# BMus

# WBP Audition Requirements

## Flute

1. Flute candidates should play both of these unaccompanied set pieces:

Bourgeois Fantasy Piece No.7

Honegger Danse de la Chevre

1. An accompanied piece of your own choice.

## Oboe

1. One piece from the set list:

Nielsen Two Fantasy Pieces

Grovlez Sarabande and Allegro

Telemann Fantasia No.6 in D minor, TWV 40:2 (from 12 Fantasias for solo flute)

Britten Bacchus and Niobe from Six Metamorphoses after Ovid

1. A piece of your own choice

## Clarinet

1. One piece from the set list:

Messager Solo de Concours (to the end of the cadenza)

Brahms Sonata No.2 in E Flat, Op.120 - 1st movement (to the start of the recapitulation)

Stravinsky Three Pieces, 2nd and 3rd movements

Widmann Fantasie for solo clarinet (pages 1-3)

1. A piece of your own choice

## Bassoon

1. One piece from the set list:

Elgar Romance for bassoon, Op.62

Devienne Sonata in G minor, Op.24 no. 5, 1st movement

Weber Concerto in F Op. 75, 1st movement

Grovlez Sicilienne and Allegro Giocoso

1. A piece of your own choice

## Saxophone

1. Part 1: One piece from the set list:

Debussy arr. Londeix Syrinx

Bozza Free choice from 12 Etudes & Caprices for Saxophone

Graham Fitkin Jim & Pam & Pam & Jim

Britten A movement from 6 Metamorphoses after Ovid for oboe

1. One piece with piano from:

Grovlez Sarabande and Allegro

Planel Prelude et Saltarelle

Jolivet Fantasie Impromptu

Ravel Habanera

1. Part 2:

Free choice piece
Aural test, playing a short tune by ear

## Recorder

1. One piece from the set list:

Handel Sonata in D minor HWV367a - any two of movements 1,2 or 3

York Bowen Sonatina Op 121, any movement

Fontana Any of the Sonatas

Van Eyck  English Nightingale *or* Boffons

1. A piece of your own choice

## Horn

1. One piece from the set list:

Abbott Alla Caccia

Richard Bissill By Jupiter

Mozart Concerto No.3, first movement

Glazunov Reverie Op.24

1. One contrasting piece of your own choice

At least one of your audition pieces must be accompanied

## Trumpet

1. One piece from the set list

Kopprasch Study no. 22 from 60 Etudes for Trumpet, Book 1

Bordogni No.2 from Vingt-Quatre Vocalises

1. Two pieces of your own choice (at least one with piano accompaniment)

## Trombone

1. One piece from the set list:

Saint-Saëns Cavatine

F. Vobaron Polka Study

J. E. Galliard Sonata No 5 in D minor, movements 1 and 2

1. Db Legato study from ‘How Trombonists Do It’, by Eric Crees and Peter Gane
2. One contrasting piece of your own choice

At least one of your audition pieces must be accompanied

## Bass Trombone

1. Lebedev Concerto (up to the end of the cadenza)
2. Blazevich No. 11 from 70 Studies for Tuba, Tempo 1 (bar 28-end) Robert King Edition (free download on IMSLP)
3. A contrasting piece of your own choice

## Tuba

1. One study from the set list:

Blazhevich 70 Studies for B flat Tuba – Vol. 1 – either No. 21, 24 or 26

1. A first movement of any own choice concerto or sonata with piano accompaniment.

## Percussion

1. Own choice piece on either marimba or vibraphone (2 or 4 mallets) OR snare drum OR drumkit OR multi-percussion.
2. Xylophone or Marimba: JS Bach Invention in D minor, arr. Samuel Robinson - (email **music.applications@gsmd.ac.uk** for a free copy of the music or download from [here](https://www.dropbox.com/scl/fo/yx9flmiol5zu0aomjds4m/ANU2TJKTIH23YkeVqzDrpDM?rlkey=98ecnjcyqr2iqvxjux7xeqp5b&st=p750umqj&dl=0))
3. Timpani: A study for three timpani from Saul Goodman's *Modern Method for Timpani* (exx 60-69) (Belwin-Mills) OR a piece / study (unaccompanied) of your own choice.
4. Sight-reading on snare drum and xylophone.
5. A short aural test, to name some basic intervals, played to you on the piano.
6. At the live auditions there will be an informal percussion ensemble workshop, including some West African drumming. No preparation or prior knowledge is required. The workshop will take place after your audition, please be prepared to wait for up to two hours, depending on your audition tine.

*Instruments will be provided in the warm-up and audition rooms. You will be contacted two weeks before your audition to confirm which instruments you need.*