



Wheaton College

For Christ and His Kingdom

Application for Admission

CONSERVATORY OF MUSIC
SUPPLEMENT FOR INTERNATIONAL STUDENTS

2012

SUPPLEMENTAL INFORMATION FOR INTERNATIONAL CONSERVATORY APPLICANTS

THANK YOU FOR YOUR INTEREST IN THE WHEATON COLLEGE CONSERVATORY OF MUSIC!

We are pleased you are applying and look forward to working with you throughout the application and audition process. This supplement contains the additional questions and recommendations that are required for your International Conservatory of Music application. These are in addition to the requirements listed in the International Application. All materials are due to the Admissions Office by the application deadline dates.

MUSIC INFORMATION PROFILE

Complete this form, found on page 1, and mail or fax it to the Admissions Office as soon as possible.

RECORDED AUDITION

Please see pages ii through iv for audition instructions. On-campus auditions are strongly recommended and are required for applicants living within 350 miles of Wheaton. If you live beyond 350 miles, you may submit a recording, which should be of the best possible sound quality. Both DVDs and CDs are accepted but DVDs are preferred. It is important that you present yourself as professionally as possible. For example, pianists and vocal accompanists should use the highest quality instrument available. Label the recording with your name, instrument or voice part, and audition repertoire. The recording may not be edited, except to add tracks or chapters. A limited number of Skype audition slots may be available. Repertoire requirements

for recorded auditions are identical to those conducted on-campus. Note: Instrumentalists should play two scales and two arpeggios (four total).

Recorded auditions must be postmarked by November 15 for Early Action and February 15 for Regular Action.

MUSIC RECOMMENDATIONS

This form is found on pages 2 - 3. The recommendation must come from the teacher of your primary instrument. The instructor completing the recommendation should send it directly to the Admissions Office.

ADDITIONAL REQUIREMENTS FOR SPECIFIC MAJORS

Piano Majors: Submit a repertoire list of significant works studied over the last four years.

Composition Majors: In addition to the performance audition, prepare a portfolio of at least three original works (no arrangements) showing a variety of performance media. At least one of the scores must be hand written. Please include a recording of the works, if at all possible.

Music History and Literature Majors: Submit a paper (2 - 3 pages in length) demonstrating both writing skills and interest in historical music.

CONSERVATORY DEADLINES 2011 - 2012

APPLICATION TYPE	APPLICATION DEADLINE	AUDITION DEADLINE	DECISION BY	REPLY DATE
FRESHMEN				
Early Action	November 1	December 3	December 31	May 1
Regular Action	January 10	February 25	April 1	May 1
TRANSFERS				
Fall Semester	March 1	March 18	Beginning April 1	May 1

AUDITION INSTRUCTIONS

AN AUDITION IS REQUIRED FOR THOSE APPLYING TO THE CONSERVATORY OF MUSIC.

On campus auditions are required if you live within 350 miles of campus and are recommended for all. The requirements that follow are for Performance Majors (levels adjusted for other music degrees). *Repertoire equivalent in difficulty is acceptable.* Memorization is required for Piano and Voice auditions and recommended for all others. See additional academic requirements for Composition and History/Literature.

Bassoon: Major and harmonic minor scales through four sharps and four flats; an etude that provides a good representation of technical development such as one of the Weissenborn Advanced Studies. A solo work demonstrating maturity as a musician: inclusion of both fast and slow movements preferred.

Cello: Three octave major and harmonic minor scales through four sharps and four flats; an etude of the applicant's choice; a first movement of a concerto, such as Haydn C Major or Boccherini Bb Major, or a work of comparable difficulty; a movement of a J.S. Bach suite; memorization is encouraged.

Clarinet: Major and harmonic minor scales through four sharps and four flats (two octaves, tongued) E, F and G scales should be three octaves. Two etudes of contrasting styles: one demonstrating technical development, the other a slow etude from the Rose 32 Etudes. One solo piece such as: Weber Concertino, Weber Concerto No 1 or 2 (one movement), Osborne Rhapsody, a Stamitz Concerto (one movement), or any work equivalent in difficulty.

Doublebass: Three two-octave scales and one three-octave scale. An etude of the applicant's choice, representing the highest level of technical achievement; two compositions of the applicant's choice, at least of the difficulty level of the Eccles Sonata, or a concerto first movement; an orchestral excerpt, Mozart or Beethoven are recommended.

Euphonium: Major scales A flat, D flat, G flat, B and chromatic scale through two octaves. An etude from Rochuet/Bordogni Melodious Etudes or equivalent. A technical etude from Tyrell, Kopprasch or Arbans. A solo such as Andante and Allegro by Barat, or Sonatina by Hutchinson.

Flute: Prepare either: Exercise EJ#4, in its entirety, from Taffanel-Gaubert - 17 Grands Exercices Journaliers de Mecanisme—or—a complete exercise from Reichert - Seven Daily Exercises, op.5. Prepare an Etude or Caprice by Anderson, Berbiguier or Karg Elert. Prepare a work of your choice and one complete work by Bach, Mozart, or Handel.

Guitar: Etudes by Brouwer, Sor, Ca-cassi, Carulli, Giuliani or Aguado. Two contrasting pieces—one piece, slower in tempo, should demonstrate an ability to shape phrases and control rubatos, tenutos and dynamics. The second piece, faster in tempo, should demonstrate a technical command of scales, arpeggios, slurs, shifts, etc. Any dances from the Lute works or Cello works of J.S. Bach will be especially valuable at the audition, although not required. Please contact the Conservatory Admissions Counselor for more detailed instructions with suggested repertoire.

Harp: Scales and Tonic Glissandos in all Keys. Etudes such as Salzedo: Conditioning Exercises for Harp or Salzedo/Lawrence: Method for the Harp. Two contrasting pieces such as: Sonata in C minor by Peschetti, Sonatina I, II by Dusek, The Harmonious Blacksmith by Handel/Salzedo, Impromptu Caprice by Pierne, A Ceremony of Carols by Britten, Concerto in B Flat by Handel or any of the following pieces by Salzedo: Suite of Eight Dances, Song in the Night, Tango or Rhumba.

Horn: Three pieces of contrasting styles by different composers and periods. Please demonstrate range, technique, lyrical style and dynamic contrast. Those auditioning for performance should prepare several varied orchestral excerpts.

AUDITION INSTRUCTIONS, CONTINUED

Oboe: Major and harmonic minor scales through four sharps and four flats. Two pieces in contrasting styles by different composers and periods. Etudes by Barret or Ferling and movements from concertos or solos from the standard repertoire are all acceptable. Choose repertoire that demonstrates an understanding of style, musical interpretation, dynamics, range and technique. Performance majors should also prepare two orchestral excerpts.

Organ: Two organ works of contrasting periods and styles: one fast and articulate, and the other slow and lyrical, demonstrating the student's best efforts and abilities. Piano proficiency is required. Students with no previous organ study may elect to audition on piano with pieces such as 1) two J.S. Bach Two- or Three-part Inventions, 2) a fast movement from a Classical sonata (Haydn, Mozart, Beethoven, et al.), 3) a Romantic or 20th-century work.

Percussion: Performance on snare drum, keyboard percussion, and timpani. Any solo, etude, or excerpt that best reflects the student's experience and ability as a percussionist in these areas will be accepted.

Piano (Bachelor of Music in Performance): Three compositions: 1) a Bach three-part Sinfonia or a Prelude and Fugue from the Well-Tempered Clavier; 2) an Allegro movement from a sonata by Haydn, Mozart, or Beethoven (achievement level of at least Haydn D Major, Hob. XVI: 37, Mozart K. 282 or Beethoven Op. 79); 3) either a nineteenth or a twentieth century work (achievement level of at least Schubert Impromptu, Op. 142 No. 2, Bartok Sonatina, or Debussy Arabesque). Prepare four major and four harmonic minor scales. Two should begin on a black note and two on a white note. Each must be performed over a four-octave span, hands together, minimum quarter note = 84, 4 notes per beat. Major and minor triad arpeggios in the same sharp and flat keys, four-octave span, hands together, minimum quarter note = 72, 4 notes per beat. Applicants must submit a repertoire list of significant works performed over the last four years. Your music must be memorized.

Piano (All other music degrees): Three compositions: 1) a Bach two-part Invention; 2) an Allegro movement from an easier sonata by Haydn, Mozart, or Beethoven (achievement level of at least Beethoven Op. 49 No. 1 or Mozart K. 545); 3) either a 19th or 20th century work (achievement level of at least Chopin Prelude Op. 28 No. 6, Schumann Scenes of Childhood, Roy Harris Little Suite, Kabalevsky Sonatina Op. 13 No. 1) Prepare four major and four harmonic minor scales. Two should begin on a black note and two on a white note. Each must be performed over a four-octave span, hands together, minimum quarter note = 72, 4 notes per beat. Major and minor triad arpeggios in the same sharp and flat keys, four-octave span, hands together, minimum quarter note = 60, 4 notes per beat. Applicants must submit a repertoire list of significant works performed over the last four years. Your music must be memorized.

Saxophone: Major and harmonic minor scales through four sharps and four flats; these scales should be played the full range of the instrument. Chromatic scale throughout the full range of the instrument. Two etudes of contrasting styles: one demonstrating technical development, the other a slow etude. (i.e. the Ferling Studies.) These studies should demonstrate the fullest extent of the student's musical development. A major work: Glazounov Concerto, Creston Sonata or a piece of equal difficulty.

Trombone: All major and chromatic scales, two octaves. Select two etudes and one solo that demonstrates ability to play in time, in tune, with a characteristic sound, in a variety of styles including legato and marcato. Also be prepared to sightread and be able to read in alto and tenor clefs. Suggested repertoire includes but should not be limited to: Rochuet/Bordogni - Melodious Etudes, Tyrell, Koppasch, Arbans, Blazhevich - Studies in Clefs, Guilmant - Morceau Symphonique, David, Larsson, Saint-Saens and Galliard. Repertoire suggestions for bass trombonists include: Lebedev, McCarty, Three Easy Pieces by Hindemith, or Concertino by Lieb.

Trumpet: Three contrasting solos (selected excerpts are fine). Choose repertoire that demonstrates understanding of style, interpretation and phrasing as well as tone quality, dynamics, range, and technique. Performance majors should also include three orchestral excerpts.

AUDITION INSTRUCTIONS, CONTINUED

Tuba: Major scales A flat, D flat, G flat, B and chromatic scale through two octaves. A legato etude from Concone, Fink or Bordegni/Rochnet. A technical etude from Tyrell, Kopprasch or Arbans. A solo such as Suite for Tuba by Hadad, Concertino by Frackenpuhl, Air and Bouree by Bach, Adagio and Allegro by Telemann.

Viola: Scales and Arpeggios: D major and D minor (harmonic or melodic) 3-octave scales and arpeggios to be played slurring three notes at a time. One etude from Druetzer, Mazas, Campagnoli, or Fuchs. Two contrasting movements from either: Bach - Cello Suites, Violin Sonatas and Partitas, or Telemann - Fantasies, or M. Reger Suite No 1 in G minor. One movement from a substantial work such as: Hoffmeister - Concerto in D Major (mvt I), Stamitz - Concerto in D Major (mvt I or III), Bloch - Suite Hebraique (mvt I), J.C Bach-Concerto (mvt I or III), Hindemith - Trauermusik (all mvts), Hindemith - Der Schwanendreher (mvt I or II), Schumann - Fairy Tales (any mvt), Schubert - Arpeggione Sonata (any mvt), Walton - Concerto for Viola (mvt I), Bartok - Concerto for Viola (mvt I), Brahms - Sonatas Op. 120 No. 1 or 2 (any mvt), Bruch - Romance.

Violin: Three octave major and melodic minor scales and arpeggios through four sharps and four flats; a movement of a solo Bach sonata or partita; an etude, such as Kreutzer, Dont or Rode; a first movement of a standard concerto, such as Mozart, Mendelssohn, Bruch, Lalo, Barber, or another of comparable difficulty; memorization is encouraged; applicants are welcome to demonstrate any work they may have done in improvisation or composition.

Voice: Three songs of contrasting nature, sung from memory: 1) an Italian, German or French art song; 2) an American or British art song; 3) own choice. Tonal quality, pitch perception, and poetic sense will be evaluated along with sight singing and rhythm. An accompanist is provided for all voice auditions.

ACADEMIC STUDIES REQUIREMENTS

Bachelor of Music - Composition: In addition to the primary instrument audition, applicants should prepare a portfolio of at least three original works (no arrangements) showing a variety of performance media. Please include a recording of the works, if at all possible.

Bachelor of Music - History and Literature: In addition to the primary instrument audition, applicants should submit a paper (2 - 3 pages in length) demonstrating both writing skills and interest in historical music.

RECORDED AUDITION INSTRUCTIONS

On-campus auditions are strongly recommended and are required for applicants living within 350 miles of Wheaton. If you live beyond 350 miles, you may submit a recording, which should be of the best possible sound quality. Both DVDs and CDs are accepted but DVDs are preferred. It is important that you present yourself as professionally as possible. For example, pianists and vocal accompanists should use the highest quality instrument available. Label the recording with your name, instrument or voice part, and audition repertoire. The recording may not be edited, except to add tracks or chapters.

A limited number of Skype audition slots may be available.

Repertoire requirements for recorded auditions are identical to those conducted on-campus. Note: Instrumentalists should play two scales and two arpeggios (four total).

Recorded auditions must be postmarked by November 15 for Early Action and February 15 for Regular Action.

**Mail to: Admissions Office, Wheaton College,
501 College Avenue, Wheaton, IL 60187 USA**



WHEATON COLLEGE (IL) – CONSERVATORY OF MUSIC INTERNATIONAL SUPPLEMENT – MUSIC INFORMATION PROFILE

Name _____ Wheaton ID # (if known) _____
SURNAME (FAMILY NAME) FIRST (GIVEN NAME) MIDDLE

Address _____
NUMBER & STREET CITY STATE/PROVINCE ZIP/POSTAL CODE COUNTRY

Primary Instrument or Voice Type _____

MAJOR CHOICE (SELECT ONLY ONE)

- Bachelor of Music in Performance
- Bachelor of Music in Composition (*Portfolio required*)
- Bachelor of Music in Music History and Literature (*Essay required*)
- Bachelor of Music Education
- Bachelor of Music with Emphasis in a Music Related Field (*Indicate emphasis.*)
____ Collaborative Piano ____ Conducting ____ Pedagogy
- Bachelor of Music with Elective Studies in an Outside Field (*Indicate elective track.*)

<small>____ Arts Ministries</small>	<small>____ Math/Computer Science</small>	<small>____ Socio-cultural Studies</small>
<small>____ Biblical and Theological Studies</small>	<small>____ Media</small>	<small>____ Theater</small>
<small>____ Business</small>	<small>____ Modern Languages</small>	<small>____ Third-world Studies</small>
<small>____ Christian Education & Ministry</small>	<small>____ Pre-Law</small>	<small>____ Alternate field (<i>design your own</i>)</small>
<small>____ English</small>	<small>____ Psychology</small>	

AUDITION

- I plan to come to Wheaton for an audition. I plan to submit a recorded audition.
- Auditions are required for all students applying to the Conservatory of Music. On-campus auditions are strongly recommended and required for candidates living within 350 miles of Wheaton. Sign up online: wheaton.edu/conservatory (*Note: Certain instruments may need to audition on alternate dates pending instructor availability. Please do not make travel reservations until you have confirmed your date and time.*)
- I plan to audition on: Nov 12 Dec 3 Jan 14 Feb 4 Feb 25 *Alternate day (*selected instruments*)
- Refer to pages ii through iv or wheaton.edu/conservatory for audition requirements by instrument.

INSTRUMENTAL/VOCAL TRAINING

1. _____ 2. _____
AUDITION INSTRUMENT TOTAL YEARS STUDIED YEARS OF PRIVATE LESSONS SECONDARY INSTRUMENT TOTAL YEARS STUDIED YEARS OF PRIVATE LESSONS

All Majors: Please submit a repertoire list of significant works studied in the last four years on a separate sheet.
Non-Piano Majors: Please indicate the number of years you have studied piano: None 2 years or less More than 2 years
 How many years of private lessons have you had? _____

ACADEMIC MUSIC STUDIES

Which of the following subjects have you studied in high school or with your private teacher?
 Music Theory AP Theory Sight Singing Music History/Appreciation Other

Which, if any, of the following college-level music subjects have you studied?
 Music Theory Aural Skills Sight Singing Music History Other

**WHEATON COLLEGE (IL) – CONSERVATORY OF MUSIC
INTERNATIONAL SUPPLEMENT – MUSIC TEACHER RECOMMENDATION**

PART I – TO BE COMPLETED AND SIGNED BY APPLICANT

Wheaton ID # (if known) _____ Date of Birth _____

Name of Applicant _____

SURNAME (FAMILY NAME)

FIRST (GIVEN NAME)

MIDDLE

Address _____

NUMBER & STREET

CITY

STATE/PROVINCE

ZIP/POSTAL CODE

COUNTRY

I am applying (check one): Early Action Freshman Regular Action Freshman Fall Transfer

APPLICANT’S WAIVER OF RIGHT OF ACCESS TO CONFIDENTIAL STATEMENT:

I hereby voluntarily waive my right of access to any information contained on this recommendation form and agree that the statement shall remain confidential.

Applicant’s Signature _____ Date _____

PART II – TO BE COMPLETED BY THE TEACHER OF YOUR PRIMARY INSTRUMENT

This form is due in the Wheaton College Admissions Office by:

Early Action: November 1 **Regular Action:** January 10 **Fall Transfers:** March 1

The student whose name is listed above has applied to the Wheaton Conservatory of Music to pursue a degree program in music.

We value your comments highly and ask that you give a full and candid assessment so that fair consideration may be given to the applicant.

An incomplete or late report may lessen this applicant’s chances for admission.

1. How long have you known the applicant in this relationship? _____

2. In what area or instrument is the applicant most proficient? _____

3. In what other areas does the applicant perform, and what is your estimate of his/her ability? _____

4. Please answer one of the two questions below regarding the applicant’s music ability:

For Freshman Candidates: Does the applicant possess a working knowledge of the basic fundamentals of music, such as keys, key signatures, musical signs, symbols and terminologies?

For Transfer Students: Please give a general indication of this student’s ability in the field of theory and music history.

5. Personal characteristics—Please rate the following:

	SUPERIOR	VERY GOOD	AVERAGE	BELOW AVERAGE
Personal Presentation (<i>Appearance, voice, poise, manners</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Moral, Ethical, Spiritual Values (<i>Integrity, loyalty, character</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Resourcefulness (<i>Initiative, industry, motivation</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ability to Think and Act (<i>Intelligence, judgement, insight</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leadership Ability (<i>Ability to get along with others, tact, enthusiasm</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Emotional Stability (<i>Self control, consistency</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please use the space below for other comments you wish to make.

PART II – CONTINUED

6. Please rate the applicant by checking the characteristics listed below:

Musical Talent (<i>Innate potential in music</i>)	<input type="checkbox"/> Outstanding ability
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Good ability
	<input type="checkbox"/> Some musical ability
	<input type="checkbox"/> Little musical ability
Musical Feeling (<i>Artistry, sensitivity, imagination</i>)	<input type="checkbox"/> Outstanding imagination and understanding
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Good imagination and understanding
	<input type="checkbox"/> Some imagination and insight
	<input type="checkbox"/> Dull, unimaginative
Technique (<i>Ability in performance—accuracy, dexterity</i>)	<input type="checkbox"/> Facile and extremely accurate
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Very good facility
	<input type="checkbox"/> Generally accurate
	<input type="checkbox"/> Frequent inaccuracies
Pitch Perception	<input type="checkbox"/> Outstanding pitch perception
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Good pitch perception
	<input type="checkbox"/> Some pitch perception
	<input type="checkbox"/> Little pitch perception
Sense of Rhythm	<input type="checkbox"/> Outstanding sense of rhythm
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Good sense of rhythm
	<input type="checkbox"/> Some sense of rhythm
	<input type="checkbox"/> Little sense of rhythm
Sight Reading	<input type="checkbox"/> Reads accurately and quickly
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Reads moderately well
	<input type="checkbox"/> Some sense of rhythm
	<input type="checkbox"/> Reads poorly and slowly
Creative Ability (<i>Composing, Arranging, Improvisation</i>)	<input type="checkbox"/> Decided creative ability
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Some creative ability
	<input type="checkbox"/> Little creative ability
Lesson Preparation	<input type="checkbox"/> Thorough in lesson preparation
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Fairly consistent in preparation
	<input type="checkbox"/> Careless in practicing
Composure in Performance	<input type="checkbox"/> Composed during public performance
<input type="checkbox"/> No basis for judgment	<input type="checkbox"/> Somewhat nervous during public performance
	<input type="checkbox"/> Extremely nervous during public performance

Name _____ Position _____

School/College _____

Address _____ Telephone Number _____

_____ Email _____

Signature _____ Date _____

Thank you for completing this recommendation.

Please keep a copy for your records. Be sure both sides have been completed and return to the applicant in a sealed envelope, signed across the flap. If you prefer to mail it directly to us, please inform the applicant when it is sent and mail it to:

**Admissions Office, Wheaton College, 501 College Avenue, Wheaton, Illinois 60187 USA
Fax: 630 752 5285**



Wheaton College®

For Christ and His Kingdom

501 College Avenue
Wheaton, Illinois 60187 USA

800 222 2419

admissions@wheaton.edu
www.wheaton.edu

