

Section B: Instrument

Directions: This will be the instrument on which you audition and will be your major instrument while you study at the Faculty, should you be accepted. For vocalists, "voice" is your instrument.

Instrument: _____ Category (Soprano/Alto...): _____

Name of **Current Teacher:** _____

Location of Current Teacher: _____
Current Teacher City Current Teacher Province/State Current Teacher Country

Contact Information for Current Teacher:

Current Teacher Email Address

Current Teacher Phone Number

How long have you studied with this teacher?

From _____ To _____
Month Year Month Year

List a few of your previous teachers and how long you studied with them:

Section C: Home Institution

Name of Home Institution: _____

Address of Home Institution: _____

Program of Study at Home Institution: _____

Section D: Course List

Directions: Please list courses in which you would like to enrol at the Faculty of Music, University of Toronto. You may refer to the [Faculty of Music Academic Calendar](#) for a listing of Faculty of Music courses.

Course Code	Course Title	Prerequisites from Home Institution
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Section E: Year of Study

Note: Please check one of the following:

Year of study for which you are applying: Year 1: Year 2: Year 3: Year 4:

Section F: Area of Interest

Note: Check all that apply

- I will be applying to enrol in **performance** courses.
Continue on to Section G: Recorded Auditions
- I will be applying to enrol in **composition** courses.
Go to directly to section H: Composition Portfolio
- I will be applying to enrol only in courses in any of the following areas: History & Culture, Music Education, Theory, Music & Health Sciences and/or Global Musics Ensembles. Go directly to Section I: Letters of Reference

Section H: Composition Portfolio

Directions: If you are applying to enrol in *composition* courses, you must submit a composition portfolio with your application. Hard copies of your material may be uploaded as a pdf document and submitted via the Exchange Portal. Details about composition portfolio requirements are below

I will be applying to enrol in *composition* courses. My composition portfolio will be submitted with this application.

Composition Portfolio

Exchange applicants applying for courses in composition should demonstrate significant commitment to the creation of music in a style based upon traditional and/or recent Western music procedures.

Applicants who wish to be considered for Composition courses must submit a portfolio of compositions with their exchange application.

The Portfolio should include the following:

- At least four works, totalling at least 15 minutes in duration, written for a variety of ensembles. Popular and commercial music should not appear in the portfolio, except as an addendum
- Demonstrate recent and substantial activity as a composer as well as the candidate's willingness to explore and be challenged.
- Various methods of pitch organization, rhythmic structure and motivic/thematic development.
- Accurate notation is expected.
- Candidates are welcome to submit recordings of performances of their scores. In the case of electroacoustic works, a score is not necessary. Otherwise works with recordings will only will not be considered. A work for acoustic instruments recorded from a live or studio performance is not considered electroacoustic music.

Section I: Letters of Reference

Directions: *Two letters of reference are recommended.* If you plan to submit letters of reference, ask people, who are in a position to judge your musical qualifications and/or your academic abilities and who are not related to you, to write on your behalf. The letters should come from different people who can recommend you based on your musical and/or academic abilities. Character references are not necessary.

Please ask your referees to ensure that the letter **CLEARLY** indicates for whom this letter has been written. Contact information for the Referee must also be included on each letter of reference. There is no 'standard form' to be filled out by the individual writing the reference.

Reference letters are confidential and should be placed in a sealed envelope with the signature of the referee across the seal. Submit these letters to your exchange office. They will upload the letters on your behalf.

Section J: Applicant's Statement of Understanding and Consent

It is understood and agreed that all documents and recordings submitted to the Faculty of Music become the property of the Faculty of Music, University of Toronto, and that no documents and/or recordings will be returned.

Freedom of Information and Protection of Privacy Act (FIPPA)

The University of Toronto respects your privacy.

Personal information that you provide to the University is collected pursuant to section 2(14) of the University of Toronto Act, 1971.

It is collected for the purpose of administering admissions, registration, academic programs, university-related student activities, activities of student societies, safety, financial assistance and awards, graduation and university advancement, and reporting to government.

The University is also required to report student-level enrolment-related data to the Ministry of Training, Colleges and Universities as a condition of its receipt of operating grant funding. The Ministry collects this enrolment data, which includes limited personal information such as Ontario Education Numbers, student characteristics and educational outcomes, in order to administer government postsecondary funding, policies and programs, including planning, evaluation and monitoring activities.

At all times it will be protected in accordance with the Freedom of Information and Protection of Privacy Act. If you have questions, please refer to www.utoronto.ca/privacy or contact the University Freedom of Information and Protection of Privacy Coordinator at McMurrich Building, room 104, [12 Queen's Park Crescent West, Toronto, ON, M5S 1A8](#).

It is understood that provision of any intentionally false or inaccurate information in this document may disqualify my application rendering it null and void.

By signing this form I agree that all information provided is true and accurate. I give my consent for this information to be used for the purposes outlined above in the FIPPA notice.

Date: _____ Signature of Applicant: _____

(Please note: unsigned forms will not be processed)

DEADLINE FOR RECEIPT OF THIS APPLICATION IS APRIL 1

Your completed Faculty of Music Student Exchange Application should be uploaded to [MOBILITY-ONLINE](#) by the April 1 deadline.



Appendix 1a

Audition Repertoire Requirements for Exchange Applicants by Instrument Classical Programs

ACCORDION

One piece from each of the following stylistic periods:

- 1) Renaissance
- 2) Baroque
- 3) Classical
- 4) Romantic

BRASS & WOODWINDS

- 1) Two Contrasting movements of a Sonata or Concerto (may be 2 movements from the same piece or two different pieces)
- 2) One Etude demonstrating your highest level of technical development
- 3) A 20th or 21st Century work
- 4) Brass applicants should play two major scales of your own choice, two octaves, eighth notes at mm quarter=60, each with a different style of articulation

GUITAR

Memorization of pieces is expected. One piece of the applicant's choosing may be may be performed with music but the remaining pieces must be played from memory.

Three pieces chosen from the following categories

- 1) Renaissance or Baroque
- 2) Classical or Romantic
- 3) Spanish or South American
- 4) 20th or 21st Century work

HARP

- 1) Two contrasting movements from a Baroque or Classical Sonata
- 2) A French Composition
- 3) A 20th or 21st Century work

HARPSICHORD (Composition; Comprehensive Studies; Music Education; History, Culture, & Theory)

- 1) A Prelude & Fugue by J.S. Bach, or an Allemande & Gigue from a Suite or Partita
- 2) One of two pieces, such as a Toccata by Frescobaldi, or a Pavane & Galliard by Byrd, or two contrasting pieces by F. Couperin



HARPSICHORD (Performance; Artist Diploma)

Memorization is required for the Performance or Artist Diploma Program.

- 1) A Prelude & Fugue by J.S. Bach
- 2) Three contrasting movements from a Partita or English Suite
- 3) Three contrasting movements from a work of the French School

ORGAN (Composition; Comprehensive Studies; Music Education; History, Culture, & Theory)

- 1) Any one work or movement in trio form by J.S. Bach
- 2) Two contrasting works/movements (c. 10 minutes total duration)

ORGAN (Performance; Artist Diploma)

- 1) A work by J. S. Bach
- 2) A pre-Bach work
- 3) A 20th or 21st Century work
- 4) One other contrasting work (if program is less than 20 minutes)

PERCUSSION

- 1) One timpani Étude
- 2) Two snare drum solos displaying rudimentary & orchestral techniques, as well as:
 - closed roll from *piano* to *forte* and back to *piano* over 20 seconds
 - open roll from slow to fast and back to slow
- 3) Marimba:
 - one 2-mallet solo
 - one 4-mallet solo
 - major and minor (harmonic and chromatic) scales, two octaves
- 4) Performance and Artist Diploma applicants only: Glockenspiel excerpt from Mozart's *The Magic Flute*

PIANO (Composition; Comprehensive Studies; Music Education; History, Culture, & Theory)

Must perform at least two pieces from memory:

- 1) A Prelude & Fugue or two movements of a Suite by J.S. Bach (a 3-Part Invention may be substituted)
- 2) Two contrasting movements of a Classical Sonata
- 3) A composition of the Romantic Period
- 4) Own Choice: To further broaden and diversify our repertoire you are encouraged to perform a work by a 20th or 21st century, and/or female, 2SLGBTQ+, or BIPOC composer, or a work from your own culture and traditions.



PIANO (Performance; Artist Diploma)

All pieces must be performed from memory.

- 1) A work by J.S. Bach – a Prelude & Fugue, a Toccata, or 3 movements from a Partita or Suite
- 2) Two contrasting movements of a Classical Sonata
- 3) A composition of the Romantic Period
- 4) A 20th or 21st Century work – we welcome works by a Canadian, female, under-represented BIPOC or 2SLGBTQ+ composer, or a composer from your own culture and traditions.
- 5) A fast tempo Étude

STRINGS

Double Bass

Applicants should prepare two contrasting movements and a study, as indicated below:

- 1) One movement from a Concerto
- 2) One movement from a Sonata
- 3) A study from Simandl (30 Etudes) or Bille (ER 263 or 304)

Violin, Viola & Cello

Applicants should prepare three contrasting movements/short pieces. Memorization of at least two pieces is required.

- 1) One movement of a concerto
- 2) One or two movements of solo Bach
- 3) One work of your choice that adequately represents both your technical and musical abilities, chosen from the standard string repertoire. Selections from musicals and/or popular music are not acceptable.

VOICE (Composition; Comprehensive Studies; Music Education; History, Culture, & Theory)

Applicants must perform five pieces representing at least two languages. All repertoire should be memorized.

Please include a complete list of previously studied repertoire organized by language with your application.

- 1) An Italian song or Italian aria from before 1750
- 2) An aria from an opera or oratorio (may substitute a folk song)
- 3) Two art songs (at least one must be in English)
- 4) A 20th or 21st Century song (songs from musicals or popular music are unacceptable)

Applicants are welcome to include one additional selection, in any language or style, which is relevant to their heritage or musical background.



VOICE (Performance; Artist Diploma)

Applicants must perform six pieces representing at least three languages. All repertoire should be memorized.

Please include a complete list of previously studied repertoire organized by language with your application.

- 1) An Italian song or Italian aria from before 1750
- 2) An aria from an opera or oratorio
- 3) Three art songs (at least one must be in English)
- 4) A 20th or 21st Century song (songs from musicals or popular music are unacceptable).

Applicants are welcome to include one additional selection, in any language or style, which is relevant to their heritage or musical background.



Appendix 1b

Audition Repertoire Requirements for Exchange Applicants

Jazz Programs

3 contrasting pieces from the Jazz idiom. These pieces may be chosen from the list of 50 Pre-Approved Tunes for Jazz Audition (see next page). Applicants may include other “jazz standard” tunes that are not on the suggested list, if they so choose.

- o Categories include: Ballad, Swing, Straight/Latin, and Waltz $\frac{3}{4}$.

All pieces should be memorized and should include performance of the melody as well as improvisation.

Special Jazz Requirements:

BASS PLAYERS

- a) should demonstrate the ability to improvise bass lines in the appropriate style for each piece;
- b) may audition on electric bass if that is their major instrument.

DRUMMERS

- a) should demonstrate various styles (eg. Swing, shuffle, afro-cuban, funk, bossa nova & samba) at various tempos;
- b) should include trading 4's and/or 8's in their performance of the required repertoire;
- c) should use brushes as well as sticks.

PIANISTS & GUITARISTS

- a) must play one of the 3 required pieces unaccompanied;
- b) will be assessed on their ability to 'comp' on all jazz pieces.

SAXOPHONISTS

- a) may elect to also demonstrate facility on flute and/or clarinet.



**University of Toronto
Faculty of Music
Jazz Audition Requirements
50 Pre-Approved Tunes**

BALLAD

Polka Dots and Moonbeams
The Nearness of You
(In My) Solitude
Angel Eyes
Willow Weep for Me
You Don't Know What Love Is
My Foolish Heart
Tenderly
In a Sentimental Mood
But Beautiful
Skylark
Lover Man

SWING

Autumn Leaves
Beatrice
Bernie's Tune
But Not For Me
Bye Bye Blackbird
Days of Wine and Roses
Doxy
Groovin' High
Have You Met Miss Jones?
Remember You
I've Got Rhythm (Various Heads)
In a Mellow Tone
Just Friends
Killer Joe
Ladybird
Long Ago and Far Away
Satin Doll
Scrapple from the Apple
Solar
Summertime
Take The "A" Train
There is No Greater Love
There Will Never Be Another You
Tune Up
What Is This Thing Called Love?

STRAIGHT/LATIN

Blue Bossa
Caravan
I'll Remember April
Recordame
St. Thomas
Meditation
Songs For My Father
Maiden Voyage
Black Orpheus I

WALTZ 3/4

Someday My Prince Will Come
Alice in Wonderland
Blue Daniel
Emily



Appendix 1c

Accompaniment Guidelines for Exchange Applicants to Classical Programs

Classical applicants applying on Accordion, Guitar, Harp, Harpsichord, Percussion or Piano, do not require any accompaniment for their video audition. Applicants applying on any other classical instrument should follow the guidelines below for recommendations regarding accompaniment for your video audition. Applicants are responsible for employing their own accompanist.

All applicants should audition with a collaborative pianist. If public health guidelines change in your area and you are not able to audition with a pianist for your video recording, you may follow the guidelines below for alternative accompaniment.

BRASS

- 1) *Live / In-Person accompanist (preferred)* - we encourage you to perform with a live collaborative accompanist if it is safely possible to do so.
- 2) *No accompaniment - solo* - if you are not able to safely perform with an in-person/live accompanist, please perform your repertoire without an accompanist.

WOODWINDS

- 1) *Live / In-Person accompanist (preferred)* - we encourage you to perform with a live collaborative pianist if it is safely possible to do so.
- 2) *No accompaniment - solo* - if you are not able to safely perform with an in-person/live accompanist, please perform your repertoire without an accompanist.

Please DO NOT record your audition with pre-recorded accompaniment.

STRINGS

DOUBLE BASS, VIOLIN, VIOLA & CELLO

- 1) *Live / In-Person accompanist (preferred)* - we encourage you to perform with a live collaborative accompanist if it is safely possible to do so.
- 2) *No accompaniment - solo* - if you are not able to safely perform with an in-person / live accompanist, please perform your repertoire without one. If you are performing your repertoire without an accompanist, please replace your sonata with a solo work for your instrument if possible.

Please DO NOT record your audition with pre-recorded accompaniment.

VOICE

- 1) *Live / In-Person accompanist (preferred)* - we encourage you to perform with a live collaborative pianist if it is safely possible to do so.
- 2) *Pre-recorded piano accompaniment*

Please DO NOT record your audition material without an accompanist unless the piece has specifically been written to be performed without accompaniment.



Appendix 1d

Accompaniment Guidelines for Exchange Applicants to Jazz Programs

ALL JAZZ INSTRUMENTS

All applicants should perform their audition material with a live rhythm section if it is possibly safe to do so. If public health guidelines change in your area and you are not able to audition with a live rhythm section for your video recording, you may follow the guidelines below for alternative accompaniment.

- 1) *Live Rhythm Section (preferred method)* – applicants should perform with a live rhythm section for their audition recording if it is safe to possibly do so.
- 2) *'Play Along' Recording* - applicants who are not able to safely record their audition with a live Rhythm Section may use a “play along” recording for accompaniment purposes.

Recordings should NOT be submitted without accompaniment (live or play-along)



Appendix 1e

Guidelines for Recording for Exchange Applicants

Please follow the guidelines and instructions below:

A. RECORDED PERFORMANCE

- 1) The audio-visual recording submitted must be of good quality.
- 2) The pieces performed must follow the audition repertoire guidelines for your specific instrument and/or program to which you are applying and must be the same as listed on the Exchange Application form.
- 3) No edits or enhancements of the performance are permitted. Each piece must be performed in one take.
- 4) Identify yourself at the beginning of each track of your video, by clearly stating your first and last name.
- 5) Please note that if the audio portion of a recorded audition is of substandard quality, the audition material will be considered incomplete.
- 6) The applicant is responsible for employing an accompanist or rhythm section if required.

B. RECORDED INTERVIEW

To substitute for the interview portion of your live audition, please record your answers to the following questions (try to limit this segment to 10 minutes, but you may speak for less time if you wish). Please record your interview as a separate recording.

- 1) Talk briefly about why you have chosen to apply to the Exchange program.
- 2) Briefly assess your strengths and weaknesses as a musician.
- 3) Is there anything else you would like us to know?

DEADLINE TO SUBMIT EXCHANGE AUDITION RECORDINGS IS APRIL 1



Exchange Audition Recording - Upload & Share Instructions

(for Exchange applicants only):

UPLOADING YOUR AUDITION RECORDING ...via Dropbox or YouTube

Exchange applicants must submit their Audition by video recording

Please ensure you have followed the appropriate Audition Repertoire Guidelines, the Recording Guidelines and follow the guidelines below to upload and share your video.

Applicants should upload their video links to Dropbox or YouTube. You must then copy and paste the URLs for your links into the exchange application where indicated.

If you are unable to submit your video by either of these methods, you must contact the Faculty of Music directly at undergrad.music@utoronto.ca well in advance of the recorded audition deadline for alternate instructions.

Please note: In order to ensure that all adjudicators are able to access the recording, we ask that you do not place a password on your submission from either Dropbox or YouTube.

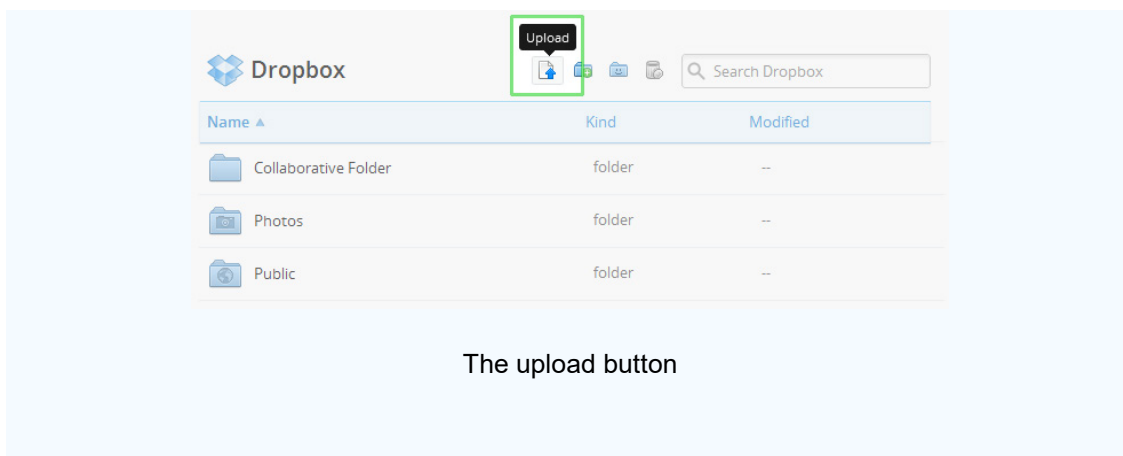
Instructions for Video Upload and Sharing Using Dropbox

Note: You need a Dropbox account in order to upload a video. To sign up go to www.dropbox.com

UPLOAD

On the Dropbox website

1. [Sign in](#) to the Dropbox website.
2. Click the Upload button from the very top of the window.



3. A window will appear. Click the Choose File button and then select the file on your computer that you would like to add to your Dropbox.

DEADLINE TO SUBMIT EXCHANGE AUDITION RECORDINGS IS APRIL 1



Exchange Applicant Upload & Share Instructions

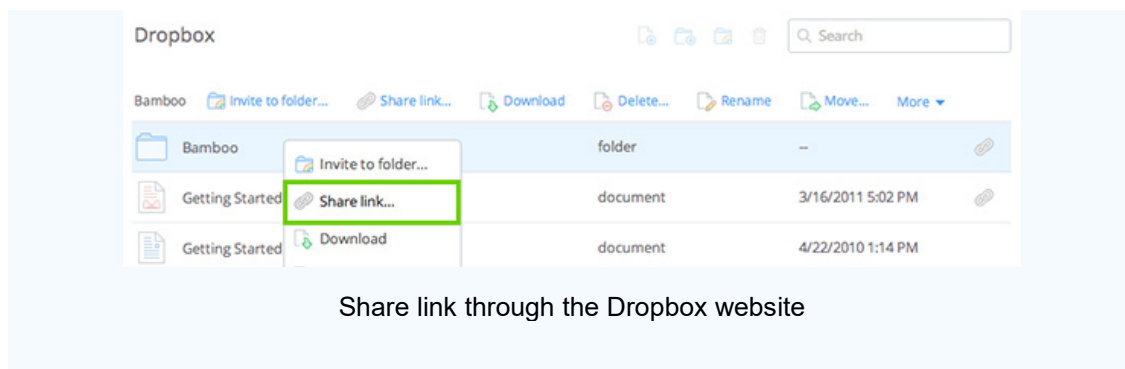
4. Choose as many files as you like, and then click the **Start Upload** button.

The window will disappear, your files will start uploading, and you will be shown a progress indicator. That's it, you've added files to your Dropbox!

Note: Each file you upload through the website must be **10 GB or less**. For even larger files, use the [desktop application](#) or [mobile app](#), which do not have this limit.

SHARE

5. Ensure you are [signed in](#) to the Dropbox website. Control-click (or right-click) on the file or folder you would like to link to, and select Share link... from the menu.



6. A pop-up window will appear with the link. Copy and paste the link into the Exchange Questionnaire under the Recorded Audition section, where requested.

Instructions for Video Upload and Sharing Using YouTube

NOTE: You need a Google account to upload a video.

To create an account, go to: <https://accounts.google.com/SignUp>

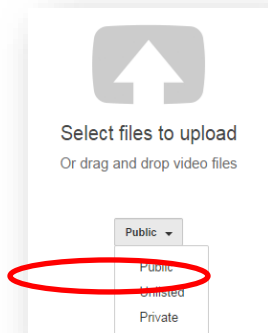
UPLOAD

1. Log into your Google Account.
2. Go to any YouTube page and click on the Upload button in the top right corner. Specify the video to be "Unlisted" (the default is "Public").

DEADLINE TO SUBMIT EXCHANGE AUDITION RECORDINGS IS APRIL 1



Exchange Applicant Upload & Share Instructions



3. Click on select files to upload and chose the file which you wish to upload.

SHARE

4. Once the video is uploaded click on the link to your video. Below your video, click the “Share” link. Copy the URL and paste it into the Exchange Questionnaire in the Recorded Audition section, where requested.

