



Sydney Conservatorium of Music

Undergraduate Audition Guide

Performance	Composition	Composition for Creative Industries	Digital Music and Media	Contemporary Music Practice	Musicology
Audition	Portfolio + interview	Portfolio + interview	Portfolio + interview	Portfolio + interview	Written work + interview
513415 BMusic (Performance)	513405 BMusic (Composition)	513400 BMusic	513400 BMusic	513400 BMusic	513400 BMusic (musicology major)
513416 BMusic/BAS (Performance)	513406 BMusic/BAS (Composition)			513410 BMusic (Music Education) in contemporary music	513410 BMusic (Music Education) in musicology
513410 BMusic (Music Education) in performance	513410 BMusic (Music Education) in composition				

When

Round 1: 8 to 12 July 2024 (excluding Jazz, Drum Set: offered in round 2 only)

Round 2: 30 Sept to 4 Oct 2024

Music Theatre round: 28 Sept (call-back only)

Where

1 Conservatorium Rd, Sydney

Register audition

sydney.edu.au/music

More information

con.apply@sydney.edu.au

Tel: +61 2 9351 1222 (press option 6)

Audition application deadlines

Round 1: **30 June 2024**

Round 2: **22 Sept 2024**

Music Theatre: **8 Sept 2024**

Instrumental/vocal applicants: You will attend a live audition at the Conservatorium. If circumstances prevent you from attending a live audition, you may elect to submit an audio-visual recording. Refer to pages 30-31 of this guide for recording information.

Music Theatre: You will submit a video audition. The result of your video submission will then determine an invitation to attend a live (call-back) audition round on 28 September.

Contemporary Music/Composition/Creative/Digital/Musicology: You will upload a portfolio and attend an interview on Zoom.

Early offers ([CASAS](#)) are typically released in September or October UAC rounds. **BMus (Music Education)** and **BMus/B Advanced Studies** offers will be processed from December after ATAR (or equivalent) release.



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How to submit your audition application

1. Click **register audition** via the Sydney Conservatorium of Music (SCM) [website](#). You will be taken to the audition portal: **accepted**
2. Start your application by selecting the degree level, degree, and program. Click **apply** then follow the guidelines outlined on the right-hand side
3. Sign-up to create a new account or use your Facebook account to sign-in
4. Complete the application form and upload all audition materials as follows:
 - i. Year 12 students: video auditions or portfolio
 - ii. Non-NSW Year 12 students: Year 11 and 12 school reports
 - iii. Non-recent school leavers: 12 months tertiary education

Pay the audition fee and schedule an appointment in the relevant schedule.

Portfolio applicants will schedule an appointment to interview on Zoom.



Find a Collaborative Pianist

Sydney Conservatorium of Music

Alan Hicks alan.hicks@sydney.edu.au

Theresa Leung theresa.leung@sydney.edu.au

Ingrid Sakurov ingrid.sakurov@sydney.edu.au

Accompanists' Guild of NSW – Find an Accompanist

<http://accompanistsguildofnsw.org.au/accompanists/>

Please note:

- Any arrangement for payment is solely between the applicant and collaborative pianist.
- The Sydney Conservatorium of Music is not responsible for any services and fees.
- This suggested list is optional only, and there is no requirement to engage with a collaborative pianist from the list provided.



Audition / Interview Requirements





Composition

Bachelor of Music (Composition)

Bachelor of Music / Bachelor of Advanced Studies (Composition)

Bachelor of Music (Music Education)

You will attend an interview via Zoom and demonstrate your level of achievement as a composer by submitting three compositions in different performance media or genres.

The compositions must be original works of varied style or media. For example: solo, chamber, choral, orchestral, electroacoustic, mixed media.

Scores: At least two of the works must be presented in a notated form. Scores may be typeset or handwritten.

Recordings: At least two of the works must have complementary audio (or video) recordings. Please note that if live players are not available, electronically generated audio of your scores are acceptable.

Here are some examples of how your portfolio may look:

E.g 1. Work 1: score and recording | Work 2: score and recording | Work 3: score and recording

E.g 2. Work 1: score and recording | Work 2: score and recording | Work 3: audio/video only (i.e. non-notated music, score not relevant)

E.g 3. Work 1: score and recording | Work 2: score and recording | Work 3: score only (i.e. not yet recorded, conceptual work, etc.)



Contemporary Music Practice

Bachelor of Music

Bachelor of Music (Music Education)

You will:

1. Submit two original contemporary music tracks/songs (5-8 minutes of music in total);
2. Submit a brief written statement about your role in creating the music submitted (instruments played, sound engineering, production, song writing); and
3. Attend an interview via Zoom.

Submit audio or video material streamed on YouTube, SoundCloud, Unerthed or another easily accessible platform.

Or you can provide a link to streamed content on one of the above-mentioned platforms or link to a mp4 or mp3 file on a file sharing site like Dropbox, Google Drive or equivalent.



Composition for Creative Industries

Bachelor of Music

You will submit a portfolio of three creative works and attend an interview via Zoom.

The three works should be of contrasting style and media that should include at least two original compositions and may include up to one arrangement of someone else's work.

At least one work should consist of a notated score with a corresponding audio rendition. Your score may be computer typeset or handwritten. Similarly, an electronically generated audio of your score is acceptable if a live (or studio etc.) recording is not possible.

Examples of works to be included in a portfolio are original concert works, notated arrangements (of another composer's work) for ensembles and bands, a piece of video with your own soundtrack created electronically. Other works can be submitted as audio or video.

Here are some examples of how your portfolio may look:

E.g 1. Work 1: score with audio | Work 2: score with audio | Work 3: audio or video

E.g 2. Work 1: score with audio | Work 2: score only | Work 3: audio

E.g 3. Work 1: score with audio | Work 2: audio | Work 3: video



Digital Music and Media

Bachelor of Music

You will submit a portfolio of three original works and attend an interview via Zoom.

The three works will ideally consist of contrasting media, for example: electroacoustic, film, game, sound-design, electronic music.

All works must be submitted as audio or video. Inclusion of one or more complementary notated scores is optional.

Here is an example of how your portfolio may look:

Work 1: audio or video | Work 2: audio or video | Work 3: audio or video (and optional score).



Musicology

Bachelor of Music

Bachelor of Music (Music Education)

You will submit one or two examples of your recent written work on music-related topics and attend an interview via Zoom.

In your interview you will discuss your interest in musicology and your commitment to musical research. Based on the written work and the interview, the conservatorium will assess your suitability for the course here, and your potential for musicology, whether as a professional musicologist or in a related profession such as teaching, music administration or music journalism.

Your sample of written work should demonstrate your ability to write in a reasonably formal style, to synthesise the work of others and ideally, to contribute your own ideas to the discussion. You may, for example, submit a final year school essay, or choose to prepare something new.



Music Education

Bachelor of Music (Music Education)

Performance

Please refer to your instrument audition requirements in this guide.

Composition

You will submit a portfolio and be interviewed via Zoom. Please refer to the **Composition** audition requirements in this guide.

Contemporary Music Practice

You will submit two original contemporary music tracks/songs and attend an interview via Zoom. Please refer to the **Contemporary Music** audition requirements in this guide.

Musicology

You will submit written work and be interviewed via Zoom. Please refer to the **Musicology** audition requirements in this guide.

BMus (Music Education) candidates will audition or interview in a nominated principal study in either Performance (jazz, classical, drum set, non-western or historical performance) or Composition or Contemporary Music or Musicology. Please follow the specific audition requirements in this guide of your chosen principal study.

If your highest degree preference is BMus (Music Education), you will be assessed at a standard for Music Education entry, which differs from BMus (Performance).

If you wish to be considered for both Music Education and BMus (Performance), let us know so we can flag your application. You should also inform the panel on the day of your live audition. The result of your audition will be for the 'preferred degree' you submitted in your application.

You are also required to fulfil prerequisites and submit a [teaching questionnaire](#) direct to the Universities Admissions Centre (UAC).

Prerequisites for school leavers:

Achievement of three HSC Band 5 results, including one in English.



Performance

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

Accompanists: If you are attending a live audition and your work requires accompaniment, you must provide your own accompanist.

All Performance applicants are required to attend a live audition. If circumstances prevent you from attending a live audition, you may submit an audio-visual audition recording.

While it is preferred that you play with an accompanist, there will be no disadvantage if you submit a recording of your unaccompanied performance.



Brass

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

You will prepare a program consisting of one movement from a major concerto or sonata and one other contrasting solo work from the 20th and 21st century repertoire.

Orchestral excerpts:

Horn

Tchaikovsky – Symphony No. 5, 1st horn, second movement, beginning to measure 29

Trumpet

Mussorgsky/Ravel – *Pictures from an Exhibition*, 1st trumpet, Promenade, measures 1-8

Trombone

Mozart – *Requiem*, Tuba Mirum

Bass Trombone

Haydn – *Creation*, no. 26, beginning to letter C

Euphonium

Holst – *The Planets*, Mars, figure 4 to four bars before 6

Tuba

Wagner – *Die Meistersinger*, Overture, letter J to letter L.

You will attend a live audition at the Conservatorium.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney. If recording, please film orchestral excerpts in one continuous unedited take.



Organ

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

You will perform a program of three works:

1. A fast movement from one of the Six Trio Sonatas by J.S. Bach;
2. Your choice of one of the following (from Bach's "18 Leipzig Chorale Preludes"):
BWV 653, 654 or 659
3. A 19th or 20th century work of up to 10 minutes duration.

You will attend a live
audition at the
Conservatorium.

Alternatively, you may
elect to submit a video audition
if you are unable to travel
to Sydney.



Percussion

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

You will perform the following (3-10 minutes each):

1 x Snare drum etude, study or piece;

1 x Keyboard etude, study or piece;

1 x free choice (eg , chamber ensemble, or a second SD or Keyboard piece).

Drum-kit is not appropriate.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.



Classical Piano

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

BMus (Performance) LIVE audition:

You will prepare a program that must include the following five works:

1. a fugue from Bach's Well-Tempered Clavier
2. a virtuoso etude
3. two movements of a classical sonata including a slow movement
4. one piece from the 19th century
5. one piece from the 20th or 21st century.

At least two pieces must be from memory. Sight reading will also be required and given to you in your live audition.

BMus (Performance) RECORDED audition:

You will prepare the above program and a short study that will be sent to you two weeks before the application deadline. At least two pieces must be from memory.

BMus (Music Education) in Piano (classical) LIVE audition:

You will perform a program of three works: a fast movement of a classical sonata and two contrasting pieces from any period. Sight reading will also be required.

BMus (Music Education) in Piano (classical) RECORDED audition:

You will perform the above BMus (Music Education) LIVE program of three works. You will also prepare a short study that will be sent to you two weeks before the application deadline.

You will attend a live audition at the Conservatorium.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If you are interested in **Collaborative Piano studies**, you can begin to specialise in this area in your third year of study in the Bachelor of Music (Performance).



Strings

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

Double Bass

Technical requirements: demonstrate different bowings in any two-octave scale of your choice, one study which demonstrates technical ability.

Prepared program: a fast and slow movement from a baroque sonata, for example, Corelli, Eccles or Vivaldi; and two short pieces, including one 20th or 21st century work.

Guitar

Technical requirements: two contrasting studies, for example: Villa Lobos (any); Sor 12, 16 or 20 (Segovia); Dodgson 4 or 10.

Prepared program:

- One transcription of a composition written prior to 1750.
- One classical or romantic piece written for guitar.
- One 20th-century composition written for guitar.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.



Strings

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

Harp

Technical requirements: major and minor keys over four octaves including common chords, dominant sevenths and their inversions performed as: scales (both hands); arpeggios (both hands); extended arpeggios; flat, broken chords (both hands); one study such as 'Mirage' – *Modern Study of the Harp* by Carlos Salzedo (Schirmer 1948), 'Premiere Etude' – *Exercises et Etudes no.36* by (Ed) La Riviere Alphonse Leduc (or equivalent).

Prepared program: two solos of contrasting style such as Bach – 'Bourree', Corelli – 'Gigue', Salzedo – 'Quietude', Thomas – 'A Native's Farewell', Ibert – 'Scherzetto', Salzedo – 'Gavotte' from *Suite of Eight Dances*, Britten – 'Interlude' from *A Ceremony of Carols* or other of an equivalent standard Harp.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.



Strings

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

Violin, Viola, Violoncello

Technical requirements: You will prepare scales, arpeggios (including dominant and diminished) for at least one key of your choice from a scales system according to your current level of individual technical proficiency and background.

You need to perform a study as below:

- Violin – Kreutzer, Fiorillo, Rode, Dont Opus 35 or any other study of comparable or higher degree of difficulty
- Viola – as above or a study by Campagnoli
- Violoncello – Piatti, Popper or Grutzmacher.

Violin prepared program: two contrasting movements of a Bach solo work; a fast and a slow movement from a concerto in the standard repertoire; and one short 20th or 21st century work (either a piece, or a movement of a sonata).

Viola prepared program: three contrasting pieces (can include two movements from the same piece as long as they are sufficiently contrasted) totalling no more than 20 mins in length.

Cello prepared program: A movement of solo Bach. Two contrasting pieces of your choice – one of these to be a movement of a Concerto, if possible.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.



Classical Voice

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

You will perform four works from each of the following categories:
a 17th or 18th century Italian song; a Lied (e.g. Schubert or Schumann); a British or American art song of the 20th or 21st century; and a song of your own choice.

All works should be performed from memory.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.



Woodwind

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

We offer study in bassoon, clarinet, flute, oboe and saxophone.

Please refer to the Historical Performance page for audition requirements for recorder or Baroque flute.

Bassoon

You will present major, harmonic and melodic minor scales and arpeggios up to three sharps and flats in whichever format you are accustomed to practicing.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

Clarinet

Set study: Alfred Uhl – *48 Studies for Clarinet*, Study No. 1

Scales: A major - scale and arpeggio, 3 octaves, all slurred
F minor melodic - scale and arpeggio, 3 octaves, all tongued.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.



Woodwind

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

We offer study in bassoon, clarinet, flute, oboe and saxophone.

Please refer to the Historical Performance page for audition requirements for recorder or Baroque flute.

Flute

Set study: Exercise #13 in B Minor from Ernesto Koehler's *Fifteen Easy Exercises* Op. 33 (Book 1).

Scales: from M. A. Reichert's *Seven Daily Exercises* Op. 5 – Exercise #1

F major/d minor

Db major/Bb minor

A major/f# minor

- all scales played all slurred and tongued.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.

Set piece: Gabriel Faure's - *Morceau De Concours* with piano accompaniment.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.



Woodwind

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

We offer study in bassoon, clarinet, flute, oboe and saxophone.

Please refer to the Historical Performance page for audition requirements for recorder or Baroque flute.

Oboe

You will present four major and minor scales and arpeggios of your choice in whichever format you are accustomed to practicing in.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

Saxophone

You will present four major and minor scales and arpeggios of your choice in whichever format you are accustomed to practicing in.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, film each audition work separately and in one continuous unedited take.



Drum Set (not jazz)

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

Grooves: You are required to present: Demonstration of grooves/styles.

You will be asked to play the following feels at an appropriate tempo range: 16th note funk, Songo (or a Latin feel of your choosing), shuffle, hip hop, and a groove in an odd-time (5/4, 6/4, 7/4, 9/4) or compound meter (12/8, 6/8, 9/8).

You will be assessed on consistency of time, creative coordination, technique, and control of dynamics, and ability to create variations.

Solo Drumming Piece: duration 2-3 minutes. A prepared short solo drumming piece of your choosing including improvisation.

Technique: Double stroke roll, paradiddle-diddle, paradiddle, single-stroke roll, or one snare drum piece from Charles Wilcox's 'Modern Rudimental Swing Solos'.

You will attend a live audition at the Conservatorium.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney. If submitting a video, you will attend a 10-15 minute interview via Zoom.



Historical Performance

(all instruments)

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

In your application, please specify your keyboard instrument – harpsichord, fortepiano, modern piano, or other.

You will prepare a 10-15 minute recital from three contrasting works (or individual movements), preferably from the renaissance, baroque, classical or romantic periods.

You will attend a live audition at the Conservatorium. If you require accompaniment, you must provide your own accompanist.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney.

If recording, and film each audition work separately and in one continuous unedited take.



Music Theatre

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

**Audition registration
deadline:**

8 September

Part 1: video
submission (introduction,
singing, acting)

Part 2: live (call-back) audition
on **28 September** for invited
applicants.

Part 1:

Personal Introduction – video submission

1. A short 1-2 minute video introduction. This short introductory video should be filmed “straight to camera” and should show your personality, experience/background and reasons for wanting to pursue a career in music theatre.

Singing – video submission

- a) Legitimate Music Theatre Song or Operetta, pre 1965 (e.g. Rodgers and Hammerstein, Porter, Kern, Bernstein)
- b) Own choice of contrasting song, post 1965.

Acting Audition – video submission

- a) Refer to Set Monologue (image 1a on page 27). Please learn from “dictionary...” to “...toes”. “Bloke” is a particular word that has different connotations for everyone. Feel free to translate “bloke” into any gender/character type that works for your given circumstances
- b) Own choice of monologue, not exceeding 2 minutes.

Part 2:

Call-back LIVE audition at the Con on 28 September.

You will be notified the result of your part 1 video audition. Successful applicants will then be invited to attend a live call-back audition round at the Conservatorium on Saturday 28 September.

The live audition round will involve dance, singing and acting. Specific details of the live auditions will be outlined in your invitation.



Music Theatre

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Image 1a

silicon

by Jordie Albiston

Jordie Albiston has published nine poetry collections, and a handbook on poetic form. Two of her books have been adapted for music theatre, both enjoying seasons at the Sydney Opera House. Jordie's work has won many awards, including the 2010 NSW Premier's Prize. She lives in Melbourne.

(Si—c) according to the OED pneumonoultramicroscopicsilicovolcanoconiosis is an artificial word a case of antidisestablishmentarianism perhaps though it won Everett Smith the Puzzle Prize beating supercalifragilisticexpialidocious by a mile.

'...dictionary trophy hi-tech hero renaissance bloke outside the Exford Hotel corner of Russell & Little Bourke Streets the nexus of the cosmos! we meet & are sent to the moon that first kiss a killer I breathe you in glass dust asbestos volcanic ash & will never recover again years years years the tyranny of numbers solid as Apollo diverse as the net you here yet despite hitches hiccups-pickles-stews my stupid tears you refuse to dissolve stay stable enable me pack up a picnic take us both to the beach show me sea urchin protozoan bones of the ocean back home in Altona you still between my toes'.



Non-western Instruments

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

Pipa (traditional Chinese instrument)

You will prepare a 10-15 minute recital with three contrasting works.

1. Sections from “civil” or “intellectual” (wen, 文) piece.
2. Sections from “martial” or “military” (wu, 武) piece.
3. One small piece (xiaoqu, 小曲): most small pieces are in the intellectual category, only have one section with a single theme and title, and contain 68 bars (ban, 板).

Zheng (traditional Chinese instrument)

You will prepare a 10-15 minute recital with three contrasting works.

1. Sections from one of the any regional *zheng* schools pieces.
2. Sections from one of the any modern *zheng* pieces.
3. Sections from one of the any contemporary *zheng* pieces.

You will attend a live audition
at the Conservatorium.

Alternatively, you may elect
to submit a video audition if
you are unable to travel to
Sydney.



Jazz Performance

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

You will attend a live audition at the Conservatorium and undertake an aural test on the day of your audition from 1:15pm.

Alternatively, you may elect to submit a video audition if you are unable to travel to Sydney. If submitting a video, you will attend a 15 minute interview via Zoom.

Jazz Performance audition files: click [here](#).

Audition preparation workshop. See the [website](#) for details and to register.

Jazz Aptitude Test

Each applicant is required to take a jazz aptitude test at the Conservatorium, at 1:15pm on their day of audition. This test will ask multiple choice questions on general musical knowledge and will test the applicants' aural perception of intervals, chords and rhythms.



How to record your audition

At the beginning of each video submitted, please announce the following details:

- a) Your full name and the instrument you are auditioning in;
- b) The work you will be performing.

Brass	Do not point the bell directly towards the camera.
Violin & Viola	Face slightly to your left, to ensure the fingerboard is visible and not obstructed by a music stand. F Holes should point towards the camera.
Cello & Bass	Face slightly to your right, to ensure the fingerboard is visible and not obstructed by a music stand.
Guitar	Both hands visible and not obstructed by the music stand.
Harp	Face towards your right, to ensure both hands are visible. Foot pedals should also be visible.
Piano	Angle the camera to ensure the keyboard is not obstructed by your body and hands are visible. Please make sure your face and hands are both clearly visible.
Voice	Position the camera to take full length body. Clear, quality of voice must be heard.
Woodwind	Ensure your hands are visible and keys are not obstructed by a music stand.
Music Theatre	Singing: Refer to Voice above. Acting: Film from chest upwards, voice and facial expressions should be clearly visible.



How to record your audition

When using your smartphone or other devices to record your performance, try to ensure that you encompass the following:

- Your performance is recorded in one continuous take, without cuts or edits. You may choose to record individual pieces or movements separately
- You place your recording device in a horizontal, i.e. “landscape” position.
- Audio quality is more important than video quality
- The room you record in is well lit and quiet. Avoid bright side light or back light. The best location to film is usually with you facing a window
- Your device is placed on a tripod or makeshift stand, i.e. not handheld
- Flight mode is turned on and Wireless is turned off, so you receive no calls or messages during the recording
- While you can use recording software such as Adobe’s Premiere Rush to record yourself, the standard Camera applications on iOS and Android devices are usually sufficient to obtain good quality results
- If you are using an iPhone or an Android device, make sure your camera is set to record at 720p HD at 30fps. This is set in the Camera Settings within the Settings application. Recording at higher quality settings is not necessary for evaluation and will significantly impact the upload time of your final recording
- Keep in mind that it’s the quality of your performance that matters most, not the quality of your recording.