

MARYLHURST UNIVERSITY
DEPARTMENT OF MUSIC
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GUIDELINES FOR MUSIC ADMISSION

I. MUSIC ADMISSION PROCESS

Students seeking admission into one of Marylhurst University's music programs (Bachelor of Music Therapy, Bachelor of Music in Performance, Bachelor of Music in Composition, or Bachelor of Arts in Music) need to submit an application to the university and perform an entrance audition. Auditions are scheduled throughout the year (in early December, early February, mid-March, mid-June, mid-September) to begin the following fall term. Deadlines to submit an application are three weeks prior to the auditions. Please refer to the University Web site for exact application deadlines and audition dates.

THE APPLICATION

Submit the following application materials to the Marylhurst University Office of Admissions.

1. The following items need to be submitted three weeks by the application deadline (at least three weeks prior to the audition date), if you wish the Department of Music to schedule you for an entrance audition. The initial stages of the application can be done on-line at <http://www.marylhurst.edu/admissions/apply.php>.
 - *Undergraduate Application for Admission*, and non-refundable application fee
 - *Supplemental Application for Music Admission*
 - *Audition form*
 - *Résumé* (See *Supplemental Application* for details.)
 - Additional documents for your specific music program (See *Supplemental Application* for details.):
 - music therapy essay for music therapy students
 - composition portfolio for composition students
 - programs for performance, pedagogy, and BA students
2. The following additional items need to be submitted in order to complete your application. Although they may be submitted after the audition, it is recommended that you submit them as early in the application process as possible.
 - transcripts
 - statement of intent
 - high-school verification
 - measles immunization form
 - additional items as needed

THE AUDITION

Once the application deadline has passed and the Department of Music has received your application materials from the Office of Admissions, the department will schedule individual times for entrance auditions. At the audition, all prospective Music majors are asked to demonstrate their highest level of musicianship in one or more performance areas (instrument or voice). The audition provides opportunity

- for the prospective student to demonstrate their potential for college music studies, while being introduced to the Marylhurst faculty and campus facilities.
- for the Department of Music to assess the student's performance level, to determine appropriate applied faculty, and to find appropriate candidates for department scholarships.

Auditions last between 15 to 45 minutes. Prospective students with no previous college music experience are given a brief music theory fundamentals assessment.

The Department of Music provides an accompanist for singers, on regularly scheduled audition dates. Instrumentalists who need accompanists should provide their own.

If distance makes the live audition cost-prohibitive, a recording (cassette, CD, DVD, or YouTube posting) demonstrating performance ability may be submitted. Music therapy students submitting recordings will be given a provisional acceptance into the program until a live audition/interview is held. These provisional students will not be able to register for practicum coursework until after the personal interview.

SCHOLARSHIPS

The Department of Music awards Department of Music scholarships based on musical talent demonstrated at the entrance audition, academic excellence, potential to contribute to the musical vibrancy of the department, and financial need. Department scholarships are available for first-year students, transfer students, and second-degree students.

Financial need is determined by information reported in the *Free Application for Federal Student Aid* (FAFSA). Students who submit the FAFSA by March 1 and audition by mid-March are given top priority in the awarding of scholarships. PLEASE NOTE: We will not be able to admit you into a music degree program or offer department scholarships until your application packet is complete and you have auditioned for the Department of Music.

Prospective student are also encouraged to apply for other aid, including grants, scholarships, loans, and work-study, through the financial aid application process. All scholarship and financial aid information can be obtained from the Office of Financial Aid or are available for download on the University Web site at www.marylhurst.edu/financialaid.

International students are not eligible for Marylhurst University Scholarship or Department of Music scholarships.

II. ENTRANCE AUDITION STANDARDS

The Marylhurst Department of Music seeks to provide access to quality music training to a wide-range of students. While the admissions process into our music programs is selective, it is not competitive: We currently expect to admit all who can demonstrate the potential to succeed in one of our programs.

Prospective guitar, jazz, piano, and voice students who do not believe they meet the standards of the professional Bachelor of Music in Performance degree are encouraged to audition for the more flexible liberal arts program, the Bachelor of Arts in Music. Students in the Bachelor of Arts in Music program may re-apply for the performance degree at a later date. The audition can serve to facilitate a discussion surrounding which music program best serves the needs and interests of each applicant.

Prospective students coming into the first year of studies who do not meet the following audition standards are welcome to enroll at Marylhurst for non-credit lessons or 100-level lessons for credit to prepare for the audition process. Transfer students who do not meet the published transfer standards are still encouraged to audition, since it may be possible to be accepted into a music program at a lower applied level (by one or more terms).

BACHELOR OF ARTS IN MUSIC

Repertoire

- Students with no previous college music experience should prepare two contrasting selections on their primary instrument or voice, demonstrating their highest level of musicianship:
 - a. a piece from the "classical" repertoire (from 1600 to the present).
 - b. a piece of choice
- Transfer students who will have completed one year of college music and would like to move into second-year applied studies should prepare three pieces or songs in different style periods (baroque, classical, romantic, contemporary, popular/jazz). The applicant may choose the first piece; the faculty will choose the second piece from the remaining two.
- Transfer students who will have completed two years of college music and would like to move into third-year applied studies should prepare 20 minutes of music showing breadth of repertoire (various genres and style periods). The applicant may choose the first piece; the faculty will choose several excerpts from the remaining selections.

Skills

- All B.A. in Music applicants will be asked to sight-read.
- Instrumentalists will be asked to demonstrate technique by performing scales (major and all three forms of minor) and arpeggios.
- Voice students will be asked to sing at least one song in a language other than English.

Memorization

- Instrumentalists are encouraged to memorize their selections.
- Voice students are asked to memorize all songs, except for selections from the oratorio repertoire.

MUSIC THERAPY

(Bachelor of Music Therapy)

The audition/interview will be in two parts:

1. Audition with performance and music therapy faculty.
 - a. On the primary instrument or voice
 - Students with no previous college music experience should prepare two contrasting selections, demonstrating their highest level of musicianship:
 - a. a piece from the "classical" repertoire (from 1600 to the present).
 - b. a piece of choice
 - Transfer students who will have completed one year of college music and would like to move into second-year applied studies should prepare three pieces or songs in different style periods (baroque, classical, romantic, contemporary, popular/jazz). The applicant may choose the first piece; the faculty will choose the second piece from the remaining two.
 - Transfer students who will have completed two years of college music and would like to demonstrate that they have completed applied studies on their primary instrument should prepare 20 minutes of music showing breadth of repertoire (various genres and style periods). The applicant may choose the first piece; the faculty will choose several excerpts from the remaining selections.
 - Applicants who wish to pursue the Bachelor of Music Therapy degree as second-degree students and who have earned a previous undergraduate music degree (Bachelor in Music, Bachelor of Music Education, or a Bachelor of Arts in Music) may prepare two contrasting selections, demonstrating their highest level of musicianship:
 - a. a piece from the "classical" repertoire (from 1600 to the present).
 - b. a piece of choice
 - All other second degree candidates for the Music Therapy program must follow the previously noted audition requirements.
 - b. In addition to audition on the primary instrument or voice, applicants will be asked to sing while accompanying themselves on either piano or guitar. The applicant may sing a simple folk-song or another song of their choice.
2. Interview with music therapy faculty. Students discuss relevant questions as to why they are choosing a career in music therapy.

COMPOSITION

(Bachelor of Music in Composition)

Repertoire

- Students with no previous college music experience should prepare two contrasting selections on their primary instrument or voice, demonstrating their highest level of musicianship:
 - a. a piece from the "classical" repertoire (from 1600 to the present).
 - b. a piece of choice. It may be an original composition.
- Transfer students who will have completed one year of college music and would like to move into second-year applied studies should prepare three pieces or songs in different style periods (baroque, classical, romantic, contemporary, popular/jazz). The applicant may choose the first piece; the faculty will choose the second piece from the remaining two.
- Transfer composition students who will have completed two years of college music and would like to move into third-year applied studies should prepare 20 minutes of music showing breadth of repertoire (various genres and style periods). The applicant may choose the first piece; the faculty will choose several excerpts from the remaining selections.

Skills

- All applicants will be asked to sight-read on their primary instrument or voice.
- Applicants whose primary instrument is voice will be asked to sing at least one song in a language other than English.
- Applicants who are instrumentalists will be asked to demonstrate technique by performing scales (major and all three forms of minor) and arpeggios.

Memorization of performance repertoire is recommended, but not required.

Composition students whose primary instrument is NOT piano should demonstrate any piano skills they have acquired by performing one piano piece.

PERFORMANCE AND PEDAGOGY *(Bachelor of Music in Performance)*

GUITAR PERFORMANCE AND PEDAGOGY *(Bachelor of Music in Performance)*

FIRST YEAR

Applicants wishing to enter the first year of the guitar performance program should be able to demonstrate fundamental knowledge of music notation, the notes on the fingerboard, and solid foundation in guitar technique (i.e., demonstrating workable left-hand position, correct curvature of the fingers, ability to play rest stroke and free stroke, a solid tone, and a reasonable dynamic range).

Technique

- Diatonic major and minor scales (fingered by Andres Segovia)
- Mauro Giuliani's 120 Arpeggio Exercises
- Etudes by Fernando Sor, Mauro Giuliani, Heitor Villa-Lobos, Richard Garcia, Leo Brower

Repertoire should consist of musically contrasting works (10 minutes in length) from two of the following periods:

- Renaissance Lute Music (Luis Milan, Luis Narvaez, or John Dowland)
- Baroque Guitar or Lute Music (Robert De Visée, Antonio de Santa Cruz, Anton Losy, S.L. Weiss, or J.S. Bach)
- Classical Period Guitar Music (Fernando Sor, Mauro Giuliani, or other notable classical guitar composer)
- Romantic Period Guitar Works by Francisco Tarrega or Emilio Pujol
- Post-Romantic and Modern Works by Manuel Ponce, Mario Castelnuovo-Tedesco, Federico Moreno-Torroba, Heitor Villa-Lobos, Agustin Barrios, John Duarte, Benjamin Britten, Alexander Tansman, Leo Brower (or other notable contemporary guitar composer)

SECOND YEAR

A transfer student coming in with one year of college music and wishing to enter as a second-year guitar major should have a solid knowledge of the fingerboard, a more extensive repertoire, and a greater command of the instrument both musically and technically.

Technique

- Diatonic major and minor scales (fingered by Andres Segovia) in the keys of C, D, G, Am, Bm, Dm, and Em
- Giuliani: 120 Arpeggio Exercises, nos. 1, 2, 3, 7, 8, 9, 10, 12, 27, 28, 31, or 32

Repertoire should consist of contrasting works suitable for a freshman recital, 15 minutes in length, from the following list, or works of similar difficulty:

- Luis Milan: Pavan (from Luis Milan, David Grimes, editor)
- Lady Hudson's Alman (Renaissance Guitar, Fredrick Noad, editor)
- J.S. Bach: D Minor Prelude (Baroque Guitar)
 - Prelude in D, from Cello Suite No. 1
 - Bouree in E minor, from Lute Suite No. 1
- Baroque Suite for lute or baroque guitar (Baroque Masterpieces, David Grimes, editor)
- Fernando Sor: Etude nos. 1 – 5 (from Twenty Studies, Andres Segovia, editor)
 - Etudes (Intermediate level from Complete Sor Studies, compiled by David Grimes)
- Mauro Giuliani: Etudes, op. 48 (Complete Giuliani Etudes, compiled by David Grimes)
- Francesco Tarrega: Prelude in D and E, Rosita
- Hector Villa-Lobos: Preludes nos. 1, 3, or 4; Choros; Etude no. 1
- Leo Brower: Simple Etudes

THIRD YEAR

A transfer student coming in with two years of college music and wishing to enter as a third-year guitar student should have a solid understanding of the fingerboard, a technical command of the instrument, as well a stylistic understanding of the works performed.

Technique

- All diatonic major and minor scales (fingered by Andres Segovia)
- Giuliani: 120 Arpeggio Exercises

Repertoire should consist of at least three contrasting works suitable for a sophomore recital, 20 minutes in length, from the following list, or works of similar difficulty:

- One of the following:
Luis Milan: Pavans (from Music of Luis Milan, David Grimes, editor)
John Dowland: Melancholy Galliarde, Fantasia (from Renaissance Guitar, Fredrick Noad, editor)
Baroque Suite by Baron, Weiss (from Treasury of Baroque Music I, II, or III, transcribed by David Grimes)
J.S. Bach: Selections from Cello Suite no. 1 or Lute Suite no. 3
Domenico Scarlatti: One of the keyboard sonatas arranged for guitar
- One of the following:
Mauro Giuliani: Variations on a Theme by Handel (from Classic Guitar by Fredrick Noad)
Grand Overture (from Classic Guitar by Fredrick Noad)
Francisco Tarrega: Capricho Arabe, Maria, or Danza Mora
- One of the following:
Heitor Villa-Lobos: Etudes no. 1, 7 or 11
Federico Moreno-Torroba: Characteristic Suite
Manuel Ponce: Selection(s) from Preludes, or a movement from Sonata Classica
John Duarte: a movement from English Suite
Bryan Johanson: a movement from Simple Suite
Richard Garcia: selections from Etudes
Leo Brower: selections from Simple Etudes

JAZZ PERFORMANCE **(Bachelor of Music in Performance)**

Repertoire – Song Base

- All jazz applicants will be asked to play two prepared pieces of different styles (swing, latin, ballad, funk, etc.) that contain some improvisation. Be prepared to play the head, solo, and play the head out, with some strong ending. Applicants who wish to utilize play-along recordings (such as Aebersold or their own tracks) should have a CD ready and cued for such.
- If students have had any classical training on their primary instrument, they should prepare a third piece from the “classical” repertoire (from 1600 to the present). They should provide their own accompanist if they wish to perform with accompaniment.

Sight-reading. Applicants will be asked to sight-read:

- A lead-sheet applying the implied jazz swing rhythm to 8th notes
- A lead-sheet of a standard latin or funk song that requires “even” as opposed to jazz swing 8th notes, with more inherent 16th note rhythms.

Applicants will be asked to learn a short song or phrase at the audition. A jazz faculty will play the selection several times and students will be asked to play it back on their instrument.

Comping. Rhythm section players (piano, guitar, bass, vibes) will be asked to play appropriate comping patterns for the chorus of a tune, as well as soloing and playing the head. Applicants may not use play-along recordings for this part of the audition. Drummers will be expected to comp through several choruses of a song, assuming one time is for the head, another for solos (where the drummer will be asked to solo or trade fours) and a final time for the head out.

Technique

- Students with no previous college music experience should prepare to play major, minor and blues scales, and various jazz chord arpeggios (dominant 7, major 7, minor 7, diminished, half diminished).
- Transfer students who will have completed one year of college music should be able to play randomly selected jazz scales (whole tone, ascending melodic minor, mixolydian, dorian) in the commonly used jazz keys. They should also be able to play the arpeggios of the scales that pertain to them (augmented 7th, minor 6, minor natural 7, dominant 7, minor 7, half diminished).
- Transfer students who will have completed two or more years of college music should be able to play more advanced jazz scales/modes such as lydian dominant (major 7 #5), BeBop scales, 1/2 step/whole step diminished, locrian, and altered dominant. They should be prepared to perform the arpeggios that pertain to those scales/modes.

PIANO PERFORMANCE AND PIANO PEDAGOGY ***(Bachelor of Music in Performance)***

The piano faculty will determine the applied level based upon the repertoire performed at the audition.

Repertoire

- J.S. Bach prelude and fugue, or two movements from a J.S. Bach suite
- First movement of a classical sonata
- A piece from the romantic period
- A contemporary piece (from 1900 to the present)

Skills

- Applicants should be able to perform all major and three forms of minor scales and arpeggios, four octaves, hands together.
- Applicants will be asked to sight-read.

Memorization. It is recommended, but not required, that pieces be played from memory. Collaborative pianists may demonstrate advanced sight-reading skills in lieu of memorization.

VOICE PERFORMANCE AND VOICE PEDAGOGY ***(Bachelor of Music in Performance)***

Repertoire

- Students with no previous college music experience should prepare two art songs, one of which should be in a language other than English.
- Transfer students who will have completed one year of college voice and would like to move into second-year applied studies should prepare four selections in two of the following three languages: Italian, German, French. You may choose the first song to sing; the faculty will choose the second song from the remaining three.
- Transfer students who will have completed two or more years of college voice and would like to move into third-year applied studies should prepare 20 minutes of music (five to six songs) demonstrating a breadth of solo repertoire and styles, as well as proficiency in two of the following three languages: Italian, German, and French. The faculty will choose three songs for you to sing.

Sight-reading. Applicants will be asked to sight-read their voice-part in a simple four-part SATB choral work such as a Bach chorale.

Memorization. Songs should be memorized, except for selections from the oratorio repertoire.