

Technology-Based Performance Auditions

What Is Technology-Based Performance?

Technology-Based Performance is an exciting area of study that welcomes any student in the music program. It's especially popular among students in the Music Technology and Commercial Music program, but it's open to everyone.

If your main performance instrument relies on newer technologies—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, such as using Ableton Live, loopers, or pedals alongside voice, guitar, or piano—or any other instrument—you can also audition for lessons in this area. The focus is on “primarily” using technology. If you want to take specific traditional instrument or voice lessons, you should choose that specific option for your audition.

All music majors are required to take lessons, so this is a great opportunity for you to develop your technology-based music performance skills at our university while working on your music degree.

Please note that, as a Music Technology and Commercial Music major, you are not required to choose a technology-based performance; you are free to opt for traditional instruments.

What We're Listening For

The most important thing to understand is this: We are evaluating your live performance skills.

This is crucial to understand that this audition is not about your skills as a producer, but as a performer. Although, of course, they can overlap. UCM does not require the use of any specific hardware or software for the audition. However, software intended for live performance, such as Ableton Live, is preferred over software designed primarily for music production. For this audition, submitting a piece that is completely pre-produced will not be accepted; there must be a live performance element.

You are required to incorporate live performance elements, such as live beat-making, looping, guitars, synthesizers, live-processed vocals, or processed wind and string instruments. While using these live components, you can incorporate some pre-produced elements as part of the playback; however, 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, while triggering 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.

Software and Technology

Again, it's essential to note that not all audio software is designed for live performances; some are intended primarily for music production. However, for the audition, you are welcome to use any technology with which you are familiar, regardless of its primary purpose.

One last thing about software: You must have a legal license for any software you use for the audition; it is not permissible to audition using “pirated” or “cracked” software.

Audition Formats

We highly recommend you audition by submitting two videos of you performing. Your videos do not need to be professionally produced, but they should clearly show you performing. The most important aspect is that the video features a visible and clear connection between your actions with your instrument, the computer/hardware, and the music you are playing.

You may also choose to audition in person. Live video platforms, such as Zoom, are also permitted, but not recommended due to latency and other technical issues.

If you choose to audition live, UCM will provide a small PA system, electrical power, a chair, and a table. You will need to bring any other equipment required for your performance. For example, we will not provide a laptop and interface. You need to be ready to go and know your technology well. You should practice tearing it down and setting it up to minimize potential technical problems, as we run live auditions on a tight schedule.

What We Evaluate

We evaluate the overall quality of your performance and the quality of your facility with the software/hardware you are using. We don't expect America's Got Talent: Be yourself. Just make sure we can see what is going on.

Audition Material: Two Required Works

First: A Prepared Work of Your Choice

The first audition piece is a prepared work of your choice demonstrating your performance abilities on your instrument or instruments. This could be an original composition you've created or an arrangement of someone else's work tailored for your setup. The performance should showcase how you use your equipment, demonstrate your live performance abilities, and reflect your overall musicality and creativity. The duration should be between one and three minutes.

Two: An Assigned Piece From Our List

The second audition piece should be created from one of the three pieces provided at the end of this PDF. The aim is to interpret the chosen piece rather than perform it exactly as written, and there is a lot of freedom in how you interpret it. For example, you are not required to sing, but you can if you choose!

Your adaptation may be quite literal, for example, playing the piano part using a MIDI track while performing the melody live with a synthesizer. Alternatively, you can take a more creative approach by downloading a version of the piece from YouTube, then remixing it by chopping it up, turning it into beats, adding 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. Regardless of the method, live performance must remain at the center. The duration should be between one and three minutes.

A few last things: please run it straight through without edits, keep your actions and the technology being used framed in the shot so we can clearly see what is going on, and no need to talk or introduce yourself: just start the music and play through it.

We want you to succeed

We want to help you succeed! We highly recommend setting up a Zoom or in-person meeting to go over the audition requirements. Additionally, we will gladly review videos before you formally submit them to ensure you are ready to proceed.

Following the audition

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. However, we recommend taking it, as there is nothing to risk.

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.

This page provides information regarding the Music Theory Placement assessment [under “Follow these steps to apply to UCM Music.”](#)

We look forward to hearing what you do with music technology. Thanks for watching, and be sure to check out specific details at: ucmo.edu/musicauditions

Look for Technology-based Performance, and we’ve even included a checklist in the download to help you be prepared.

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

Preparation Checklist for Technology-Based Performance Audition

This list is for your personal use and does not need to be submitted. This list is designed to help you feel confident and confirm that you are ready, and that your audition clearly demonstrates a live performance with technology. Not every box needs to be checked.

1. Is this the Right Audition for me?

- Technology is central to how I perform music live
- I use laptops, controllers, DJ gear, synths, loopers, pedals, or live electronics
- AND/OR I combine technology with a traditional instrument

2. What Faculty Are Listening For

- I am performing in real time (not just pressing play)
- My actions are clearly connected to the sound
- Reminder: Producer-only tracks are not accepted. Some pre-made material is OK, but live performance must be the focus.

3. Technology Basics

- My software choice supports live interaction (e.g., Ableton Live, Max, PD, or similar)
- If I use production-oriented software, I am still performing actively and visibly

4. Examples of acceptable live elements I have included

- Live beat-making, basslines, or sequencing
- Looping in real time
- Playing keyboards, pads, guitar, winds, or other instruments with technology
- Live-processed vocals or acoustic instruments
- Real-time control of effects using knobs, faders, pedals, or controllers
- Triggering and transforming sounds I prepared ahead of time
- Performing parts live while other elements are sequenced or triggered
- Remixing or restructuring audio from an existing version
- Stretching, pitch-shifting, or transforming sound creatively
- Singing (optional)

5. Required Audition Pieces (TWO TOTAL)

Piece 1 – Prepared Work (1–3 min)

- Original or arranged piece
- Clearly shows my live performance skills

Piece 2 – Assigned Piece (1–3 min)

- Chosen from the provided PDF
- Clearly shows my live performance skills

6. Video Audition Checklist (Recommended)

- Two separate videos (one per piece)
- My video clearly shows me performing live
- My hands, controllers, computer instruments, or gestures are visible
- Clear connection between actions and sound

7. Live Audition Option (If Chosen)

- I can set up and tear down quickly
- I bring all my equipment (laptop, interface, cables)

8. Final Check

- I reviewed all audition requirements carefully
- Timing and framing are correct
- I reviewed my videos before submitting

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 ahnungs - rei - ches Grau - en.

CARA E DOLCE

Alessandro SCARLATTI

Andante

Sop

Andante

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. *seulement.* *p*

CHANT. *p* Le prin -

Andantino con moto. *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 melodic phrase starting on a high note. The piano accompaniment (PIANO) features a flowing, arpeggiated texture. The lyrics are in French and describe a scene of nature. The score includes various performance markings such as dynamics (p, pp, f) and articulation (dol., sans respirer.).

sans retenir.
pp.

de_vient l'â - - - me des oi - - seaux?

a Tempo. bien chanté, très expressif.

Ped. *

clair.
f.

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

triste.
pp.

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

Un peu retenu.

expressif.

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

Un peu retenu.

rall.

- cert — et d'es - sor.

a Tempo 1^o (sans retenir).

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

a Tempo 1^o (sans retenir).

pp

Que le du - vet au bord des nids,

expressif.
f

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

p, *pp* *poco rit.*

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

poco rit.

a Tempo.

a Tempo. *f*

Vous que la

p

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

p 0

