

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 at least TWO contrasting works designed to display the technical and musical aspects of your performing style (see below for additional repertoire requirements).
- Recordings may be accompanied or unaccompanied. 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 10-15 minutes.
- The recording must clearly show you playing your instrument without any obstruction. Please also note that presentation (dress, deportment and general stage demeanour) will enhance your audition.
- Audio only recordings will **not** be accepted.
- Please upload a **clear** copy of the solo part of your music, of **one** of the pieces you have performed as part of your audition, or provide 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.

Please note that the relevant section leaders/representatives from BBC National Orchestra of Wales and the Orchestra of Welsh National Opera will view recorded submissions.

Your Online Interview

Following the assessment of your recorded audition you will be required to attend an 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.

You will be notified of the interview date and time via email. Interviews will take place late October/early November for recorded auditions submitted by the deadline.

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

Woodwind

Applicants should prepare the 1st movement from a Mozart concerto for their instrument, a contrasting work of their choice AND the following orchestral extracts:

Flute

Beethoven: Leonore No 3

Debussy: Prélude à l'après-midi d'un faune

Mendelssohn: Midsummer Night's Dream – Scherzo

Oboe

Rossini: La scala di seta

R Strauss: Don Juan

Tchaikovsky: Symphony No 4 – 2nd Movement

Clarinet

Beethoven: Symphony No 6 – 1st Movement

Kodaly: Galanta Dances
Tchaikovsky: Symphony No 6 – 1st Movement

Bassoon

Brahms: Violin Concerto – 2nd Movement, 2nd Bassoon part
Mozart: Marriage of Figaro – Overture
Tchaikovsky: Symphony No 5 – 3rd Movement

Brass

Applicants should prepare a 10-minute audition solo programme of their own choice AND the following orchestral extracts:

French Horn

Shostakovich: Symphony No 5
Dvořák: Symphony No 9 – 4th Movement
Rossini: Barber of Seville – Overture

Trumpet

Mahler: Symphony No 5 – 1st Movement
Stravinsky: Petrouchka (1911)
Tchaikovsky: Swan Lake ‘Dance Napolitaine’

Tenor Trombone

Mahler: Symphony No 3 – 1st Movement
Ravel: Bolero
Saint-Saëns: Symphony No 3

Bass Trombone

Haydn: Creation
Nielsen: Flute Concerto
Delibes: Coppélia

Tuba

Berlioz: Symphonie Fantastique (both parts)
Mahler: Symphony No 1
Mendelssohn: Midsummer Night’s Dream – Overture

Harp

Applicants should prepare the 1st movement of Handel’s Harp Concerto (any edition) and a solo harp piece (duration 7-10 minutes) of their own choice. Both pieces should be played from memory and will be unaccompanied.

Applicants should also prepare the following orchestral extracts:

Berlioz: Symphonie Fantastique

Tchaikovsky: Nutcracker – Act 2 (figures 5 to 15; 91 to 92)

Sibelius: Symphony No 1

1st movement (D – P)

2nd movement (F – I)

4th movement (G – O)

Strings

Applicants should prepare the following:

Violin

The 1st movement of a Mozart concerto (without cadenza) of their choice, a contrasting work of their own choice AND the following excerpts:

Handel: Jephtha – Overture (Menuet)

Beethoven: Symphony No 1 – 2nd Movement (Andante, bars 1-63), 3rd Movement (Menuetto, bars 1-79)

Rossini: William Tell – Overture (bars 243-344)

Berlioz: Symphonie Fantastique – 1st Movement (bars 1-25 and 50-119)

Brahms: Symphony No 4 – 1st Movement (bars 19-94)

Mahler: Symphony No 4 – 3rd Movement (Fig 2-3 and 9-11)

Berg: Wozzeck – Act 2: bars 4-5 (opening, Poco Allegro), bars 171-177 (Mäßige Viertel)

Candidates should study these excerpts to show that they understand the context and style, and observe all the marks (dynamics and tempo) written by the composer. Please note that you may be asked to perform them in different ways by the panel to demonstrate a flexible approach to musical understanding.

Viola

The 1st movement (with a cadenza of the student's choice) of ONE of the following:

Stamitz: Concerto in Bb major

Stamitz: Concerto in D major

Hoffmeister: Concerto in D major

Plus, a contrasting work of their own choice AND the following excerpts:

Bach: Brandenburg Concerto No 3 – 3rd Movement (Viola 1)

Mozart: Symphony No 35 – 4th Movement (bars 134-181)

Mahler: Symphony No 9 – 1st Movement (Fig 9-11)
Strauss: Don Quixote – Introduction and Fig 6-9
Elgar: Enigma Variations – Ysobel and Dorabella solos

Cello

The 1st movement (with a cadenza of the student's choice) of ONE of the following:

Haydn: Concerto in C major
Haydn: Concerto in D major

Plus, a contrasting work of their own choice AND the following excerpts:

Bach: Cantata Weichet nur, betrübte Schatten, BWV 202, 3rd Movement (Aria: Phoebus eilt)
Mozart: Symphony No 39 – Finale (bars 116-137)
Mahler: Symphony No 5 – 2nd Movement, Fig 5 (Bedeutend Langsamer) to Fig 9 (Tempo i subito)
Smetana: Bartered Bride – Overture (bars 1-105)
Strauss: Ein Heldenleben (Opening – Fig 5, Fig 9-7 bars after Fig 13)
Wagner: Lohengrin Act 2 fig (bars 4-5)
Mendelssohn: Midsummer Night's Dream, scherzo fig C-D and N-O
Tchaikovsky: Eugene Onegin, No 8 Introduction Und Scene (bars 15-23)
Mozart: Figaro Overture opening (bars 10 and 156-170)
Puccini: Manson Lescaut fig 2-4

Double Bass

The 1st and 2nd movements of ONE of the following:

A concerto either by Dittersdorf or Dragonetti (with a cadenza of the student's own choice)

Jacob: A Little Concerto

Hindemith: Sonata

A work of comparable difficulty

Plus, a contrasting work of your own choice AND the following excerpts:

Beethoven: Symphony No 5 – 3rd Movement (bars 1-100, 140-218)
Schubert: Trout Variations – Variations 3 & 4
Mahler: Symphony No 2 – 1st Movement (opening – Fig 2)
Shostakovich: Symphony No 5 – 1st Movement (Fig 22-4 bars after Fig 26)
Verdi: Othello – Act IV (Solo)

Percussion

A solo programme is not required, but sight reading will be requested in the interview.

Applicants should prepare the following orchestral extracts:

Tuned and Snare Drum

All repertoire from *Orchester Probespiel Test Pieces for Orchestral Auditions (Timpani and Percussion)*, published by Schott.

Timpani

Timpani assessment 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.

All of the repertoire and specific passages can be found in *Orchester Probespiel Test Pieces for Orchestral Auditions (Timpani and Percussion)* published by Schott:

<https://www.amazon.co.uk/Orchester-Probespiel-Orchestral-Auditions-Percussion/dp/0001081438>

Percussion auditions are unaccompanied.

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 your 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 iPhone/Android can be used to help improve audio quality, however, they are not necessary.
- Record in the right space. Minimise 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 (e.g. 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.