

LAWRENCE UNIVERSITY 2013 AUDITION GUIDELINES

An audition is required of applicants who plan to pursue any of our degree options with a major in music, and non-music major applicants who wish to be considered for an Ensemble Award.

On-Campus Auditions

On-campus auditions are required of all students who live within 350 miles of Appleton, Wis. On-campus auditions will be held on the following Saturdays in 2013:

Appleton, Wis.	Jan 19
Appleton, Wis.	Jan 26
Appleton, Wis.	Feb 16
Appleton, Wis.	Feb 23

Recorded Auditions

If distance prevents a live audition, either on campus or at a regional site, a video recording may be submitted. Audition recordings should be of the best possible sound quality and must be properly labeled with name, instrument/voice part and repertoire. Students should also submit a signed statement that the performance is by the applicant. Recorded auditions must be postmarked by February 1.

Music Scholarships

Conservatory Scholarships

Based on the audition, Lawrence University awards a limited number of renewable scholarships to students who are pursuing a Bachelor of Music degree.

Music Education Scholarships

To apply, students must attend one of the music education workshops offered on specified on-campus audition dates. For this year's dates, please visit our website. Students can audition and attend the music workshop on the same day, but can choose a different audition date if they prefer. Students can register for the workshop as part of the regular online audition registration.

Composition Scholarships

Along with the application, students must submit: three scores, with recordings of at least two works (live performance, studio recording or reading — no MIDI); a statement of compositional interests and goals, and a list of compositions completed (including completion dates and list of public performances).

Frequently Asked Questions

Do I need to provide my own accompanist?

Instrumentalists are not required to bring their own accompanist to campus or regional auditions. Vocalists auditioning at regional sites must arrange for their own accompanists. Vocalists auditioning on campus will be provided an accompanist, but do not need to send music ahead of time.

What can I expect during my audition?

Auditions are approximately 20 minutes in length. For on-campus auditions of piano, strings and voice, several faculty members may be present.

Will my audition be recorded?

Regional auditions are videotaped for evaluation by faculty. On-campus auditions may also be recorded for further review by faculty.

Regional Auditions

Applicants who live within 350 miles of a regional audition site are expected to audition at that site or on campus. Regional auditions will be held in the following locations:

Albuquerque	Feb 6
Atlanta	Jan 30
Boston	Jan 11
Denver	Feb 5
Houston	Jan 31
Interlochen, Mich.	Feb 2
Los Angeles	Feb 8
New York	Jan 10
Phoenix	Feb 7
Portland, Ore.	Jan 4
San Francisco	Jan 6
Seattle	Jan 3
Washington, D.C.	Jan 9

Piano Accompanying Fellowships

The accompanying fellowship program at Lawrence provides a unique artistic and educational opportunity to highly gifted pianists. Each recipient is granted a one year \$5,000 fellowship, which is renewable each ensuing year based on satisfactory performance. In return, the student pianist provides accompanying services 7–8 hours per week in ensembles and individual studios, receiving faculty coaching as needed on accompanying projects.

Ensemble Awards

Students with strong musical talent who are not pursuing a degree with a major in music may audition for an Ensemble Award. These awards offer the opportunity to study in a conservatory studio while waiving the cost of private lessons. In return, the student must participate in one of the major ensembles. Awards are granted based on the audition and the availability of studio space. Audition repertoire requirements are the same as the requirements for students who plan to pursue a degree with a major in music.

Where can I warm up before my audition?

A room will be provided to you a few minutes prior to your regional or on-campus audition.

How can I get feedback on my audition?

Lawrence University does not provide verbal or written critiques of audition performances.

Where can I get more information and register for an audition?

Please visit our website or contact:

Lawrence University Office of Admissions
711 E Boldt Way SPC 29, Appleton WI 54911-5699
800-227-0982
www.lawrence.edu/admissions

REPERTOIRE REQUIREMENTS | 2013 AUDITIONS

BASSOON—Students will be asked to play a three-octave B \flat chromatic scale from low B \flat to the highest B \flat , slurred up and down. Two-octave major and minor scales—up to four flats/sharps—will be asked; some articulated. Two contrasting styles of music from the traditional bassoon repertoire should be prepared; one to demonstrate your technical facility and the other for lyrical expression. Sight-reading should also be expected.

CELLO—One movement from the standard concerto repertoire; one movement of unaccompanied Bach; an etude; a four-octave major scale and its parallel minor and arpeggios.

CLARINET—Two pieces in contrasting styles, selected from the standard concerto, sonata or solo repertoire; an etude chosen from the Rose 40 or 32 Studies; major and minor scales; and a chromatic scale. Sight-reading may be requested.

DOUBLE BASS—Two contrasting pieces or movements from the standard repertoire, including a movement from a Baroque sonata or suite; orchestral excerpts; a three-octave major scale, its relative melodic minor and arpeggios. In addition, students may elect to perform a transcribed jazz solo or improvise with pre-recorded accompaniment.

EUPHONIUM—The student should select two or three compositions, etudes or band/orchestral excerpts that demonstrate contrasting styles and the ability to play melodic and technical material. Be able to perform all scales; major, minor (natural, harmonic and melodic) and two octave chromatic scales. Some sight-reading may be required.

FLUTE—Three pieces of contrasting styles, which may include movements from concerti, sonatas and solo repertoire; and major and minor scales. Sight-reading may be requested.

GUITAR—Three pieces of contrasting styles, which may include etudes or movements from larger works; a three-octave major scale and its parallel minor. Sight-reading may be requested.

HARPSICHORD—Three pieces from the standard harpsichord repertoire, including one by J.S. Bach; or the piano audition.

HORN—Two or three pieces, in contrasting styles and tempi, to demonstrate melodic interpretation and technical facility; major, minor and chromatic scales; sight-reading, including transposition (in E-flat or D Major) and bass clef will be requested.

JAZZ (instrumental)—Students interested in demonstrating their jazz talents must perform a complete classical audition on their primary instrument in addition to a separate jazz audition presented at the end of the classical audition and/or at the on campus “Jazz Jam” (see below). For regional or self-recorded video auditions, the jazz audition must include a jazz etude, solo transcription or improvisation on a prepared jazz piece selected by the student. Additional requirements are listed along with the classical repertoire requirements for your instrument on this page. Students auditioning at regional audition locations must also improvise to a pre-recorded CD accompaniment (such as the Jamey Aebersold Play-Along series) and provide their own amplification for playback (iPod docking station, portable stereo, etc.). **Candidates auditioning on the Lawrence campus are required to attend the “Jazz Jam” scheduled from noon to 1 p.m.**, where candidates will perform the melody and improvise several solo choruses on any one of the following works: *Tenor Madness* (Sonny Rollins), *Mr. P.C.* (John Coltrane), or *Lester Leaps In* (Lester Young). Candidates will be accompanied by a Lawrence student rhythm section and memorization is preferred.

JAZZ (voice)—Students interested in demonstrating their vocal jazz talents may only audition at a regional location or submit their audition as self-recorded video (on-campus vocal jazz auditions are not available). Students will perform two selections (one **ballad** and one **medium swing tune**) from the following list of jazz “standards”: **Ballads:** *Someone to Watch Over Me* (high voice version in C, low voice version in A \flat) or *When I Fall in Love* (high voice version in E \flat , low voice version in C) both from Jamey Aebersold Play-A-Long audition tracks, *Volume 113, Embraceable You, Ballads for Singers*. **Medium Swing Tunes:** *I’ve Got You Under My Skin* (high voice version in D \flat , low voice version in B \flat) or *You’d Be So Nice To Come Home To* (high voice version in B \flat /g minor, low voice version in G/e minor) both from Jamey Aebersold Play-A-Long audition tracks, *Volume 117, Cole Porter for Singers*. The Jamey Aebersold Play-A-Long audio tracks are available as downloads in separate “low voice”

and “high voice” versions on iTunes for 99 cents. Students must provide their own amplification for playback at regional audition locations (iPod docking station, portable stereo, etc.).

OBOE—An 18th century, or earlier, concerto; a second piece in contrasting style, such as another solo work, an etude, or an orchestral excerpt; number 25 in d minor from *Forty Progressive Melodies, Barret Oboe Method* (also found on Page 32 of the *Vade-Mecum of the Oboist*, ed. Andraud); and major and minor scales. Sight-reading may be requested.

ORGAN—One work by J.S. Bach (chorale prelude, prelude and fugue, or trio sonata movement); and one other work from the 19th or 20th century; or the piano audition. Organ audition will be offered in Interlochen and on campus.

PERCUSSION—Students should be able to perform an etude that demonstrates their level of musical and technical ability on snare drum (rudimental or concert style), keyboard percussion (marimba, vibraphone or xylophone) and timpani (two or four drums). Students are also encouraged to perform a solo or a variety of styles on drum set (rock, jazz, Brazilian, Cuban) and/or any ethnic instrument such as congas, tabla, frame drum, etc. Students will be asked to sight-read and play scales on marimba. Students may contact Dane Richeson or visit the percussion studio website for repertoire examples. Percussion auditions will be offered in Interlochen, Houston and on campus.

PIANO—A Prelude and Fugue or other Bach composition containing a fugue (such as a Toccata or Partita); a sonata-allegro movement of a sonata by Haydn, Mozart, Beethoven or Schubert; a composition from the romantic period; and a 20th or 21st century composition. In the case of a student with a prospective jazz emphasis, the 20th/21st-century composition may be a jazz etude, transcription or improvisation on a prepared jazz piece. All music must be memorized. It is possible that not all selections will be heard at the audition, due to time limitations, but all should be prepared. Students may also be asked to sight-read.

SAXOPHONE—Two or three pieces or movements of contrasting styles, demonstrating technical facility and melodic expressiveness; major and minor scales; and a chromatic scale (bb-#3, ascending and descending). In addition, students may elect to perform a transcribed jazz solo or improvise with pre-recorded accompaniment. Sight-reading will be requested.

TROMBONE (tenor trombone and bass trombone)—Two or three standard solos or etudes that show both melodic interpretation and technical facility; major and minor scales, sight-reading, and simple tunes by ear as requested. Jazz etudes, transcriptions or improvisation with pre-recorded accompaniment may be used as a portion of the audition. For students interested in the Jazz Emphasis, please refer to the Jazz Audition Guidelines.

TRUMPET—A variety of solos or etudes displaying both technical and melodic ability; and major, minor and chromatic scales. Sight-reading may be requested. Jazz improvisation with pre-recorded accompaniment and/or lead playing can be included at the discretion of the applicant.

TUBA—The student should select two or three compositions, etudes or band/orchestral excerpts that demonstrate contrasting styles and the ability to play melodic and technical material. Be able to perform all scales; major, minor (natural, harmonic and melodic), and two octave chromatic scales. Some sight-reading may be required.

VIOLA—One movement of a standard concerto or other work for solo viola and orchestra and two contrasting movements of solo Bach. Preferably, repertoire will be performed from memory. Applicants should also prepare an etude or caprice by Campagnoli, Fuchs or Kreutzer and a three-octave major scale and its parallel minor scale and arpeggios.

VIOLIN—Either the first or third movement of a standard concerto performed from memory; two contrasting movements of unaccompanied Bach; an etude or caprice; and three-octave scales and arpeggios.

VOICE—Two solos of contrasting styles, one of which must be sung in English, while the other can be sung in a foreign language or English. An accompanist will be provided on campus; students auditioning at a regional site must provide their own accompanists. Pieces must be sung from memory. A musical skills test that includes pitch-matching, sight-singing and rhythmic exercises will follow the audition.