



Zoom Audition Guidelines

BMus (Hons) Popular Music Performance (Vocals) & Songwriting

This guide will help you prepare for your Zoom Audition or Interview. It is important that you read each section to give yourself the best chance of obtaining a recommendation for the course.

Please also refer to our handy checklist to ensure nothing is missed and you are best prepared.

BIMM Institute - Core Values

We here at BIMM Institute believe in empowering our students, and encouraging creativity regardless of Gender, Race, Religion, Age or Disability.

We are a community of creatives with a passion for Music, so what does it take to be part of BIMM Institute?

As a BIMM Institute student you will be creative, collaborative, innovative, professional and continue to push the boundaries of the Music Industry.

What to expect

Auditions/interviews are one to one with a BIMM Institute Assessor and will last 1 hour. This is your opportunity to tell us about you and show your skill set for the course of interest.

There are four parts to your joint honours audition:

1. Performance Audition – Vocals
2. Performance Audition – Songwriting
3. Songwriting Demo submission
4. Theory & Sight Reading

During your audition you will have the opportunity to ask questions about the course, provide details on your musical background such as recording/performance experience, and discuss genres you have a keen interest in. Your assessor will also explore with you what you hope to gain from your studies and discuss your musical aspirations.

1. Performance Audition - Vocals

You must prepare a song to perform. As a guide we have provided a list below which you can choose from, however you are welcome to perform any song you like. A verse and a chorus will suffice but please make sure:

- It is a **CONTRASTING** style to your Songwriting piece.
- It demonstrates your technical ability.
- You feel comfortable performing it.

Genre	Artist	Track	Genre	Artist	Track
Pop	Dua Lipa	<i>Don't Start Now</i>	Singer/songwriter	Joni Mitchell	<i>Big Yellow Taxi</i>
Funk/pop	Lizzo	<i>Juice</i>	Pop	Demi Lovato	<i>Stone Cold</i>
Rock	Joan Jett	<i>Do You Wanna Touch Me</i>	Jazz	Ella Fitzgerald	<i>Misty</i>
Rock	Queen	<i>Killer Queen</i>	R&B/Soul	H.E.R.	<i>Hard Place</i>
Reggae	Bob Marley	<i>No Woman No Cry</i>	60's pop	The Beatles	<i>Yesterday</i>
Soul	Donny Hathaway	<i>A Song For You</i>	Pop	Harry Styles	<i>Watermelon Sugar</i>
Funk	Stevie Wonder	<i>Higher Ground</i>	Jazz	(Any jazz version)	<i>All Of Me</i>
R&B	Lianne La Havas	<i>Bittersweet</i>	Indie Rock	Arctic Monkeys	<i>Do I Wanna Know</i>
Jazz	Gregory Porter	<i>Hey Laura</i>	Pop	Lady Gaga & Ariana Grande	<i>Rain On Me</i>
Pop	Anne Marie	<i>To Be Young</i>	Soul/blues	Imelda May	<i>Black Tears</i>

Vocal Skills - Techniques & Theory Exercises

Your assessor may ask you to demonstrate the following exercises below. We recommend you become familiar with:

- Major & minor scales
- Intervals within one octave
- Ability to harmonize

If the theory of the above list is new to you, your ability to accurately hear and pitch the notes they contain will be assessed. If these exercises are demonstrated successfully, your assessor may request some additional examples:

- Pentatonic scales
- Head/chest/mixed voice
- Modal scales

These are not integral to the overall recommendation; however, they can strengthen your audition.

2. Performance Audition - Songwriting:

You must prepare an **original song** to perform live. The song must differ from the song you submit as your recorded demo and contrast stylistically from your Vocal audition piece. The course is both theoretical and practical therefore within the audition your assessor will be looking for both a satisfactory level of songwriting proficiency and performance ability or aptitude. In terms of musical accompaniment, applicants are welcome to use either a live instrument or a backing track. If using a backing track this must differ to what you provide as your Demo Submission.

Please ensure you have ready:

- Your own instrument of choice.
 - If using a backing track, please ensure it is your own original composition/production and you were involved in the production process.
 - Lyric sheets, notebooks or workbooks (if applicable to share via the chat function).
 - Anything else that supports your creative process.
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3. Your Songwriting Demo Submission:

We also require you to submit in advance a multi-track demo recording of a fully realized song. Your demo:

- does not have to be mastered.
- should have at least two tracks on the demo creating the whole song.
- should be different to the song you will perform live in the audition.

A multi-track recording can constitute as a 'live' demo recorded in a studio arranged by the candidate OR a D.A.W. home demo that clearly shows arrangement and programming skills.

You will need to upload it to your preferred website. We recommend one of the following third party sites:

- Soundcloud
- Spotify
- YouTube
- Vimeo

Please note we cannot download your demos, please do not send us links to WeTransfer or email attachments. When your audio has been uploaded, please include a link to the demo using the below form. You need to complete this by the deadline given to you. Late submissions may not be considered. If you're concerned please speak to someone in the admissions team.

Applicant Demo Submission Form

Once this has been filled in please double check that the link works. You will then need to save and name the document in capital letters with your full name followed by the word 'SWDEMO' e.g. JOHNSMITHSWDEMO.

Please return this via email only to admissions@bimm.ac.uk.

Your name:

Name of Demo:

Link to Demo:

4. Theory & Sight Reading

You will be asked to work through some sight reading and music theory-based exercises in order to gauge your musical knowledge and aptitude.

THEORY - You will be asked to demonstrate your understanding/level of music theory knowledge. If appropriate, you will be asked some questions on time signatures and intervals.

SIGHT READING - You will be asked to demonstrate your understanding/level of notation reading. If appropriate, you will work through a short sight-reading piece with the assessor.

It is important to note that successful completion of your audition **does not** rely on these elements. We look at all aspects presented by applicants when deciding on making the appropriate course recommendation.