



July 2023

Dear Applicants,

Baltimore School for the Arts will be holding auditions in Dance, Instrumental Music, Vocal, Theatre, Stage Design & Production, Film & Visual Storytelling and Visual Arts for current 8th and 9th grades during January 16, 17, 18, 19, 2024 for admission in September 2024. A student may audition in one or two art areas.

Attached is information for each department concerning necessary preparation for the audition or the visual arts portfolio review. **Students are selected based solely on the audition. Baltimore School for the Arts does not consider recommendations or student records, nor are student records or recommendations consulted.**

The only information required for an audition is a completed application.

**Applications will be accepted online at [www.bsfa.org](http://www.bsfa.org) via the Admissions tab.**

**All applications must be submitted to Baltimore School for the Arts by Monday, November 20, 2023.**

If you have problems using the online application link please direct your questions to Lisa Peels at [highschoolauditions@bsfa.org](mailto:highschoolauditions@bsfa.org).

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PLEASE UNDERSTAND THAT THE GUIDELINES IN THIS DOCUMENT ARE INTENDED FOR IN-PERSON AUDITIONS. SHOULD IN-PERSON AUDITIONS NOT BE POSSIBLE IN JANUARY OF 2024, ADDITIONAL INFORMATION WILL BE FORTHCOMING FROM BSA

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Non-Baltimore City residents who are accepted for admission must pay tuition. Tuition is set by the Baltimore City Board of Education. Tuition is currently \$10,000 per year. Tuition is subject to change.

**All letters of acceptance or non-acceptance will be mailed on or about February 25, 2024.**

# ACTOR TRAINING PROGRAM

## AUDITION INSTRUCTIONS

The audition for students applying to the Theatre Department's Actor Training Program consists of the presentation of a **memorized and prepared monologue** (speech) by each student. In addition, some students may be asked to return another day to participate in a *theatre games and improvisation workshop*.

### **All applicants must present a Monologue**

The monologue should be one to two minutes in length by an individual character in a play. It should be *fully memorized and rehearsed* (a copy should be brought to the audition in case you need to refer to it). Work towards being comfortable in your body, and being vocally energetic and clear. Imagine yourself in the character's shoes. Imagine the person you (the character) are speaking to. Imagine thinking the thoughts and feelings of the character. Tell the story of the character as honestly and truthfully as you can. (For more tips, read the Frequently Asked Questions below).

### **Some Applicants may be asked to attend the Workshop**

The faculty panel may wish to see some students work in a different context, in which case those students may be asked to return on another day to participate in a workshop. The workshop lasts approximately forty-five minutes and is conducted by members of the Theatre Department faculty. The students are asked to improvise (pretend) a variety of situations and events in immediate response to a teacher's direction. Loose-fitting clothes appropriate for physical exercise should be worn.

### **Students will be evaluated as follows:**

1. **Energy** - Does the student bring vibrancy and intent into the room and to the piece they are performing?
2. **Concentration/Focus** - Does the student get distracted or is the student able to maintain focus throughout the monologue?
3. **Imagination** - How completely can the student enter the imaginary world of play?
4. **Understanding** - How much does the student understand of the monologue/character they are performing?
5. **Emotional Connection** - How fully can the student connect to the thoughts and feelings of the character?

6. **Vocal Production/Dynamics** - How easily and expressively does the student use his or her voice?
7. **Articulation** - How clearly does the student enunciate words?
8. **Physical Response to Impulses** - How freely and specifically does the student use his or her body to respond to the circumstances of the imaginary situation?

The following list of plays offers possible sources for appropriate monologues. You are free to use a monologue from a different source. If you choose a monologue from another play, choose a character that is close in age to you.

We have no restrictions on the gender of the character you choose. Pick material that speaks to you.

<u>TITLE</u>	<u>AUTHOR</u>	<u>CHARACTER</u>
School Girls, or the African Mean Girls Play	Jocelyn Bioh	Paulina, Ericka,
AmaPipeline	Dominique Morisseau	Omari, Jasmine
She Kills Monsters (Young Adventurers Edition)	Qui Nguyen	Agnes, Tilly
A Member of the Wedding	Carson McCullers	Frankie
This Property is Condemned	Tennessee Williams	Willie
Buried Child	Sam Shepard	Shelly
Curse of the Starving Class	Sam Shepard	Emma, Wesley
Antigone	Jean Anouilh	Ismeme
Ah, Wilderness	Eugene O'Neill	Richard
The Lark	Jean Anouilh	Joan
The Rimers of Eldritch	Lanford Wilson	Eva, Robert
The Dark at the Top of the Stairs	William Inge	Sammy
The Amen Corner	James Baldwin	David
The Rainmaker	N. Richard Nash	Starbuck
You're a Good Man, Charlie Brown	Clark Gesner	Charlie

**On the following pages, please find 4 monologues that can be used for the high school acting audition, followed by Frequently Asked Questions.**

Following are complete texts of monologues that may also be used for the Actor Training Program auditions:

**“Dry Land” by Ruby Rae Spiegel**

**Amy:**

“I used to hang out a lot at the Rock Shop. You know the store by the freeway where you can crack rocks that look like regular dull rocks but actually have this crazy dyed crystal stuff on the inside? I used to hang out there all the time and crack rocks. And hang out with the boys who worked behind the counter and then I went through puberty and they told me that I couldn’t crack the rocks anymore. That it was weird for someone my age with the way I look to be cracking rocks while kids had birthday parties. So you know what I did? I replaced some of the rocks with regular rocks, like from my yard. I never went back to see what happened but I bet they really had to explain when the birthday boy or whatever cracked this big rock and all there was, was more rock. That there wasn’t anything special hiding underneath that it was just more rock.

**“Fences” by August Wilson**

**Cory:**

“I live here too! I ain’t scared of you. I was walking by you to go into the house cause you sitting on the steps drunk, singing to yourself. I ain’t got to say excuse me to you. You don’t count around here any more. Now why don’t you just get out my way. You talking about what you did for me... what’d you ever give me? You ain’t never gave me nothing. You ain’t never done nothing but hold me back. Afraid I was gonna be better than you. All you ever did was try and make me scared of you. I used to tremble every time you called my name. Every time I heard your footsteps in the house. Wondering all the time... what’s Papa gonna say if I do this?... What’s he gonna say if I do that?... What’s he gonna say if I turn on the radio? And Mama, too... she tries... but she’s scared of you. I don’t know how she stand you... after what you did to her. What you gonna do... give me a whupping? You can’t whup me no more. You’re too old. You’re just an old man. You crazy. You know that? You just a crazy old man... talking about I got the devil in me. Come on... put me out. I ain’t scared of you. Come on! Come on, put me out. What’s the matter? You so bad... put me out! Come on! Come on!”

## **“The Curious Incident of the Dog in the Nighttime” by Simon Stephens**

### ***Christopher:***

“I remember the 20th of July 2008. I was 9 years old. It was a Saturday. We were on holiday in Cornwall. We were on the beach in a place called Polperro. Mother was wearing a pair of shorts made out of denim and a stripy blue swimming costume, and she was smoking cigarettes called Consulate, which were mint flavour. And she wasn’t swimming. She was sunbathing on a towel, which had red and purple stripes and she was reading a book by Georgette Heyer called the Masqueraders. And then she finished sunbathing and went into the water and said, “Bloody Nora it’s cold.” And she said I should come and swim too, but I didn’t like swimming because I don’t like taking my clothes off. And she said I should just roll my trousers up and walk into the water a little way. So I did. And mother said, “Christopher! Look it’s lovely.” And she jumped backwards and disappeared under the water, and I thought a shark had eaten her and I screamed. And then she stood out of the water and came over to where I was standing and held up her right hand and spread out her fingers like a fan. “Come on Christopher, touch my hand. Come on now. Stop screaming. Touch my hand. Listen to me, Christopher. You can do it. It’s OK Christopher. It’s OK. There aren’t any sharks in Cornwall.”

## **“Annie Jump and the Library of Heaven” by Reina Hardy**

*Alethea (an intergalactic supercomputer) tells Annie why she's here on Earth.*

***Alethea:*** *(In response to a question about unified field theory.)*

“I can’t tell you that. There’s a slight chance you’ll understand it. I’m not supposed to reveal any truths or any information not currently known on planet earth. No telling you the answers to the big questions, no giving you alien technologies. It’s kind of like my prime directive. Well, I can give you one big question. Are we alone in the universe? Hint hint. You’re not. I know everything about everything. But I also know everything about you, Annie. I know what happened to your mom when you were little. I know your gmail password. Stardate 403604. I know your middle school grade in intermediate Spanish. A Minus. I know your father used to read to you from “A Wrinkle in Time.” I know your grandparents sued him for custody when you were three and again when you were five, and again when you were seven. I know you were a muppet for your eighth Halloween party, yip yip yip yip yip yip yip yip..... I can list all your father’s court-ordered prescription meds. I know the only solo you ever sang in grade school chorus. *(She sings. Her voice grows eerily large, as if miked.)* SOMEWHERE OUT THERE, BENEATH THE PALE MOONLIGHT... You can’t ignore me, Annie. You’re the one. You’re the Chosen One.”

## Frequently Asked Questions

- **How do I find an appropriate monologue?**

Any 1-2 minute monologue from a published play will do! Visiting the library (or even searching online) can be a great starting point. We have no restrictions on the gender, race, age or type of character you play – but you should try your best to find a character close to your age that expresses you well.

- **I have a piece from a movie I like, will that do?**

Unfortunately, we're not looking for material from Movies, TV series, poems, or famous public speeches. Published plays only, please!

- **How should I prepare my monologue?**

Fully memorize the speech. Imagine yourself in the place where the speech is set in the play. Imagine the person your character is talking to - why are you telling them this? What do you want from them? Imagine yourself in the character's emotional and psychological circumstances and try to make the kinds of choices you think they would make. Make sure to read the entire play that your monologue is from. This will help you understand the world of your character much better.

- **What will happen in my audition?**

When you walk into the room, you'll be greeted by our panel of Theatre teachers. You'll take a moment to focus, a deep breath, and then perform the piece you've prepared. Afterward, we may ask you a couple of questions about yourself or ask to see some of your piece again, with a twist on it. This helps us learn more about what we're seeing.

- **If you don't ask me anything, is that a bad sign?**

Nope! It just means that we've seen everything we need for the day and you are good to go!

- **How do I know my speech is 1-2 minutes long?**

You can practice at home while timing it. If the monologue is too long, try cutting the first few lines or ending the speech earlier. You can also piece together a speech by cutting out lines of dialogue from another character - just make sure the monologue *still makes sense*.

- **Can I play multiple characters in my audition?**

No. Focus your energy on one character only.

- **What should I wear for my audition?**

No costume necessary - just clothes that make you feel comfortable and allow you to move.

- **Can I perform a monologue I wrote myself?**

Sorry. We really want to hear how you perform someone else's words — which is why it must be from a published play (written by a professional playwright).

- **Do I need to bring anything with me into the audition room?**

You don't need to bring any props (or set pieces) for your audition, unless it's something very simple, such as a piece of paper to use as a letter.

- **Should I stand or sit during my monologue?**

A chair is available to use, if you need one. When you practice at home, try working with a chair

and without one, to see what feels most natural and right for the character in this moment.

- **Where should I look when performing my monologue?**

When you rehearse at home, pick a place where the person your character is talking to would be. Use your eye contact and body focus as a way of communicating with this person. You don't have to face them the whole time - but your physical storytelling should be clear (without feeling like a game of Charades!) If your character is talking to the audience - please let the faculty panel know and ask if they are ok with you looking at them during your monologue before you start. No matter what, make sure you are facing out so we can see you!

If you have any questions not answered here, please reach out to us at

[theatre@bsfa.org](mailto:theatre@bsfa.org)

We're so excited to see your work!

# STAGE DESIGN & PRODUCTION PROGRAM

## AUDITION INSTRUCTIONS

The Audition Interview will consist of four parts

1. A brief **Written Response** to a prompt (can be handwritten or completed over email)
2. **Home Project** completed prior to the Interview and brought to the Interview
3. An **Interview** that will review the Home Project, other work that is brought in, and the applicants' experiences.

### **Written Response**

Applicants will write a brief paragraph in response to a question.

### **Drawing Exercise**

Applicants will be asked to do a short drawing exercise to evaluate visual skills. All materials will be provided. The drawing will be of a small object. Students will have 5 minutes to complete the drawing.

### **Home Project (YOU MUST DO THIS BEFORE THE AUDITION AND BRING IT WITH YOU)**

Choose a Fairy Tale, Folk Tale, Traditional Story, or Fable. *{Suggested possible stories:*

*Rapunzel, Hansel & Gretel, Br'er Rabbit, John Henry, Tortoise & Hare, Ali Babba, Princess & the Pea, Robin Hood, Noah and the Flood, Anansi the Spider.}*

Imagine you are presenting this story as a play for an audience. (Try to imagine it differently than a movie or TV show that you might have seen). Do **ONE** of the following and bring it with you to the interview:

- Make a drawing or painting in color of how the set for this play would appear
- Make a model of how the set would appear
- Make a drawing or painting in color of how two of the main characters would appear

### **The Interview**

Applicants should be prepared to discuss:

1. Your background and interest in the following areas:
  - a. Costumes
  - b. Set Design and Construction & Painting
  - c. Stage Lighting
  - d. Sound Recording
  - e. Stage Management
2. Any related skills such as: carpentry, sewing, painting, electronics, musical engineering, handicrafts, photography
3. Be prepared to answer the question, "Why do you want to train in this program?"



**Presentation of Past Work**

The school is aware that students in the 8th and 9th grades are not likely to have had extensive experience in stage, concert or film/video production. Applications should bring with them examples of their past work such as:

- Drawings or photographs of scenery, props, costumes, or puppets on which the student has worked
- Production/ prompt books or cue sheets from a show
- Craft projects
- Tech Ed Projects
- Planning drawings for a project
- A few examples of your best artwork
- Examples of sewing

**Letters of Verification**

Applicants may bring letters from teachers, directors, or supervisors which verify and describe their experience in producing the performing arts.

**Students will be evaluated based on motivation, enthusiasm, the quality of previous work, and on how students have used the opportunities available to them.**

## Charles C. Baum Film and Visual Storytelling Audition

The Film and Visual Storytelling department at the Baltimore School for the Arts is seeking students with a passion for film and the collaborative art of movie-making. At the core of the program are the principles of visual storytelling and an emphasis on writing.

Only current 8th grade students may apply.

### **The Film audition is a 2-step process:**

- Step 1 requires you to upload the requested audition material by November 20, 2023.
- Step 2 will take place in person at the Baltimore School for the Arts.

### **Film Audition Step 1**

#### **Online Submission**

Please submit all required audition material to [this form](#). The Last day of submission upload is November 20, 2023 at 11:59pm.

Required audition material:

1. Storyboard (*Hansel and Gretel*, 6 panels. You can draw with a pencil or use any material to make it.)

Create a storyboard for the fairy tale *Hansel and Gretel*. The storyboard has to have exactly six panels, no more and no less. We are looking at your imagination and creativity in telling the story visually, not your drawing expertise. (Storyboard definition: a sequence of images, typically with some directions and dialogue, representing the shots planned for a movie or television production.)

You need to upload a digital file. If your storyboard is not made with a computer program or app, please take a well lit picture with a cell phone of the storyboard and upload it to the google form. Make sure that all storyboard panels are visible in the picture you take. We need to be able to see your storyboard and its panels clearly.

1. Photograph (set up a still life: you arrange and stage objects, for example toys, books, cups, pencils, action figures, dolls, legos, boxes, etc for the photograph.)

Please set up a small still life. Take a few photos with a cell phone, and upload your best photo to the google form. Please, upload only one photograph. Think about composition, framing, angle, and a story when setting up the still life and taking the picture. Make sure the picture is well lit.

Optional audition material\_(you can upload up to five additional files for optional material)

You might want to show us some of your work that is film related, for example:

- A screenplay or script
- Photographs
- Visual art works (drawings, models, costumes - make sure to take a well recognizable picture of the item with a cell phone and upload the picture to the google form)
- For video work, please provide a google drive or youTube/Vimeo link

### **Film Audition Step 2**

You will receive an appointment letter with the date and time of your audition. If you have questions regarding your appointment please email [highschoolauditions@bsfa.org](mailto:highschoolauditions@bsfa.org).

## **What you will do at BSA**

### **Picture Story**

You will look at 5 pictures and write a story based on the pictures. You will have up to 60 minutes to write the story. We will provide a google document for you to type the story.

### **Conversation**

You will have a conversation with a couple of film faculty members about, but not limited to, the following topics:

- Your uploaded Hansel and Gretel storyboard
- Your uploaded photograph
- Your picture story
- Your favorite film
- Your favorite book
- Any video work you have done (you need to provide a google drive or YouTube/Vimeo link to view videos up to 2 minutes)
- Any work you have created in a team
- Film-related items you want to share with us

**Students will be evaluated based on the quality of the audition elements and their enthusiasm for this field.**

- Visual art works (drawings, models, costumes - make sure to take a well recognizable picture of the item with a cell phone and upload the picture to the google form)
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- Any work you have created in a team
- Film-related items you want to share with us

**Students will be evaluated based on the quality of the audition elements and their enthusiasm for this field.**

# DANCE

## AUDITION INSTRUCTIONS

### How must I prepare for the Dance audition?

Applicants must prepare and rehearse a solo dance (a dance for one person) in any style, between 1-½ and 2 minutes in length.

The importance of rehearsing your solo cannot be overstated. **A CD or music file downloaded on an MP3, IPOD or phone to be used.** There is no internet available in the studios, so music on the internet will not be accessible. Music on a DVD is not accepted. If using a CD, be sure it will play on all CD players. To be safe, make sure you have a second (back up) recording of your music, either on a CD or as a downloaded file.

### What will I do during the Dance audition?

1. **Dance Audition Registration:** When called, applicants will register and each student will change into their audition class attire and be given an identifying audition number.
2. **A Brief Dance Movement Class:** Applicants will be directed by a School for the Arts' instructor in a brief dance movement class. *Previous dance training is **not** necessary to follow the instructor's directions.*
3. **Applicant Solo:** After the class, each applicant will perform a solo dance between 1-½ and 2 minutes long in any style they feel will present them at their best. Solos will be presented one at a time in front of the audition panel, but not in front of other applicants. The music for the solo dance must be *instrumental music only, no vocals or lyrics*. The music must be provided by the applicant.
4. **Brief Interview:** After their solo presentation, applicants will be asked several questions. Possibilities include:
  - Why do you love to dance?
  - Why do you want to dance at BSA?
  - What is your favorite subject in school?
  - What do you like to do for fun?

**NOTE: The whole audition process may take up to three hours.**

### What must I wear for the Dance audition?

THREE OPTIONS to choose from:

1. Leotard and dance tights or leggings (traditional for female-identifying dancers)
2. Leotard or tight fitting tee shirt and opaque dance tights or leggings (traditional for male-identifying dancers).
3. Tight-fitting, mid-thigh shorts (spandex or lycra) and a close-fitting t-shirt

Ballet slippers or socks should be worn. Feet should be able to come out of tights (transitional footing). No pointe shoes are needed for class. Loose fitting clothing such as sweatpants should *not* be worn. Legs must be clearly visible. Long hair should be securely pinned back off the face *and* neck. No jewelry is to be worn.

### **What factors are considered by the Dance panel?**

The Dance panel will evaluate all applicants during their class, solo presentation, and interview on the following:

1. **Physicality/Movement:** coordination, strength, and flexibility
2. **Musicality and Presentation:** potential for artistic achievement
3. **Potential for Trainable Growth:** ability to follow directions and demonstrations during the class
4. **Serious Commitment to Dance Training:** willingness to fully participate in the curriculum offered with optimum focus
5. **Physical Structure:** capability for the body to handle the stress of rigorous athletic training

Should the panel decide that it is *not* necessary to see the entire solo, they will stop the applicant. This means they have observed enough to make a judgment, and is not an indication of acceptance or non-acceptance. If the panel feels they need to see the applicant in a different context, they may be asked to return for further evaluation at a "call back" audition.

Call Back auditions take place on another day, soon after the initial audition, and consist of both a Ballet and Modern class. Some applicants may be asked to come for the entire day. If an applicant is asked to come for the entire day, they should bring something healthy to eat in between the auditions.

### **What happens if you are late for the audition?**

Latecomers will likely not be admitted for the dance audition. The dance panel and department head will determine if a latecomer will be seen.

## **INSTRUMENTAL MUSIC AUDITION INSTRUCTIONS**

Applicants seeking admission into the Music Department for Instrumental Music will be expected to:

- Play two memorized scales
- Play a prepared solo selection of their choice
- Be prepared to play a second solo should the jury so require
- Sight-read on their instrument from music selected by the jury panel
- Demonstrate ability to match with their voices pitches that will be played on the piano by a panel member

The Baltimore School for the Arts supplies a piano, practice drum pads, timpani and mallet instruments, and music stands. Percussion will be required to audition solely on the snare drum. Applicants must bring with them all other instruments and music equipment needed in the audition.

The music jury/panel considers the potential of each applicant. Previous training or the lack thereof is not necessarily a determining factor in the department's decision for acceptance.

**Those students interested in auditioning for the BSA Jazz Program must first complete the audition for the Music Program and the additional requirements for the jazz program are listed under the BSA Jazz Program.**

### ***Suggested Audition Repertoire:***

#### **Flute and Oboe**

Any repertoire from the Rubank Advanced Method or Rubank Selected Studies

#### **Clarinet**

Any repertoire from the Rubank Advanced Method for Clarinet, Volume 1  
(recommended - Page 24 #6 or Page 56 #18)

#### **Bassoon**

Any repertoire from the Weissenborn Studies Op. 8 Book I or II

#### **Saxophone**

Any repertoire from the Rubank Advance Method for Saxophone, Volume 1  
(recommended: Page 23 #5 or Page 34 #18)

## **Trumpet**

Contempora Suite - Gordan Young

Bist du bei mir - J. S. Bach, arr. by Fitzgerald Ballad – Fitzgerald

Scales: one -octave Major scales up to 3-sharps and 3-flats and the chromatic scale

## **French Horn**

Mozart Concert #3, mvt. II Hunt - Ployahr

Scales: C Major and Chromatic (slur and tongue)

## **Trombone**

Etude #5 from Rubank Advanced Method for Trombone

## **Euphonium/ Baritone**

Bass clef: same as trombone

Treble clef: Page 7, #8 Rubank Method

## **Tuba**

Any selection from Rubank Advanced Method (recommended: Page 8, #15)

## **Piano**

- All major and minor scales, 2 octaves Two selections from repertoire such as:
- J.S. Bach: Two-part Inventions
- Any Kuhlau or Clementi Sonatina
- A selection from the Mendelssohn Songs Without Words
- Any Chopin Waltz or Mazurka
- A selection from Schumann's Album for the Young, the Grieg Lyric Pieces, or a comparable piece.

## **Guitar**

Choose one of the following etudes from Op. 35 by Fernando Sor: (nos. 3, 13, 14, 17, or 22)

Choose one etude from *Estudios Sencillos* by Leo Brouwer (Nos. 1-10)

One octave, diatonic major and minor scales in the first two positions (one note per beat at metronome equals 120)

## **Violin**

2 octave scale and arpeggios

Any Etude from Wohlfart Book II, Preparing for Kreutzer, Book I or II

2 contrasting movements from a concerto (suggestions - Vivaldi, Bach, Viotti, DeBeriot, Accolay or from a Handel sonata)

## **Viola**

2 octave scales and arpeggios Wohlfahrt etude Bk. I - any etude Marcello Sonata - Presto

2 contrasting movements of a concerto (suggestions: Telemann, Handel, Zelter, JC Bach, Accolay) Bach Suite No. 1 for Viola - Bourree I or any other movement



**Bass**

One-octave F, B-flat, or G Major scale and arpeggio Any selection from "Bach for Bass," Schirmer pub.

**Harp**

Two contrasting solos of the student's choice. No scales are necessary. Sight reading required.

**Cello**

2 octave scales and arpeggios

Must be fluent in first position through fifth position. Two contrasting solos. Suggested repertoire minimum level- La Cinquantaine, movements from a Vivaldi or Romberg sonata

## PERCUSSION

### AUDITION INSTRUCTIONS

Percussion auditions are conducted on the snare drum (alone). Please bring solos appropriate to that instrument. **Please – no improvised pieces.**

Percussionists may choose to use the selection ["Haskell Harr. book 2, p. 90"] sheet music. **This selection is not a requirement. This is only a suggestion.**

If you have had training on the timpani and mallet instruments, you are asked to play a solo on those instruments as well.

**BRING DRUMSTICKS. DO NOT BRING A DRUM SET.**

The music jury considers the musical potential of each applicant. Previous training or the lack of training is not necessarily a determining factor in acceptance to the program.

A study for the application of the ② Five, ⑮ Nine, ⑮ Thirteen, and Seventeen stroke rolls.

[illegible]

PERCUSSION ONLY

"Huskell Harp, book 2, p. 90"

Playing this selection is not a requirement. It is only a suggestion.

## VOCAL MUSIC AUDITION INSTRUCTIONS

### How must I prepare for the Vocal Music audition?

Applicants interested in voice should sing any song (no matter how simple) that demonstrates the quality of the voice and the clear articulation of the song's words. Patriotic songs, church hymns, some show tunes and art songs are appropriate.

Students may choose to sing "*The Water is Wide*". This song is recommended for students who cannot decide what song to sing for the voice audition. A student could "Google Search" *The Water is Wide*. There are several websites that play the melody.

**NOTE: "*The Water is Wide*" is not a required song to sing for the audition. It is only a suggestion.**

You may bring sheet music and the school will provide an accompanist. You may not bring your own accompanist.

Popular music that imitates the style of a particular singer **is not helpful** in determining the quality of a young voice and **should be avoided**.

**Singing with an audio file or device is not permitted.**

The music jury considers the musical potential of each applicant. Previous training or the lack of training is not necessarily a determining factor in acceptance to the program.

low voice

## The Water is Wide

traditional scottish folk song  
arr. Mark Hardy

Moderato  $\text{♩} = 80$   
3

*mp*

The wat-er is wide back I can-not get o'er and neith-er  
a - gainst an oak think-ing it

7

have I wings to fly with a lit-tle boat that can car-ry two we both shall  
was a trust-y tree but first it bent and then it broke so did my

11

1. 2. verse 3

row, my love and I I leaned my me. O love is  
love prove false to\_

17

hand - some and love is kind, bright as a jewel when first it's new, but love grows

21

rit. . . . .

old, and wax - es cold. and fades a - way like morn-ing

24 a tempo

2

dew.



medium voice

## The Water is Wide

traditional scottish folk song  
arr. Mark Hardy

Moderato  $\text{♩} = 80$   
3

*mp*

The wat-er is wide back 7 I can-not get o'er and neith-er  
a - gainst an oak think-ing it

7

have I wings to fly with a lit-tle boat that can car-ry two we both shall  
was a trust-y tree but first it bent and then it broke so did my

11

1. 2.

row, my love and I I leaned my  
love prove false to me.

16

verse 3

O love is hand - some and love is kind, bright as a jewel when first it's

20

rit. . . .

new, but love grows old, and wax-es cold. and fades a - way like morn-ing

24 a tempo

2

dew.

high voice

## The Water is Wide

traditional scottish folk song  
arr. Mark Hardy

Moderato ♩ = 80

3 *mp*

The wat-er is wide back I can-not get o'er and neith-er  
a - gainst an oak think-ing it

7

have\_\_ I wings to fly with a lit-tle boat\_\_that can car-ry\_ two we both shall  
was\_\_ a trust-y tree but\_first it bent\_\_ and\_\_ then it\_broke so did my

11

row, my love and I I leaned my  
love prove false to\_ me.

16 verse 3

O love is hand - some and love is kind, bright as a jewel when first it's

20 rit. . . .

new, but love grows old,\_\_ and wax-es\_ cold. and fades a-way like morn-ing

24 a tempo

dew.

# THE BSA JAZZ PROGRAM

If you have applied for the Instrumental Music Program for **Percussion; Saxophone; Brass; Piano and Upright Bass** and are also interested in applying for the **BSA Jazz Program**, please follow the instructions below.

## Basic Requirements

1. Major Blues Scale in C, F, Bb, and Eb (one octave) played with swung eighth notes
2. Minor Blues Scales in C, F, Bb, and Eb (one octave) played with swung eighth notes
3. Major Scales in all 12 keys (one octave)
4. Perform a 12 bar blues in Bb:
  - Play the melody (tenor Madness, Sonnymoon for Two, Blue Monk, Freddie Freeloader). Freddie Freeloader and Tenor Madness are included in this packet.
  - Play at least one chorus (12 measures) of an improvised or transcribed solo (Miles Davis' "Freddie Freeloader" Solo provided)
  - In addition, Bass Players must walk one chorus of a quarter-note bass line (improvised or pre-written)
  - In addition, Guitar and Piano must play one chorus of the chord accompaniment
1. Drummers – Demonstrate the ability to play the following styles:
  - a. Medium Swing 4/4 time
  - b. Bossa Nova
  - c. Funk
2. Name at least one jazz musician who plays/played your instrument, which recording you like by them, and why. I'll ask you during the audition. Here's some suggestions:
  - i. Trumpet  
Roy Hargrove, Miles Davis, Bria Skonberg, Freddie Hubbard, Clifford Brown, Dizzy Gillespie, Blue Mitchell, Sean Jones, Louis Armstrong, Lee Morgan, Chet Baker, Wynton Marsalis
  - ii. Saxophone  
Sonny Rollins, Sonny Stitt, John Coltrane, Lou Donaldson, Charlie Parker, Lester Young, Coleman Hawkins, Cannonball Adderley, Joshua Redman, Chris Potter, Melissa Aldana, Joe Henderson, Dexter Gordon
  - iii. Trombone  
Curtis Fuller, Wycliffe Gordon, Delfeayo Marsalis, Robin Eubanks, JJ Johnson, Kai Winding, Trombone Shorty, Kid Ory

- iv.     Guitar  
Joe Pass, Hery Ellis, Django Reinhardt, Jim Hall, Emily Remler,  
Wes Montgomery, Pat Metheny, John Scofield, Kurt Rosenwinkle,  
George Benson, Kenny Burrell, Charlie Christian, Grant Green
  
- v.     Piano  
Wynton Kelly, Mary Lou Williams, Thelonious Mon, Herbie  
Hancock, Chick Corea, Duke Ellington, Bill Evans, Art Tatum, Bud  
Powell, Mccoy Tyner, Keith Jarret, Oscar Peterson
  
- vi.     Bass  
Ray Brown, Paul Chambers, Stanley Clarke, Ron Carter, Charles  
Mingus, Christian McBride, John Pattituci, Pino Palladino, Jaco  
Pastorious,  
Esperanza Spalding, Niels-Henning Orsted Pederson
  
- vii.    Drums  
Philly Joe Jones, Tony Williams, Elvin Jones, Art Blakey, Max  
Roach, Roy Haynes, Jack Dejohnette, Teri Lyne Carrington, Ed  
Thigpen, Eric Harland,  
Brian Blade, Lee Pearson
  
- viii.   Vibraphone  
Stefon Harris, Warren Wolf, Milt Jackson, Sasha Berline, Gary  
Gurton, Joe Locke, Bobby Hutcherson, Lionel Hampton



# Visual Arts Audition

## Overview

BSA's Visual arts is a fine-arts based, skill driven program. It is designed for gifted young students who want to develop their skills and pursue a career in the arts. Students are taught by working professional artists in each course of study and are specialists in their fields. The goal is to expand the artist in total, not just to provide experience or train students in particular aspects. We do not offer courses in cartooning. Student mastery is measured by the quality of the work created. The end result is an extensive portfolio that will carry the student forward boldly and competitively into their next academic or professional endeavor.

Potential students will be asked to:

1. select and submit 7 samples of work for review
2. answer 4 short essay questions
3. complete 3 home drawing assignments
4. provide a current photo of the applicant (optional)

These 4 items make up the applicant's "portfolio." After evaluation, the top portfolios will be selected and those applicants will be contacted for an in-person drawing session and interview. Some applicants may be asked to return to complete a second art activity.

***Please read through the following directions carefully.***

If you have any questions or concerns please email Archie Veale or Samantha Buker at [\*\*visualarts@bsfa.org\*\*](mailto:visualarts@bsfa.org).

## How do I apply and submit my portfolio?

**There are 2 ways!**

All applicants must complete the high school application that can be found on the school's website at [www.bsfa.org](http://www.bsfa.org) under the Admissions tab. Once your application is submitted you may proceed with the following instructions. You will have until the deadline of November 20, 2023 to submit your portfolio.

## 1. Online Submissions

Use the link below to our online Google Form to submit all of your portfolio materials.

<https://forms.gle/uY12QccvBvyzyUGw6>

**You will need an active Gmail account to respond to the form.** Carefully follow the directions and answer all the questions on the form. **You will be directed to upload** your work samples right to the form itself. When the form is complete, you will receive a confirmation email.

**Portfolios will be accepted online starting August 21, 2023 and closes November 20, 2023**

## 2. Hard Copy and Hand Delivered Submissions

If for any reason you cannot submit your portfolio online, you may submit hard-copy materials, in-person to BSA. When your packet is delivered, you will be asked to complete a short information form. Please fill it out carefully and completely.

**Hard-copy portfolio packets should only be dropped off to BSA, while school is in session 9 a.m. - 2 p.m.**

**Starting August 21, 2023 through November 20, 2023.**

### **IMPORTANT!**

If you are hand delivering application materials, please include **COPIES ONLY**. Do not include the original work. **Portfolio submissions will not be returned.**

**Hard-copy portfolio packets should be:**

1. submitted in a sealed, legal or ledger-sized envelope,  
**addressed to Archie Veale, Visual Arts Department**
2. Flat, Do not fold or roll submissions.
3. Signed on the front and back with the applicant's name and grade

## **Work Samples**

All Portfolio work should be created by the applicant *personally* and should represent his/her best efforts. Work can be in any medium or material (drawings, paintings, prints, digital, sculpture, photography, animation, etc.). Work from home, school, or other outside art classes is acceptable. Portfolios will be judged on quality of engagement, level of difficulty, and overall skill.

## Essay questions

Your answers to the following questions must be included with your online or hand-delivered portfolio submissions. You may write as much as you think is appropriate to answer the question. You may upload a file or type your answers directly into the online form itself. If you are submitting a hard-copy, please make sure that your name and grade are included.

Q1. *Why are you interested in pursuing a fine arts education? What are you hoping that attending BSA will do for you?*

Q2. *Name an artist whose work inspires or influences your work. What aspects of their work have you tried to use in your work?*

Q3. *What unique characteristics do you possess that you feel will help you succeed at BSA?*

Q4. *What do you believe will be your greatest personal challenge at BSA?*

## Visual Arts Home Drawing Assignments

**This home assignment consists of 3 separate drawings. Please read and follow the directions carefully.**

### **Drawing 1: still life**

**Set up a still-life of 8-10 household objects that must include the following:**

- a very shiny or slightly reflective object
- a completely white object
- a transparent drinking glass, pitcher, or jar
- a large hard-cover book
- a medium size piece of fabric or drapery about the size of a large shirt or pillow case.
- a shoe

- Arrange the objects in an interesting way so that they work together without being too crowded or hiding objects too much.
- You can add lighting from a desk lamp or shop light to make the objects and shadows more interesting.

**Draw your still life on a sheet of paper.**

- You may use any drawing material that you like. It can be in black and white or color.
- Draw your still-life as best you can from **direct observation**.  
Do not draw from photographs or use any kind of projection tools.
- You may want to Google still-life drawing to get ideas on how to arrange your still-life at home.

**Include a good quality copy, scan or photo of your finished drawing with your portfolio.**

### **Drawing 2: Hand and object study**

- Find an interesting small object in your home.
- Hold it in your hand so that both the hand and the object are in an interesting position.
- Draw a picture of your hand holding that object. Make sure that the object does not hide too much of the hand (no cell phones or game controllers, please).

**Draw your hand study on a sheet of paper.**

- You may use any drawing material that you like. It can be in black and white or color.
- Draw your hand study as best you can from **direct observation**.  
Do not draw from photographs or use any kind of projection tools.

- You may want to Google hand study drawing to get ideas on how to pose for it.

**Include a good quality copy, scan or photo of your finished drawing with your portfolio.**

### **Drawing 3: A section of a room in your house**

- Find an interior space that has different kinds of angles, structures or objects in it.
- Set yourself up in the space so that you have an interesting view. Identify how much of the space you could draw without turning to the side.
- Draw a picture of that space. Include whatever you can see from your view.

**Draw your room study on a sheet of paper.**

- You may use any drawing material that you like. It can be in black and white or color.
- Draw your room study as best you can from **direct observation**.  
Do not draw from photographs or use any kind of projection tools.
- You may want to Google interior study drawing to get ideas on what to look for.

**Include a good quality copy, scan or photo of your finished drawing with your portfolio.**

\* \* \* \* \*

### **In-person interviews and drawing activity**

**Applicants with the highest reviewed portfolios will be asked to come to BSA for a personal interview during the week of January 14, 2024 .**

It is critical that you provide current student AND parent contact information with your online submission or audition packet. Applicants that are requested to sit for interviews will be contacted as quickly as possible after their portfolios have been reviewed, along with any and all further instructions.

**Interview applicants will be notified by email for their appointment day and time.**