, Poulenc, Hindemith, etc.
- Any Concerto movement—Mozart, CPE Bach, Ibert, etc.
- Etudes by Berbiguier, Anderson, Karg-Elert, etc.

#### Oboe

- Albinoni 3 Concerti, Op. 9, 6, 7
- Handel Sonata in c minor or g minor
- Hindemith Sonata
- Marcello Concerto in c minor
- Ferling 48 Famous Studies

#### Bassoon

- Galliard Six Sonatas
- Hindemith Sonata
- Phillips Concertpiece
- Stamitz Concerto in F
- Vanhal Concerto in C

#### Clarinet

- Hindemith Sonata
- Mozart Concerto
- Saint-Saëns Sonata
- Schumann Fantasy Pieces
- Weber Concertino

#### Saxophone

- Eccles Sonata
- Glazounov Concerto in Eb
- Phillips Concertpiece
- Maurice Tableaux de Provence
- Heiden Sonata
- Lantier Sicilienne
- Tcherepnin Sonatine Sportive
- Rubank Selected Studies

## BRASS INSTRUMENTS

The candidate for either the Bachelor of Music or Bachelor of Arts in Music degree who offers any of the BRASS INSTRUMENTS as a principal performance area should be prepared to do the following:

- Perform two solos or etudes in contrasting style and tempo or two contrasting movements of a sonata, concerto or solo piece. Memorization is encouraged.
- Play major scales commensurate with range capability. Minor scales are optional.
- Sight-read at the committee's discretion.

### Suggested Repertoire

#### Trumpet

- Arban Characteristic Studies
- Goedicke Concert Study
- Handel-Fitzgerald Aria con Variazioni, Variations I, II, III
- Hummel-Ghitalla Concerto, movements 1 and 2 only
- Stevens Sonata, movement 1
- Persichetti Hollow Man
- Riisager Concertino

#### Horn

- Beethoven Sonata for Horn
- Any Mozart Concerto or the Concerto Rondo
- Read Poeme
- Saint-Saens Morceau de Concert
- Scriabin Romance
- Strauss Concert No. 1, Op. 11

#### Trombone and Euphonium (Baritone)

- Barat Andante and Allegro
- Galliard Six Sonatas
- Guilmant Morceau Symphonique
- Rimsky-Korsakov Concerto for Trombone
- Any Bordogni or Rochut Vocalise/Etude
- Telemann-Ostrander Sonata in f minor, 1st and 2nd movements only
- Vivaldi-Ostrander Concerto in a minor

#### Tuba

- Bach-Bell Air and Bouree
- Blazevitch Studies for Tuba (select one)
- Presser Rondo
- Walters Tarantelle
- Bordogni Melodious Etudes (select one)
- Tyrell Advanced Technical Studies (select one)
- Pain Pare Concertpiece



# PRIMARY AUDITION REQUIREMENTS *(continued)*



## PERCUSSION INSTRUMENTS

The candidate for either the Bachelor of Music or Bachelor of Arts in Music degree who offers PERCUSSION as a principal performance area should be prepared to do the following:

Prepare an etude or solo for each of the following instruments:

- Snare drum (concert and/or rudimental)
- Keyboard percussion instruments (marimba, vibraphone, xylophone [consider two mallets required and four mallets optional])
- Timpani (demonstrate fundamental skills including tuning ability)

### Suggested Repertoire

#### *Snare*

- Cirone *Portraits for Rhythm* (any exercise)
- Colgrass *Six Unaccompanied Solos for Snare Drum* (any solo)
- Goldenberg *Modern School for the Snare Drum* (any advanced exercise)
- Podemski *Standard Snare Drum Method* (any advanced exercise)

#### *Marimba/Xylophone*

- Bach/Goldenberg *Concerto in a minor*
- Goldenberg *Modern School for Xylophone, Marimba & Vibraphone*
- Green (any xylophone rag)
- Kreisler/Green *Tambourin Chinois*
- Peters *Sea Refractions, Yellow After the Rain*

#### *Timpani*

- Beck *Sonata for Timpani*
- Firth *The Solo Timpanist* (any solo)
- Goodman *Statement for Timpani*
- Muczynski *Three Designs for Three Timpani*



## STRING INSTRUMENTS

The candidate for either the Bachelor of Music or Bachelor of Arts in Music degree whose principal performance area is any of the STRING INSTRUMENTS should be prepared to do the following:

- Perform two pieces in contrasting style and tempo, or two contrasting movements of a sonata or concerto. Memorization is encouraged.
- Sight-read at the committee's discretion.

### Suggested Repertoire

#### Violin

- Bach, any movement from the Solo Sonatas and Partitas
- Mozart *Concerto* No. 3, 4, or 5 (first movement, with cadenza)
- First movement of a standard concerto, such as Bruch No. 1, Saint-Saens No. 3, Mendelssohn, or Kabalevsky
- Show piece such as Kreisler *Preludium and Allegro*; Wieniawski *Scherzo Tarantella*; Sarasate *Malagueña*

#### Viola

- Bach *Suites for Solo Cello*, arr. for viola (any movement or two contrasting movements)
- First movement from a standard concerto, such as: Handel/Casadesus; C. Stamitz; J.C. Bach/Casadesus; Vaughn-Williams.
- An etude by Dont, Kreutzer, Mazas, Kayser, Rode

#### Cello

- Bach, any *Unaccompanied Suite* (two movements)
- A baroque sonata, such as Eccles, Vivaldi, Sammartini (two movements)
- One movement from a standard concerto, such as Boccherini, Haydn, Saint-Saens
- An etude by Merk, Duport, Popper

#### Double Bass

*It is common for applicants to be more adept at one style over the other; prospective majors are welcome to prepare both classical and jazz repertoire to highlight their strengths.*

- Bach, any movement from the Sonatas for Violoncello Solo
- Koussevitzky *Concerto*, any single movement
- Bottesini *Concerto No. 2*
- Marcello *Sonata in A minor*
- 12-Bar Jazz Blues (*Blue Monk*, *Straight No Chaser*, *Blues for Alice*)
- 32-Bar Jazz Standard (*Autumn Leaves*, *Take the A Train*, *You Don't Know What Love Is*)

#### Harp

- Andres *Epices*
- Bach-Grandjany *Etude No. 6*
- Debussy *First Arabesque*
- Dussek *Sonatina No. 1*
- Handel *Concerto in Bb, Mvt 1*
- One excerpt from standard orchestral literature







## VOICE

There are two major components of the audition for candidates for the Bachelor of Music or the Bachelor of Arts in Music degree whose principal performance area is VOICE.

Candidates should prepare three contrasting solo selections from memory. At least one of the selections should be in a foreign language and songs should be chosen from the following areas:

- Art song
- Sacred song
- Oratorio
- Opera
- Folk song
- Musical theater

Following the presentation of solo material, the candidate will be asked to demonstrate basic pitch and rhythmic sight-reading ability. The use of solfeggio is encouraged but not required. Voice auditions must be accompanied. If a student is unable to provide an accompanist, arrangements may be made for a Susquehanna University accompanist to be provided on scheduled audition dates. Keep in mind that rehearsal time will be limited.



# PRIMARY AUDITION REQUIREMENTS *(continued)*

## PIANO

The candidate for the Bachelor of Music in Music Education, Composition or Bachelor of Arts in Music degree whose principal performance area is PIANO should be prepared to do the following:

- Play two pieces varied by period and style (at least one from memory).
- Play major and minor scales and arpeggios in any key commensurate with range capability.
- Sight-read.

The candidate who offers PIANO as a principal performing area in the Bachelor of Music in Performance degree should be prepared to do the following (at least two from memory):

- Play three pieces:
  - One, a classical sonata movement.
  - Two others, exhibiting contrasting styles and periods.
- Play major and minor scales and arpeggios in any key commensurate with range capability.
- Sight-read.
- Submit a prepared resume listing repertoire.

### Suggested Repertoire

- Bach, any prelude and fugue from the *Well-Tempered Clavier*, Books I or II
- Bartok *Mikrokosmos*, Volume V or VI (any piece)
- Beethoven, any sonata (other than Op. 49), first movement
- Brahms, Op. 79 *Rhapsodies* or Op. 10 *Balladen*
- Chopin, any waltz, impromptu, nocturne, ballade or scherzo
- Debussy *Préludes*, Book I or II (any prelude)
- Haydn, any sonata, first movement
- Villa-Lobos *Prole do Bêbé*; series I or II (any piece)
- Mozart, any sonata, first movement
- Prokofiev *Visions fugitives*, Op. 22
- Schubert, *Impromptus* Op. 90
- Schumann *Fantasiestücke*, Op. 12 (any piece)

## ORGAN

The candidate for either the Bachelor of Music in Music Education, Composition or Bachelor of Arts in Music degree who offers ORGAN as the principal performance area should be prepared to do the following:

- Perform two contrasting pieces, at least one of which requires pedal. The compositions should represent contrasting styles and periods.
- Play selected major and minor scales on the manuals.
- Sight-read a hymn.

The candidate for the Bachelor of Music in Performance degree who offers ORGAN as the principal performance area should be prepared to do the following:

- Play three pieces, two of which represent a contrast in style and period. The third piece may be drawn from a period already represented as long as it presents a contrast to the other pieces played. (For example, two contrasting compositions by Bach could be played.) Two of the compositions should utilize pedal.
- Play major and minor scales on the manuals.
- Sight-read a hymn.

### Suggested Repertoire

- Bach *Prelude and Fugue in e minor*, “Cathedral,” any prelude and fugue from the *Little Eight*, any chorale prelude from *Orgelbüchlein*
- Brahms, any chorale prelude
- Buxtehude, any chorale prelude
- Dupré, any of the antiphons in the *Fifteen Antiphons*
- Franck, *Prelude, Fugue and Variation*, Op. 18
- Langlais *Pasticcio, Chant de Paix*
- Mendelssohn, any movement from a sonata or a prelude and fugue
- Vierne, any slow movement from any symphony
- Walcha, any chorale-prelude
- Widor, any movement from any symphony



# FREQUENTLY ASKED QUESTIONS



## Do I need to complete the piano and musicianship exams even if I do not play piano or sing?

*Yes. These exams are an important part of the audition process, and all students auditioning to be music majors must complete all audition requirements. Details for these exams can be found at the beginning of this booklet.*

## If I perform well in two areas, such as voice and trumpet, can I audition in both areas?

*Yes. The Department of Music encourages those who are strong in multiple performing areas, and unsure about which area to concentrate in, to complete two primary auditions or a primary and secondary audition. This can be arranged when you request an audition date or by calling the Department of Music.*

## Can I audition using music that is not listed under “Suggested Repertoire”?

*Yes. The “Suggested Repertoire” listings are meant as guidelines. You may perform selections from these listings or you may choose to perform similar pieces that you have prepared.*

## Are there other resources to help me prepare for my audition?

*Yes. Speak with your band, orchestra and choral directors, and private teachers. They are a great source of information. Share your audition booklet with them and ask them for help choosing and learning repertoire, and practicing aural and written theory skills*

## How do I schedule an audition and when/where will it occur?

*Auditions typically take place December through March on campus after you have completed and submitted your university application. Auditions can be scheduled online at [www.susqu.edu/music](http://www.susqu.edu/music).*

## Can I contact the Department of Music if I have questions or concerns?

*YES! You may email or call for answers to any questions you have regarding Susquehanna University and the Department of Music.*

### **For more information:**

#### **Sara Adams**

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