



2018-19 UNDERGRADUATE AUDITION & MUSIC TECHNOLOGY PORTFOLIO REQUIREMENTS

The purpose of the entrance audition is to provide an opportunity for you to represent as accurately and positively as possible your musical accomplishments and potential. It also qualifies you for potential School of Music and Dance (SOMD) performance scholarships.

Auditions are performances required of all SOMD undergraduate applicants (except for Bachelor of Science–Music Technology Option applicants who should *carefully* read the admission requirements listed later in this document.) *Portfolios*, on the other hand, are recordings of electronic works submitted by Bachelor of Science–Music Technology applicants.

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GENERAL AUDITION REQUIREMENTS

Audition requirements vary by performance medium (that is, your instrument or voice). In general, you should be prepared to perform repertoire that best displays tone, technique, and overall musicianship. The playing of scales and sight-reading *may* be required. Most auditions are between 10 and 15 minutes in duration.

Accompaniment will be provided for vocalists but is not required or provided for instrumental auditions. If you have repertoire-specific questions, please contact the appropriate studio teacher directly. You can find faculty email on the SOMD website.

RECORDED AUDITIONS & PORTFOLIO RECORDING SUBMISSIONS

We strongly encourage you to audition in person. Please note: an undergraduate student admitted based on a recording may, at the discretion of the admitting faculty, be admitted *conditionally*. A conditional admission means that the student must attain the expected level required for the degree — within three terms of study — to continue in the program.

Along with each degree listing, you will see an indication showing which type of recordings (audio, video, either) are permitted for that performance medium. Please submit recordings via our **Admissions File Upload** page:

<http://music.uoregon.edu/apply/file-upload>

You will find detailed instructions there. Be sure that each media file is formatted as: *Your Name / Composer / Date recording was made*.

AUDITION/PORTFOLIO REQUIREMENTS — BY PERFORMANCE MEDIUM/MAJOR

VOICE

Perform two classical pieces — preferably one in English and the other in Italian, French, or German. Memorization of pieces is required, except for selections from the oratorio repertoire. A pianist will be provided for the live audition.

For live auditions, please bring your music in a notebook or binder for your accompanist. No loose pages, please.

Acceptable recorded audition formats: VIDEO ONLY

PIANO

Live Audition:

- Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20th/21st Century. Repertoire should be performed by memory. Solo piano works must be from the standard repertoire; no original or unpublished compositions may be used for the audition. (Questions about repertoire should be directed to the chair of the Piano Department.)
- Demonstrate competency in sight-reading.
- Demonstrate competency in playing major and minor scales (harmonic and melodic) and arpeggios, four octaves ascending and descending, hands together.

Recorded Audition:

- Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20th/21st Century. Repertoire should be performed by memory. Solo piano works must be from the standard repertoire; no original or unpublished compositions may be used for the audition. (Questions about repertoire should be directed to the chair of the Piano Department.)

If you are accepted on the basis of your recorded audition, you will be assigned a provisional “MUP” level (our system of labeling a student’s performance level). During the week before fall classes begin (“Week of Welcome”), you will play a second audition¹ during which you will need to:

- Demonstrate competency in sight-reading.
- Demonstrate competency in playing major and minor scales (harmonic and melodic) and arpeggios, four octaves ascending and descending, hands together.

Although live auditions are **strongly preferred**, recorded auditions will be accepted and the admissions decision will be conditional. In order to obtain full music major status and determine studio placement, applicants with a recorded audition will need to audition live at the beginning of the year.²

Acceptable recorded audition formats: VIDEO ONLY

ORGAN and HARPSICHORD

Live Audition:

- Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20th/21st Century. Repertoire need not be performed by memory. Solo works must be from the standard repertoire; no original or unpublished compositions may be used for the audition. (Questions about repertoire should be directed to the organ/harpsichord faculty.)
- Demonstrate competency in sight-reading.

Recorded Audition:

(Although live auditions are **strongly preferred**, recorded auditions (either video or audio) will be accepted and the admissions decision will be conditional.)

- Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20th/21st Century. Repertoire need not be performed by memory. Solo works must be from the standard repertoire; no original or unpublished compositions may be used for the audition. (Questions about repertoire should be directed to the organ/harpsichord faculty.)

If you are accepted on the basis of your recorded audition, you will be assigned a provisional “MUP” level (our system of labeling a student’s performance level). To obtain full music major status and determine studio placement, the student must demonstrate competency in sight-reading

Students without prior organ or harpsichord training wishing to enter the UO organ and/or harpsichord program may do so using piano repertoire for their audition.

¹ In rare cases, the piano faculty may decide hear your live audition *after* the Week of Welcome. Generally, however, the student should plan to audition *during* the Week of Welcome.

² Pianists auditioning via recording need only submit the contrasting solo works on their recording. Sight-reading, scales and arpeggios will be evaluated during the on-campus audition at the beginning of the year.

STRINGS

(Applicants are welcome to contact individual string faculty members for audition repertoire advice.)

Violin

1. Perform two three-octave scales of your choice
2. Perform two contrasting movements from pieces of different periods

Acceptable recorded audition formats: VIDEO ONLY

Viola

1. Perform two three-octave scales of your choice
2. Perform two contrasting movements from pieces of different periods

Acceptable recorded audition formats: VIDEO ONLY

Cello

1. Perform two three-octave scales of your choice
2. Perform two contrasting movements from pieces of different periods

Acceptable recorded audition formats: VIDEO ONLY

Double Bass

1. Perform two three-octave scales of your choice
2. Perform two contrasting movements from pieces of different periods

Acceptable recorded audition formats: VIDEO ONLY

WOODWINDS

Flute

The following repertoire is required:

1. Two contrasting works or movements from the standard solo repertoire
2. All major and minor scales, a 3-octave chromatic scale, and sight-reading may be requested at the audition.

Flute applicants are encouraged to audition in person and to schedule a sample lesson with Professor Barth.

Acceptable recorded audition formats: AUDIO OR VIDEO

Oboe

Perform two stylistically contrasting movements of solo repertoire (one of these may be an etude). Play an ascending and descending chromatic scale demonstrating your full range. Be able to play major and minor scales through four sharps and four flats. Live auditions include sight-reading.

Acceptable recorded audition formats: AUDIO OR VIDEO

Clarinet

Play major scales through four sharps and four flats (two octave minimum, demonstrating a variety of articulations), and a chromatic scale starting on low E to your highest note, back to low E. Play two etudes of contrasting style and tempo OR two movements of contrasting style from the standard solo repertoire. Sight-reading may be requested.

Acceptable recorded audition formats: AUDIO OR VIDEO

Bassoon

Play an ascending/descending chromatic scale throughout your available range. Play major scales through four flats and four sharps. Play at least two movements from different examples of solo repertoire (one may be an etude).

Demonstrate familiarity with playing in both bass and tenor clefs. For live auditions, sight-read in either clef.

Acceptable recorded audition formats: AUDIO OR VIDEO

Saxophone (Jazz Studies applicants: see the Jazz Studies section later in this document)

1. Play one fast etude of your choice from W. Ferling's *48 Etudes* (Leduc).
2. Play 12 major and 12 harmonic minor scales. Scales should be slurred, using the full range of the saxophone. All scales should be memorized. One-octave scales are not acceptable.
3. Play two contrasting movements from a sonata or concerto.

Suggestions for alto saxophone: Alexander Glazunov / *Concerto in Eb, Op. 109* (Leduc); Paul Creston / *Sonata Op.19* (Shawnee); Paul Maurice / *Tableaux de Provence* (Lemoine); Bernhard Heiden / *Sonata* (Associated Music Publishers).

Suggestions for tenor saxophone: Antonio Vivaldi / *Sonata in G Minor* (McGinnis & Marks); Antonio Vivaldi / *Concerto in Bb, F. VIII, No. 35* (MS); Garland Anderson / *Sonata* (Southern Music); Jean-Baptiste Singelee / *Concerto No. 1 for Tenor Saxophone* (Alfred); Arthur Frackenhohl / *Sonata* (Dorn); James Di Pasquale / *Sonata* (Southern Music).

Acceptable recorded audition formats: AUDIO OR VIDEO

BRASS

Horn

Play two contrasting excerpts from a solo or etude(s) and major scales. Sight-reading is required.

Acceptable recorded audition formats: AUDIO OR VIDEO

Trumpet (Jazz Studies applicants: see also the Jazz Studies section later in this document)

Prepare two solos of any genre (selections, etudes and non-conventional pieces are allowed) that showcase the applicant's musical range; two orchestral excerpts; and all major and minor scales. Applicants may be asked to play familiar songs by ear and sight-read. For more information and helpful tips, please visit: <http://blogs.uoregon.edu/trumpet/audition/>

Acceptable recorded audition formats: AUDIO OR VIDEO

Trombone (Jazz Studies applicants: see also the Jazz Studies section later in this document)

Play two contrasting excerpts from a solo or etude(s) and major scales. Sight-reading is required.

Acceptable recorded audition formats: AUDIO OR VIDEO

Euphonium

Play two contrasting excerpts from a solo or etude(s) and major scales. Sight-reading is required.

Acceptable recorded audition formats: AUDIO OR VIDEO

Tuba

Play two contrasting excerpts from a solo or etude(s) and major scales. Sight-reading is required.

Acceptable recorded audition formats: AUDIO OR VIDEO

PERCUSSION

(Jazz Studies applicants: see the Jazz Studies section later in this document)

Applicants should demonstrate knowledge of the fundamental techniques of percussion and timpani. They should be prepared to perform:

1. One work on timpani
2. One two-mallet work on marimba or xylophone
3. One four-mallet work on marimba
4. One work on snare drum
5. One work on multiple percussion (optional for undergraduate applicants)

Applicants will also be expected to demonstrate their ability to sight-read. Applicants must possess a good ear and be able to sing and recognize all intervals. Basic drum set skills are desired, but not required.

Please bring your own mallets, sticks and copies of audition repertoire sheet music. Instruments will be provided for warm up and the audition. If desired, applicants may bring their own snare drum.

Acceptable recorded audition formats: VIDEO ONLY

GUITAR (CLASSICAL)

Classical Guitar (Jazz Studies applicants: see the Jazz Studies section later in this document)

Repertoire:

Prepare two contrasting pieces, one slow and lyrical, and the other more up-tempo and lively. Both pieces should be committed to memory. You should psychologically treat this portion of the audition as you would any other performance. As listeners, we will be more impressed by an easier piece played well and with musicality than by a more virtuosic composition that you can only make it through with some luck on a good day.

For a freshman-level audition, your repertoire should be no less difficult than the first seven pieces from Andres Segovia's collection of Fernando Sor études (Andres Segovia: *20 Studies for Guitar*) or the first 12 pieces of Matteo Carcassi's 25 études (Matteo Carcassi: *25 Melodic and Progressive Studies, Op. 60*).

Technical Studies:

Be prepared to perform two- and three-octave major and melodic minor scales using both rest and free strokes. The Segovia fingerings of these are required (*Diatonic Major and Minor Scales*).

Mauro Giuliani's 120 arpeggio studies (*120 Studies for Right Hand Development*) are excellent for the development of the right hand. You will be asked to perform some of the first 30 of these. These studies are also available in Scott Tenant's book, *Pumping Nylon*.

Sight-Reading:

You will be asked to sight-read melodies that will range no higher than the seventh fret of the first string. The key range will be limited to one flat through 4 sharps and the melody will not use division of the beat into more than four parts (sixteenth notes). Rhythmic accuracy, keeping a steady tempo, and musical understanding will be valued more highly than reading at performance tempo.

A few notes about recorded auditions for Classical Guitar. A video audition is much preferred over an audio recording. For any recorded audition, an "honor system" is in place for the sight-reading portion. Please make certain that you are truly sight-reading! Also, please scan your sight-reading selection and send it to: davecase@uoregon.edu. Please type, "UO Sight-Reading Music for <your name>" on the subject line.

*Acceptable recorded audition formats: VIDEO STRONGLY PREFERRED;
AUDIO ACCEPTABLE IF NECESSARY*

Jazz Guitar

(Please see the Jazz Studies section below.)

JAZZ STUDIES

Applicants should prepare three or four pieces in varied styles (ballad, swing, straight 8th, etc.). These pieces should be performed by memory, including the melody and two or more improvised choruses.

Jazz saxophonists should also prepare 12 major and 12 harmonic minor scales. These scales should be slurred, using the full range of the saxophone. All scales should be memorized. One-octave scales are not acceptable.

Sight-reading: You will be asked to play written lines, interpret chord symbols, and improvise from chord changes on sight from standard jazz repertoire. Accompaniment will be provided. Drummers should be prepared to: perform basic swing, Latin, and rock feels; solo over standard song forms; and sight-read big band charts.

Optional: Composers/Arrangers may also upload one or two samples of your composing/arranging.

Items to bring to your Jazz Studies audition:

- Your instrument
- Three copies of lead sheets in concert key for songs that you wish to perform
- Drummers: cymbals; hi-hats; sticks; brushes
- Guitarists and Bassists: bring your own cords

Items we will provide for your audition:

- Amplifiers
- A drum set
- A piano
- A stereo system

Jazz Audition by Recording (Not available to percussionists)

In the absence of a live audition, a recording may be submitted for admission and scholarship consideration. Students auditioning by recording may be admitted to the School of Music and Dance on a conditional basis only. (Formal admission may be granted only after a live audition with the jazz faculty.)

Acceptable recorded audition formats: AUDIO OR VIDEO

MUSIC TECHNOLOGY (PORTFOLIO RECORDINGS)

For applicants to the Bachelor of Science-Music Technology program *only*.

Please note: A classical audition is not required for admission to the Bachelor of Science - Music Technology Option program. We do, however, recommend that you also play a traditional audition (if possible) as it can strengthen your overall application and make you eligible for other music degree programs. Applicants auditioning by portfolio are considered for the Music Technology program only — and for not other degree programs such as Performance or Music Education.

For those applicants who *are* performing a classical audition, the submission of portfolio recordings with your application is necessary only if you wish to be *immediately* admitted to the Music Technology program. A second option (provided you pass your classical audition) is to enter as a “generic” music major and submit your portfolio recordings sometime during your first year at the University of Oregon.

Applicants who wish to enter the Music Technology Program must submit a Music Technology portfolio that includes:

1. Audio or video recordings of recent compositions (at least three) uploaded to our Admissions File Upload page. If you have completed MUS 447 and MUS 448, you need only submit two examples of your work.
2. As part of your SOMD application, be sure to answer the music technology-related questions you’ll find there.

One common question we receive about the Music Technology portfolio is, “What kind of material should I submit?” Our faculty believe that a Music Technology portfolio is strongest when it demonstrates knowledge about:

- musical composition
- DAW and sound design software
- sound synthesis (sounds created from “scratch”)
- basic *musique concrète* techniques (sounds created from samples/recorded material)
- musical balance and mixing

For Music Technology, demonstration of a creative mind is highly valued. Recordings of traditional forces (e.g., drums, guitars, keyboards) are not as useful to us during the admission review because they do not necessarily illustrate the technology-related musical knowledge and skill we want to hear.

Acceptable recorded audition formats: AUDIO OR VIDEO