

Music Scholarships

Brigham Young University – Idaho

The BYU-Idaho Department of Music offers scholarships to students who demonstrate high talent and achievement in music. Scholarships are given to all qualified students regardless of major, but these awards are not automatically renewed. (**Exception:** Piano scholarships are limited to piano majors only). Award recipients are expected to fully support Music Department programs, including participation in ensembles and/or other area-specific activities. Music scholarships may be renewed up to eight semesters.

For priority consideration, scholarship application materials are due February 1.

(Applications received after February 1 will be considered after those submitted by the priority deadline.)

To be considered for a Music Scholarship Award, complete the following checklist:

- Apply for [admission](#) to BYU-Idaho.
- Submit the Music Scholarship Application ([online](#) or by [mail](#)).
- Submit two letters of recommendation.
(1) [Private Instructor](#) (2) [Ensemble Director](#)
- Perform a live audition
 - Live auditions are scheduled individually and may be held anytime before the scholarship application deadline (Feb 1).
- OR
- To arrange a live audition and campus visit, please contact the Department of Music Office via [email](#) or by phone at (208-496-4951).
- Submit a recorded audition
 - Video or DVD recordings are required for *all* applicants. Vocal submissions should be made via YouTube (preferred) or on DVD. Submit the recorded audition with the other scholarship materials directly to:

Chairman, BYU-Idaho Department of Music
Eliza R. Snow Center for the Performing Arts
Rexburg, ID 83460-1210

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 auditions).

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

Select a solo or etude that demonstrates your technique and musicianship to best advantage. Suggested method books for two-mallet: Goldenberg Modern School for Xylophone, Marimba, and Vibraphone or Whaley Musical Studies for the Intermediate Mallet Player. Suggested two mallet solos: Tanner Sonata for Marimba, Kreisler "Tambourin Chinois." Suggested method book for four-mallet: Howarth, "Simply Four". Suggested solos: Musser Etude, Op. 6, No. 9; Musser Etude, Op. 6, No. 10; Peters "Yellow After the Rain," Peters "Waves." Vibes solos: Molenhof, "Music of the Day", Molenhof, "Vibe Songs".

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: Houliiff 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.

BYU-Idaho Department of Music Scholarship Application

PART I: Application

Last Name _____ First Name _____ M.I. ____ Birth Date __/__/____

Address _____ City _____ State _____ Zip _____

Phone _____ E-mail Address _____

Incoming Freshman Transfer Current BYU-Idaho Student

Academic Year Track (*if known*)

High School _____ High School GPA _____

Have you completed an application for admission to BYU-Idaho? Yes No

Have you received notification of admission? Yes No BYU-Idaho I-number (*if known*) _____

Audition completed by: Live Audition DVD Youtube url: _____

PART II: Experience

On what instrument /voice will you be auditioning? Years of private study? _____
(*If you are auditioning in two areas please submit a separate application for each area*)

List private teachers with whom you have studied:

Teacher	Years (dates)

List solos, studies, etudes and methods books used in recent years:

Indicate ensemble experience:

Years	Organization	Section and Chair (if applicable)

List any musical honors, achievements, awards or special recognitions you have received:

Part III: Academic and Professional Goals

BYU-Idaho grants scholarships to qualified students regardless of major. In an original essay (no more than one page) please comment on the following areas: (1) your musical background (2) your anticipated major (3) your most powerful musical experience (4) your future goals as a musician and what you hope to gain from your musical studies at BYU-Idaho (5) how you anticipate using the skills and knowledge you will gain from participating in the music program at BYU-Idaho (6) any additional information that may be helpful to the Music Scholarship Committee. You may use the space below or attach the essay to the application.