

Preparing for Your College Audition

The J4 Saxophone Quartet

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1. Do Your Research

Do research to find information on the applied professor, his teaching style, and the success of his students. Attend a professor's recital and request a recording of this person. Attend a student solo, quartet, or studio recital to assess the quality of the program. In addition it may be beneficial to attend a symphonic band or jazz band concert. Visit the school of music website or studio website.

Do research to recognize the strengths of the music program; such as, ensemble performance opportunities, reputation of ensemble conductors, the quality of the theory and history class instruction, practice facilities, degree programs offered, and success of alumni. Investigate and become aware of degree options. Are you interested in a classical performance, jazz performance, music education, general arts degree, or a combined degree program?

Attend a summer camp or honors band that is taught by the applied professor or ensemble director from the school that interests you. Also participate in special events such as Woodwind Days or Instrumental Workshops. Are the teaching/learning philosophies and methodologies in line with your expectations?

2. Visit the Campus With Your Parents

Contact the admissions office and the office of financial aid at the end of your junior year or beginning of your senior year to ask about scholarship opportunities and competitions. You and your parents might want to set up a meeting with officials in both offices. Often universities have tours for you and your parents. If you are confused about career options, you may want to meet with the academic advisor in the school of music.

Contact the applied professor, in advance, to set up a meeting. The initial contact and visit with this person should probably be made during the junior year in high school. He will often meet with you and your parents and answer questions and provide information. During the senior year you might want to visit the school of music during the school day. Many high schools allow excused absences for college visitation days. You may also be able to shadow college freshmen during part of the day to see and feel what classes are like. Visit on a day when studio class is held to see if you are comfortable with the studio culture. Connect and communicate afterwards with studio members. Ask "What is it really like at this school and how do you like it?" Attend a band or jazz band rehearsal and visit with the conductors of these ensembles.

3. Arrange a Private Lesson

Contact the applied professor and ask if you can have a private lesson. These high level teacher/artists are very busy people and they may not have the time to meet with

you. An alternative to a lesson would be to request permission to attend a studio class. If the professor agrees to provide you with a lesson, then make sure you ask what the fee is. Sometimes, but not always, the first lesson is given as a courtesy without charge. Emailing is the most efficient way to communicate with professionals. After the lesson, assess whether you connected with this person. Would you like to work with this person for 4-5 years? Were the teacher's comments germane and helpful?

4. Ask about the Specific Requirements for the Audition

In the early fall apply to the university for admission and also contact the school of music to sign up for an audition date. Often the undergraduate audition will include a prepared solo, major/minor scales and arpeggios, sight-reading, aural skills and theory test, and piano placement. Check the school of music website for specifics, but the better source is the applied teacher. Ask the applied professor for a suggested repertoire list and inquire as to how many openings there are, the length of the audition, if it is heard by only the applied teacher or a committee, is piano accompaniment required, and what you should expect during the actual audition?

5. Prepare Music and Resume

It is very important for a student who wishes to become a music major to prepare by taking weekly private lessons with a qualified private teacher. Find recordings of the music you have selected, so that you have tonal and stylistic models. Many recordings can be found online through the iTunes Store, YouTube, and other media sources. Practice every day and diligently prepare. Once you decide to become a musician, you don't get a day off. For the audition, prepare a resume that includes honors won, awards received, a reference list, letters of recommendation, and a list of performed solo and quartet literature. Make sure to list your current private teacher and contact information for that person. Be prepared to answer these questions at the audition: "Why are you here and what do you want to do?"

6. Audition Status

You should audition at three to five schools. This will protect you. After the audition, your status will be accepted, not accepted, or wait listed. Being on a waiting list or deferred list is okay and may work out, but by May 1, it automatically turns into a non-accept. According to the National Association of Schools of Music, which is an accreditation unit, once accepted, undergraduates have until May 1 to let a school know what they plan to do, and graduate students have until April 15. It is suggested to let the school of music know your decision as early as you can, since it will free up a slot for another person on a waiting list. Handle acceptances and non-acceptances gracefully. It is suggested that you write individual thank you notes to the major professors involved in your auditions.

7. Once Accepted

Make sure you share your impressions of the different schools with your parents and that they are onboard with your final decision. Young people often attend undergraduate school where their parents want them to go. You can also seek advice from your private teacher and ensemble director. Once you are accepted and know where you are going, contact your future applied professor and request a curriculum of pieces or things to work on during the summer. Then you can arrive in the fall semester, prepared and ready for action!

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Suggested Materials: Saxophone

Reference/Etude/Technical Studies Books

The Saxophonist's Manual	Teal	Etoile Music
The Saxophonist's Workbook	Teal	Etoile Music
Advanced I Method for Saxophone Leonard	Voxman	Rubank/Hal
Advanced II Method for Saxophone Leonard	Voxman	Rubank/Hal
48 Melodious Studies for Oboe	Ferling	Southern
18 Studies	Beriguiet arr. Mule	Schirmer
Les Gammes	Londeix	Trier
Selected Studies for Saxophone	Voxman	Rubank
Top-Tones for Saxophone	Rascher	Carl Fischer
Basic Technique for All Saxophones	Snively	Kendor

Soprano Solos:

Sonata in G Minor BWV 1020	Bach/Harle	Universal
Sonate	Telemann	Leduc
Concerto	Marcello	Molenaar
Concerto in La Mineur	Vivaldi/Kynaston	Leduc
Fantasia	Bedard	Billaudot
Fantasia	Villa-Lobos	Peermusic
Sonata	Giovani Platti	Rubank

Alto Solos:

Chanson et Passepied	Rueff	Leduc
Sonata	Eccles/Rascher	Elkan-Vogel
Sonata No. 3	Handel/Rascher	Hal Leonard
Sonata No. 6	Handel/Mule	Leduc
Sonata	Heiden	Schott
Aria	Bozza	Leduc
Fantaisie	Demersseman	Fuzeau
Sonata	Creston	Shawnee
Tableaux de Provence	Maurice	Lemoine
Concerto	Glazounov	Leduc
Scaramouche	Milhaud	Salabert
Concerto	Dubois	Leduc
Concertino da Camera	Ibert	Leduc

Tenor Solos:

Adagio and Presto	Blavet	Southern
Sonata in G Minor	Vivaldi	McGinnis and Marx
Sonata in C Minor	Telemann	Rubank
Sonata	Anderson	Southern
Concerto	Tuthill	Southern
Concerto	Fiocco	Schott Freres
Fantasia	Villa-Lobos	Peermusic
Upward Stream	Peck	Pectacular Music

Baritone Solos:

Russian Sailors' Dance	Gliere	Rubank
Fusion Suite	McMichael	Camelia Music
Bach Cello Suite IV	Bach/Kasprzyk	Southern