



UNIVERSITY
OF OREGON

University of Oregon School of Music and Dance
Graduate Audition Requirements

2014-15 GRADUATE AUDITION 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.

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. An accompanist will be provided for vocalists; accompanists are not necessary for any other instrument. For instrumentalists, some sight-reading may be required, and you should be prepared to play all major and minor scales at any tempo for at least two octaves. Auditions are typically between 15 and 30 minutes in duration. If you have questions about specific repertoire, please contact a faculty member for your performance medium.

RECORDED AUDITIONS & PORTFOLIO RECORDING SUBMISSIONS

If at all possible, we strongly encourage you to audition in person. Please note, a graduate student admitted on the basis of a recording may, at the discretion of the admitting faculty, be admitted conditionally at a performance level below the requirement. In this case the student must attain the level required for the degree within three terms of study in order 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 there. Be sure that each media file is formatted as: *Your Name / Composer / Date recording was made.*

SPECIFIC AUDITION REQUIREMENTS BY PERFORMANCE MEDIUM

VOICE

Voice – MM and DMA

Perform six selections: an aria from an oratorio, an operatic aria, a song in Italian from the 17th or 18th centuries, a German *Lied*, a French *Mélodie*, and a 20th century song in English by a British or American composer. Memorization is required except for music normally performed with score.

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

Acceptable recorded audition formats: VIDEO ONLY

KEYBOARD

Piano Performance – MM and DMA

Prepare at least thirty minutes of music for the **master's** audition and forty-five minutes of music for the **doctoral** audition. 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. The in-person audition will also include major/minor scales and arpeggios plus sight-reading.

Acceptable recorded audition formats: VIDEO ONLY

Piano Pedagogy – MM

Prepare at least thirty minutes of music. A typical audition might include: a 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. The in-person audition will also include major/minor scales and arpeggios plus sight-reading.

Acceptable recorded audition formats: VIDEO ONLY

Collaborative Piano – MM

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

OPTION A:

One Romantic sonata chosen from the following:

- Franck: Violin Sonata in A Major
- Brahms: D minor Violin Sonata, Op. 108
- Brahms: E-flat Sonata, Op. 120 No. 1
- Brahms: F minor Sonata, Op. 120, No. 2

One Classical sonata chosen from the following:

- Beethoven: Violin Sonata in E-flat Major, Op. 12 No. 3
- Beethoven: Violin Sonata in F Major, Op. 24 ("Spring")
- Beethoven: Violin Sonata in A Major, Op. 47 ("Kreutzer")
- Mozart: Violin Sonata in B-flat Major, K. 454

Two arias chosen from the following:

- Puccini: Quando m'en vo soletta
- Mozart: Batti, batti
- Offenbach: Les oiseaux dans la charmille
- Verdi: *Caro nome*

Two art songs chosen from the following:

- Schubert: Auf dem Wasser zu singen
- Schubert: Der Lindenbaum
- Strauss: *Ständchen*
- Fauré: *Mandoline*

Sight-reading

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. The in-person audition will also include major/minor scales, arpeggios, and sight-reading.

In addition to the above four works, please prepare:

- Beethoven: Spring Sonata
- Prokofiev: Sonata in D Major for Flute/Violin (any movement)
- Puccini: Vissi d'arte
- Schubert: *Fischerweise* (any key)

Acceptable recorded audition formats: VIDEO ONLY

Collaborative Piano – DMA

For the audition, each pianist will collaborate with an accomplished singer/instrumentalist without prior rehearsal. This will allow for assessment of the applicant's ensemble skills, including flexibility and the ability to adjust on the spot under pressure, an essential skill for a professional chamber musician.

Note: Collaborative Piano DMA students who choose a supporting area in either Piano Performance or Piano Pedagogy are required to play one significant solo work during their Collaborative Piano audition. This will be in lieu of a separate supporting audition in Piano Performance or Piano Pedagogy.

One Romantic sonata chosen from the following:

- Franck: Violin Sonata in A Major
- Brahms: D minor Violin Sonata, Op. 108
- Brahms: E-flat Sonata, Op. 120 No. 1
- Brahms: F minor Sonata, Op. 120, No. 2

One Classical sonata chosen from the following:

- Beethoven: Violin Sonata in E-flat Major, Op. 12 No. 3
- Beethoven: Violin Sonata in F Major, Op. 24 ("Spring")
- Beethoven: Violin Sonata in A Major, Op. 47 ("Kreutzer")
- Mozart: Violin Sonata in B-flat Major, K. 454

Two arias chosen from the following:

- Puccini: Quando m'en vo soletta
- Mozart: Batti, batti
- Offenbach: Les oiseaux dans la charmille
- Verdi: *Caro nome*

Two art-songs chosen from the following:

- Schubert: Auf dem Wasser zu singen
- Schubert: Der Lindenbaum
- Strauss: *Ständchen*
- Fauré: *Mandoline*

Sight-reading

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

- Three contrasting solo works selected from the Baroque, Classical, Romantic and 20-21st centuries (Memorization is not required.)
- Demonstrate competency in sight-reading for final acceptance and level placement

Acceptable recorded audition formats: VIDEO PREFERRED; AUDIO ACCEPTABLE

Harpichord Performance – MM

- Three contrasting solo works with two selected from the Baroque era and one contemporary (20th or 21st century) work. (Memorization is not required.)
- Demonstrate competency in sight-reading for final acceptance and level placement

Acceptable recorded audition formats: VIDEO PREFERRED; AUDIO ACCEPTABLE

STRINGS

(If you wish to be considered for the Eugene Symphony Orchestra (ESO) String GTF positions, please see the requirements under the heading, *Eugene Symphony Orchestra (ESO) Graduate Teaching Fellowship in Strings.*)

Violin Performance - MM

Include one movement of solo Bach, one movement from a major concerto, and 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

- 1st movement from either the 4th or 5th Mozart Concerto
- 1st movement from a concerto from the standard literature (one of these concerto movements must be memorized)
- Two contrasting movements from a solo Bach (memorized)
- A showpiece or Paganini Caprice

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

Acceptable recorded audition formats: VIDEO ONLY

Viola Performance - MM

Include one movement of solo Bach, one movement from a major concerto, and 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

- One movement from a standard 20th century concerto
- Two movements from a solo Bach repertoire
- One additional selection of candidate's choosing

Acceptable recorded audition formats: VIDEO ONLY

Cello Performance - MM

Include one movement of solo Bach, one movement from a major concerto, and 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

- One movement from a major concerto (such as Haydn, Dvorak, Schumann, Lalo, or Shostakovich)
- Two movements from a Bach Suite
- One additional selection of candidate's choosing (such as a showpiece or étude)

Acceptable recorded audition formats: VIDEO ONLY

Double Bass Performance - MM

Include one movement of solo Bach, one movement from a major concerto, and 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

Violin and Viola Performance and Pedagogy – MM

Prepare and perform an audition based on the MM requirements for your primary instrument and submit a high quality video recording of teaching, preferably in both group and private string instruction settings, no less than 30 minutes in length. This may be waived if the applicant has no prior teaching experience.

Acceptable recorded audition formats: VIDEO ONLY

THE EUGENE SYMPHONY ORCHESTRA (ESO) GRADUATE TEACHING FELLOWSHIP IN STRINGS:

Graduate violinists, violists and cellists interested in applying for the Graduate Teaching Fellowship (GTF) with the ESO: submit four (4) copies of an audio CD containing the repertoire noted below. These recordings will be submitted to the ESO for review. This recording is specifically for the ESO GTF and must be submitted in order to be considered.

PLEASE NOTE: The ESO GTF is not always available. For a list of anticipated openings, please consult with a UO string faculty member for your instrument. Also, remember that this audition is distinct from that required for admission to University of Oregon graduate studies.

Please label each of the four CDs with your name, instrument, and "ESO GTF Application" and send them by December 10 to:

**School of Music and Dance Admissions
ESO GTF Applications
1225 University of Oregon
Eugene, OR 97403-1225**

Do NOT submit these recordings via our File Upload Page. Here are the required contents of the CD:

ALL APPLICANTS:

1. The exposition from a standard concerto of your choice.
2. Three excerpts from the appropriate lists below. Violinists may choose Violin I parts, Violin II parts, or a combination of both.

Acceptable recorded audition formats: AUDIO CD ONLY

VIOLIN I:

1. Strauss **DON JUAN**: Beginning to 13 bars after C
2. Prokofiev **CLASSICAL SYMPHONY**, 4th Movement: Beginning to m. 40
3. Schumann **SYMPHONY NO. 2**, *Scherzo*: First page
4. Mozart **SYMPHONY NO. 39**:
2nd Movement: mm. 96-108
4th Movement: Beginning to A
5. Mendelssohn **MIDSUMMER NIGHT'S DREAM**, *Scherzo*: Opening to m. 99

Acceptable recorded audition formats: AUDIO CD ONLY

VIOLIN II:

1. Bartok **CONCERTO FOR ORCHESTRA**, Finale: mm. 265-317
2. Rachmaninoff **SYMPHONY NO. 2**, 2nd Movement: *Meno mosso* to 3 bars after Rehearsal 34.

Acceptable recorded audition formats: AUDIO CD ONLY

VIOLA:

1. Strauss **DON JUAN**: Beginning to **D**
2. Bruckner **SYMPHONY NO. 4**: Mm. 51-83
3. Beethoven **SYMPHONY NO. 5**, 2nd Movement: Opening to m. 10; mm. 49-59; mm. 98-106
4. Berlioz **ROMAN CARNIVAL OVERTURE**: 3 measures after Rehearsal **1** through 8 measures after Rehearsal **3**
5. Mozart **SYMPHONY NO. 35**, 4th Movement: Beginning – m. 37 (**A**); mm. 134-181 (10 measures after **D – E**)
6. Shostakovich **SYMPHONY NO. 5**, 1st Movement: Rehearsal **15** – Rehearsal **17**; Rehearsal **22** – Rehearsal **25**

Acceptable recorded audition formats: AUDIO CD ONLY

CELLO:

1. Beethoven **SYMPHONY NO. 5**, 2nd Movement: Beginning to m. 10; mm. 98-106
2. Beethoven **SYMPHONY NO. 5**, 3rd Movement: Beginning to m. 18; pick-up to m. 53 – m. 96; pick-up to m. 142 – m. 160
3. Beethoven **SYMPHONY NO. 9**, 4th Movement: Recitatives through m. 90
4. Debussy **LA MER**: 2 measures before Rehearsal **9** – 6 measures after Rehearsal **9**
5. Mozart **SYMPHONY NO. 35**, Finale: Beginning – **A**; mm. 134-146
6. Brahms **SYMPHONY NO. 2**, 2nd Movement: Beginning – m. 15; **C** – downbeat of 2 measures before **D**
7. Brahms **SYMPHONY NO. 3**, 1st Movement: **E – G or L – M**
8. Brahms **SYMPHONY NO. 3**, 3rd Movement: Beginning – **B** (m. 39)
9. Tchaikovsky **SYMPHONY NO. 4**, 1st Movement: Pick-up to **C** – 8 measures after **C**
10. Tchaikovsky **SYMPHONY NO. 4**, 2nd Movement: 21 measures before **A** – 16 measures after **A**
11. Strauss **DON JUAN**: Beginning through **D**

Acceptable recorded audition formats: AUDIO CD ONLY

WOODWINDS

Flute – MM and DMA

Important: a preliminary audition audio recording is required for flute. Deadline: **December 10**

Preliminary recorded flute audition:

Two contrasting pieces of music. Material can be chosen from movements of concerti or sonatas, solo flute works, orchestral excerpts, or études. (Note: the recording does *not* need to include piano accompaniment.)

Acceptable recorded audition formats for preliminary recording: AUDIO or VIDEO

Live flute audition (memorization is encouraged and sight-reading may be requested):

Two or more contrasting complete works that demonstrate an appropriate level of proficiency.
Three orchestral excerpts of the applicant's choosing.

No recorded final-round recorded auditions are permitted unless approved by Prof. Molly Barth

Oboe – MM and DMA

Perform two or more contrasting works that demonstrate an appropriate level of proficiency.

Acceptable recorded audition formats: AUDIO or VIDEO

Clarinet – MM and DMA

Perform two or more contrasting works that demonstrate an appropriate level of proficiency.

Acceptable recorded audition formats: AUDIO or VIDEO

Bassoon – MM and DMA

Perform two or more contrasting works that demonstrate an appropriate level of proficiency. Include at least two standard orchestral excerpts as well.

Acceptable recorded audition formats: VIDEO ONLY

Saxophone – MM and DMA

Important: a preliminary audition audio or video recording is required for saxophone. Deadline: **December 10**

Preliminary recorded saxophone audition:

Two contrasting pieces of music. Material can be chosen from movements of concerti or sonatas, or pieces for saxophone alone; orchestral excerpts; or études. (Note: recording does *not* need to include piano accompaniment.)

Note: The above recording may employ more than one type of saxophone (for example, you may record one piece on soprano saxophone and another on alto saxophone).

Acceptable recorded audition formats for preliminary recording: AUDIO or VIDEO

Live saxophone audition:

Perform two or more contrasting works that demonstrate an appropriate level of proficiency.

Acceptable recorded audition formats: AUDIO or VIDEO

Multiple Woodwinds – MM

The audition for MM or Doctoral Supporting area 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 68x level). For your secondary instrument(s), you must demonstrate proficiency equivalent to that of a third-year undergraduate student (MUP 38x level).

Acceptable recorded audition formats: AUDIO or VIDEO

BRASS

Horn Performance – MM and DMA

Perform the first movement of a standard concerto or sonata or a comparable piece from the solo repertoire and two or three standard orchestral excerpts. Sight-reading will be required (and may include transposition). Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Trumpet Performance – MM and DMA

Perform the first movement of a standard concerto or sonata or a comparable piece from the solo repertoire and two or three standard orchestral excerpts. Sight-reading will be required. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Trombone Performance – MM and DMA

Perform the first movement of a standard concerto or sonata or a comparable piece from the solo repertoire and two or three standard orchestral excerpts. Sight-reading will be required (and may include alto and tenor clefs). Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Euphonium Performance – MM and DMA

Perform the first movement of a standard concerto or sonata or a comparable piece from the solo repertoire and two or three standard orchestral excerpts. Sight-reading will be required. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Tuba Performance – MM and DMA

Perform the first movement of a standard concerto or sonata or a comparable piece from the solo repertoire and two or three standard orchestral excerpts. Sight-reading will be required. 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 – MM and DMA

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

- One work on timpani
- One two-mallet work on marimba or xylophone
- One four-mallet work on marimba
- One work on snare drum
- 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

JAZZ STUDIES

Jazz Studies – MM (Performance or Arranging Emphasis)

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

Live 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 in-person audition, students may be admitted to the M.Mus. degree on a *conditional basis only*. Full admission may be granted only after an in-person 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 for an in-person audition and interview, please submit video excerpts of yourself conducting a rehearsal and performance. The total length of the video(s) should not exceed 15 minutes. Following review of the video submission and application file, qualified applicants will be invited to Eugene for a live audition. This audition will include conducting a rehearsal with one of the choral ensembles, a personal interview, a skill assessment, and a coaching session.

(Recorded choral conducting auditions: 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 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 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 be invited to campus for a live audition. This audition will also include conducting an orchestra and a personal interview.

The deadline for application materials is December 10.

Acceptable recorded audition formats: VIDEO ONLY

Wind Ensemble Conducting – MM

- Applicants must have a minimum of two years of successful conducting experience.
- Submit copies of programs conducted
- Submit video excerpt(s) of yourself conducting a current rehearsal and performance. The total length of the video(s) should not exceed 15 minutes, and the camera view should provide the ensemble's perspective of the conductor.
- Following review of the video submission and application file, qualified applicants will be invited to campus for an in-person audition and interview. This audition will include conducting a portion of a rehearsal with one of our ensembles and a personal interview.

Acceptable recorded audition formats: VIDEO ONLY