



University of Oregon School of Music and Dance

Undergraduate Music Majors AUDITION REQUIREMENTS

Auditions for admission are performed on orchestral and keyboard instruments, voice, or acoustic guitar. Content varies by performance area. In general, you should be prepared to perform repertoire that best displays tone, technique, and general musicianship. The playing of scales and some sight-reading may be required. Most auditions will last 10 to 15 minutes. Accompaniment will be provided for vocalists but is not required or provided for instrumental auditions.

QUESTIONS? If you have repertoire-specific questions, please contact the faculty member for your instrument directly.

INSTRUMENT-SPECIFIC REQUIREMENTS

BRASS

(Trumpet, Horn, Euphonium, Trombone, and Tuba)

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

GUITAR

Studio guitar – Call Don Latarski before your audition at 541/343-8184, latarski@uoregon.edu

Classical guitar – Call David Case before your audition at 541/346-5642, davecase@uoregon.edu

JAZZ – For applicants to the Jazz Studies program *only*. Please note that the jazz audition is performed *in addition to the classical audition on your instrument*. Audition repertoire should include 3 or 4 pieces in varied styles e.g., ballad, swing, straight 8th. Pieces should be performed by memory including the melody and two or more improvised choruses. Sight-reading: you will be asked to play written lines, interpret chord symbols, and improvise from chord changes from standard jazz repertoire. Accompaniment will be provided. Drummers: be prepared to perform basic swing, Latin, and rock feels; solo over standard song forms; and sight-read big band charts.

MUSIC TECHNOLOGY – For applicants to the Music Technology program *only*. Please note that the music technology portfolio is required *in addition to the classical audition on your instrument*. Upon applying to the School of Music and Dance, applicants who eventually wish to enter the Music Technology Program will audition via a Music Technology portfolio that includes:

1. Audio recordings of recent compositions (at least three). Recordings may be in CD or CD-R formats. If you have completed MUS 447 and MUS 448, you may submit only two examples of your work.
2. Typed statement that describes a) your experience with electronic and computer musical instruments, audio recording, and/or other related software or equipment and b) your reasons for wanting to enroll in this degree program.
3. List of all software and hardware with which you have worked, indicating level of expertise.

Students who wish to enter the Music Technology Program need to have a second audition on a traditional instrument.

IMPORTANT NOTE: Enrollment in this program is limited; therefore, some qualified applicants may be denied admission.

PERCUSSION

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 drumset skills are desired, but not required. 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.

PIANO

Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, and the 20th or 21st Century. Repertoire to be performed by memory. 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. Solo piano works must be from the standard repertoire; no original or unpublished compositions can be used for the audition.

STRINGS

(Violin, Viola, Cello and Double Bass)

Perform two three-octave scales of your choice (2 octaves for bass) and two contrasting movements from pieces of different style periods.

HARP

Perform two contrasting pieces or movements of major repertoire. At least one of these should be memorized. (Sight-reading is required for the live audition.)

VOICE

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

WOODWINDS

Bassoon -- Play an ascending/descending chromatic scale throughout your available range. Play two contrasting etudes OR movements from solo repertoire. Demonstrate familiarity with playing in both bass and tenor clefs. Sight-read in either clef.

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.

Flute -- The following repertoire is required:

- Mozart Concerto in G Major or D Major (first movement only)
- Two contrasting works or movements from the standard solo repertoire
- All major and minor scales, a 3-octave chromatic scale and sight reading will be requested at the audition.

Audition must be unaccompanied. Flute applicants must audition in person unless living outside the continental U.S.

Oboe -- From the Barret or Ferling Studies choose two contrasting etudes, one slow and lyrical in nature, the other in a faster tempo, OR you may play two movements from solo repertoire. Play an ascending/descending chromatic scale throughout your available range and a C major scale in two octaves. Sight-reading required.

Saxophone -- Play excerpts from two etudes, one slow and lyrical and the other in a fast tempo. Use W. Ferling: *48 Études* (Leduc). Play all major and harmonic minor scales. Scales are to be performed all slurred, using the full range of the saxophone: start on the main note, play up the scale to high ("palm") F or F#, down to low Bb or B, and back to the main note. Play a movement or excerpt from a concerto or sonata. Suggestions for alto and baritone saxophone: Glazunov, Alexander/*Concerto in Eb, Op. 109* (Leduc); Creston, Paul/*Sonata Op.19* (Shawnee); Maurice, Paule/*Tableaux de Provence* (Lemoine); Heiden, Bernhard/*Sonata* (Associated Music Publishers). Suggestions for tenor saxophone: Vivaldi, Antonio/*Sonata in G Minor* (McGinnis & Marks); Vivaldi, Antonio/*Concerto in Bb, F. VIII, No. 35* (MS); Anderson, Garland/*Sonata* (Southern music); Singelee, Jean-Baptiste/*Concerto No. 1 for tenor saxophone* (Alfred); Frackenpohl, Arthur/*Sonata* (Dorn); Di Pasquale, James/*Sonata* (Southern music).