

We are delighted to learn of your interest in pursuing your musical studies at Heidelberg College. An audition is a required part of the admission process for all students planning to major in music. It also serves as a means of assessing your probability of success, and allows the award of music scholarships.

Heidelberg College offers the following music degrees:

Bachelor of Music in Performance
(*Instrumental, Keyboard, Voice*)
Bachelor of Music in Music Education
Bachelor of Music in Theory/Composition
Bachelor of Music in Music Industry
Bachelor of Arts (allows for a double major outside of music)
Bachelor of Science (allows for a double major outside of music)

Those planning to *minor* in music are not required to make a formal audition. Applied study within the minor program will be with permission of the instructor.

In addition to making application to the college, you should submit the attached **Audition Information/Piano Assessment Form** a minimum of two weeks prior to your desired audition date. An **Admission Reference Form** must also be completed by someone who is familiar with your musical and academic achievement.

A live audition is greatly preferred, but in cases where coming to campus will cause undue difficulty, a taped audition is possible. Video-taped auditions are preferred; if this is not possible, a high-quality audio recording will be acceptable. All submissions should be made under the guidance of a professional teacher.

Students who are unable to audition on one of the scheduled dates may arrange individual auditions by contacting Pat Page, Administrative Assistant, in the Department of Music. **Note: First-year students must complete the audition process by March 1, 2008 in order to be eligible for music scholarships.**

The **November 16th** audition date is part of an **Audition/Preview Day**. Join the Department of Music for a day of special classes and ensemble rehearsals. Discover the life of a music major. Auditions are available on this day for those who wish to apply early. Contact the Department of Music for more information.

The **February 23th** audition date is part of the Heidelberg Performance Pacesetter Competition. This annual event for talented high school performers offers special Heidelberg scholarships that are not available on the other audition dates. The competition features potential awards in four performance areas: voice, keyboard, strings and instrumental (woodwinds/brass/percussion). **Please note: A separate application is required for the Pacesetter Competition.** For more information, please consult the Pacesetter brochure which is available from Heidelberg College. The college's website, www.heidelberg.edu, has more details about this competition as well.

Please direct all questions to:

Dr. Douglas McConnell, Chair
Department of Music
Heidelberg College
310 East Market Street
Tiffin, OH 44883
419-448-2073
800-HEIDELBERG
dmcconne@heidelberg.edu

**HEIDELBERG COLLEGE
DEPARTMENT OF MUSIC
AUDITION INFORMATION FORM**

Please return at least two weeks prior to desired audition date.

Name _____ Phone _____

Address _____

City/State/Zip _____

Email Address _____

High School _____

High School Band, Orchestra or Choir Director _____

I Would Like to Audition on the Following Date:

Friday, November 16, 07

Friday, February 1, 08

Monday, February 18, 08

Saturday, February 23, 08

Audition only

Pacesetter and Audition

(separate application required for the Pacesetter competition)

Taped audition to be submitted by
approximately _____

Please specify date

Additional dates for auditions are available by appointment, subject to faculty availability.

Please contact the Music Office, 419-448-2073.

First-year students must complete the audition process by March 1, 2008 in order to be eligible for music scholarships.

Vocal auditions only: I wish to bring my own accompanist (required for Pacesetter; optional for auditions)

I wish to have an accompanist provided (auditions only)

Please note: Music must be submitted 2 weeks in advance

Primary Instrument or Voice Type _____

Have you studied privately? _____ If yes, how long? _____

Compositions to be performed _____

Secondary Instrument or Voice Type (if any) _____

Have you studied privately? _____ If yes, how long? _____

If secondary audition is desired, list compositions to be performed _____

Degree Sought:

Performance

Theory/Composition

Music Industry

Music Education

Bachelor of Arts/Science

Those planning to minor in music are not required to make a formal audition. Applied study within the minor program will be with permission of the instructor.

**Department of Music
Heidelberg College**

Piano Skills Assessment

Every student at Heidelberg College who is majoring or minoring in music will take piano lessons. To help us place you in the class most appropriate to your skill level, please answer the following questions. Additional comments and details that you provide will be very helpful to us.

Name: _____ Music Degree: _____

1) Have you ever taken piano lessons? Yes No

2) If so, how many years have you studied? _____

3) Have you learned to play without formal lessons? _____

4) What kind of music do you play? Please list composers and/or titles. If you have played in a recital or public performance, please list the repertoire you played.

5) Please indicate which keyboard technics you have learned.
_____ Scales (major, minor; hands separately or together; white key, black key)

_____ Arpeggios _____

_____ Chord progressions/Cadence patterns (keys?) _____

6) Additional comments that might indicate your ability level:

Thank you!



Heidelberg College
Department of Music
310 East Market Street
Tiffin, OH 44883-2462

Department of Music Heidelberg College

Audition Guidelines

The Audition

Your audition at Heidelberg will include three parts:

- 1) Performance of music you have prepared. You may audition in more than one performance area.
- 2) Interview with faculty
- 3) Assessment of musical background

Suitable Repertoire

Recommendations of repertoire listed below by performance area are only suggestions. Many pieces, too numerous to list, would be equally appropriate, and it is best if you perform music which best demonstrates your capability. If you have questions regarding suitability of the pieces you wish to perform, please call Dr. Douglas McConnell, Department Chair, at (419) 448--2073.

Bassoon	One solo from the highest two levels in your state music organization, or comparable standard. One etude comparable to Weissenborn <i>Study No. 5</i> . Major scales, one octave.
Cello	One solo from the highest two levels in your state music organization, or two contrasting movements from J.S. Bach <i>Suites</i> for unaccompanied cello. Major scales in two octaves through five sharps and flats. Etude comparable to Popper or advanced Dotzaver. Memorization is encouraged.
Clarinet	One solo from the highest two levels in your state music organization. One etude comparable to any of the Rose <i>32 or 40 Studies</i> . Major scales two octaves; chromatic scale from E — c2.
Composition	Scores and/or tapes of original composition(s), if available, should be mailed two weeks prior to audition. During the audition the prospective student will interview with a composition/theory faculty member and complete a musical aptitude test. Composition majors will also declare an area of applied music study.
Euphonium	One solo from the highest two levels in your state music organization, or comparable standard. One etude comparable to Rochut/Bordogni <i>Melodious Etudes</i> . Major scales. 5 ^b 's-2 [#] 's.
Flute	One solo from the highest two levels in your state music organization, or comparable standard. One etude comparable to Berbiguier Exercises. Major scales, two octaves.
French Horn	One solo from the highest two levels in your state music organization, or comparable standard. Major scales, one octave; F and G scales, two octaves; F chromatic scale, two octaves.

Guitar	Two contrasting solos comparable to the Sor <i>Studies</i> . At least one piece should be memorized. Major scales, two octaves.
Oboe	One solo by Albinoni, Cimarosa, Piston, Arnold, or comparable choice. A two-octave major scale of your choice, and an etude from an oboe method.
Organ	At least two pieces of contrasting periods and styles. Preferably, one piece should be an organ piece by J.S. Bach for manuals and pedal. Another piece may be for piano from the highest two levels in your state music organization, or comparable standard. Major scales, two octaves, played at the piano.
Percussion	One solo on either snare drum, timpani or mallet instrument from the highest two levels in your state music organization, or comparable standard.
Piano	Two contrasting solos from the highest two levels in your state music organization, or comparable standard. At least one piece should be memorized. Major and minor scales, two octaves. Major arpeggios, two octaves.
Saxophone	One solo from the highest two levels in your state music organization. One etude comparable to the Ferling <i>48 Studies</i> . Major scales, one or two octaves.
String Bass	One solo from the highest two levels in your state music organization, or comparable standard. One etude comparable to the Storch–Hrabe <i>57 Studies for String Bass</i> . Major scales, one octave.
Trombone	One solo from the highest two levels in your state music organization, or comparable standard. One etude comparable to Rochut/Bordogni <i>Melodius Etudes</i> . Major scales, one octave. 5 ^b 's-2 [#] 's.
Trumpet	One solo from the highest two levels in your state music organization, or comparable standard. One etude comparable to Brandt <i>Studies for the Trumpet</i> . Major scales, one octave.
Tuba	One solo from the highest two levels in your state music organization, or comparable standard. One etude comparable to Blazhevich <i>66 Studies</i> . Major scales.
Violin/Viola	Two contrasting compositions from the solo or orchestra literature selected from the highest two levels in your state music organization, or comparable standard. Two octave major scales (three octave preferred) through four sharps and four flats and one etude comparable to Kreutzer.
Voice	Two contrasting solos comparable to the highest two levels in your state music organization, or comparable standard; memorized; preferably one solo in a foreign language.

**Department of Music
Heidelberg College**

Admission Reference Form

(To be completed by applicant)

1. Name of applicant _____
2. Address _____
City/State/Zip _____
Email _____ Phone (*include area code*) _____
3. Major instrument (*if voice, please designate voice type*): _____
4. Degree sought:
 _____ Bachelor of Music in Performance/Pedagogy
 _____ Bachelor of Music in Theory/Composition
 _____ Bachelor of Music in Music Education
 _____ Bachelor of Music in Music Industry
 _____ Bachelor of Arts/Bachelor of Science (double major)

(To be completed by respondent)

5. I have known the applicant in the following capacity (*check any that are applicable*):
 _____ Member of an ensemble
 _____ Private student
 _____ Other (*please specify*): _____
6. I have known the applicant for _____ years _____ months.
7. Compared to other students you have known in the past 10 years, please rate the applicant:

	Excellent	Good	Fair	Poor
Musicianship				
Technical proficiency in performance				
Motivation toward a career in music				
Maturity				
Record of academic and personal growth				

8. Supplementing the points in No. 7, please give a short summary of your evaluation of the applicant as a prospective student, or performer, including your estimate of those personal, academic, and artistic traits which might affect the student's probable success in college.

Print Name

Position

Signature

Institution

Date

Address

Phone (*include area code*)

City/State/Zip

Please return to: Dr. Douglas McConnell, Chair
Department of Music
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We thank you for your assistance.