

BMus (Hons) Music

To help you prepare for your audition, please read the following guidance notes carefully.

For entry in September 2022 all candidates will be required to submit a recorded audition in support of their application. Once we receive your UCAS Conservatoires application we will email you inviting you to submit an audition recording, the email will include a OneDrive link you should use to upload all recordings, and the supporting documentation requested. Please include your full name and UCAS Conservatoires ID Number with your submission.

Your Recorded Audition

- Recordings should be submitted by **Monday 18 October 2021**.
- Recordings must be submitted as Digital files (MP4).
- Your audition should be an audio-visual file and should open with a verbal account of your experience and aims for the future. You should also include a short verbal introduction of each piece in your recording.
- Your recording should include performances of two contrasting pieces (see below for additional repertoire requirements). Recordings may be unaccompanied or accompanied, except vocal which must be accompanied. You should take care to select pieces that allow you to demonstrate the full extent of your ability. In total, your performance should last approximately 10 minutes.
- The recording must clearly show you playing your instrument/singing without any obstruction. Please also note that presentation (dress, deportment and general stage demeanour) will enhance the impact of your audition.
- Audio only recordings will **not** be accepted.
- A recent audio-visual recording, made within six months of the audition date is acceptable
- Please upload a **clear** copy of the solo part of one of your performed pieces, or to send us a link to an online source. This submission will be used to ask some general musicianship questions about style, harmony/tonality, and compositional structure during your interview.

Your Online Interview

Following the assessment of the recorded submission, candidates will also be required to attend a further interview conducted online. During the interview, you will have an opportunity to talk about your future ambitions and to ask questions relating to the College and the course. Please ensure that you bring along the repertoire performed in your recorded submission, that you have your instrument available, and are in a space that will enable you to respond to questions from the panel which may include simple aural tests, scales and the demonstration of examples drawn from the score.

Interviews for recordings submitted by the deadline will take place in late October / early November.

What Happens Next?

We aim to communicate decisions within 3 weeks of an interview. All decisions following interviews will be communicated via UCAS Conservatoires Track.

Candidates who are offered places will have the opportunity to visit RWCMD in person prior to the acceptance deadline. In accordance with safeguarding COVID protocols and regulations (PHW & Welsh Government).

Repertoire Requirements

Brass	You should prepare TWO contrasting pieces, for example one from list A and one from list B, ABRSM Grade 8 (you are not required to use ABRSM grade pieces). Please take care to select pieces which allow you to demonstrate the full extent of your technical and expressive ability.
Guitar	You should prepare TWO contrasting pieces. Please take care to select pieces which allow you to demonstrate the full extent of your technical and expressive ability.
Harp	You should prepare TWO contrasting pieces. Please take care to select pieces which allow you to demonstrate the full extent of your technical and expressive ability.
Keyboard	Performance from memory is advised. You should prepare a minimum of THREE contrasting pieces, making sure that your repertoire allows you to demonstrate the full extent of your technical and expressive ability, and includes music in contrasting styles and from different periods.
Percussion	You should prepare the following: Tuned percussion A Grade 8 Associated Board piece for two mallets, from <i>ABRSM Graded Music for Tuned Percussion</i> , or any George Hamilton Green Rag from <i>Xylophone Rags</i> by

George Hamilton Green (Meredith Music Percussion). To be played on either xylophone, marimba or vibraphone, whichever one you have access to record on.

Optional: 4 Mallet items are not essential, but are encouraged in order to demonstrate technique. Candidates may choose an appropriate four mallet item.

Snare drum

A Morris Goldenberg study from *Modern School for Snare* (Published by Chappell / Intersong), selected from:

Page 64; Etude in 5 / 4

Page 65; Etude in 7 / 4

Page 66; Etude in 9 / 4

OR a Grade 8 piece from *ABRSM Graded Music for Snare Drum*, Book 4.

Timpani

Timpani will take the form of a viva. Candidates will be asked questions on their experience of playing timpani in ensembles and pieces they have studied during their interview.

Strings

You should prepare TWO pieces that contrast in style and tempo. You are advised to select pieces which allow you to demonstrate to us what you can currently achieve, so we are not looking for you necessarily to present the most difficult pieces, but rather those which show us your strengths. We are looking for potential and for students who are proactive and keen to learn, and not for the 'finished article'. Repertoire choices are therefore open, but we would suggest that anything from pre-Grade 8 syllabuses or similar would not represent a realistic level of achievement.

Voice

Vocal auditions should be accompanied either live or using a pre-recorded accompaniment, but one piece may be unaccompanied if desired. You will need to prepare in advance THREE pieces of your own choice totalling not more than 12 minutes and contrasting in period and style, to be sung from memory. One piece should be sung in **Italian**.

Woodwind

You should prepare TWO contrasting pieces; one piece should be written before 1899. Please take care to select pieces which allow you to demonstrate the full extent of your of your technical and expressive ability.

Additional Advice for Accompanied Auditions:

What do I do if I can't get a piece to sync with a pre-recorded accompaniment?

If you're satisfied that you've done all you can to ensure a good performance with your pre-recorded accompaniment but you're still not happy, please include an unaccompanied recording of the piece **in addition** to the accompanied submission.

Tips and Advice:

- Please be sure your recording device is placed on a tripod or flat surface, and ensure you are visible for the duration of your performance. If using a mobile phone, record horizontally.
- Please make sure that if you are using a mobile phone, you do not record using submissions on "Selfie Mode"
- Your performance must be one continuous shot with no edits or cuts. Edits are accepted for introduction and closing dialogue only.
- Hiring of recording equipment is not expected. However, we do require the video and audio to be of 'good quality' for submissions. Recordings from mobile phones are accepted.
- If access to any recording device is not possible, please contact admissions@rwcmd.ac.uk for advice.
- Where possible ensure the light is directed from the front or the sides. For example, if you are sitting with a window behind you, you will disappear, and the video will appear dark and fuzzy. It is equally important that we see your performance as well as hear it.
- Before starting your recording, please check that you have sufficient memory and battery life.

Sound:

- Before making your recording, ensure that there is no distortion to the sound during the loudest passages, and keep at a consistent distance from your recording device throughout your performance.

- Place the recording device near your instrument, but not too near. Test out a few distances to find out what works best for you. Start at five to six feet away and adjust from there. It will differ depending on location and the recording device being used.
- Recording equipment or external microphones for I-Phone/Android can be used to help improve audio quality, however, they are not necessary.
- Record in the right space. Minimize the background noise. Think about the time of day and location when you can exert the most control over what's happening in the background.

Consider where and when you're doing the recording. Your bedroom or living room can work well. If you have access to a soundproof room great! If not, the softer your surroundings, the better. Sound bounces off hard surfaces, which can create an unwanted echo. Avoid large, empty rooms. At home, blankets, pillows, and curtains are all effective ways to absorb the sound.

- It is very important to do a mock recording and review the audio.

We are aware of the challenges presented by recorded submissions and our panellists will be instructed to allow for issues beyond the control of the applicant when watching and assessing the video. The following list is not exclusive but indicates the type of area that might be affected through video submission, and thus will be taken into consideration:

- Time delays between sound and image
- Instrumental/vocal sound quality
- A piano that is out of tune, or not of particularly good quality (including use of an electric keyboard)
- Use of a modern instrument for historically informed repertoire

If your best musical take includes a minor domestic interruption (eg siren in the background, someone passing through the shot), please know that the panel is able to disregard this, so don't sacrifice that version.