BYU-Idaho Music Scholarship Audition Requirements

WOODWINDS

Flute
Technique
1. All major and melodic minor scales, 2 octaves, slurred in sixteenth notes, quarter note = 96.
2. Three octave chromatic scale, single tongued at a tempo of quarter note = 96 or faster.

Repertoire
1. Two contrasting movements from sonatas of J.S. Bach, Telemann or Handel.
2. Mozart, Concertos: G, K 313 or D, K 314, first movement, no cadenzas.
3. A composition that demonstrates tone quality and technical fluency from the 19th century, French conservatory examination piece, or 20th century Sonata.

Oboe
Technique
1. All major scales, two octaves (within the normal range of the instrument), in eighth notes, quarter note = 88. Slurred up and tongued down.
2. Chromatic scale, full range in eighth notes, quarter note = 88.

Repertoire
Two contrasting selections from the solo literature (Grade IV or higher) that demonstrate tone quality, technical fluency, articulation and musical expression.

Clarinet
Technique
1. All major scales, two octaves (three when possible), all slurred and all tongued in sixteenth notes, quarter note = 88.
2. Chromatic scale, three octaves (low E to high E), all slurred and all tongued in sixteenth notes, quarter note = 88.

Repertoire
Two contrasting selections from the solo literature (Grade IV or higher) that demonstrate tone quality, technical fluency, articulation and musical expression.

Saxophone
Technique
1. All major scales, full range, all slurred and all tongued in sixteenth notes, quarter note = 80.
2. Chromatic scale, low Bb to high F, all slurred and all tongued in sixteenth notes, quarter note = 80.

Repertoire
Two contrasting selections from the solo literature (Grade IV or higher) that demonstrate tone quality, technical fluency, articulation and musical expression.

Bassoon
Technique
1. All major scales, full range in eighth notes, quarter note = 88 or faster.
2. Chromatic scale, three octaves in eighth notes, quarter = 88 or faster.
3. Sight reading (for those performing on-site audits).

Repertoire
Two contrasting selections from the solo literature (Grade IV or higher) that demonstrate tone quality, technical fluency, articulation and musical expression.

BRASS
1. Two contrasting pieces: one to demonstrate your technical mastery of your instrument, one that is more lyrical and expressive.
2. One major scale and one minor scale, both two octaves.

STRINGS
1. Play the following scales: Violin, Viola, and Cello students should prepare 2 major and 2 minor scales, three octaves. Please demonstrate both fast and slow tempos. String Bass students should prepare 2 octaves of E major, E melodic minor, F major, and B-flat major scales, and 3 octaves of G major and G melodic minor.
2. Play a ten-minute program consisting of two contrasting pieces: one fast and technical, the other slow. Violinists are strongly encouraged to prepare a movement of unaccompanied Bach as one of their two selections.
**VOICE**

1. Sing two memorized contrasting pieces representing your best vocal ability. Contrasting styles include mood, tempo and languages. Selections should demonstrate your ability to sing in a classical style (art songs and arias are appropriate).
2. Sing your best piece first. If you feel your selections do not demonstrate the limits of your range, you may choose to add vocalises at the end of your audition.
3. In addition to the items listed above, evaluation is based on your ability to sing and communicate accurately. Specific attention should be given to pitches, rhythms, dynamics and other musical elements indicated in the score.
4. Live auditions are a wonderful opportunity to visit the campus, listen to the choirs and meet the voice teachers. If distance doesn’t make a live audition feasible, you may submit a recording via YouTube (preferred) or on DVD (no cassettes or CDs accepted).

**KEYBOARD**

**Piano**
Include in your audition the following memorized repertoire:
1. Prelude and Fugue from “Well-Tempered Clavier” by J.S. Bach
2. Allegro movement from a Classical sonata (generally first or last movement)
3. Significant selection from the 19th or 20th century

**Organ**
1. Play an organ work of J. S. Bach, a work from another period, and a hymn.
2. At the piano, play one major and one minor scale in parallel motion (four octaves) and contrary motion (two octaves), also one major and one minor arpeggio, four octaves.
3. Students with no organ background but strong piano skills can be considered for a scholarship to study organ by performing a keyboard work of J.S. Bach and a significant work from another period on the piano.

**PERCUSSION**

Percussion students must submit a recorded DVD demonstrating abilities in as many of the following categories as possible. Students may choose to perform one or more of the following at the audition site. However, the student will need to provide any instruments and/or mallets needed.

**Snare Drum**
Select an etude that includes rolls, flams, drags, and good dynamic contrast. Good concert style should be demonstrated using buzz (closed) rolls and performing with appropriate equipment for orchestral snare drum performance. Suggested method books: Cirone Portraits in Rhythm, Whaley Recital Solos for Snare Drum.

**Mallet Percussion**

**Timpani**
Select a solo or etude that demonstrates a variety of articulations, rolls, and dynamics and that includes tuning changes. Suggested method books: Firth The Solo Timpanist, Friese-Lepak Timpani Method, Hinger Virtuoso Timpanist. Suggested solos: Muczinski "Three Designs for Three Timpani" or Kraft "Variations for King George."

**Drum Set**
1. Demonstrate ability to play a variety of styles - swing, big band, fusion, rock, and Latin.
2. Perform a solo that demonstrates your technique/abilities to best advantage. Suggested solos: Houliff Drum Set Solos, Bruford When in Doubt, Roll!
3. Demonstrate ability to play brushes, trade fours in any or all of the above styles, and to read figures from a big band chart or lead sheet.