

BMus

WBP Audition Requirements

Please note: in addition to the repertoire requirements listed below, the audition will also comprise:

- Sight-reading
- Working on one of the audition pieces with a member of the panel.
- An interview with a senior member of WBP staff

Flute

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

Bourgeois	Fantasy Piece No.7
Honegger	Danse de la Chevre
2. An accompanied piece of your own choice.

Oboe

1. One piece from the set list:

Nielsen	Two Fantasy Pieces
Grovez	Sarabande and Allegro
Telemann	Fantasia No.6 in D minor (from 12 Fantasias for solo flute)
Britten	Bacchus and Niobe from Six Metamorphoses after Ovid
2. A piece of your own choice

Clarinet

1. One piece from the set list:

Messenger	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, 2 nd and 3 rd movements
Widmann	Fantasie for solo clarinet (pages 1-3)
2. 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
Grovez	Sicilienne and Allegro Giocoso
2. 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
2. One piece with piano from:

Grovez	Sarabande and Allegro
Planel	Prelude et Saltarelle
Jolivet	Fantasie Impromptu
Ravel	Habanera
3. 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 <i>or</i> Boffons
2. 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
 2. 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
2. 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
 2. Db Legato study from 'How Trombonists Do It', by Eric Crees and Peter Gane
 3. 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. Blazeovich 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
2. 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](#))
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 time.

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.