



For most instruments and voice, the following are basic requirements:

Two or three contrasting works for the auditioned instrument, taken from standard repertoire. You will need to prepare 10-15 minutes of music. The audition panel may not hear all of the music you have prepared – the audition length is at the discretion of the panel. These works may consist of movement(s) from concerti, sonatas, or artistic etudes. The works you choose to use for the audition should meet a high standard of excellence and difficulty. Some guidelines for various instruments are printed below under Specific Requirements. If you are in doubt about the level of repertoire you are preparing on your instrument, please contact the School of Music for advice.

IMPORTANT! If your audition music has a piano part, you must plan to audition with a live piano accompaniment . If you are unable to bring your own accompanist, an Acadia staff accompanist is available for a nominal charge of **\$50**. This fee should be paid on the day of your audition. This includes a scheduled morning rehearsal and an afternoon audition performance. If you are taking advantage of a staff accompanist, please send the music to be played to the School of Music 2 weeks prior to the audition date. Taped or cd accompaniments are not acceptable . Using a tape or cd accompaniment will jeopardize the success of your application.

Pop and jazz musical styles are not acceptable audition repertoire . However, if you wish to perform an extra work demonstrating expertise in these styles, or perform a piece composed by you, you may request to do so after the main audition. These requests will be allowed if time permits.

Auditions may be videotaped, for review by Acadia School of Music Faculty only. They will be stored in a secure location.

Below is a list of the instruments taught at Acadia University:

Piano
Organ
Guitar
Voice

Orchestral Instruments: Flute, Oboe, Clarinet, Bassoon, Saxophone, French Horn, Trumpet, Trombone, Euphonium, Tuba, Percussion* (see note below), Violin, Viola, Violoncello, Contrabass

**Percussion includes keyboard mallets, timpani, snare drum and/or drum set. Most prospective percussion students audition on one or more of these instruments.*



WOODWINDS, FRENCH HORN AND TRUMPET

Perform two or three contrasting movements from a sonata or concerto showing technique, tone, and general musicianship. Contrasting etudes may be substituted. You may also be asked to perform the chromatic scale (two octaves) and some major scales, with legato and staccato articulations.

LOW BRASS INSTRUMENTS

Trombone, Euphonium, and Tuba

The point of this audition process is to assess the potential of each applicant. Not all students who attend Acadia's low brass studio have had prior private instruction. However, we expect all auditioning students to be excited about music and their instrument, exhibit a desire to be excellent performers regardless of their major, and have an excellent work ethic.

Qualities looked for on all Low Brass

Sound: open and beautiful in all registers, clean attacks, good intonation.

Style: ability to communicate musical content, correct pitches, dynamics, rhythms, and articulations.

Technique: demonstrate a solid foundation in technical development

Audition material should include at least one piece with piano accompaniment from the traditional repertoire for the candidate's instrument.

TROMBONE (TENOR & BASS)

- (a) An etude or accompanied solo that demonstrates your lyrical, "bel canto" style playing. (The vocalises of Marco Bordogni or Guiseppa Concone are suitable).
- (b) An etude or accompanied solo that demonstrates your technical abilities. (Etudes from a standard source such as Kopprasch, Arban, Tyrrell, or any equivalent material are suitable).
- (c) A solo from the traditional repertoire of your own choosing that you feel best represents your abilities.



EUPHONIUM

- (a) A solo or etude that demonstrates your lyrical, "bel canto" style playing. The vocalises of Marco Bordogni are wonderful for this, as are those of Guiseppe Concone.
- (b) An etude or accompanied solo that demonstrates your technical abilities. (Etudes from a standard source such as Kopprasch, Arban, Tyrrell, or any equivalent material are suitable).
- (c) A solo from the traditional repertoire of your own choosing that you feel best represents your abilities.

TUBA

- (a) An accompanied solo or etude that demonstrates your lyrical, "bel canto" style playing. (The vocalises of Marco Bordogni or Guiseppe Concone are suitable).
- (b) An etude or accompanied solo that demonstrates your technical abilities. (Etudes from a standard source such as Kopprasch, Arban, Tyrrell, Blazevich, Vasiliev, or any equivalent material are suitable). A solo from the traditional repertoire of your own choosing that you feel best represents your abilities.
- (c) Audition material should include at least one piece with piano accompaniment from the traditional repertoire for the candidate's instrument.

STRINGS (EXCEPT VIOLIN)

Perform two contrasting movements showing facility, first through fifth positions (through fourth for cello and bass), vibrato, and such basic bowings as legato, detache and marteale.

Please note - electric bass may not be used for the audition .



VIOLIN

Please note - all violin instruction and degree study is for orchestral and solo violin performance only - Celtic, folk and "fiddling" styles are not addressed in the School of Music .

Perform two contrasting works or complete movements from larger works, (e.g. a movement of unaccompanied Bach, or a first movement of a standard concerto at the level of Viotti, Mozart, or Bruch). One of these works may be an etude or caprice by Mazas, Dont, Kreutzer, Rode, etc. You may be asked to play three-octave scales and arpeggios in major and melodic minor in at least two different keys.

CLASSICAL GUITAR

Please note - all guitar instruction and degree study is for classical guitar only - popular and folk styles are not addressed in the School of Music .

All pieces listed below have been selected from the Royal Conservatory of Music syllabus and published collections of RCM repertoire (Frederick Harris Music, publisher). Other editions of the same repertoire are acceptable.

Classical Guitar Performance Degree Audition Requirements: 3 pieces from the grade 8 repertoire. Some suggested works are as follows:

- Allemande from Lute Suite 1 , BWV996 - JS Bach
- Marche funebre - Fernando Sor
- Julia Florida (Barcarola) - Augustin Barrios Mangore
- Candidates for any Degree other than Classical Guitar Performance, Audition

Requirements:

- 3 pieces from the grade 6 repertoire. Some suggested works are as follows:
- Bourree from Lute Suite # 1 , BWV996 - JS Bach
- Nocturne , Op.4, No.1 - Johann Kaspar Mertz
- Peruvian Waltz - Carol van Feggelen



PERCUSSION

Perform a solo and required materials on each of the following: snare drum, mallets, and timpani (the audition does not include drum set or multiple percussion). Please contact our percussion instructor mark.adam@acadiau.ca before making final repertoire choices.

PIANO

Prospective piano majors should be performing at a minimum Grade VIII Royal Conservatory of Music standard or equivalent, with proof and supporting documentation. Candidates will play three audition pieces, taken from different time periods and representative styles. Playing from memory is not mandatory; however, candidates will receive favorable recognition memory work. This is a crucial skill for students planning to pursue the performance track.

ORGAN

Two contrasting works. One work should be a prelude and fugue.

VOICE

Perform three memorized selections from standard classical solo literature. The selections must be in contrasting styles and languages, choosing from: English ayre, Italian song, German lied, French melody, traditional folk, etc. One of these selections can be from the musical theatre repertoire. (At least one selection must be in English.) Piano accompaniment must be used for all pieces (see information on accompanist), however it is allowable to sing a folk song a cappella.

For further information regarding repertoire contact the Head of Voice, Christianne Rushton christianne.rushton@acadiau.ca.



COMPOSITION

The composition faculty would like to see at least one completed score, or substantial sketches, and when possible recordings of the work(s). A midi realization is acceptable. Please mail this with your application or bring it with you to the auditions. Your work will be reviewed during the audition period. It is recommended that you contact the head of the composition program, Dr. Derek Charke derek.charke@acadiau.ca prior to mailing in your material.

MUSICOLOGY

For more information please contact Dr. Jeff Hennessy jeff.hennessy@acadiau.ca

MUSIC THEORY AND EAR TRAINING

On our website is a practice entrance theory exam. If you can confidently complete this you should be ready the entrance exam.

If you feel uncertain about your music theory skills, visit the website listed below at the University of Saskatchewan, to brush-up before our test. They sponsor a web-based basic theory drill site, designed and maintained for the benefit of music students across Canada. http://www.usask.ca/music/music_auditions/theory_preparation/index.html

In terms of ear training, there are several web-based programs which allow you to hear and interval or chord, and name it. We recommend that you download a free version of GNU Solfège , to practice interval and chord identification. <http://www.solfege.org/>

Using these programs will help to prepare you for the Acadia University theory and ear training entrance/placement tests.

TAPED AUDITIONS

If distance or funding prevents you from visiting Acadia University to audition in person, you may submit a videotaped audition . The tape should be checked for sound quality and visual clarity before it is sent, and must be in standard vhs format or DVD. In this taped audition, the applicant should have an accompanist performing with him/her, and the tape should be set to run straight-through, without interruptions, as if a live audition were taking place. No editing, or stopping and re-starting should take place. Please Note - if the applicant has opted for a videotaped audition, the applicant must include the name and address of a trusted adult associate (other than a family member) who will proxy the theory/ear training examination. Most often, that proxy is the applicant's high school or private music teacher. Materials will be sent to that person, and he/she will send the completed paper back to Acadia University in a sealed envelope.