



SHENANDOAH
UNIVERSITY
Shenandoah Conservatory

UNDERGRADUATE *AUDITION, INTERVIEW &* *PORTFOLIO REVIEW **GUIDELINES***



2023 Undergraduate Programs

2023 UNDERGRADUATE AUDITION, INTERVIEW & PORTFOLIO REVIEW 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, interview and/or portfolio review process. Audition dates are limited and may fill and close well in advance of the posted deadlines.

All audition and interview confirmation materials will be sent to the applicant via the e-mail listed on the application.

UNDERGRADUATE APPLICANT MATERIALS

1. Submit the undergraduate application for admission: su.edu/admissions.
2. Submit official high school and/or college/university transcripts from each institution attended.
3. Submit artistic résumé and headshot, and other pre-audition materials that are required by the program you have applied to.
4. Musical Theatre only: Submit online prescreening.

REGISTER FOR THE AUDITION OR INTERVIEW

After submitting the required application materials, the applicant must register online for an audition, portfolio review or interview. **Applicants in all areas other than Musical Theatre are encouraged to submit application materials and register for the prescreening/audition at the same time.** However, the audition **will not be confirmed** until all application materials have been received.

- Register online for an audition, portfolio review or interview: su.edu/auditions. Applicants must upload their artistic résumé and headshot. Professional photos are welcome, but not required. A candid shot or senior yearbook photo is fine. **Audition registration opens September 15, 2022.**
- Applicants should register for an audition date at least two weeks prior to the audition date.
- Applicants must follow the 2023 Audition Guidelines as they prepare for their audition.
- Applicants will receive an email confirming their audition date and providing information regarding the schedule for the day. This message will come from auditions@su.edu and will be sent to the email address provided by the applicant on their admission application. **Specific audition times for on-campus auditions are not assigned until the day of the audition.**

NOTE FOR MUSICAL THEATRE:

Musical Theatre applicants have a two-step audition process. See the audition requirements for Musical Theatre for full details.



POTENTIAL CHANGES DUE TO COVID-19

It may become necessary for Shenandoah Conservatory to modify the ways in which auditions and interviews are held. The most up-to-date information on audition dates and format will always be available at su.edu/auditions.

AUDITION, INTERVIEW & PORTFOLIO REVIEW DATES

DANCE AUDITIONS

Auditions for:

BA in Dance and BFA in Dance

Dancers spend a day on the Shenandoah campus attending dance classes, meeting with faculty and auditioning. Dancers and their families are invited to attend a dance concert that evening as part of the audition day activities.

Audition Dates:

- October 28, 2022
- November 18, 2022
- February 3, 2023

COLLABORATIVE AUDIO ARTS INTERVIEWS

Collaborative Audio Arts (CAA) required materials must be submitted a minimum of two weeks before an applicant's scheduled interview date.

Interview Dates:

- November 19, 2022
- December 3, 2022
- January 21, 2023 (virtual only)
- January 28, 2023
- February 18, 2023
- February 25, 2023

For CAA applicants: CAA portfolios should be submitted electronically a minimum of two weeks before an applicant's scheduled audition date. Refer to the CAA audition guidelines for full information regarding the contents and format of the portfolio (see page 5 and 6).

MUSIC AUDITIONS

Auditions for:

Composition*, Contemporary Musicianship & Entrepreneur Development, Jazz Studies, Music Education, Music Performance, Music Production & Recording Technology, Musical Theatre Accompanying and Music Therapy

*For Composition applicants:

Composition portfolios should be submitted electronically a minimum

of two weeks before an applicant's scheduled audition date. Refer to the Composition audition guidelines for full information regarding the contents and format of the portfolio (see page 6).

Audition Dates:

- November 19, 2022
- December 3, 2022
- January 21, 2023 (virtual only)
- January 28, 2023
- February 18, 2023
- February 25, 2023

THEATRE AUDITIONS

Auditions for:

Acting and Musical Theatre*

Portfolio Reviews and

Interviews for:

Theatre Design & Production (TDP) – all emphases

Audition/Portfolio Review Dates:

- November 19, 2022 - Acting and TDP ONLY. No Musical Theatre.
- December 3, 2022 - Acting and TDP ONLY. No Musical Theatre.
- January 21, 2023 (virtual only)
- February 11, 2023
- February 25, 2023

***Prescreening for Musical Theatre applicants: September 15, 2022 through December 1, 2022. STRICT DEADLINE.**

NEW YORK CITY REGIONAL THEATRE AUDITIONS

New York City Regional Auditions for:

Acting, Musical Theatre, and Theatre Design & Production ONLY. Specific details and registration information available online at su.edu/auditions.

Audition Dates:

- January 28, 2023
- January 29, 2023



DISTANCE AUDITIONS

While live auditions are preferred, applicants (except those for Musical Theatre) who live more than 250 miles from Shenandoah University's Winchester campus have the option to submit a video-recorded audition. Musical Theatre applicants must complete a live audition – on campus, virtually or at a scheduled off-campus Musical Theatre event. Applicants wishing to complete a distance audition must submit an email request to auditions@su.edu. After verifying the distance requirement has been met, SU Admissions will provide directions for uploading audition materials. For distance auditions, applicants must follow the regular audition guidelines unless modified requirements are provided by SU Admissions. **Distance audition information is also available at su.edu/auditions.**

Virtual Auditions: Virtual auditions are offered for all programs on certain dates. Applicants wishing to complete their audition virtually should complete their registration a minimum of two weeks prior to the date and have Zoom software capabilities.

AUDITION GUIDELINES

Applicants must prepare for their audition and interview process by following these Shenandoah Conservatory 2023 Undergraduate Audition Guidelines. **In order to ensure a successful audition experience, applicants are encouraged to follow the audition guidelines carefully, submitting all requested materials in a timely fashion.**

DEADLINES & ADMISSIONS CALENDAR

AUGUST 2022

Applications for admission are accepted from August 22, 2022 – February 11, 2023. Complete your online application at su.edu/admissions.

SEPTEMBER 15, 2022 – FEBRUARY 2023

Prescreening and auditions for undergraduate conservatory applicants open for registration.

DECEMBER 1, 2022

Strict application and prescreening submission deadline for Musical Theatre.

FEBRUARY 11, 2023

Students competing for a Presidential Scholarship must have all application materials and audition requirements completed to be considered. Theatre Division applicants (Acting, Musical Theatre or Theatre Design & Production) wishing to be considered for a Presidential Scholarship must successfully complete their live audition, if applicable, by February 11.

FEBRUARY 11, 2023

Deadline for applications for all conservatory programs of study (excluding Musical Theatre, which has an earlier deadline — see above).

FEBRUARY 15, 2023

Accepted applicants who have not submitted their FAFSA to the SU Office of Financial Aid by this date will experience a delay in receiving their scholarship offer.

MARCH 2023

Financial aid packages mailed to students who have been admitted to Shenandoah University and who have submitted their 2023-24 FAFSA paperwork to the Office of Financial Aid by March 1.

ANSWERS TO COMMONLY ASKED QUESTIONS

- An on-campus audition/interview day includes curriculum sessions with faculty, information sessions for parents and students, campus and conservatory facilities tours; and, as applicable, music skills assessment, interview, written theory diagnostic and a performance audition.
- Vocalists are required to perform with accompaniment. Vocalists auditioning on campus must bring sheet music for their conservatory-provided accompanist. For online and recorded auditions, live piano accompaniment is preferred, but backing tracks are also accepted. If auditioning with a backing track, please inform auditions team at auditions@su.edu one week prior to audition.
- Classical instrumentalists are NOT required to perform with live or recorded accompaniment. Those who wish to audition with accompaniment must bring their own accompanist.
- Contemporary Musicianship & Entrepreneur Development Singer-Songwriter applicants must accompany themselves on guitar and/or keyboard. Contemporary Musicianship & Entrepreneur Development Voice (non-Singer-Songwriter) applicants may use a conservatory-provided accompanist or use backing tracks. If auditioning with a backing track, please inform auditions team at auditions@su.edu one week prior to audition.
- Jazz applicants must bring recorded accompaniment (electronic files or CD) for the jazz portion of their auditions.
- 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/or interview (if applicable) and complete the music skills assessment and written theory diagnostic (if applicable) in order to be admitted.

FINANCIAL AID

- All students admitted to a Shenandoah Conservatory program will receive a Conservatory Award. These awards are based on the student's talent as demonstrated at the audition or portfolio review and on the student's academic record and potential for success.
- It is strongly recommended that all students submit the 2023-24 FAFSA to the Shenandoah University Office of Financial Aid by February 15.
- Notification of Conservatory Awards and other financial aid will be sent in March, provided a student has successfully completed their audition/application process and been fully admitted to the university.
- Conservatory Awards are renewable for up to four years (eight semesters) and are reviewed annually.
- Recipients of a Conservatory Award 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.



AUDITION GUIDELINE DETAILS BY AREA OF STUDY

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DANCE CURRICULA

DANCE AUDITION & INTERVIEW REQUIREMENTS

All applicants must prepare a 90-second solo dance:

- First-Year applicants may use their own or their teacher's choreography.
- Transfer students must choreograph their own solo.
- Music for the solo should be brought on a phone, iPad or similar device that can be plugged into a sound system.

Applicants must submit the following when registering for an audition:

- Artistic résumé
- Two current photographs—one in first arabesque position (side view) and a headshot

Follow guidelines on SU audition page for uploading materials at su.edu/auditions.

A printed copy of the résumé, arabesque shot and headshot must be provided upon check-in for the applicant's audition. At the audition, all Dance applicants will participate in technique classes (ballet, modern, and jazz), a short creative assignment and an interview with members of the faculty.

MUSIC CURRICULA

MUSIC SKILLS ASSESSMENT & WRITTEN THEORY DIAGNOSTIC

All students auditioning for music programs, except Collaborative Audio Arts, must complete a music skills assessment as part of their audition. This assessment involves sight-singing, tonal memory and rhythmic skills.

A computerized theory diagnostic will also be given for all music programs except Contemporary Musicianship & Entrepreneur Development and Collaborative Audio Arts. The results of this diagnostic will only be used for theory placement purposes should the applicant be accepted and choose to attend Shenandoah.

MUSIC INTERVIEW REQUIREMENTS BY DEGREE PROGRAM

In addition to the audition, music skills assessment and computerized theory diagnostic (if applicable), students applying to all music programs except Jazz Studies and Music Performance must complete an interview. Interview results are used in conjunction with academic criteria, applied audition results (where applicable) and music skills assessment results to determine admission to the program.

COLLABORATIVE AUDIO ARTS

Prospective Collaborative Audio Arts majors will complete an interview with members of the Collaborative Audio Arts faculty to discuss the contents of the applicant's portfolio (described on the next page). The purpose of the interview is to assess the applicant's oral communication skills, current work and other elements that may contribute to success in the profession.

Applicants to the Collaborative Audio Arts program must upload the following items at least two weeks before the audition date:

1. Artistic résumé (including any experiences relating to music, dance, visual art or theatre)
2. A one-minute video of you speaking about your interests and career goals
3. At least two examples of recent work (from at least two of these three categories – not more than seven minutes total):
 - An audio recording you created of a live music performance
 - An audio or video recording of a song you wrote (any genre, must have lyrics)
 - A sample of work you created/produced using a Digital Audio Workstation (DAW) such as Pro Tools, Logic, Garage Band, FL Studio, etc.

A voice/instrumental audition is not required for applicants for the Bachelor of Arts in Collaborative Audio Arts.

CONTEMPORARY MUSICIANSHIP & ENTREPRENEUR DEVELOPMENT (CMED)

Prospective CMED students will complete an interview with the Director of Contemporary Music. The interview will assess the student's oral communication skills, leadership potential, musical knowledge, goals and other elements that may contribute to success in the profession.

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 skills, leadership potential and other elements that may contribute to success in the profession. A writing exercise will also be completed.

MUSIC PRODUCTION & RECORDING TECHNOLOGY

Prospective Music Production & Recording Technology (MPRT) majors will complete an interview with members of the MPRT faculty. The purpose of the interview is to assess the applicant's oral communication skills and other elements that may contribute to success in the profession.

MUSIC THERAPY

Prospective Music Therapy majors will complete an interview with members of the Music Therapy faculty. The purpose of the interview is to learn about the applicant's background, music experiences, leadership and volunteer experiences and reason(s) for wanting to study music therapy. Questions in these areas help faculty understand who the applicant is and their overall fit in the program.

MUSIC COMPOSITION

Prospective Composition majors will complete an interview with the Director of Composition to discuss the contents of the applicant's portfolio (described below). In addition to portfolio review, the interview will assess the applicant's current musical knowledge, experience and goals, as well as the student's communication skills about their own creative work. Applicants for the Music Composition program must submit the following items at least two weeks before the audition date:

1. Scores for 2-3 recently completed original works (no arrangements) – must be electronically uploaded
 - Uploaded scores must be in pdf format – *no files in notation software format (ie. Finale, Sibelius, MuseScore, etc.)*
 - Directions for uploading scores are on the SU auditions website @su.edu/auditions. Submit after the undergraduate application is received.
2. Recordings for the scores detailed above
 - Recordings may be audio/video (live players) or MIDI
 - Recordings should be uploaded in compressed file formats: mp3, m4a or mp4
 - Directions for uploading recordings are on the SU auditions website at su.edu/auditions. Submit after the undergraduate application is received.
3. A 100-word Artist Statement describing the applicant's ideas on what their music is or says, and why

In addition to an interview and review of their portfolio, Composition applicants audition in either a major instrument or voice (classical idiom). Please refer to the appropriate instrument or voice section for detailed information regarding the audition requirements.

MUSIC: CLASSICAL IDIOM AUDITION REQUIREMENTS

BASSOON

Two contrasting études (from Weissenborn, Milde, Ferling, etc.) and one solo work demonstrating level of proficiency (a single movement is acceptable). Scales (major required, major and harmonic minor preferred) and sight-reading are required.

CELLO

Two contrasting works that display technical and musical ability plus one étude of appropriate difficulty. For performance applicants, one of the selections must be a movement of a standard concerto.

CLARINET

Two contrasting pieces or movements – one demonstrating technical ability and one demonstrating lyricism and expression. These pieces may be drawn from the standard clarinet literature – études (e.g. Rose études), sonatas (e.g. Saint-Saëns, Brahms, Poulenc) and/or concertos (e.g. Weber, Mozart).

DOUBLE BASS

Two works in contrasting styles from the Baroque, Classical, Romantic and Contemporary periods (e.g. Eccles and Bottesini) that demonstrate the applicant's highest level of technical proficiency and musical expression.

EUPHONIUM

One étude and one solo demonstrating contrasting styles and current level of proficiency. Scales and sight-reading are required.

FLUTE

- **Performance applicants:** Two pieces in contrasting styles demonstrating technical ability and expression (e.g., a Mozart concerto, Nielsen concerto or Hindemith Sonata). Please also prepare one standard orchestral excerpt of any style or period.
- **Music Composition, Music Education, Music Production & Recording Technology and Music Therapy applicants:** Two pieces in contrasting styles demonstrating both technical ability and expression. Specific portions or movements may be requested from these pieces. All major scales and arpeggios should be prepared from memory.

GUITAR

- **Performance applicants:** Three pieces of contrasting styles, time periods and/or geographic origins, chosen from the Renaissance, Baroque, Classical, Romantic, Spanish, Latin American and Contemporary repertoires. (Students should contact auditions@su.edu with any questions they may have about suitable audition repertoire.) While applicants may be asked to play examples of their scale and arpeggio work, the primary focus will be on the performance of the three prepared pieces. The applicant will also be asked to demonstrate sight-reading skills.
- **Music Composition, Music Education, Music Production & Recording Technology and Music Therapy applicants:** Three pieces. Although music from the classical guitar repertoire is preferred (see the Performance Major audition description above), the inclusion of popular music selections featuring finger-style playing techniques is also acceptable. (Students should contact auditions@su.edu with any questions they may have about suitable audition repertoire.) Applicants will be asked to demonstrate sight-reading and knowledge of scale and arpeggio patterns. Composition students are encouraged, though not required, to perform a work of their own.

HARP

- **Performance applicants:** Two solos from contrasting periods, one or both memorized, and one orchestral excerpt demonstrating technical proficiency and musical ability. Also, one etude and two scales and arpeggios in major and minor keys of the player's choice. Sight-reading is required.
- **Music Composition, Music Education, Music Production & Recording Technology and Music Therapy applicants:** Two solos from contrasting periods demonstrating technical proficiency and musical ability plus one orchestral excerpt or etude.

HORN

First movement of a horn concerto by Mozart, Richard Strauss or Franz Strauss, or an equivalent piece from the standard horn solo repertoire. Also, one additional solo or étude of your choice. All major scales (two octaves, as possible) and a demonstration of sight-reading are required.

OBOE

- **All applicants:** One movement from a sonata or concerto from the standard oboe repertoire and one Barret Grand Study. Major and minor scales and sight-reading are required.
- **Music Education applicants:** Also prepare the exposition of the Mozart Concerto in C.
- **Performance applicants:** Also prepare the exposition of the Mozart Concerto in C and two orchestral excerpts from the standard orchestral repertoire.

PERCUSSION

All applicants must demonstrate proficiency **in all three primary percussion areas**. Students should select repertoire that best represents their current technical and musical skills. In addition to the prepared repertoire below, sight-reading (on mallets and snare drum) and major scales (mallets) may be asked.

- **Snare drum:** *Required* — one concert **or** rudimental solo/etude.
Preferred — one concert **and** one rudimental solo/etude.
Repertoire suggestions: Concert snare — works by Peters, Cirone, Delecluse
Rudimental snare — works by Pratt, Wilcoxon, Tompkins
- **Keyboard Percussion:** *Required* — one 2-mallet solo **or** one 4-mallet solo
Preferred — one 2-mallet solo **and** one 4-mallet solo
Repertoire suggestions: 2-mallet — works by Bach, Green, Koshinski
4-mallet — works by Abe, Bach, Sammut, Rosauro, Trevino
- **Timpani:** *Required* — one solo/etude
Preferred — one solo/etude using 3-4 timpani
Repertoire suggestions — works by Goodman, Hochrainer, Carroll

PIANO

- **Solo Performance applicants:**
A memorized program of a minimum of 20 minutes, to include a work from the Baroque era, a Classical sonata and the remainder consisting of works from the Romantic and/or later eras. A demonstration of a thorough knowledge of major and minor scales and arpeggios is also required.
- **Musical Theatre Accompanying applicants:**
A minimum of six minutes of solo piano repertoire from at least two periods (Baroque, Classical, Romantic, etc). The auditionee must also perform three accompaniments: one Golden Age selection to show support of the singer and nuance, one Sondheim or Jason Robert Brown selection to show dexterity and one selection from the pop/rock genre to show a groove. Applicant is responsible for obtaining singers for the audition and is responsible for the overall quality of the performance. A demonstration of sight-reading is required.
- **Composition, Music Education, Music Production & Recording Technology and Music Therapy applicants:**
Approximately six minutes of solo piano repertoire (does not need to be memorized) from at least two periods. Major and harmonic minor scales are required.

SAXOPHONE (ALTO)

One étude from the W. Ferling 48 Famous Studies and one of the following:

- Paul Creston, Sonata for Alto Saxophone, movements 1 and/or 3
- Jacques Ibert, Concertino da Camera for Alto Saxophone, movements 1 and/or 3.

Sight-reading and all major and minor scales (performed on full range of the instrument in sixteenth notes at quarter = 100) are required.

TROMBONE

One étude and one solo demonstrating level of proficiency. Scales and sight-reading are required.

TRUMPET

- **Performance applicants:**

Seven to 10 minutes of solos, études and/or excerpts that demonstrate lyrical and technical ability. Scales (to demonstrate agility and range) and sight-reading are also required.

- **Composition, Music Education, Music Production & Recording Technology and Music Therapy applicants:**

One étude and/or one solo demonstrating level of proficiency in both lyrical and technical performance. Scales and sight-reading are required.

TUBA

One étude and one solo demonstrating contrasting styles and current level of proficiency. Scales and sight-reading are 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 are required.

VIOLIN

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

VOICE

Two memorized songs from standard classical solo voice repertoire, one in English and one in another language. Material should be appropriate to the applicant's voice and current musical development. Musical Theatre selections or contemporary pop/rock music are not appropriate for the voice performance audition.

MUSIC: CONTEMPORARY MUSICIANSHIP & ENTREPRENEUR DEVELOPMENT AUDITION REQUIREMENTS

Note 1: In addition to performing the audition requirements listed below, at the audition, students will also complete a short diagnostic including the following:

**Acoustic/Electric Guitar, Bass Guitar, Piano/
Keyboard and Singer-Songwriter**

- Reading a chord progression written using chord symbols
- Playing/singing back short melodies and/or rhythms by ear
- Identifying chord qualities by ear
- Improvising over a common chord progression

Drum Set

- Reading short notated rhythms
- Singing back short rhythms by ear
- Improvising a one-minute drum solo

Voice (non-Singer-Songwriter)

- Reading short notated melodies and/or rhythms
- Singing back short melodies and/or rhythms by ear
- Improvising over a common chord progression

ACOUSTIC/ELECTRIC GUITAR, BASS GUITAR, DRUM SET AND PIANO/KEYBOARD

Two songs/pieces, each approximately 2 minutes in length, of contrasting styles and genres (Pop, R&B, Latin, Soul, Country, etc.) on acoustic or electric guitar:

- One song/piece in a slower tempo to demonstrate your expression and touch on the instrument
- A second song/piece in a faster tempo to demonstrate technique and energy
- If desired, you may include a third original composition

The audition will also include a short diagnostic section. See Note 1 above for details.

SINGER-SONGWRITER

Two contrasting original songs, each approximately 2 minutes in length, in which you accompany yourself on either acoustic/electric guitar or piano/keyboard:

- One song in a slower tempo to demonstrate your vocal expression and touch on the instrument
- A second song/piece in a faster tempo to demonstrate technique and energy
- If desired, you may include as an optional third song a cover song arranged to fit your style and voice

The audition will also include a short diagnostic section. See Note 1 above for details.

VOICE (NON-SINGER-SONGWRITER)

Two songs of contrasting styles and genres (Pop, R&B, Latin, Soul, Country, etc.), each approximately 2 minutes in length, in which you accompany yourself on either acoustic/electric guitar or piano/ keyboard, or sing along to an accompaniment track:

- One song in a slower tempo to demonstrate your expressivity
- A second song/piece in a faster tempo to demonstrate technique and energy

The audition will also include a short diagnostic section. See Note 1 above for details.

VIOLIN, VIOLA, CELLO, TRUMPET, TROMBONE AND SAXOPHONE

Students who want to continue classical study but pursue a degree in CMED are also encouraged to apply. The audition requirements will follow those already listed for each instrument in the Classical Idiom section. The interview and audition process will include the Director of Contemporary Music and faculty from the appropriate instrumental area. Important to note is that the CONTEMPO ensemble will perform a wide variety of music outside of classical and that not all pieces will require your instrument.

MUSIC: JAZZ IDIOM AUDITION REQUIREMENTS

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

Note 2: All applicants must provide a recorded accompaniment (such as the “iReal” app, an online backing track, or something similar) for the jazz portion of the audition.

Note 3: Amps are provided for electric guitar and electric bass auditions.

Note 4: Drum set is provided for jazz percussion auditions.

JAZZ BASS (ELECTRIC OR UPRIGHT)

Prepare four required tunes, as listed & detailed below:

- **Bb Blues:** Four choruses. Walk for the first two choruses, then solo two choruses.
- **Oleo (Bb):** Three choruses. Play the melody, walk one chorus, solo one chorus.
- **Latin (e.g. Black Orpheus, Desifinado, etc.):** Play the melody, one chorus of bass line, solo one chorus.
- **Tune of Choice:** Three choruses. Play the melody, one chorus of bass line, solo one chorus.

Upright bassists should demonstrate use of the bow on at least one of the four required tunes. Sight-reading and major and harmonic minor scales are required for all auditionees.

DRUM SET/JAZZ PERCUSSION

Perform, with recordings, one medium or up-tempo swing piece, one ballad with brushes, one contemporary jazz-fusion piece, and one medium/upper grade snare solo or orchestral excerpt. Play all major scales one octave on a mallet instrument. Sight-reading on drum set and snare drum are required.

JAZZ GUITAR

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 sight-reading of notation and chord symbols are required.

JAZZ PIANO

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

JAZZ SAXOPHONE

One fast and one slow classical étude (e.g. Voxman *Selected Studies* or W. Ferling *48 Études*) and two jazz standards demonstrating melody and improvisation and showing basic knowledge of jazz style. Major scales (in eighth notes, quarter = 80) and sight-reading are also required.

JAZZ TROMBONE

One prepared classical solo (grade 5-6) or two classical études of equal difficulty and two jazz standards in contrasting styles, demonstrating melody and improvisation. Major and minor (natural, harmonic and melodic) scales and sight-reading are also required.

JAZZ TRUMPET

An étude (e.g. Arban *Characteristic Studies*), 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 sight-reading are required.



THEATRE CURRICULA

ACTING AUDITION REQUIREMENTS

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. Acting auditions will include a brief warm-up and improvisational exercise. Auditionees are encouraged to wear clothing and footwear in which they are comfortable moving. Bring a standard 8" x 10" headshot and résumé to the audition.

THEATRE DESIGN & PRODUCTION INTERVIEW REQUIREMENTS

Emphasis areas include:

- Costume Design
- Scenic Design
- Stage Management
- Lighting Design
- Sound Design & Reinforcement
- Technical Production

All applicants will be interviewed on an audition day by a member of the Theatre Design & Production faculty. During the interview, the candidate will submit a résumé and present a portfolio designed to appropriately represent their work and experience. Applicants who have their portfolio materials in a digital format (ex: website, audio/video/photo files links to an electronic platform like Google Docs, YouTube, etc.) are encouraged to upload those materials to the su.edu/auditions website at least two weeks in advance of their actual audition date. Suggested portfolio contents are listed below for each area of emphasis; however applicants are encouraged to include any additional materials that represent their individualized artistic range, skills and interests including, but not limited to, theatre.

COSTUME DESIGN, LIGHTING DESIGN, SCENIC DESIGN AND TECHNICAL PRODUCTION

Portfolio may include photographs of your work, drafting or design sketches and artwork (production-related or otherwise). Letters of recommendation in support of the applicant are recommended.

SOUND DESIGN & REINFORCEMENT

Select materials that best represent your experiences in theatre, as well as any other engagements that demonstrate your interest in, or experience with, sound design and reinforcement. If you have served as a member of a production team, letters of recommendation from supervisors and/or directors who can comment on your work are recommended.

STAGE MANAGEMENT

Select your best materials and/or prompt books from productions for which you have served as a member of the production team. Letters of recommendation from supervisors and/or directors who can comment on your work are recommended.



MUSICAL THEATRE AUDITION REQUIREMENTS

All Musical Theatre applicants have a two-step audition process:

STEP ONE: PRESCREENING

After submitting the university application, Musical Theatre applicants must submit a recorded prescreen, following the appropriate audition guidelines (see details below).

- The Musical Theatre recorded prescreen must be submitted between September 15, 2022, and December 1, 2022. Information found at su.edu/auditions.
- **December 1, 2022, is the strict application and prescreening submission deadline. No exceptions will be made.**
- Prescreening recordings must be in mp4 or WMV format. No DVDs or YouTube videos will be accepted.
- The applicant's artistic résumé and headshot must be uploaded with the audition application.
- Applicants will be notified of prescreening results on a rolling basis via the email address listed on their application.

- An applicant may not register for a live audition until they have received an invitation from the Office of Admissions via the auditions@su.edu email account.

STEP TWO: LIVE AUDITION

Musical Theatre applicants who successfully pass the recorded prescreening audition will be invited to complete a live audition either on campus, in NYC or virtually.

- An applicant may not register for a live audition until they have received an invitation from the Office of Admissions via the auditions@su.edu email account.
- Live auditions will be scheduled for one of the official audition dates listed on page 2.
- A limited number of live audition slots will be available during the Theatre Division's regional auditions in New York City.
- A limited number of virtual slots will be available on January 21 on a first-come, first-served basis.



VIDEO PRESCREENING REQUIREMENTS

Each piece should be filmed/uploaded as a separate piece of media. No continuous videos.

Slate

There should not be a separate “slate” video; rather slates are to appear at the beginning of each piece. The proper slate for a song is to share the **title** and **show** in which it appears. The proper slate for a monologue is to share the **title of the play** and the **playwright**.

Songs (required)

Applicants should prepare TWO contrasting pieces: One song should be a ballad and one song should be up-tempo. Each song file should be 60–90 seconds (this time limit includes the slate at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 90 seconds). Songs should be filmed in a $\frac{3}{4}$ shot, which means the top of the head to the knees should be visible in the frame.

Songs: Option A

- One song should be written prior to 1970. This song can be either the up-tempo piece or the ballad (student’s choice).
- One song should be written after 1970 and contrast the style of the first.

Songs: Option B

- Both songs should be from contemporary musicals (any musical written after 1970) contrasting in style.

Monologue (required)

Applicants should prepare ONE 60–90-second contemporary monologue (written during the 20th century to the present) from a published play. This time limit includes the slate at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 90 seconds.

- Monologue must be from a published play.
- Monologue cannot be from musicals, television shows or movies.
- Monologue should be filmed in a “close-up” shot, which means the top of the head to the chest should be visible in the frame.

Dance (optional)

Applicants may choose to submit 30–60 seconds of dance, in whichever non-tap dance discipline they are most comfortable: jazz, ballet, modern, African, hip-hop, lyrical or contemporary. Dance media should be filmed in “full body” shot, taking care to keep the student’s entire body in the frame at all times. No matter which option you are filming, the execution of the choreography should be story driven where the applicant is continuing to express a goal.

- No barre work. A ballet solo is acceptable.
- No tap. For applicants who tap, consider showcasing that skill as a Wild Card media. (*see below*)
- Please stick to vocabulary and steps you are familiar with and can execute well.
- Dance media can be self-choreographed or a solo video of you featured in a show, competition or other performance.
- All choreography must be performed to music; no “a cappella” dance media please.

HELPFUL HINT: Applicants are encouraged to keep a full-length mirror behind the filming device so as to see themselves as they execute the choreography.

Wild Card (optional)

The Wild Card media is not required. This media can be ANYTHING you want: a special skill, an interesting story about yourself, a passion speech, an instrument that you play, etc. “What do you want us to know about you?” and “What makes you unique?”

- Submissions should be no more than 60 seconds.
- Pop/Rock songs encouraged.
- Tap dance can be included as a Wild Card.

LIVE AUDITION REQUIREMENTS (*on-campus, virtual or New York regional auditions*)

Prepare two song selections (32 bars to one minute per selection) that best represent your work. Selections may be from Golden Age, Contemporary Musical Theatre, or Pop/Rock and should be chosen to demonstrate your strengths, not your weaknesses. We want to see what you do well now, not what you will eventually be able to do. At least one of the two selections should be contemporary musical theatre (90s or later). If you play guitar or another instrument and would like to accompany yourself on a selection, you may bring your instrument to the audition. A piano will also be available in the room.

Prepare a one-minute, age-appropriate, monologue from a contemporary play – George Bernard Shaw or later.

Students will learn and be evaluated on a dance combination at the live audition. Dance or workout attire is required.

Bring a standard 8” x 10” headshot and résumé to the audition.

Note: The Musical Theatre program requires every invited applicant to make the necessary arrangements to participate in a live audition (on-campus or virtual) in order to fully demonstrate their skills and potential. Prerecorded auditions are NOT accepted, regardless of the applicant’s geographical proximity to Shenandoah.



SHENANDOAH
UNIVERSITY

Shenandoah Conservatory



Contact the Office of Admissions

Call: 540-665-4581 | Text: 540-592-4518 | Email: auditions@su.edu



su.edu/admissions • su.edu/conservatory

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