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THE IDEA OF AN AUDITION MIGHT SEEM INTIMIDATING, BUT IT’S NOT AS A BAD AS IT SEEMS – WE PROMISE.

In fact, at the University of Tasmania, we want your experience to be as friendly and positive as possible.

Think of it as a chance to demonstrate your passion for music, show off your talent, and discuss what you’d like to get out of your time at the Con.

We also want to hear about how you approach music, what makes you unique and creative, and how we can help you achieve your goals.

Congratulations on taking the next step on your journey, and good luck!

Dr Maria Grenfell
Head, Conservatorium of Music
University of Tasmania
APPLYING TO STUDY

STEP 1: CHOOSE A COURSE
Visit utas.edu.au/art-music-theatre for the full range of Conservatorium of Music courses.

STEP 2: APPLY ONLINE
Visit utas.edu.au/admissions to apply online or for more information (including key dates).

STEP 3: SCHOLARSHIPS
Visit utas.edu.au/scholarships to view the range of music scholarships and apply online.
Applications close 31 October each year.

STEP 4: AUDITION

SEMESTER 1 ENTRY (FEBRUARY)
First opportunity: mid-November through mid-December
Second opportunity: late January through mid-February

SEMESTER 2 ENTRY (JULY)
First and only opportunity: May

STEP 5: RECEIVE OFFER
You will receive advice about whether you have been accepted into the course following your audition (generally two weeks for in-person auditions).

STEP 6: ACCEPT OFFER
If you are accepted, simply follow the instructions in the offer letter to secure your place at the University.

NEED HELP WITH YOUR APPLICATION?
DOMESTIC STUDENTS
Call 1300 363 864 or email course.info@utas.edu.au to discuss your application.

INTERNATIONAL STUDENTS
Call +61 3 6226 6200 or enquire online at utas.edu.au/international to discuss your application.
INTERSTATE AND INTERNATIONAL AUDITIONS

If you are applying for Classical (Performance) and/or Jazz and Popular Music (Performance), you must submit a private internet link, USB, CD or DVD of your audition repertoire, in lieu of a live audition in Hobart, Tasmania. Please introduce yourself briefly, and announce the works you will be performing, and provide the recording in the highest possible quality. You will be required to undertake a diagnostic musicianship test upon your arrival at the Conservatorium of Music. This test helps give us an idea of your skills and development.

If you are applying for Classical Composition, Songwriter, Music Technology, and/or Commercial Music Creation, you must submit a private internet link, USB, CD or DVD of your portfolio containing recordings and notated scores (if available).

After assessment of your portfolio or audition, you may be contacted for an interview over the phone/internet as part of the audition process. Please ensure that you have given a phone number by which you can be contacted during business hours and an email address that you check regularly.

Please note that recordings submitted on physical media will not be returned. If you are an international applicant, please ensure that all materials submitted for your audition or portfolio are in English.

SUBMITTING YOUR AUDITION

INTERSTATE APPLICANTS

Please email your private internet link to: Conservatorium.Admin@utas.edu.au

Alternatively, please mail your USB, CD or DVD to:

CONSERVATORIUM OF MUSIC
University of Tasmania
Private Bag 63
HOBART TASMANIA 7001

INTERNATIONAL APPLICANTS

Please provide your private internet link as part of your online application: utas.edu.au/admissions

Alternatively, please mail your USB, CD, or DVD to:

INTERNATIONAL ADMISSIONS
University of Tasmania
Private Bag 11
HOBART TASMANIA 7001
AUSTRALIA

The decision on your audition will be made once all audition materials and other required documentation is received.
FIVE TIPS FOR A PITCH-PERFECT AUDITION

1. Once you have decided what to play at your audition, rehearse until you can’t rehearse anymore. Then rehearse one more time.

2. Ensure your folio is jam-packed full of your best work. The more confidence you have in your folio, the more confident you’ll be in your interview.

3. Your panel will ask why you want to come to the conservatorium of music and what you want to get out of your time here – so have some great answers prepared.

4. Have a think about any questions you’d like to ask the panel. Your audition is a two-way conversation.

5. University study is all about being willing to learn and grow. The panel may give you advice and suggestions. If you show you’re open to what they’re saying, you’re off to a great start.
HERE’S A QUICK RUNDOWN OF WHAT WILL HAPPEN DURING YOUR AUDITION:

• The combined audition and interview is around thirty minutes in duration.

• Because music’s all about timing, we recommended you plan to arrive at least 20 minutes before your scheduled audition time.

• If you’re a performer, we’ll ask you to play a prepared repertoire of 15 minutes. This is your time to shine. We may also ask you to undertake a short piece of sight-reading.

• If you’re a composer, music technology, or songwriter applicant, we’ll ask you to discuss your folio of work.

• Next, there’ll be a short aural diagnostic test which may include: sight-singing short melodies; sight-reading rhythms; echo-singing melodic intervals or fragments; echo-clapping short rhythmic patterns; recognising chord qualities (major, minor, augmented, diminished); or recognising chords in a short harmonic progression.

• Your audition will also include a brief interview with the audition panel.

• If you require an accompanist, you’ll need to bring your own.
If performing classical music is your calling, your audition will consist of a performance of three contrasting pieces (eg. a Baroque, Romantic and Modern piece). These works or movements don’t have to be from any specific syllabus, but we recommend they be of at least 7th Grade AMEB standard or equivalent (visit ameb.edu.au for information on AMEB grading).

After playing your pieces, you may be asked to do some sight-reading, and there will be a short diagnostic aural test. Your audition will end with a short, informal interview.

INSTRUMENTS WITH SPECIFIC AUDITION REQUIREMENTS

STRINGS
Please prepare a repertoire that best represents your level of ability and stylistic strengths. Sections of larger works, such as an exposition of a Romantic concerto, are acceptable if this helps to facilitate a balanced and varied program within the time frame.

WOODWIND, PERCUSSION, GUITAR
Please prepare three contrasting pieces from at least two periods. For example, a single fast movement of a concerto; one unaccompanied work; and one movement from a sonata.

BRASS
Please prepare two contrasting pieces, for example the first movement from a major sonata or concerto.

VOICE (CLASSICAL AND/OR MUSICAL THEATRE)
Please prepare three songs, contrasting in period, composer, and tempo, with at least two centuries represented (Classical). Songs must be performed in their original language. Make sure you choose from the area in which you wish to focus your vocal training (Classical and/or Musical Theatre).

PIANO
Please prepare three pieces, contrasting in period, composer, and tempo, with at least two centuries represented. You may be required to demonstrate technical work such as scales in your audition. A sample audition program might include:
1. A contrapuntal piece (e.g. a prelude and fugue by Bach or Shostakovich)
2. A fast movement from a classical sonata
3. A piece of your choice, from the 19th, 20th, or 21st century.
JAZZ AND POPULAR MUSIC
(PERFORMANCE)

In this audition, you’ll be asked to perform three contrasting pieces (for example: one ballad, one up-tempo number, and a jazz tune). However, while versatility is important, this stream embraces all sorts of musical performers – so don’t feel you have to play a particular, unfamiliar style of music at your audition.

Likewise, we don’t expect your pieces to be fully-improvised. While demonstrating some improvisational skill is desirable, it’s by no means essential for the purposes of your audition.

After you’ve played your three pieces, the panel will ask you a few questions, and answer any questions you have about the course. There’ll also be a brief aural test.

CLASSICAL COMPOSITION

If you want to learn how to compose orchestral and chamber music, this is the place to start.

Your audition will take place as an interview based on your portfolio – which should include at least three pieces of notated music, with recordings if available. Ideally, your folio will represent a diverse cross-section of work, with each piece showing off your creativity and distinctive style.

Our panel will ask you a few questions about your composition, what you love about music, and why you’re excited about studying at the University.

Finally, there’ll be a brief aural diagnostic test – which will give us an idea of your skills and development.
COMMERCIAL MUSIC CREATION

Commercial Music Creation is focused on your individual development across any number of styles, and modes of creation and implementation. We’re looking for a blend of personal expression and an interest in music that serves a greater vision, whether this be orchestral scores for films, jazz scores for big bands, hip-hop with horns, or dream pop for internet advertising – anything is possible.

Your audition will be an interview based on your portfolio, which should feature three recent works in any genre. These works can be presented in any format including MP3 files, DAW session files, or scores. Please bring these with you on a USB drive on the day. We’ll listen to you works and ask you how the work was created and the techniques and/or technology that was involved. Feel free to bring in your laptop and show off the inner working of your process.
SONGWRITER

A songwriting audition is your chance to showcase three pieces that demonstrate your depth of thinking, personal expression, and musicality.

If you’d like to do this by portfolio, it must be submitted to the Conservatorium Office at least seven days prior to the audition date.

If you’d like to do this by playing live, make sure you bring any portable instruments you need (the University provides a piano, amplifiers, drum kit, and PA).

MUSIC TECHNOLOGY

Because Music Tech is a mix of science and music, we look for applicants that are passionate about both fields.

This audition will take place as an interview based on your portfolio – which you should bring to the audition on a USB drive. Your portfolio should feature three recent pieces (in any genre) that you’ve recorded, written, or produced.

The panel will listen to your submissions and ask you some questions about how the work was created, and the technology and techniques involved.

You’re also welcome to bring along your laptop to show off the inner workings of your submitted pieces.

While technique and basic knowledge of music theory is important, they’re not a deal breaker. Instead, we’re on the look-out for inventive uses of music production tools/techniques and – above all – musicality.
MUSICOCYOLOGY

If you’re studying Musicology, you’ll audition for either Classical (Performance) or Jazz and Popular Music (Performance), Composition, Songwriter, Music Technology, or Dual Practice streams.

If you’re successful, you’ll undertake two years’ study in one of these streams before moving into either Musicology or Broad Practice in your third year of study.

DUAL PRACTICE

The Dual Practice stream allows students to major in two areas of music study. These might be Classical (Performance) or Jazz and Popular Music (Performance), Music Technology, Composition, or Songwriter.

Your audition should showcase your two intended study areas which may be in any stream. Please prepare a 15-minute performance of three contrasting pieces for a performance major, and/or a portfolio for Composition, Songwriting, Music Technology, or Commercial Music Creation. You’ll also be asked to take a short diagnostic aural test.
HONOURS AND POSTGRADUATE COURSES

F4D BACHELOR OF MUSIC WITH HONOURS (1 YEAR)
F5L GRADUATE CERTIFICATE IN MUSIC (SPECIALISATION)
F6L GRADUATE DIPLOMA OF MUSIC (SPECIALISATION)
F7K MASTER OF MUSIC STUDIES

HERE’S A QUICK RUNDOWN OF WHAT WILL HAPPEN DURING YOUR AUDITION:

• If you’re ready to take your music studies to the next level, this is where it starts. To make sure you’re fully prepared for your audition, here’s a quick run-down on what will happen on the day.
• The combined audition and interview is approximately 30 minutes in duration.
• Because music’s all about timing, we recommended you plan to arrive at least 20 minutes before your scheduled audition time.
• If you’re a performer, we’ll ask you to play a prepared repertoire for 20 minutes.
• If you’re a composer, music technology applicant or songwriter, we’ll ask you to discuss your portfolio of work for 20 minutes.
• If your audition requires a portfolio, make sure you submit this to the Conservatorium of Music office at least seven days prior to the audition date. Please include recordings of your works via private internet link or on USB, CD, or DVD.
• Auditions also include a brief interview with the audition panel.
• Please bring a list of current repertoire and a copy of your curriculum vitae.
• If you require an accompanist, you’ll need to bring your own.
• Applicants for F7K Master of Music Studies have to sit a placement test—the Conservatorium of Music office will be in touch with you about scheduling this.
CLASSICAL COMPOSITION, MUSIC TECHNOLOGY, SONGWRITER, COMMERCIAL MUSIC CREATION

If you’re studying any of these streams, your audition will take place as an interview based on your portfolio, which should include a cross-section of your best work, showing off your creativity and distinctive style.

The panel will ask you about your creative practice, your career aspirations, and why you want to study at the Conservatorium.

MUSICOCOLOGY

Essay of 2,000 words on any aspect of music to be delivered to the Conservatorium at least seven days prior to the audition date.
CLASSICAL (PERFORMANCE)

If performing classical music is your calling, your audition will consist of a performance of three contrasting pieces (eg. a Baroque, Romantic, and Modern piece).

INSTRUMENTS WITH SPECIFIC AUDITION REQUIREMENTS

STRINGS, WOODWIND, PERCUSSION, GUITAR

Please prepare three contrasting pieces from at least two periods, for example: a single fast movement of a concerto; one unaccompanied work; and one movement from a sonata.

BRASS

Please prepare two contrasting pieces, for example: the first movement from a major sonata or concerto. Some examples for trumpet would be a Haydn concerto and either Honegger Intrada or Enesco Legend. Or two excerpts such as Bach, Cantata no. 51, first movement and Bizet, Carmen: opening low excerpt.

VOICE (CLASSICAL AND/OR MUSICAL THEATRE)

Please prepare three songs, contrasting in period, composer, and tempo, with at least two centuries represented (Classical). Songs must be performed in their original language. Make sure you choose from the area in which you wish to focus your vocal training (Classical and/or Musical Theatre).

PIANO

You should prepare three pieces, contrasting in period, composer, and tempo, with at least two centuries represented. Please bring a list of repertoire studied in the past three years. A sample audition program might include:

1. A contrapuntal piece (e.g. a prelude and fugue by Bach or Shostakovich)
2. A fast movement from a classical sonata
3. A piece of your choice, from the 19th, 20th, or 21st century.

JAZZ AND POPULAR MUSIC (PERFORMANCE)

You’ll be asked to perform three pieces that demonstrate different aspects of what you can do.

Your performance should include idiom-specific requirements. For example, if you are a jazz player, we look forward to hearing you improvise. If you are a rock/pop musician, feel free to perform within your own style of music.

After you’ve played your three pieces, the panel will ask you a few questions, and answer any questions you have about the course. There’ll also be a brief aural test.