University of Oregon School of Music and Dance
Graduate Audition Requirements

2021-22 GRADUATE AUDITION &
MUSIC TECHNOLOGY PORTFOLIO REQUIREMENTS

IMPORTANT NOTE: Due to the COVID-19 virus, nearly all admissions auditions for the 2021-22 academic year will be by means of recordings.

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Last update: 8/17/20
GENERAL AUDITION REQUIREMENTS

In most cases, you will be asked to perform at least two varied selections that best display your tone, technique, and general musicianship. Memorization is encouraged and in some cases, required. For instrumentalists, you should be prepared to play all major and minor scales at any tempo for at least two octaves. If you have questions about specific repertoire, please contact a faculty member for your performance medium.

RECORDED AUDITIONS & INTERMEDIA MUSIC TECHNOLOGY PORTFOLIO RECORDINGS

Please note: a graduate student admitted based on a recording may, at the discretion of the admitting faculty, be admitted conditionally at a performance level below the requirement. A conditional admission means that the student must attain the 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 are permitted for that performance medium: audio, video or either.

Please submit recordings via our Admissions File Upload page:

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

You will find detailed instructions on the upload page. Be sure that each media file is labeled: Your Name / Composer / Date recording was made.

SPECIFIC AUDITION REQUIREMENTS BY AREA:

VOICE

Important: All applicants wishing to audition for the MM or DMA in voice must submit a preliminary pre-screening video. The required repertoire is listed below. (Deadline for receipt of pre-screen video: December 10)

Preliminary recorded voice audition (pre-screening):

1. One aria from an opera, oratorio, or cantata
2. One Lied or mélodie
3. One 20th- or 21st-century song by a British or American composer

Acceptable recorded audition formats for preliminary recording: VIDEO ONLY

Qualified pre-screened applicants will be invited to submit a second-round recording for which they should perform the following:

MM, DMA, Performance Certificate

1. An aria from an oratorio
2. An operatic aria
3. A song or aria in Italian from the 17th or 18th centuries
4. A German Lied
5. A French mélodie
6. A 20th- or 21st-century song by a British or American composer

Memorization is required except for chamber music and selections from the oratorio repertoire. Pieces that have been submitted for the pre-screening video may be repeated in the second-round recording.
KEYBOARD

Piano Performance (Solo Piano) – MM, DMA, Performance Certificate

Prepare at least thirty minutes of music for the Master's or Performance Certificate audition and forty-five minutes of music for the Doctoral audition. Repertoire should be memorized.

A typical audition should include works from four different periods. For example: Bach prelude and fugue, partita or toccata; a complete Beethoven or Mozart sonata; a major romantic work such as a Chopin ballade, scherzo or sonata; and a work written after 1900 such as Debussy's Images or a Prokofiev sonata. The live audition will also include major/minor scales, arpeggios, and sight-reading.

Acceptable recorded audition formats: VIDEO ONLY

Piano Pedagogy Option – MM

Prepare at least thirty minutes of memorized music. A typical audition should include works from four different periods. For example: Bach prelude and fugue; one movement from a classical sonata by Beethoven (except for Op. 49 and Op. 79), Haydn or Mozart; a romantic work; and a work written after 1900.

Acceptable recorded audition formats: VIDEO ONLY

Collaborative Piano Option – MM

Pianists auditioning for the MM in Collaborative Piano may choose either Option A or Option B below:

OPTION A:

1. One Romantic sonata chosen from the following:
   - Franck: Violin Sonata in A Major
   - Brahms: E-flat Sonata, Op. 120 No. 1
   - Brahms: F minor Sonata, Op. 120, No. 2

2. One Classical sonata chosen from the following:
   - Beethoven: Violin Sonata in E-flat Major, Op. 12 No. 3
   - Mozart: Violin Sonata in B-flat Major, K. 454

3. Two arias chosen from the following:
   - Puccini: Quando m'en vo soletta
   - Mozart: Batti, batti
   - Offenbach: Les oiseaux dans la charmille
   - Verdi: Caro nome

4. Two art songs chosen from the following:
   - Schubert: Auf dem Wasser zu singen
   - Schubert: Der Lindenbaum
   - Strauss: Ständchen
   - Fauré: Mandoline

5. Sight-reading

6. Scales and arpeggios
Note: Repertoire exceptions in Option A may be considered. Please contact Dr. David Riley at driley@uoregon.edu in order to have changes approved.

Acceptable recorded audition formats: VIDEO ONLY

OPTION B:

Perform four contrasting solo works. Prepare at least thirty minutes of music. Memorization is required. A typical audition might include: a Bach prelude and fugue, partita, or toccata; a complete Beethoven or Mozart sonata; a major romantic work such as a Chopin ballade, scherzo or sonata; and a work written after 1900 such as Debussy's Images or a Prokofiev sonata.

In addition to the above four works, please prepare:

1. Beethoven: Spring Sonata
2. Prokofiev: Sonata in D Major for Flute/Violin (any movement)
3. Puccini: Vissi d'arte
4. Schubert: Fischerweise (any key)

Acceptable recorded audition formats: VIDEO ONLY

Collaborative Piano Option – DMA

For the audition, each pianist should submit:

1. One Romantic sonata chosen from the following:
   - Franck: Violin Sonata in A Major
   - Brahms: E-flat Sonata, Op. 120 No. 1
   - Brahms: F minor Sonata, Op. 120, No. 2

2. One Classical sonata chosen from the following:
   - Beethoven: Violin Sonata in E-flat Major, Op. 12 No. 3
   - Mozart: Violin Sonata in B-flat Major, K. 454

3. Two arias chosen from the following:
   - Puccini: Quando m’en vo soletta
   - Mozart: Batti, batti
   - Offenbach: Les oiseaux dans la charmille
   - Verdi: Caro nome

4. Two art-songs chosen from the following:
   - Schubert: Auf dem Wasser zu singen
   - Schubert: Der Lindenbaum
   - Strauss: Ständchen
   - Fauré: Mandoline

5. Scales and arpeggios

Note: Repertoire exceptions may be considered. Contact Dr. David Riley at driley@uoregon.edu in order to have changes approved.

Acceptable recorded audition formats: VIDEO ONLY
Organ Performance – MM and Performance Certificate

1. Three contrasting solo works selected from the Baroque, Classical, Romantic and 20-21st centuries (Memorization is not required.)

Acceptable recorded audition formats: VIDEO PREFERRED; AUDIO ACCEPTABLE

Harpischord Performance – MM and Performance Certificate

1. Three contrasting solo works with two selected from the Baroque era and one contemporary (20th or 21st century) work. (Memorization is not required.)

Acceptable recorded audition formats: VIDEO PREFERRED; AUDIO ACCEPTABLE

STRINGS

Violin Performance – MM, Performance Certificate

1. One movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate’s choice. Each selection should represent a different historical period.

Acceptable recorded audition formats: VIDEO ONLY

Violin Performance – DMA

1. 1st movement from either the 4th or 5th Mozart Concerto
2. 1st movement from a concerto from the standard literature (one of these concerto movements must be memorized)
3. Two contrasting movements from a unaccompanied Bach (memorized)

Substitutions may be considered on a case-by-case basis.

Acceptable recorded audition formats: VIDEO ONLY

Viola Performance – MM, Performance Certificate

1. Include one movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate’s choosing. Each selection should represent a different historical period.

Acceptable recorded audition formats: VIDEO ONLY

Viola Performance – DMA

1. One movement from a standard 20th century concerto
2. Two movements of solo Bach repertoire
3. One additional selection of the candidate’s choosing

Acceptable recorded audition formats: VIDEO ONLY
### Cello Performance – MM, Performance Certificate

1. One movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate’s choosing. Each selection should represent a different historical period.

**Acceptable recorded audition formats:** VIDEO ONLY

### Cello Performance – DMA

1. One movement from a major concerto (such as Haydn, Dvorak, Schumann, Lalo, or Shostakovich)
2. Two movements from a Bach Suite
3. One additional selection of candidate’s choosing (such as a showpiece or etude)

**Acceptable recorded audition formats:** VIDEO ONLY

### Double Bass Performance – MM, Performance Certificate

1. Include one movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate’s choosing. Each selection should represent a different historical period.

**Acceptable recorded audition formats:** VIDEO ONLY

### Harp Performance – MM, Performance Certificate

1. Three contrasting works. One work must have been written in the past 50 years.
2. One orchestral excerpt

Applicants will be contacted by the harp instructor for a remote video interview.

**Acceptable recorded audition formats:** VIDEO ONLY

### Harp Performance – DMA

1. Prepare a varied 40-45 minute recital. The recorded selections should include one movement of a concerto and one work written in the past 50 years. (Auditions do not have to be recorded straight through; there can be breaks between works.)

Applicants will be contacted by the harp instructor for a remote video interview.

**Acceptable recorded audition formats:** VIDEO ONLY

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### WOODWINDS

#### Flute – MM, DMA, Performance Certificate

(Memorization is encouraged.)

- Two contrasting complete works that demonstrate an appropriate level of proficiency
- Three orchestral excerpts of the applicant’s choosing

**Acceptable recorded audition formats:** AUDIO or VIDEO
Oboe – MM, DMA, Performance Certificate

- Two or more contrasting works that demonstrate an appropriate level of proficiency
- At least two standard orchestral excerpts

Acceptable recorded audition formats: AUDIO or VIDEO

Clarinet – MM, DMA, Performance Certificate

- Two or more contrasting works that demonstrate an appropriate level of proficiency

Acceptable recorded audition formats: AUDIO or VIDEO

Bassoon – MM, DMA, Performance Certificate

- Two or more contrasting works that demonstrate an appropriate level of proficiency
- At least two or standard orchestral excerpts

Acceptable recorded audition formats: AUDIO OR VIDEO

Saxophone – MM, DMA, Performance Certificate

Important: A preliminary audition audio or video recording is required for saxophone MM and DMA. A (A preliminary audition is not required for the Performance Certificate.)

Deadline: December 10

Preliminary recorded saxophone audition:

- Two to three contrasting pieces of music.
  Submit complete movements from concerti or sonatas, or pieces for saxophone alone. The recording may employ more than one type of saxophone (for example, you may record one piece on soprano saxophone and another on alto saxophone). Include at least one selection with piano accompaniment.

Acceptable recorded audition formats for preliminary recording: AUDIO or VIDEO

Second-round saxophone audition (requested upon passage of first round):

- Program at least three selections that are contrasting in style. Duration can be from 20 to 30 minutes. Here is an example of effective programming:
  - A transcription (e.g., Bach, Brahms, Massenet)
  - A concerto (e.g., Dahl, Husa, Tomasi)
  - A modern piece (e.g., Feld, Denisov, Tower, Albright, Bolcom, Berio)

  This is not to say that you must include a transcription in your materials; this is just a vehicle to create a variety of styles.

Acceptable recorded audition formats: AUDIO or VIDEO
Multiple Woodwinds – MM

The audition for the MM in Multiple Woodwinds will require:

- Two or more selections on each instrument. For your primary instrument, you must demonstrate proficiency equivalent to that of an incoming master’s student in performance for that instrument (MUP 665 level). For your secondary instrument(s), you must demonstrate proficiency equivalent to that of a third-year undergraduate student (MUP 465 level).

Acceptable recorded audition formats: AUDIO or VIDEO

BRASS

Horn Performance – MM, DMA, Performance Certificate

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Trumpet Performance – MM, DMA, Performance Certificate

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Trombone Performance – MM, DMA, Performance Certificate

Tenor Trombone
1. Select two contrasting movements from standard solos or concertos, one of which must be:
   a. David: *Concertino*
   b. Grondahl: *Concerto*
   c. Martin: *Ballade*
2. Select five orchestral excerpts from the following:
   a. Berlioz: *Hungarian March* (6 mm before Figure 4 to Figure 5) (second trombone part)
   b. Mahler: *Symphony No. 3* (first movement) (Figure 13 to Figure 17; pick-up to Figure 33 to 2 mm after Figure 34)
   c. Mozart: *Requiem (Tuba Mirum)*
   d. Ravel: *Bolero* (Figure 10 to Figure 11)
   e. Rossini: *Overture to “La Gazza Ladra”* (Figure C to 23 mm after Figure C)
   f. Saint-Saëns: *Symphony No. 3* (Figure Q to 2 mm after Figure S)
   g. Wagner: *Ride of the Valkyries* (major and minor sections)
3. Knowledge of all scales (major and minor) and standard clefs (bass, tenor and alto) is assumed.

Bass Trombone
1. Select two contrasting movements from standard solos or concertos, one of which must be:
   a. Bozza: *New Orleans*
   b. Hidas: *Meditation*
   c. Lebedev: *Concerto*
2. Select five orchestral excerpts from the following:
   a. Berlioz: *Hungarian March* (6 mm before Figure 4 to Figure 5)
   b. Haydn: *The Creation* (No. 26: beginning to Figure C)
   c. Respighi: *Fontane di Roma* (pick-up to Figure 11 to 2 mm after Figure 14)
   d. Rossini: *Overture to “La Gazza Ladra”* (Figure C to 23 mm after Figure C)
e. Schumann: *Symphony No. 3* (Movement 4) (beginning to 13 mm after Figure A)
f. Strauss: *Ein Heldenleben* (Figure 51 to Figure 65)
g. Wagner: *Ride of the Valkyries* (major and minor sections)
h. Wagner: *Das Rheingold, Entrance to Valhalla* (Scene 4)

3. Knowledge of all scales (major and minor) is assumed.

*Acceptable recorded audition formats: AUDIO or VIDEO*

### Euphonium Performance – MM, DMA, Performance Certificate

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Knowledge of all major and minor scales is assumed.

*Acceptable recorded audition formats: AUDIO or VIDEO*

### Tuba Performance – MM, DMA, Performance Certificate

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Knowledge of all major and minor scales is assumed.

*Acceptable recorded audition formats: AUDIO or VIDEO*

### Multiple Brass – MM

(Please send a request to SOMDAdmit@uoregon.edu for current audition requirements.)

### PERCUSSION

### Percussion Performance – MM, DMA, Performance Certificate

Applicants should be prepared to perform:

1. One work on timpani
2. One or two movements from Bach’s Cello Suites, or Violin Sonata and Partitas. Other works by Bach may be permitted upon approval from the audition committee.
3. One four-mallet work on marimba
4. One work on snare drum
5. Two or three standard orchestral timpani excerpts.
6. One work on multiple percussion (optional)

Applicants must possess a good ear, be able to sing and recognize all intervals, as well knowledge of music history and repertoire.

World percussion and/or drum set skills are desired, but not required.

Please contact Prof. Pius Cheung at pius@uoregon.edu with any questions about repertoire, or if you have limited access to instruments which may prevent you from making a full recorded audition on all instruments.

*Acceptable recorded audition formats: VIDEO ONLY*
DATA-DRIVEN INSTRUMENTS

Data-Driven Instruments Performance – DMA

Perform at least three original compositions that can be characterized as real-time performance pieces using data-driven instruments. A data-driven instrument is, for us, a modular construction consisting of (1) an interface, (2) a software-mapping layer, and (3) a sound-producing algorithm. The three compositions (or as many as five) will be considered strongest and most revealing when the pieces are performed using a variety of interfaces. For instance, for the purpose of admission, a portfolio containing performed compositions that use a sensor-based interface, the Wacom tablet, and the Xbox Kinect would be more desirable than three compositions that all use the same interface.

Acceptable recorded audition formats: VIDEO ONLY

JAZZ STUDIES

Jazz Studies – MM (Performance or Arranging Emphasis)

Jazz studies will be accepting both recorded and live auditions. If you are interested in a live, in-person audition, please indicate this on your UO application; a Jazz Studies faculty member will be in touch with you to set up a live audition appointment.

Important: A preliminary audition audio recording is required. Deadline: December 10

- Preliminary recorded Jazz Studies audition: (The preliminary recording (15-20 minutes) must focus on you, not on supporting musicians.)
  - Include three to four pieces in varied styles (ballad, swing, straight 8th, etc.) that demonstrate improvisation skills.

Acceptable recorded audition formats for preliminary recording: AUDIO or VIDEO

- Second-round Jazz Studies audition: (Applicants who are invited to do so will perform a 20- to 30-minute live audition.)
  - Be prepared to perform three or four pieces in varied styles (see list above).
  - Pieces should be performed from memory including the melody and two or three improvised choruses.
  - Sight-reading: You may be asked to play written lines, interpret chord symbols (where appropriate), and improvise from chord changes on sight. You will be accompanied by members of the jazz faculty.

Composition/Arranging applicants should also submit complete scores (with accompanying recording or video) of compositions and/or arrangements of two or three selections for jazz ensemble. At least one of these pieces should be scored for a large ensemble (10 or more instruments). Please attach scores directly to the graduate application. Audio and video files should be uploaded via our File Upload Page.

(Note: In the absence of an live audition, students may be admitted to the M.Mus. degree on a conditional basis only. Full admission may be granted only after an live audition before the jazz faculty.)

Acceptable recorded audition formats: AUDIO or VIDEO
CONDUCTING

Choral Conducting – MM

The MM in Choral Conducting is designed for experienced conductors and music educators to spend two years of study at the University of Oregon honing their craft. To be considered, please submit video excerpts of yourself conducting a rehearsal and performance. The total length of the video(s) should not exceed 15 minutes.

*If applicants are facing obstacles to creating video recordings of rehearsals/performances due to remote teaching, please contact Sharon J. Paul at sjpaul@uoregon.edu to discuss alternatives.*

Following review of the video submission and application file, qualified applicants will either be invited to Eugene for a live audition, or contacted to arrange an online interview (should travel not be possible/advisable due to the COVID-19 pandemic).

*Acceptable recorded audition formats: VIDEO ONLY*

Orchestral Conducting – MM

The MM in orchestral conducting is designed to give aspiring conductors and music educators advanced instruction in baton technique, rehearsal strategies, repertoire, performance practice, and score study, while further developing their own instrumental practice.

For those interested in pursuing a conducting degree, it is understood that it may be difficult to get the experience and podium time necessary for graduate applications. Here are some ideas to prepare for a graduate program while you are finishing your Bachelor’s degree:

- Attend conducting workshops. These are offered throughout the year. Check the Conductor's Guild, CODA, CBDNA, and [www.conductingmasterclass.wordpress.com](http://www.conductingmasterclass.wordpress.com) for opportunities. Many of these have no admission requirements to help you take the first step. Look for workshops that have a resident ensemble (not just piano, string quintet, etc.). The University of Oregon usually offers such a workshop during the first week of June each year.

- Take additional conducting courses at the undergraduate level. Most programs require at least one term of conducting. However, if you are serious about pursuing conducting in the future, take additional courses and ask your professor if you might have a few minutes in front of their ensemble to make a video recording.

- Take private lessons.

- Make friends with pianists. Go to the library and find piano reductions to orchestral masterworks, then video record yourself conducting the piano reduction. If there are no reliable student pianists to play for you, ask a faculty member in collaborative piano, or a staff accompanist.

- Teach music at the secondary level for a couple of years. Many graduates of conducting programs end up pursuing careers in higher education. Some conducting programs require teaching experience to ensure their graduates’ eligibility for university conducting positions. The MM in Orchestral Conducting at the University of Oregon does not require this, but we recognize the valuable experience teaching provides.

Admission requirements specific to the MM in Orchestral Conducting are as follows:

- Make sure at least one of your letters of recommendation is from your conducting teacher (private or undergraduate conducting class professor). If you are an experienced teacher at the secondary
level, you may use a letter from another music educator.

- Submit a video recording of yourself conducting a full orchestra, chamber group, strings, or four-hand piano. The recording should include two contrasting styles and should be at least 15 minutes in total duration.
- Following review of your video and application file, qualified applicants will contacted for a personal interview.

The deadline for application materials is December 10.

Acceptable recorded audition formats: VIDEO ONLY

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**Wind Ensemble Conducting – MM**

- Applicants should have a minimum of two years of successful conducting/teaching experience.
- Submit a list of repertoire conducted
- Submit two video excerpts of rehearsals featuring two contrasting works (approximately 7 minutes per segment) and two videos of performances (the performance of the same repertoire as the rehearsal is not required). Be sure to have an unobstructed view of the conductor and audio that captures the ensemble sound as well as the instruction of the conductor.
- Following review of your materials, qualified applicants will be invited to campus for a live audition and interview. The audition will include conducting a portion of a rehearsal with the Oregon Wind Ensemble and a personal interview.

Acceptable recorded audition formats: VIDEO ONLY