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2011-2012 UNDERGRADUATE
AUDITION GUIDELINES



SHENANDOAH™
UNIVERSITY

Shenandoah Conservatory

2011-12 UNDERGRADUATE AUDITION DATES, INFORMATION & GUIDELINES

Admission to Shenandoah Conservatory is highly competitive. Not only must students be academically admissible, they must also successfully complete and pass the mandatory audition and interview process. Audition dates are limited and may fill and close well in advance of the audition date. All audition confirmation materials will be sent to the applicant via e-mail.

Undergraduate Applicant Materials

1. Complete the undergraduate application for admission:
www.su.edu/admit
2. Submit official transcripts. High school transcript and/or college/university transcripts from each institution attended.
3. Submit official SAT or ACT scores.
4. Submit one (1) letter of recommendation.
5. Submit audition registration.

Register for the Audition

After the student has submitted the required application materials, they must register on-line for an audition or portfolio review. Applicants are welcome and encouraged to submit application materials and register for the audition concurrently. However, the audition will not be confirmed until all application materials have been received.

Musical Theatre Applicants – Special Requirements

Applicants to the Musical Theatre program have a two-step audition process.

1. **Prescreening:** Applicants must first submit a recorded audition for prescreening. The recorded audition must be submitted between September 6 and December 4, 2011, through the Shenandoah University Musical Theatre Audition link. No tapes, DVDs or YouTube videos will be accepted. Applicants **MUST** follow the Musical Theatre Audition guidelines.

To submit your recorded audition, go to: **www.su.edu/auditions**.
2. **Audition:** Applicants who successfully pass the recorded prescreening will be invited to campus to complete a live audition with the Musical Theatre faculty at in December 2011 or January or February 2012. Live audition invitations will be extended by December 1, 2011.

Student must register with the on-line Audition Form. Audition registrations must be received at least two weeks prior to the audition date.

www.su.edu/auditions

- Student must follow the Audition Guidelines as they prepare for their audition. **www.su.edu/auditions**
- Student will receive an email confirming the audition which will provide them with information regarding arrival time and schedule for the day. Audition times are not assigned until the day of the audition.

Preparing for the Audition: Audition Guidelines

Applicants must prepare for their audition and interview process by following the Shenandoah Conservatory Undergraduate Audition Guidelines. Interviews, portfolio review and

theory diagnostic skills exams may be required for specific curricula as outlined in the Audition Guidelines. These can be accessed online at **www.su.edu/auditions**.

Failure to follow Audition Guidelines may result in an unsuccessful audition.

Recorded Auditions. Applicants who live more than 250 miles from the Shenandoah University campus have the option to complete a recorded audition. It is strongly recommended that students verify the distance requirement with their admissions counselor prior to submitting the recorded audition. Applicants must follow the audition guidelines when preparing and submitting the recorded audition.

The recorded audition is available at: **www.su.edu/auditions**.

AUDITION DATES

Monday, October 10 -Senior Shadow Day

High school seniors are invited to spend a day on the Shenandoah campus shadowing a current conservatory student. Audition workshops and admissions/financial aid presentations are given. Online registration by September 30, 2011 is required: **www.su.edu/admissions**.

Friday, October 28, 2011: Dance Day & Dance Auditions

Auditions for Dance

Saturday, December 3, 2011: Music Division & Theatre Division Auditions

Auditions for Musical Theatre, Acting, Theatre for Youth & Theatre Stage Management

Portfolio Reviews for Costume Design & Scenic & Lighting Design

Auditions for Arts Management, Church Music, Collaborative Piano, Composition, Jazz Studies, Music Education, Music Performance, Music Production & Recording Technology, and Music Therapy

Saturday, January 21, 2012: Music Division & Theatre Division Auditions

Auditions for Musical Theatre, Acting, Theatre for Youth & Theatre Stage Management

Portfolio Reviews for Costume Design & Scenic & Lighting Design

Auditions for Arts Management, Church Music, Collaborative Piano, Composition, Jazz Studies, Music Education, Music Performance, Music Production & Recording Technology, and Music Therapy

Friday, January 27, 2012: Dance Day & Dance Auditions

Auditions for Dance

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Saturday, January 28, 2012: Music Division & Theatre Division Auditions

Auditions for Musical Theatre, Acting, Theatre for Youth & Theatre Stage Management

Portfolio Reviews for Costume Design & Scenic & Lighting Design

Auditions for Arts Management, Church Music, Collaborative Piano, Composition, Jazz Studies, Music Education, Music Performance, Music Production & Recording Technology, and Music Therapy

Saturday, February 18, 2012: Music Division & Dance Division Auditions

Auditions for Arts Management, Church Music, Collaborative Piano, Composition, Jazz Studies, Music Education, Music Performance, Music Production & Recording Technology, and Music Therapy

Auditions for Dance

Saturday, February 25, 2011: Theatre Division Auditions Only

Auditions for Musical Theatre, Acting, Theatre for Youth & Theatre Stage Management

Portfolio Reviews for Costume Design & Scenic & Lighting Design

UNDERGRADUATE AUDITION FAQS

- Singers are required to perform with live accompaniment and must bring music to the audition. An accompanist will be provided; however, applicants are welcome to bring their own, if desired.
- Instrumentalists who wish to audition with accompaniment should bring their own accompanist.
- Jazz applicants must bring a CD of recorded accompaniment for the jazz portion of their auditions (see Audition Guidelines).

An audition day includes: curriculum sessions with faculty, information sessions for parents, campus tour, theory diagnostic skills exam and/or interview (if applicable) and, of course, the audition.

Admission decisions are not made until all application materials are received and the audition has been completed. Conservatory applicants must successfully pass their audition and theory diagnostic skills exam and/or interview (if applicable), in order to be admitted. Talent scholarships are not awarded until the student has been admitted to the university.

DEADLINES & ADMISSIONS CALENDAR

September 2011

Applications for admissions are accepted from September 1, 2011, through February 1, 2012. Complete your on-line application at: www.su.edu/admit.

November 2011 through February 2012

Auditions for Undergraduate Conservatory Applicants: Conservatory applicants who wish to be considered for Talent Scholarships must audition on one of these dates in November, December, January or February. For specific information refer to the audition dates.

February 1, 2011

Deadline for applications for all conservatory programs of study.

Applicants should submit their FAFSA paperwork to the Office of Financial Aid.

March 2011

Admission decisions mailed to students.

Financial Aid packages mailed to students who have completed their application and audition and submitted their FAFSA paperwork to the Office of Financial Aid.

FINANCIAL AID

- Undergraduate students may be eligible for conservatory talent awards. These awards are based upon the student's talent as demonstrated at the audition or portfolio review, and on the student's academic record and potential for success.
- Talent awards are renewable for up to four years (eight semesters) and are reviewed annually. Recipients of conservatory talent awards must maintain satisfactory progress in their course of study and are also required to contribute substantially and productively toward the artistic stature of the conservatory.
- Financial aid is awarded once a student has been admitted to the university.
- It is strongly recommended that all new students submit a FAFSA to the Shenandoah University Office of Financial Aid.

For more information go to:
www.su.edu/admissions

UNDERGRADUATE AUDITION GUIDELINES

DANCE

All applicants participate in a technique class (ballet, modern dance, and jazz combinations) and present a two-minute to three-minute solo dance (applicant's or teacher's choreography; transfer students must choreograph their own solos). A CD player is available to play applicant's accompaniment. Include two current photographs with the application: one in first arabesque position (side view) and a headshot.

MUSIC – CLASSICAL IDIOM

BASSOON

Two contrasting etudes (from Weissenborn, Milde, Ferling, etc.) and one solo work demonstrating level of proficiency (a single movement is acceptable). Major, minor, chromatic scales and sightreading.

CELLO

One concerto movement or concert solo. one contrasting work (e.g., unaccompanied Bach, concert piece, sonata movement, contemporary work). One etude or caprice demonstrating level of proficiency. scales in three octaves and sightreading.

CLARINET

Two contrasting concerto and/or sonata movements from the standard repertoire (i.e. Mozart, Weber, Poulenc, Saint Saëns, etc.). One etude demonstrating technical excellence. Sightreading will also be required.

COMPOSITION

All applicants audition in major instrument or voice in classical idiom. Composition portfolio is required, including two or three written examples of the applicant's work with CD (Midi acceptable) if possible. A personal interview with a member of the composition faculty is strongly recommended.

DOUBLE BASS

Two works from the standard solo literature contrasting in both tempo and style. One etude or one orchestral excerpt from the following list of works:

- (1) Mozart, *Symphony No. 35*, movements 1 or 4, (2) Mozart, *Symphony No. 39*, movements 1 or 4, (3) Mozart, *Symphony No. 40*, movements 1 or 4, (4) Beethoven, *Symphony No. 9*, last movements (not the recitative or Ode to Joy theme), (5) Brahms, *Symphony No. 2*, movements 1 or 4, (6) Strauss, *Don Juan*, (7) Strauss, *Ein Heldenleben*. Scales and sightreading.

EUPHONIUM

Prepared etude and solo demonstrating level of proficiency. Scales and sightreading.

FLUTE

Major and Chromatic (minor, as known) scales required at audition. Two and three octaves (where possible). Major (minor, as known) arpeggios are required at audition. two and three octaves (where possible). Perform two pieces (etudes) in contrasting styles from the Baroque, Classical, Romantic and Contemporary periods (e.g., Mozart and Hindemith) to demonstrate students highest level of technical proficiency and artistic expression.

GITAR

Selections from the following standard classical guitar repertory are acceptable such as the music of Bach, Sor, Carulli, Carcassi, Villa Lobos, Lauro, Ponce; music from the lute or vihuela repertory; fingerstyle pieces which feature the guitar in a solo capacity (e.g., Classical Gas).

HARP

Two solos from contrasting periods (classical and modern), one orchestral excerpt. Two scales and arpeggios of choice and sightreading.

HORN

Prepared etude and solo demonstrating level of proficiency. Scales and sightreading.

OBOE

Major and minor scales. W. Ferling studies, one slow and one fast. Solo concert (e.g., Marcello, Mozart, Haydn) or similar sonata, two contrasting movements. Scales and sightreading required.

ORGAN

Piano performance of a Two-Part Invention (Bach) or a movement of a classical sonata. organ performance of one of the Eight Little Preludes and Fugues (Bach) and a Romantic or 20th century selection. Major and minor scales. Church Music applicants must also perform sightreading of accompaniments and sightreading of a simple tune. Choral experience helpful.

PERCUSSION

Upper grade solo selection and/or orchestral excerpt to display applicant's technical ability and fundamental technique. All applicants must demonstrate proficiency in all three primary percussion areas: snare drum, timpani and keyboard percussion. Major scales on mallet instrument. Sightreading required.

PIANO

Solo Performance: Major and harmonic minor scales. Major arpeggios in root position, sightreading. Solo material, performed by memory, representing three periods, such as: 1) Bach suite or invention, 2) classical sonata, 3) Romantic or 20th century composition.

Collaborative Piano (Accompanying): Major and harmonic minor scales. Major arpeggios in root position, sightreading. Must perform one vocal and one instrumental accompaniment of music originally written for piano (no transcriptions or orchestral reductions). Applicants must bring their own performers to accompany. Solo material representing three periods, such as: 1) Bach suite or invention, 2) classical sonata, 3) Romantic or 20th century composition, with at least two of these works by memory.

Musical Theatre Accompanying: In addition to the requirements listed for collaborative piano, the auditionee must also perform two accompaniments from the standard American musical theatre repertoire, one ballad and one up-tempo; applicants must bring their own performer to accompany.

Music Education, Music Therapy, Arts Management, Music Production and Recording Technology, Composition and Music with Elective Studies: Major and harmonic minor

scales, sightreading. Memorized material representing three periods, such as: 1) Bach, *Little Preludes*, 2) Clementi, any of the Sonatinas from Op. 36, and 3) a piece from Schumann's *Album for the Young*.

SAXOPHONE (ALTO)

One etude from either the Voxman Selected Studies or the W. Ferling 48 Famous Studies. Perform one of the following selections: 1) Paul Creston, *Sonata for Alto Saxophone*, movements 1 and/or 3; or 2) Jacques Ibert, *Concerto for Alto Saxophone*, movements 1 and/or 3. Sightreading and all major and minor scales (performed on full range of the instrument at sixteenth notes = 100) required.

TROMBONE

Prepared etude and solo demonstrating level of proficiency. Scales and sightreading.

TRUMPET

Prepared etude and solo demonstrating level of proficiency. Scales and sightreading required.

TUBA

Prepared etude and solo demonstrating level of proficiency. Scales and sightreading required.

VIOLA

A concerto movement or concert solo and a contrasting work (such as an unaccompanied Bach, concert piece, sonata movement or contemporary work). Scales in three octaves.

VIOLIN

A concerto movement or concert solo and a contrasting work (such as an unaccompanied Bach, concert piece, sonata movement or contemporary work). Etude or caprice demonstrating level of proficiency. Scales in three octaves.

VOICE

Two memorized songs from standard classical solo vocal repertoire, one in English and one in another language; material should be appropriate to the applicant's voice and current musical development. Examples of standard classical vocal music in English include, but are not limited to, solo songs by Ralph Vaughan Williams, Roger Quilter, Aaron Copland, John Duke, Richard Hundley, New Rorem, and Samuel Barber as well as folk song arrangements by Benjamin Britten and John Jacob Niles. Attach a standard resumé to the application.

MUSIC – JAZZ IDIOM

Note 1: Applied majors in the jazz idiom are available in Jazz Studies, Music Production and Recording Technology (Jazz Emphasis), Arts Management – Music (Jazz Emphasis), and Music Therapy (Jazz Emphasis).

Note 2: All applicants must provide a recorded accompaniment (such as the Jamey Aebersold series) for the jazz portion of the audition.

Note 3: Amps are provided for ELG and ELB auditions.

Note 4: Drumset is provided for jazz percussion auditions.

BASS (ELECTRIC OR ACOUSTIC)

One jazz standard, demonstrating melody and walking bass line; demonstration of latin, rock and funk styles; major and minor (natural and harmonic) scales (one octave); major and minor arpeggios; sightreading.

DRUM SET/PERCUSSION

Perform one medium or up-tempo swing piece; one ballad with brushes; one contemporary jazz-fusion piece showing four-way independence; one medium/upper grade snare solo or orchestral excerpt. Sightreading on drum set and snare drum.

GUITAR

Perform two jazz pieces including: (1) One jazz solo ballad such as *Misty* or *I Can't Get Started*, where the melody and chords are voiced together and (2) One jazz medium tempo selection demonstrating melody, improvisation and comping. Major scales and sightreading of notation and chord symbols.

PIANO

One memorized classical piece (e.g. Bach, *Little Prelude and Fugue*, Clementi, *sonatina*, Schumann, *Album for the Young*); major and harmonic minor scales; jazz solo ballad; jazz medium tempo selection in piano trio format, demonstrating melody, improvisation and comping; sightreading of notation and chord symbols.

SAXOPHONE

Fast and slow etude (e.g. Voxman, *Selected Studies* or W. Ferling, *48 Etudes*); two jazz standards demonstrating melody and improvisation and showing basic knowledge of jazz style through texts comparable to Niehaus, *Basic Jazz Conception*; major scales (in eighth notes, quarter = 80), and sightreading.

TROMBONE

One prepared classical solo (grade 5-6) or two classical etudes of equal difficulty; two jazz standards in contrasting styles, demonstrating melody and improvisation; major and minor (natural, harmonic, and melodic) scales; sightreading.

TRUMPET

One of the following: an etude (comparable to Arban characteristic study), the first or third movement of a major work for trumpet (e.g. Haydn or Hummel concerto, Hindemith, or Kennan sonata), or a complete trumpet solo (e.g. *Carnival of Venice*, *Bride of the Waves*); two jazz standards demonstrating melody and improvisation, scales and sightreading.

THEATRE

ACTING, THEATRE FOR YOUTH AND ARTS MANAGEMENT
Theatre concentration, Acting emphasis

Two memorized monologues, one from a Shakespeare play, 20-28 lines in length; the second from a contemporary play, two minutes maximum, reflecting the applicant's age. Attach a standard 8 x 10 headshot and resumé to the application.

COSTUME DESIGN, SCENIC & LIGHTING DESIGN, ARTS MANAGEMENT
Theatre concentration, Scenic & Lighting Design emphasis

Submit a portfolio that includes photographs of your work, drafting or design sketches and programs. Letters of recommendation in support of the applicant are recommended. Attend an interview with a member of the costume design or scenic & lighting design faculty. Attach a resumé to the application.

THEATRE STAGE MANAGEMENT

Attend a personal interview with a member of the theatre faculty; letters of recommendation in support of the applicant are recommended. Attach a standard resumé to the application.

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MUSICAL THEATRE

Sixteen measures of two songs from the standard musical theatre vocal repertoire (see suggested repertoire); one monologue, one minute or less (age-appropriate and chosen from a contemporary play – Shaw or later); and a dance audition taught to the entire auditioning group and evaluated in small groups. Dance or workout attire is required. Attach a standard 8x10 head shot and resumé to the application.

Suggested repertoire: One song must be chosen from Golden Age or pre-Golden Age musicals (1940-1964). Suggested songwriters include (but are not limited to) Rodgers and Hammerstein, Rodgers and Hart, Lerner and Loewe, Bock and Harnick, Bernstein, Loesser, Porter, Kern, Herbert, Romberg, and Gershwin. One song may be another Golden Age or Pre-Golden Age song, or it may be chosen from more contemporary musical theatre repertoire.

Musical Theatre Prescreening:

Recorded prescreening only includes the vocal and monologue portions. There is no dance requirement for the prescreening.

INTERVIEWS/PORTFOLIO REVIEW

Students in the following curricula must complete an interview or a portfolio review.

ARTS MANAGEMENT

Students will complete an interview with the Director of the Arts Management Program. A writing sample is included to assess written communication. The writing sample will consist of an essay describing the student's understanding of the arts management field and personal career goals.

COMPOSITION

An interview with a member of the composition faculty is highly encouraged, but not required.

COSTUME DESIGN

Interview and portfolio requirements are outlined in Theatre section.

MUSIC EDUCATION

Prospective music education majors will complete an interview with members of the music education faculty. The purpose of the interview is to assess the applicant's oral communication skill, leadership potential, and other elements that may contribute to success in the profession. A writing sample is included. Interview results are used in conjunction with academic criteria, applied audition results, and aural skills diagnostic results to determine admission to the program

MUSIC PRODUCTION & RECORDING TECHNOLOGY

Prospective music production & recording technology majors will complete an interview with members of the music production & recording technology faculty.

MUSIC THERAPY

Prospective music therapy majors will complete an interview with members of the music therapy faculty.

SCENIC & LIGHTING DESIGN

Interview and portfolio requirements are outlined in Theatre section.

THEATRE STAGE MANAGEMENT

Interview and portfolio requirements are outlined in Theatre section.

MUSIC THEORY DIAGNOSTIC SKILLS EXAM

All students auditioning for music curricula must complete a music theory skills diagnostic exam involving sightsinging, tonal memory and rhythmic skills assessment.

Office of Admissions

admit@su.edu

www.su.edu/auditions

800-432-2266

540-665-4581



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