

Applied Technology Performance

Applied technology performance is an exciting area of study at UCM. Students whose primary performance instruments are based in new technology (e.g. laptops, turntables, or controllers) may audition on those instruments. UCM does not mandate any specific hardware or software for students in this area to use. Popular software applications for applied technology performance include Ableton Live, Logic, Traktor, Max, and PD. However, you are welcome to audition using the technology with which you are most familiar, whatever that may be.

For the audition, UCM will provide a PA system and access to electrical power. You must provide all other equipment your performance requires. You must have legal license to use any software or hardware you use in the audition: it is not permissible to audition using pirated or "cracked" software. The polish and professionalism of your performance, your performance technique, and your level of mastery of your instrument(s) are all important factors in the audition.

Audition Requirements

1. A prepared work of your choice demonstrating your abilities on your instrument(s). This could be an original work you have composed, or an adaptation of another composer's work for your setup. It should demonstrate the way that you perform with your equipment, the quality of your ability to perform live on your setup, and your overall musicality and creativity, as translated through live performance.
2. Sight-reading. You will be given one or two short excerpts of written music. After a brief period for you to look them over, you will be asked to perform them on your instrument(s). These excerpts could be short melodies in treble or bass clef, and/or rhythmic excerpts.
3. Given work. Please choose ONE of the three selections included in this PDF to prepare as your given work. You are not required to sing, and you most likely will simply ignore the lyrics. Please adapt the one song you choose, to your equipment. The adaptation could be very literal—you could perhaps play the piano part back on a MIDI track while you perform the melody live over top of it on a synth lead—or could be more creative. For example, you could add beats or other materials to the given materials, to put your own spin on the song. In all cases, however, as with the materials above, live performance must be at the heart of your adaptation.

When you feel like you're ready, please contact Dr. Jeff Kaiser to set-up an audition time. Following your audition, you will also need to take the Music Fundamentals Exam.

For any additional questions, please contact Dr. Jeff Kaiser

Der Abend.

Gedicht von L. Th. Kosegarten.

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

Nº 95.

FRANZ SCHUBERT.

Erschienen als Op. 118. Nº 2.

Juli 1815.

Feierlich, langsam.

Singstimme.

Der A-bend blüht,
Ein grau-er Duft

Te-mo-ra glüht im
durch-webt die Luft, um-

Pianoforte.

Glanz der tief-ge-sunk-nen Son-ne. Es küsst die See die Sin-ken-de, von
schlei-ert Dau-ra's güld-ne Au-en. Es rauscht um-her das düst-re Meer, und

Ehr-furcht schauernd und von Won-ne.
rings herrscht ahndungs-rei-ches Grau-en.

O trautes Land!
 O heil'ger Strand!
 O Flur, die jede Flur verdunkelt.
 Flur, deren Schooss
 Die Blum' entspross,
 Die alle Blumen überfunkelt.

Ihr Ambra-Duft
 Durchweht die Luft,
 Und würzet rings die Näh' und Ferne.
 Und stirbt das Licht
 Des Liedes nicht,
 So reicht ihr Nam' einst an die Sterne.

Paart nicht den Schnee
 Der Lilie
 Die Holde mit der Gluth der Rosen?
 Die Au, ein Kranz
 Voll Duft und Glanz,
 Reicht ihr den Preis, der Tadellosen.

O trautes Land,
 O hehrer Strand,
 Sei stolz auf deiner Blumen Blume.
 Das heil'ge Meer
 Und rings umher
 Die Inseln huld'gen deinem Ruhme__ __

Nacht hüllt den Strand,
 Temora schwand.
 Verlodert sind des Spätroths Gluthen.
 Das Weltmeer grollt,
 Und gluthroth rollt
 Der Vollmond aus den düstern Fluthen.

CARA E DOLCE

Alessandro SCARLATTI

Andante

Sop

Piano

p

Ca-ra e dol-ce-dol-ce dol

4

cis - si - ma li - ber - ta dol - cis - si - ma dol - cis - si - ma li - ber -

6

ta. quan - to ti pian - ge il co - re quan - to pian - ge,

mp

8

quan - to ti pian - ge il co - re, quan - to ti pian - ge il

10

co - re fra i cal - ci d'un crin d'o - ro pro - va d'un cig - lio

12

arcier la cru - del - ta. Ca-ra e dol-ce dol- ce,

15

ca - ra e dol - ce, dol - ce dol - cis - si - ma li - ber - ta, dol -

17

cis - si - ma, dol - cis - si - ma li - ber - ta, le du-re ri

20

tor - te che ri - gi - da sor - te mi da per mer - ce mi strin - go - no il pie mi strin - go - no il

22

pie e al mio lun - go pe - nar ne - gan pie - ta ne - gan pie - ta.

24

e al mio lun - go pe - nar ne gan pie - ta. Ca - ra e dol - ce dol - ce dol - cis - si - ma li - ber

27

rit.
ta, dol - cis - si - ma dol - cis - si - ma li - ber - ta dol - cis - si - ma li - ber - ta.

à Madame Trouard-Riolle

L'ÂME DES OISEAUX

Poem by Helene Vacaresco

Music by JULES MASSENET

N° 1.

Andantino con moto. *semplicit.* *p*

CHANT. *p* Le prin -

Andantino con moto. *p*

PIANO. *p*

pp

- temps a je - té sa ly - - - re Sous les sau - - les et

dol.

expressif. *f* *sans respirer.*

les roseaux, — O grands bois, pouvez - vous me di - - - re Que

The musical score is written in 2/4 time. The vocal line (CHANT) begins with a rest, followed by a few notes marked *p* and *semplicit.* The piano accompaniment (PIANO) starts with a *p* dynamic. The lyrics are: "Le prin - temps a je - té sa ly - re Sous les sau - les et les roseaux, — O grands bois, pouvez - vous me di - re Que". The piano part features a prominent accompaniment pattern of chords in the right hand and moving lines in the left hand, marked *f* and *sans respirer.*

sans retenir.

p de_vient l'a - - - me *pp* des oi - - seaux?

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a slur over the first four notes. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. The dynamics shift to *pp* for the second half of the system.

a Tempo. bien chanté, très expressif.

f

Ped. *

The second system continues the vocal line and piano accompaniment. The vocal line is marked *f* and includes a slur. The piano accompaniment features a more active bass line. A *Ped.* (pedal) marking is present at the beginning, and a star symbol (*) is at the end of the system.

clair.

f Tout l'a - - vril est fait de leur grâ - - - ce!

The third system features a vocal line and piano accompaniment. The vocal line is marked *f* and includes a slur. The piano accompaniment consists of sustained chords in both hands, marked *f*.

triste.

pp

pp J'en a - vais un, mais il est mort...

The fourth system features a vocal line and piano accompaniment. The vocal line is marked *pp* and includes a slur. The piano accompaniment consists of sustained chords in both hands, marked *pp*.

Un peu retenu.

expressif.

mf *f* *p*

Et de puis je trou-ve l'es - pa - ce Vi - de de con -

p *cresc.* *f* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 6/8 time, starting with a mezzo-forte (*mf*) dynamic and a slur over the first six notes. The lyrics are "Et de puis je trou-ve l'es - pa - ce Vi - de de con -". The bottom staff is a piano accompaniment in 6/8 time, starting with a piano (*p*) dynamic. It features a series of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), and piano (*p*).

rall.

- cert — et d'es - sor.

rall. *dim.*

mf *p*

Ped. *

Detailed description: This system contains the next two staves. The top staff is a vocal line in 6/8 time, marked *rall.* (rallentando). The lyrics are "- cert — et d'es - sor." The bottom staff is a piano accompaniment in 6/8 time, marked *rall.* and *dim.* (diminuendo). It features a series of chords in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*) and piano (*p*). A "Ped." (pedal) marking is present in the left hand, and an asterisk (*) is at the end of the system. The time signature changes to 9/4 at the end of the system.

a Tempo 1° (sans retenir).

p

Plus lé - - gère en - cor que leurs ai - - - les,

a Tempo 1° (sans retenir).

pp

Detailed description: This system contains the next two staves. The top staff is a vocal line in 2/4 time, marked *p* (piano). The lyrics are "Plus lé - - gère en - cor que leurs ai - - - les,". The bottom staff is a piano accompaniment in 2/4 time, marked *pp* (pianissimo). It features a series of chords in the right hand and a bass line in the left hand.

pp

Que le du - - vet au bord des nids,

dol.

Detailed description: This system contains the final two staves. The top staff is a vocal line in 2/4 time, marked *pp* (pianissimo). The lyrics are "Que le du - - vet au bord des nids,". The bottom staff is a piano accompaniment in 2/4 time, marked *dol.* (dolente). It features a series of chords in the right hand and a bass line in the left hand.

espressif.

f

Qui les re - prend, ou s'en vont - el - - - les Les

p, *pp* *poco rit.*

â - - - mes des pau - vres pe - - tits?

poco rit.

a Tempo.

a Tempo. *f*

Vous que la

p

sève — em - - plit de flam - - - mes, 0

fleurs, _____ ô saul - les, ô ro -

mf

- seaux, _____ Pri - ez a - vec vos

più f

à - - - mes, Pri - ez pour l'â - me

très expressif. f cresc. sf tendre et ému. p

rall.

des pe - - - tits oi - - - seaux. _____

Lent. simplement. pp

Lent. pp ppp