



## **2020-21 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.

### **CONTENTS:**

General Audition Requirements .....	Page 2
Recorded Auditions & Portfolio Recording Submissions .....	Page 2
Audition/Portfolio Requirements – by Area:	
Voice .....	Page 2
Piano .....	Pages 3
Organ and Harpsichord .....	Pages 3-4
Strings:	
Violin .....	Page 4
Viola .....	Page 4
Cello .....	Page 4
Double Bass .....	Page 4
Woodwinds:	
Flute .....	Page 5
Oboe .....	Page 5
Clarinet .....	Page 5
Bassoon .....	Page 5
Saxophone (classical) .....	Page 5
Brass:	
Horn .....	Page 6
Trumpet .....	Page 6
Trombone .....	Page 6
Euphonium .....	Page 6
Tuba .....	Page 6
Percussion (classical) .....	Page 7
Guitar:	
Classical .....	Page 7
Jazz (see Jazz Studies)	
Jazz Studies (all instruments) .....	Pages 7-8
Music Technology (Portfolio Recording) .....	Page 8-9

## 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 AREA:

### 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 20<sup>th</sup>/21<sup>st</sup> 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 20<sup>th</sup>/21<sup>st</sup> 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 audition<sup>1</sup> 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.<sup>2</sup>

*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 20<sup>th</sup>/21<sup>st</sup> 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.)

---

<sup>1</sup> 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.

<sup>2</sup> 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.

Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20<sup>th</sup>/21<sup>st</sup> 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.

*Acceptable recorded audition formats: AUDIO or VIDEO*

## 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 music 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*

# WOODWINDS

## Flute

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.

*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.
4. Live auditions include sight-reading.

*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
4. Sight-reading may be requested.

*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.
5. 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. 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); Paul 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
3. Sight-reading is required.

*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
4. 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 the Jazz Studies section later in this document)

1. Two contrasting excerpts from a solo or etude(s)
2. Major scales
3. Sight-reading is required.

*Acceptable recorded audition formats: AUDIO OR VIDEO*

### Euphonium

1. Two contrasting excerpts from a solo or etude(s)
2. Major scales
3. Sight-reading is required.

*Acceptable recorded audition formats: AUDIO OR VIDEO*

### Tuba

1. Two contrasting excerpts from a solo or etude(s)
2. Major scales
3. 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

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)

(Classical guitar is not currently being offered.)

### 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 need to evaluate.

*Acceptable recorded audition formats: AUDIO OR VIDEO*