Technology-Based Performance

Technology-Based Performance is an exciting area of study that welcomes any students in the music program. It is especially popular among those studying Music Technology and Commercial Music. If your main performance instrument relies on technology—like laptops, turntables, MIDI controllers, DJ controllers, or modular synthesizers—this is the ideal place for you to audition. Additionally, if you primarily use and integrate new technology with traditional instruments (for instance, using Ableton Live, loopers, or pedals alongside voice, guitar, or piano), you can also audition in this area.

UCM does not require you to use any specific hardware or software for your audition. However, the main emphasis is on your live performance skills. It's important to note that software intended for live performance is preferred over software designed primarily for music production. For this audition, submitting a piece that is completely pre-produced will not be accepted.

You are required to incorporate live performance elements, such as beat-making, looping, guitars, synthesizers, live processed vocals, or processed wind instruments. While using these live components, you can include some pre-produced elements in your audition, but the focus must remain on your live performance capabilities. For example, you might play keys or drum pads, twist knobs or move faders that control effects processing, or trigger loops or sound effects you have created ahead of time. You might do all of those things, or other things that create and/or affect what we hear.

We highly recommend several software applications for live music performance, including Ableton Live, Max, and PD (Pure Data). Again, it's important to note that not all audio software is designed for live performances; some are primarily aimed at music production. However, you are welcome to use any technology with which you are familiar, regardless of its primary purpose.

For the audition:

1. You have the option to audition by submitting a video (recommended), auditioning in person, or using a live video platform like Zoom (allowed, but not recommended due to latency and other issues).
   a. If you opt to submit a video, it doesn't need to be professionally produced, but it should clearly show you performing. The most important aspect is that there is a clear connection between your actions with your instrument and the music you are playing.
   b. If you choose to audition in person, UCM will provide a PA system, access to electrical power, a chair, and a table. However, you will need to bring any other equipment required for your performance. (For example, we will not provide a laptop and interface.)

2. You must have a legal license to use any software or hardware you use in the audition: it is not permissible to audition using "pirated" or "cracked" software.
3. The quality of your a) performance, b) your performance technique, and c) your level of mastery of your technology are all important factors in the audition.

Audition Requirements

1. Two Works:
   a. A prepared work of your choice demonstrating your abilities on your instrument(s). This could be an original composition you've created or an arrangement of someone else's work tailored for your setup. The performance should highlight how you use your equipment, reflect your live performance abilities, and demonstrate your overall musicality and creativity.
   b. For your second piece, select ONE of the three pieces provided in the PDF for your assignment. The aim is to interpret the chosen piece rather than perform it exactly as written. For example, you are not required to sing, but you can if you choose!
      i. Your adaptation can be quite literal; for example, you might play the piano part using a MIDI track while performing the melody live with a synthesizer.
      ii. Alternatively, you can take a more creative approach by downloading a version of the piece from YouTube, then remixing it by chopping it up, adding beats, basslines, or other elements to create your own unique interpretation. You are also encouraged to experiment with sound by stretching, pitch-shifting, or altering the audio in creative ways.
      iii. Regardless of the method you choose, ensure that live performance is central to your performance.
2. Following the audition, you can choose to take the Music Fundamentals Placement Assessment to see where you should start in the music theory sequence. If you just want to start at the beginning, in theory fundamentals, you do not need to take this assessment.
   a. Many students start in the theory fundamentals course, but if you do well on the Placement assessment, you can skip to the next course, which will save you time and money. The theory fundamentals course does not count toward the Bachelor of Music degree program, so it is extra.
   b. [This page provides information regarding the Music Theory Placement assessment under "Follow these steps to apply to UCM Music."](#)

When you feel ready, please contact Dr. Jeff Kaiser (jkaiser@ucmo.edu) to schedule an audition or ask any other questions.

Der Abend.

Gedicht von L. Th. Kosegarten.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

FRANZ SCHUBERT.

Erschienen als Op. 118. N⁰ 2.

Feierlich, langsam.

Singstimme.

Pianoforte.

Der A_bend blüht,
Ein grau_er Duft

Te_mo_ra glüht im
durch_webt_ die Luft, um_

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 schaudernd 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

Ca-ra e dol-ce-dol-ce   dol
cis - si -ma li -ber - ta   dol - cis - si -ma dol-cis-si-ma li - ber-
ta.   quan - to ti pian-ge il co - re quan - to pian - ge,
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,

mf *p*

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

mp

Lyrics below the staves:

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

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

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

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

Nº 1.

Andantino con moto.

simplement.

CHANT. / PIANO.

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

Lyrics visible in the vocal line:

sans retenir.

de_vient l'à _ _ _ me des oi _ _ seaux? _____

a Tempo. *bien chanté, très expressif.*

Ped.

clair.

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

triste.

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

Un peu retenu.

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

rall.

-cert _____ et d'es-sor. _____

a Tempo 1º (sans retenir).

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

Que le du-vet au bord des nids, _____
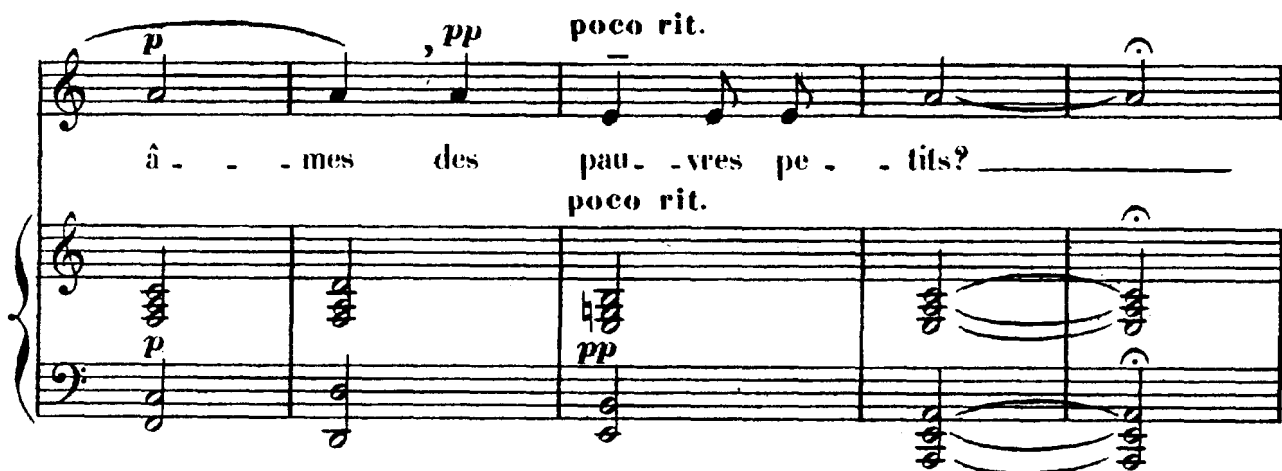
Qui les re - prend, ou s'en vont - el - - - les Les

â - - - mes des pau - - vres pe - - tits? _____
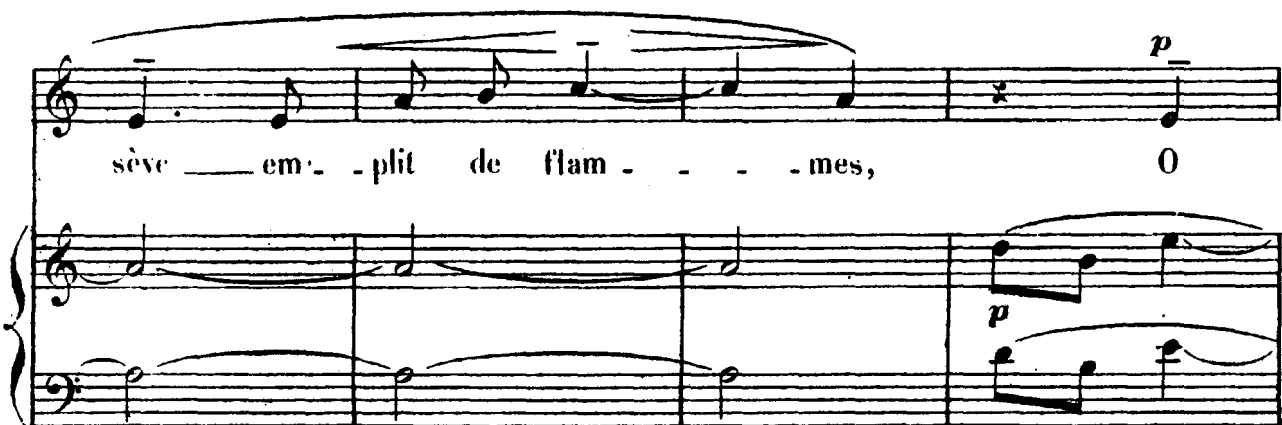
Vous que la

sève ____ em - - plit de flam - - - mes, O

fleurs, _____ ô sau _ _ les, ô ro _

_ seaux, ____ Pri_ _ez a _ _ vec vos

â _ _ _ _ _ _mes, Pri_ _ez pour l'â _ _ me

des pe _ _ tits oi _ _ seaux. _____