

WEST LIBERTY DIVISION of MUSIC AUDITION REQUIREMENTS

In addition to meeting the regular college entrance requirements, students desiring to major in music must demonstrate talent in instrumental or vocal performance and should have had considerable experience in school or community musical organizations. Students should arrange for this audition at the same time they apply for admission to the institution. To set up your audition or to ask any questions regarding this process, send an E-mail to: music@westliberty.edu or call **304-336-8006**.

BRASS

1. Major scales through 4-flats and 4-sharps, the chromatic scale
2. Two contrasting etudes selected from the following, or from equivalent material:

Trumpet:

- *Complete Conservatory Method*—J.B. Arban;
- *Lyrical Studies*—G. Concone;
- *Melodious & Rhythmical Studies*—J.L. Small

Horn:

- *Lyrical Studies*—G. Concone;
- *60 Selected Studies*—C. Kopprasch;
- *Advanced Method, Vol. 1*—H. Voxman (Rubank)

Low brass:

- *Melodious Studies*—J. Rochut;
- *Advanced Method, Vol. 1*—H. Voxman (Rubank)

3. A solo concert piece of the student's choosing that demonstrates both technique and musicality
4. Sight-reading and aural skills diagnostic exam as provided by the division

GUITAR

1. Major scales through 4-flats and 4-sharps, the chromatic scale
2. Major, Minor, Diminished, and 7th chords, movable and first position shapes
3. An etude by Carcassi, Guiliani, Sor, Aguado, Carulli—or the equivalent
4. A solo concert piece of the student's choosing that demonstrates both technique and musicality
5. Sight-reading and aural skills diagnostic exam as provided by the division

PERCUSSION

All candidates will audition in the areas of mallet percussion and snare drum. In addition to these prospective students may *elect* to perform Timpani, Drum Set, Multiple Percussion, or other percussion areas (by arrangement)

1. Mallets
 - Scales up to four sharps and four flats (two octaves)
 - Solo(s) or etudes in contrasting styles which best demonstrate technical ability and musicality
 - Sight-reading and aural skills diagnostic exam as provided by the division
2. Snare Drum
 - Basic technical demonstration of rolls at varying lengths and basic rudiments including flams, paradiddles, and ruffs
 - Solo(s) which best demonstrate technical ability and musicality (Rudimental or Orchestral)
 - Sight-reading and aural skills diagnostic exam as provided by the division

PIANO

Prepare two compositions of contrasting styles, preferably from memory. Sight-reading and aural skills diagnostic exam as provided by the division. Examples of Suggested Repertoire:

- Two or Three-part Inventions—J. S. Bach
- Sonatas—D. Scarlatti
- One or more movements of a Classical sonata (Haydn, Mozart, Beethoven, Clementi, etc.)
- *Impromptus, Moments Musicaux*—F. Schubert
- *Preludes, Nocturnes, Waltzes*—F. Chopin
- *Songs Without Words*—F. Mendelssohn

- *Waltzes, Intermezzi, etc.*—J. Brahms
- *Children's Corner Suite, Suite Bergamasque, etc.*— C. Debussy
- *Visions Fugitives*—S. Prokofiev
- *Mikrokosmos*—B. Bartok

PIPE ORGAN

1. Perform a composition from the Baroque Era, preferably by J.S. Bach, such as a chorale prelude from the *Orgelbüchlein*, or one of the preludes and fugues
2. Perform either:
 - a) a composition selected from the French romantic repertoire, OR
 - b) a composition from the 20th-century repertoire
3. Sight-reading and aural skills diagnostic exam as provided by the division

VOICE

Prospective students in voice should be prepared to sing two or three songs from the standard vocal repertoire for their vocal audition. Songs of contrasting mood, tempo, and language are recommended. One of the songs may be from the musical theater repertoire. It is recommended, but not required, that students bring their own accompanists whenever possible. It is also recommended that students sing as many of their audition songs as possible from memory.

Criteria for acceptance as a music major in voice include the following:

1. An easily produced vocal tone of adequate size and pleasing quality;
2. Good vocal musicianship, as demonstrated by the ability to sing with good pitch and rhythmic accuracy, and to sing legato phrases in which dynamics are meaningfully employed;
3. Expressiveness, as demonstrated by the communication to the listener of the emotional content of the song being sung.

Recommended Literature:

Traditional Art Song

- An aria in Italian from *26 Italian Art Songs and Arias*, edited Paton
- An art song or aria from *The First Book* series (individual books are by voice part), edited Boytim

20th Century Art Song

- *15 American Art Songs*, compiled Arvin
- *20th Century Art Songs or Fundamentals in Singing*, edited Paton

Theater songs from any beginning theater songbook collection

- *The Singers' Musical Theater Anthology* or *Music Theater Classics*. (avoid EZ piano books)

WOODWINDS

1. Major scales through 4-flats and 4-sharps, the chromatic scale
2. Two contrasting etudes selected from the following, or from equivalent material:

Flute:

- *Melodious & Progressive Studies* (Book 1, blue), Pub. Southern
- *18 Exercises*, Berbiguier

Oboe:

- *48 Famous Studies* for the Oboe, W. Ferling

Bassoon:

- *50 Bassoon Studies*, Op. 8, Vol. 2, Weissenborn

Clarinet:

- *32 Etudes*, or *40 Etudes*, Rose
- *Melodious & Progressive Studies* (Book 1 or 2), Hite

Saxophone:

- *48 Famous Studies*, W. Ferling
- *Selected Studies*, H. Voxman (Rubank)

3. A concert piece of the student's choosing that demonstrates both technique and musicality
4. Sight-reading and aural skills diagnostic exam as provided by the division