

# MUSIC AUDITION & SCHOLARSHIP INFORMATION



Susquehanna  
UNIVERSITY

*All students seeking admission to the Department of Music* are asked to submit an application for admission to the Admissions Office before scheduling an audition. Each student who seeks admission to any of the university's Bachelor of Music or Bachelor of Arts in Music degree programs is required to audition for the music faculty. See below for audition requirements related to music scholarships. Students unable to attend the scheduled Saturdays may call the coordinator of music admissions to discuss the possibilities of a weekday audition.

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.

## **SCHEDULING AN AUDITION**

Auditions can be scheduled online at [www.susqu.edu/music](http://www.susqu.edu/music). Click on "Audition Information" in the menu to the left of the screen. When the next page appears, click on "Audition Request" in the new menu that appears on the left. To browse a list of potential dates, click on the box labeled "Select Audition Date" on the main page. This online procedure is the most efficient way for the Music Department to collect all necessary information. If you do not have Internet access, the department will be very happy to accommodate your needs by phone. If you have any questions at any time, please feel free to use the contact information below:

### **Sara Adams '02**

Music Admissions Coordinator  
Susquehanna University  
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## **MUSIC SCHOLARSHIPS**

Each year the University awards several music scholarships valued at \$4,000 to \$48,000 over four years. Students who plan to major in music and wish to compete for these scholarships must audition on or before the last regularly scheduled Saturday audition day. Students who do not plan to major in music but wish to be considered for a \$1,000- \$2,000 performance grant must also audition on or before the last regularly scheduled Saturday audition day.

## GENERAL AUDITION PROCEDURES

Students who audition for acceptance into Susquehanna's music programs must meet the following audition requirements.

Non-music major students auditioning for a performance grant need only perform a primary audition.

### 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 that is intended to help instrumentalists and vocalists select audition material. These repertoire listings are designed only to serve as a guide for students and teachers in preparing auditions. Ultimately, the choice of composition presented in the audition remains at the discretion of the prospective student.

### 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 these keyboard and musicianship skills and their knowledge of music theory. The primary audition is the major determinant the department uses to decide which candidates are awarded acceptance to the department. These placement exams are primarily for placement within coursework at the time of acceptance. They will impact the audition process when the audition panel is trying to make decisions on a particular candidate and would like more information than the panel was able to gain from the primary audition.

#### A. KEYBOARD SKILLS

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.

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.

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

- Play one piece which 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.

## 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, patriotic or folk song provided at the time of the audition.
- Demonstrate basic pitch and rhythmic reading skill.
- Identify intervals (major 3<sup>rd</sup>, minor 6<sup>th</sup>, perfect 4<sup>th</sup>, 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.

## D. SECONDARY AUDITION

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 bring secondary instruments to the audition, this is strictly optional. If a student does want 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.

## FACILITIES

A \$7.5 million enhancement to the university's Heilman Hall provided Susquehanna with the Cunningham Center for Music and Art, which opened in 2002. The center offers contemporary teaching facilities and flexible practice and performance space, including Stretansky Concert Hall, a 320-seat performance venue designed to optimize the sounds produced by the singing voice and musical instruments.



# 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.
- 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*

#### *Saxophone*

- Eccles *Sonata*
- Glazounov *Concerto in Eb*
- Phillips *Concertpiece*
- Maurice *Tableaux de Provence*
- Heiden *Sonata*
- Lantier *Sicilienne*
- Tcherepnin *Sonatine Sportive*
- Rubank *Selected 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 Piece*
- Weber *Concertino*
- Mozart *Concertos*
- Telemann *Suite in a minor*



## 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.
- Play major scales commensurate with range capability. Minor scales are optional.
- Sight-read at the committee's discretion.

### *Suggested Repertoire*

#### *Trumpet*

- Arban *Characteristic Studies*
- Brandt *Orchestra Etudes*
- Goedicke *Concert Study*
- Handel-Fitzgerald *Aria con Variazioni, Variations I, II, III*
- Hummel-Ghitalla *Concerto*, movements 1 and 2 only
- Peeters *Sonata*
- 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*
- Rochut-Bordogni *Melodious Etudes, Book I* (select one)
- Telemann-Ostrander *Sonata in f minor*, 1st and 2nd movements only
- Vivaldi-Ostrander *Concerto in a minor*

#### *Tuba*

- Bach-Bell *Air and Bouree*
- Blazeitch *Studies for Tuba* (select one)
- Presser *Rondo*
- Walters *Tarantelle*



## 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:

- Perform two contrasting snare drum solos or studies, or one snare drum solo (or study) and one solo (or study) on timpani or mallets.
- Demonstrate proficiency with a mallet solo, study or orchestral excerpt.
- Play basic rudiments on snare drum.
- Sight-read.

Candidates must perform well in at least one of these areas.

### *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*
- Gipson *Prayer*
- Goldenberg *Modern School for Xylophone, Marimba & Vibraphone*
- Green *Xylophonia*
- 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.
- Sight-read at the committee's discretion.

### *Suggested Repertoire*

#### *Violin*

- Bach/Telemann any movement from unaccompanied literature
- Bartok-Szekely *Rumanian Folk Dances* (Dances I & II or IV & V)
- Beethoven *Romance in F*, Op. 50
- Kreisler *Preludium and Allegro*
- Kabalevsky *Concerto in C*, first movement

#### *Viola*

- Handel *Viola Concerto in b minor* (2 contrasting movements)
- Any Marcello Sonata
- Any movement from one of the Bach cello suites
- Hummel *Fantasia*

#### *Cello*

- Bach *Unaccompanied Suite No. 1* (with contrasting movements)
- Breval *Sonata in C Major* or *Sonata in G Major* (two or more movements)
- Eccles *Sonata in g minor*
- Saint-Saens *Concerto in a minor, Allegro Appassionato*
- Vivaldi *Sonata in a minor*

#### *Double Bass*

- Bakaleinikoff *Allegro Moderato*
- Corelli *Adagio* from *Sonata V*
- Marcello *Sonata in a minor*
- Zimmerman *Largo*-Handel

#### *Guitar*

- Carcassi, any of the 25 studies, Op. 60 (recommended are 1, 2, 3, 4, 6, 7, 14, 15)
- Ponce, any of the preludes
- Sergovia-Sor, any of the 20 Studies
- Villa-Lobos, any of the preludes from Anthology by Frederic Noad, *Pavane-Milan, Renaissance Lute Piece*-transcribed by Chilesotti
- Any jazz standard song played in chord/melody style

## 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, preferably 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 Saturday audition dates. Keep in mind that rehearsal time will be limited.



## PIANO

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

- Play (either from score or memory) two pieces varied by period and style.
- 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:

- Play (at least two from memory) 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, first movement
- 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)
- Messiaen *Vingt Regards* (any piece)
- Mozart, any sonata, first movement
- Schubert, any impromptu
- Schumann *Fantasiestücke*, Op. 12 (any piece)



## ORGAN

The candidate for either the Bachelor of Music in Music Education 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 *The Liturgical Year (Orgelbüchlein)*
- Brahms, any chorale prelude
- Buxtehude, any chorale prelude
- Dupré, any of the antiphons in the *Fifteen Antiphons*
- Langlais *Pasticcio, Chant de Paix*
- Mendelssohn, any movement from a sonata or a prelude and fugue



## FREQUENTLY ASKED QUESTIONS

### DO I NEED TO COMPLETE THE SECONDARY PIANO AND MUSICIANSHIP EXAMS EVEN IF I DO NOT PLAY PIANO OR SING?

*Yes. These secondary 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 DO A PRIMARY 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. This can be arranged when you call 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.*

### CAN I CONTACT THE DEPARTMENT OF MUSIC IF I HAVE QUESTIONS OR CONCERNS?

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

### *For more information:*

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