



2021-22 UNDERGRADUATE 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.

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 for admissions to a number of music degrees. 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.

RECORDED AUDITIONS & PORTFOLIO RECORDING SUBMISSIONS

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 on the upload page. Be sure that each media file is labeled: ***Your Name / Composer / Date recording was made.***

AUDITION/PORTFOLIO REQUIREMENTS BY AREA:

VOICE

Perform two classical pieces — one in English and the other in Italian, French, or German.

Memorization of pieces *is* required, except for selections from the oratorio repertoire. Accompaniment, live or pre-recorded, is preferred but not required. Selections may be performed a cappella. In the case of songs performed without accompaniment, it is acceptable to "skip over" sections during which the voice is silent.

Some recording recommendations and requirements:

- To create your video, we recommend using an iPhone, smartphone, or similar device.
- For optimal audio quality, placement of the microphone should be four to eight feet from the singer.
- Please stay centered in the frame and at a distance from the camera so that you are visible from the waist up.
- At the start of your video, please state (1) your name, (2) the title and composer of your selection and, if known, (3) the program to which you are applying (e.g., BA General Music, Music Education, Voice Performance, etc.).

Acceptable recorded audition formats: VIDEO ONLY

PIANO

Recorded Auditions:

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.

Please know that with recorded auditions, the admissions decision will be conditional. 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, assuming that the campus is open at that time.²

Acceptable recorded audition formats: VIDEO ONLY

ORGAN and HARPSICHORD

Recorded Auditions:

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.

Please know that with recorded auditions, 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, assuming that the campus is open at that time.

Acceptable recorded audition formats: AUDIO or VIDEO

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. Two three- or four-octave scales and arpeggios of your choice
2. One movement of a concerto AND one movement or work of the applicant's choice (e.g., solo Bach, etude, encore piece, etc.) One of these works must be performed from memory.

Acceptable recorded audition formats: VIDEO ONLY

Viola

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

Acceptable recorded audition formats: VIDEO ONLY

Cello

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

Acceptable recorded audition formats: VIDEO ONLY

Double Bass

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

Acceptable recorded audition formats: VIDEO ONLY

Harp

1. Two contrasting works
2. One etude (Pozzoli or Bach-Grandjany suggested)
3. One orchestral excerpt

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

Acceptable recorded audition formats: VIDEO ONLY

WOODWINDS

Flute

1. Two contrasting works or movements from the standard solo repertoire
2. All major and minor scales, and a 3-octave chromatic scale

Acceptable recorded audition formats: AUDIO OR VIDEO

Oboe

1. Two stylistically contrasting movements of solo repertoire (one of these may be an etude).
2. An ascending and descending chromatic scale demonstrating your full range
3. Be able to play major and minor scales through four sharps and four flats.

Acceptable recorded audition formats: AUDIO OR VIDEO

Clarinet

1. Major scales through four sharps and four flats (two octave minimum, demonstrating a variety of articulations)
2. Chromatic scale starting on low E to your highest note, back to low E
3. Two etudes of contrasting style and tempo *or* two movements of contrasting style from the standard solo repertoire

Acceptable recorded audition formats: AUDIO OR VIDEO

Bassoon

1. An ascending/descending chromatic scale throughout your available range
2. Major scales through four flats and four sharps.
3. At least two movements from different examples of solo repertoire (one may be an etude).
4. Demonstrate familiarity with playing in both bass and tenor clefs.

Acceptable recorded audition formats: AUDIO OR VIDEO

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

1. One fast etude of your choice from W. Ferling's *48 Etudes* (Leduc)
2. 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.

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

Suggestion repertoire 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 Frackenpohl / Sonata (Dorn); James Di Pasquale / Sonata (Southern Music).

Acceptable recorded audition formats: AUDIO OR VIDEO

BRASS

Horn

1. Two contrasting excerpts from a solo or etude(s)
2. Major scales

Acceptable recorded audition formats: AUDIO OR VIDEO

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

1. Two solos of any genre (selections, etudes and non-conventional pieces are allowed) that showcase the applicant's musical range
2. Two orchestral excerpts
3. All major and minor scales

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 the Jazz Studies section later in this document)

1. Two contrasting excerpts from a solo or etude(s)
2. Major scales

Acceptable recorded audition formats: AUDIO OR VIDEO

Euphonium

1. Two contrasting excerpts from a solo or etude(s)
2. Major scales

Acceptable recorded audition formats: AUDIO OR VIDEO

Tuba

1. Two contrasting excerpts from a solo or etude(s)
2. Major scales

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

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 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

GUITAR (CLASSICAL)

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

(Classical guitar is not currently being offered.)

Jazz Guitar

(Please see the Jazz Studies section below.)

JAZZ STUDIES

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 School of Music and Dance application; a Jazz Studies faculty member will be in touch with you to set up a live audition appointment.

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 live 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

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*.

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 already completed MUS 447 and MUS 448 at the UO, 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 need to evaluate.

Acceptable recorded audition formats: AUDIO OR VIDEO