

Suggestions for a successful college entrance audition

Well before the audition:

- A) Take private lessons.
- B) Upgrade your instrument if necessary
- C) Develop your piano skills
- D) Take a theory course and sight singing course
- E) At minimum know all major scales and a chromatic scale to High C from memory at a constant tempo with a variety of articulations (Knowing all minor scales and the chromatic scale up to D is encouraged)

The Application process:

- A) Avoid regional location auditions.
- B) Apply to different types of schools ("Wish list" institutions and practical "backup" schools in the event you are not accepted to your first choice institutions)
- C) Note how the school and/or teacher responds to your letter of inquiry
- D) Type the application and ask that letters of recommendation be typed

Closer to the Audition:

- A) Develop a resume with musical honors, festival performances, private teachers, academic accomplishments, repertoire and references
- B) Plan and prepare your audition well in advance; it is the best cure for a potential case of performance nerves.
- C) Selection of audition repertoire: See the sheet on repertoire suggestions
- D) Memorize as much of the material as possible. You might not want to play the audition by memory but the extra preparation provides a higher performance level.
- E) Practice the selections without hesitation to become accustomed to the concentration and endurance needed for the audition. An audition is not like a normal performance and requires a different type of preparation.
- F) Play mock auditions for friends and family - Ask for constructive criticism.
- G) If your teacher knows the flute professor have them contact him/her for specific instructions about the audition. It will enable your teacher to give a personal reference
- H) Arrange to take a private lesson with the teacher before the audition if possible

Taped Auditions:

- A) Avoid them if possible
- B) Make the tape in several sessions over a period of time. Have a master tape made, keep it and send copies. Twenty to

twenty-five minutes is usually long enough. Record on professional grade cassette with Dolby B noise reduction (Remember to mark the tape noise reduction box)

- C) Label the tape with your name
- D) Include a program with tape counter numbers
- E) Put your strongest selection first
- F) Listen to the entire copy of the tape to be sure it isn't defective in any way

At the Audition:

- A) Avoid over-practicing the day of the audition - warm up well and practice the audition material under tempo. (If you make mistakes right before the audition, you are likely to lose confidence and miss the same passages in the audition. If you could play it the day before the audition you can play it on that day)
- B) Dress well - Shine your shoes, etc. Visual impressions are important!
- C) Bring a copy of your resume with you and have a prepared audition tape available for scholarship and other financial aid considerations.
- D) Warm up alone - don't listen to other players until after your audition
- E) Play from memory if you are comfortable doing it.
- F) Don't be timid. Show confidence without being cocky.
- G) Think of musical considerations and play to your own standards. Don't try to second guess how the committee would like to have a selection performed.
- H) Demonstrate: good tone, good rhythm, awareness of pitch, dynamic range, ability to shape musical phrases and communicate musically
- I) If you are asked to make changes try to be receptive to the ideas. Your flexibility or openness to different ideas are sometimes tested.
- J) If possible audition with an accompanist. Your total effort is noticed
- K) Walk the halls and ask students about the school and the teacher after the audition, observe classes and ensembles if possible

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* Special thanks to Eric Hoover for compiling the majority of ideas presented here.

Repertoire Suggestions from the Committee

1. A baroque sonata (prepare at least a slow and fast movement).
Suggested composers: J.S. Bach, Handel, Telemann
2. A short classical piece or a movement from a classical concerto. (Suggestion: a movement from a Mozart concerto, provided the student has attained the appropriate level of advancement)
3. One of the French Conservatory pieces. (Examples: Faure Fantasie, Gaubert Fantasie, Taffanel Andante Pastoral and Scherzettino)
4. If possible, a second twentieth century piece. (Examples: a movement from the Hindemith Sonata, a few movements from the Hindemith Eight Pieces, the Hanson Serenade, Griffes Poem, Ibert Piece)

Also be prepared to play scales and arpeggios and to be asked to sightread. You should choose repertoire that you play the best. Don't second guess what selections you think "win" auditions. Don't change repertoire less than a week before the audition.