



# LEARNING RESOURCE MUSIC

REPLACE WITH YOUR  
(CREATIVE)  
COVER ART

**AUDITIONS**

**Getting Through the Door**

## **LEARNING RESOURCE for MUSIC**

### **AUDITIONS**

#### **Getting Through the Door**

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# FOREWORD

Welcome to this Learning Resource for MUSIC

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21<sup>st</sup> Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

## INTRODUCTION AND OBJECTIVES

If you have undergone enough training and study in Music, then you have the necessary capital to pursue higher studies in Music that may direct you to a profession in the field. It is important to know more about the discipline and the profession before making a decision. Having decided on a career in Music, one has to prepare for college admission.

In this Learning Resource, we will learn about the different careers in Music. We will also explore the different schools that offer courses in this field and the requirements for admission. More than these, we will learn about ways to prepare or rigorous entrance requirements such as portfolio building and auditions.

At the end of this Learning Resource, you will be able to:

1. prepare for different types of auditions and selection processes
2. prepare a portfolio that you may be able to use as part of audition and admission requirements

This Learning Resource may be used for and is applicable to DepEd Codes:

SPA\_MIM7- IVc-3

“applies the elements of music through singing and playing “

SPA\_MPP8 -IVd - 4

“performs in front of an audience”

SPA\_MF9 - III e - 5

“ sings or plays instruments with technique appropriate to the performance practice of the piece”

SPA\_M C10-IVa-2

“prepares a music portfolio of music performances using appropriate music technology tools”

SPA\_MAE10 - IVa - j – 6

“performs in front of an audience”

# AUDITIONS

## Getting Through the Door



*From Backstage*

Do you remember when you entered the Special Program for the Arts? That week, the Music Teacher listened to each one of you sing the *Lupang Hinirang*. She also asked some of your classmates who played music instruments to bring them to school and play their latest pieces. There was a lot of nervous laughter and do you remember your clammy hands or the ashen face of your classmate? There was a lot of ribbing and applause but you got through it anyway. At the end of the week, some of you received letter of invitation “*to join the Special Program for the Arts.*” You actually went through an audition.

Auditions are part and parcel of the world of performing arts. What does one audition for?

1. To be a member of a choir, whether that is a church choir, a school choir, a community choir, or a professional choir
2. To obtain a part in a stage presentation, whether that is a literary play or a stage musical
3. To gain admission to institutions of higher learning, whether that is a conservatory, a college, or a training school
4. To obtain scholarship, whether in a school or through a privately-funded organization
5. To be accepted to participate in a competition
6. To be accepted as a talent of a management company

There are other auditions that may be done such as auditioning to be a member of the dance troupe or crew or auditioning for a slot in a comedy bar and other purposes that may not be covered by this discussion.

An audition is a process through which a performer gives a sample performance. The performer may be an actor, singer, musician, or a dancer or a circus act among others. This is an

opportunity for the person who auditions to display his or her talent. It could come in different forms; for example:

1. The auditionee performs a memorized piece of choice as in a singing or instrument-playing audition or stage play and dance audition
2. The auditionee performs a required piece
3. The auditionee is given a literary work or a music piece on the spot or shortly before the audition
4. The auditionee may be given different genres to interpret or perform as in dance auditions or composition trials.

An audition is a systematic process to narrow down applicants to candidates and finally to the list of successfully chosen few. It is very much like a job interview. In an audition, the employer is testing the ability of the applicant to meet the needs of the job and assess how well the individual will take directions and deal with changes. It is not unusual that after asking auditionees to perform, a panel of professionals will interview the applicant to gain an idea of the person's background and personality. These things also have an effect on the person's eventual performance and the chances of success.



*From ABC.com*

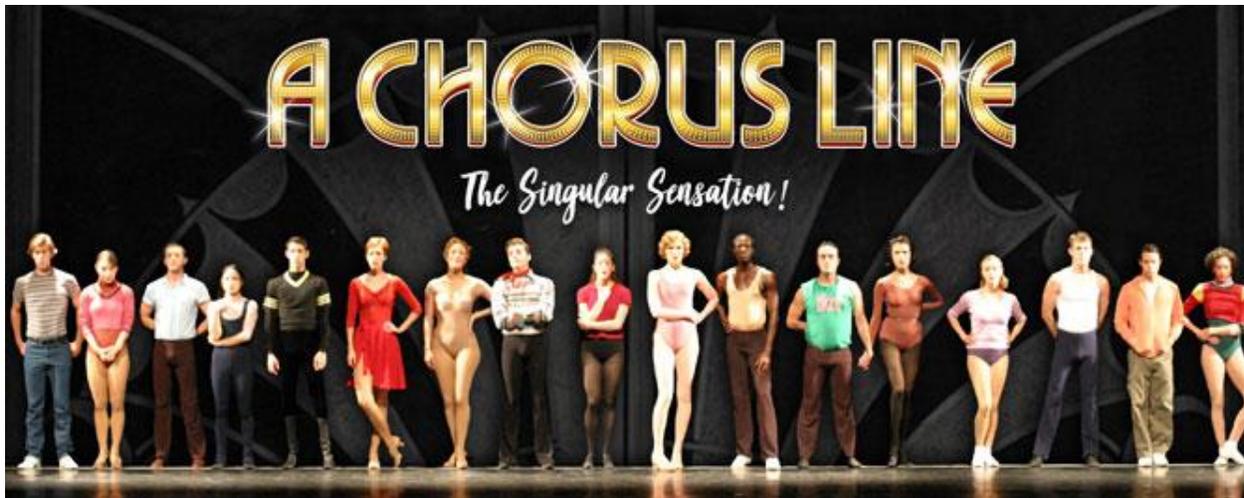
On television nowadays, it is easy to find shows that are formatted as auditions. There is the American Idol that pioneered the most successful talent shows that begin with auditions. If you are familiar with the show, the journey begins with the regional auditions. All successful auditionees are given a golden ticket to go to Hollywood where the second level of auditions begin.

Sometimes a film clip showing the background of the auditionee is shown as a human interest feature. This tells us that aside from the vocal performance, there is some sort of an interview that gives the producers an idea about the life of the auditionee. In recent seasons, auditionees are also evaluated in terms of their charm, marketability, and likeliness to win the audience.

There is also The Voice which is a blind audition show. This format disregards the physical qualities of the singers and focuses on voice quality and musicality in its initial audition stage. It gives singers who may be discriminated for their looks a chance to highlight their talents.



*From TV Tropes*



One of the films that show how rigorous an audition can be is *Chorus Line*. In this movie, one can see that there are hundreds of auditionees and the elimination rounds took practically the whole day. Dance routines were taught rather quickly and the dancers were expected to be able to immediately execute the paces. Dancers were asked to perform their steps and eliminated on the spot with a simple “thank you.” Even at the last dance audition, held at the end of a long day, dancers whose numbers were called passed the audition and the rest are again given the perfunctory “thank you.” The search was narrowed down to 16 finalists and audition continued with the submission of pictures and resumés. Note also that the photographs submitted were portrait sized and taken professionally. What followed was a self-introduction. Note how the auditionees introduced themselves. Whose introduction do you think was best? The director running the audition, Zach played by Michael Douglas, was quite clear in the end that he wanted the auditionees to refrain from acting and pretending to be who they are not. He asked them to be who they are because he was casting them for roles that need to fit them individually. He asked them to be ready to reveal who they are and if anyone was uncomfortable, to leave. More than 75% of this movie was spent on the audition alone.

### TRY THIS

Check out *Chorus Line* at tinchoyacu. Chorus Line SUB ESP LAT (Video). Youtube. <https://www.youtube.com/watch?v=UEPfabV8PHo>. No date available.

Listen to the stories of those who auditioned. Which one strikes you? Why?

Based on the movie, what are some of the things that are important to an audition?

This movie is set in Broadway, New York, 1975. What are some of the controversial things that bothered the characters? What is the hardest part in auditions? How in a sea of people can a director choose the right people?

What do you think does it take to succeed in the world of performing arts?

## KINDS OF AUDITIONS

## For Theatre

### 1. Open Audition

Also called “cattle call,” this is meant for professional actors. In some countries, this is intended for non-union actors or stage performers. In the school setting, it is for the entire school student body

### 2. Closed Audition

This is meant for only professional union actors or for actors who have talent managers. Invitations are sent to talent agencies or to unions. In the school setting, it is meant for only certain school students, such as Drama Club members.

### 3. Prepared Audition/Textual Tryout

Those who are auditioning are allowed to use rehearsed material, including memorized lines and actions

### 4. Cold Reading

Those who are auditioning are given unfamiliar material. The auditionees must read with imagination, feeling, and confidence. They are evaluated only upon their delivery

### 5. Improvisational Audition

The auditionee is given a situation and he or she must improvise scene around assigned character and situation

Sometimes open and closed auditions may be held at the same time. This is what happened to Lea Salonga and other artists during the audition for Miss Saigon. Those who have talent managers and who already had a wide portfolio were herded into the closed door audition while the open audition was also taking place for even the amateurs who have come to try their luck. Ima Castro, manager Tito Boy Abunda and went to the open auditions. When the head of the audition recognized her, she was immediately transferred me to the closed-door sessions. Both played the role of Kim in the West End.



*Lea Salonga from NPR.org*



*Ima Castro from The Filipino Times*

## PREPARING FOR FACE-TO-FACE AUDITIONS

1. Decide on the audition piece, whether it is a dance, a song, an instrumental piece, or soliloquy, or a poem. Memorize it, practice it until it becomes second nature to you to perform it. But do not lose the sense of wonder. Always perform a piece like you are discovering it for the first time.

2. Prepare everything you will need for the audition before you go to bed. Choose comfortable but presentable attire, matching footwear, and accessories. Other things you should have on hand are as follows:

a. Water – this is something you never want to run out of. Where you are going, it is not certain you will easily find water. Water is needed to hydrate your throat and your body and to keep you alert and feeling healthy.

b. Light Snack – just like water, do not assume there is a place to buy food where you are going; or if you will have time at all to catch a bite. Sometimes, a bite off of a biscuit is really you will have during auditions and as you wait in line for your turn. Some people recommend mints or gum or candies. However, others feel sweet stuff actually thickens the vocal cords and gums cause stress on the teeth and mandibles. Avoid nuts and other stuff that make leave fine particles of food that can choke you.

c. Toothbrush, toothpaste, dental floss – if you have been silent for a long time or if you ate something, you would want to freshen up your breath. If food got in-between your teeth, it would be an embarrassment.

d. A headshot, a resumé, and business card – always keep these on hand because casting people are very likely to ask for them. Sometimes you will meet people in auditions who may want to connect with you. A business card will be helpful but a word of caution, be careful who to trust.



*From Discover Talent*

e. Grooming and make-up kit – you need to powder your face, at least, so that it doesn't shine with perspiration. A touch of lipstick will hide nervousness. That eyeliner you wore this morning will certainly fade by midday. So paint yourself a little and feel better for the effort. Your hair will not stay in place all the time, so keep those combs and brushes handy. If your hair is long, a casting director might ask you to tie it or style it in a particular way. Have rubber bands and hairclips and barrettes, just in case.

f. Hygiene Kit – this should hold tissues, toilet paper or wet ones. Wet ones are especially useful to mop your face before powdering. Others can be used in the toilet or to wipe away tears and blow your nose, just in case. Alcohol and lotion keep your hands clean and smooth although more people avoid handshakes nowadays.

h. Phone charger – make sure your phone is fully charged when you leave for an audition. Bring a charger anyway or a power bank for emergencies.

i. Pen and pad – although you can write notes on your phone, it is always good to have a pen and a notepad on hand.

3. Get enough sleep and rest prior to the audition. Wake up early and leave early. Anticipate heavy traffic even if it doesn't really happen where you are going.

4. Say a little prayer. Everything helps.

## PREPARING FOR VIRTUAL AUDITION

One advantage of modernity is the way technology has made easier many activities and processes. Distance has been negated by social media and meet ups in cyberspace has been facilitated by apps such as Zoom and Google Meet. Auditions can also be held virtually. Long time ago, one sends a demo tape using cassette recorders. Nowadays, it is customary to send MP3 or MP4 files. These are two different formats of data storage types used to store media.

MP3 or MPEG audio layer – 3 was created by the Moving Pictures Expert Group(MPEG). It has an audio coding format. It can only record an audio file and is usually named with the extension .mp3. This kind of file can only record sounds.

MP4 or MPEG4 – AVC (Advanced Video Coding) was also created by MPEG but it was designed to store audio, video, still images, subtitles, and text. MP4 files are usually named with the extension .mp4.

If you are recording for an audition, the following tips would be helpful:

1. Find a quiet place. Sometimes this is hard to find inside our homes. Some people wait late at night when people are asleep or in the wee hours of the morning to record on their devices. Other people suggest recording inside a dresser or a clothes cabinet if it is large enough. The dresser helps to filter out unwanted sounds and the clothes almost like acoustic tiles that prevent reverberation. If a sound-proof studio is available, so much the better although this is likely to cost you.

2. Not all cell phones are created equal especially in the audio department.

DXOMARK.com lists some of their favourite cell phones for music purposes. These include:

### Best for Audio Playback

Xiao Mi 10 Pro  
Huawei Mate 30 Pro  
Oppo Find X2 Pro

### Best for Audio Recording

Honor V30 Pro

Techradar.com considers some cell phones as top of the line in terms of sound recording and playback. The list includes:

Sony XPeria 1 III  
Samsung Galaxy S21 Ultra  
LG V60 ThinQ  
Apple iPhone 12 Pro  
Sony XPeria 1 II  
Google Pixel 4A



(Image credit: Samsung)

1. Sony Xperia 1 III ★★★★★

2. Samsung Galaxy S21 Ultra ★★★

If you worry about price, try Nokia 3310. It has the longest battery life. Whatever, cell phone you use, make sure to test the cell phone first. Record short passages and see if you like the sound.

3. If you are singing a song, be sure you have mastered it before recording. It is better if you memorized the music so you don't have to turn pages and make unnecessary sound. Practice singing the song with the M1 plugged in your earphone. M1 is the accompaniment if you are not singing a capella.

To record, you need the following devices:

Cell phone to play the guide music  
Cell phone to record your song  
Headset with clear mic  
Audiorecording app or program in your laptop  
DSLR with condenser microphone



From Casting Frontier

### REMEMBER:

If you are recording for audio, make sure you are in a reverb-free or echo-free area. Use noise cancelling microphones if possible. Always run a test audio record for sound check. Be sure to allot a few seconds of silence in the recording before you begin. Do the same at the end. Avoid moving your microphone during recording.

Name your audio or video using the correct convention.

For example: Soprano\_Chan, Chloe.Mp4 or Trumpet\_Reyes, Rico.Mp3

## REMEMBER:

If you are recording audio and video, choose a place that is well-lighted. The background should be in plain color preferably in contrast with your clothing. Avoid too harsh color combinations.

The light should come from in front of you and not above or behind you. Be sure the video is in landscape orientation and look directly into the camera. Do a video check so you can adjust lighting if necessary or change place.

If you are recording a dance, it is best to take the front view.

If you are an instrumentalist, find the best position that shows how you play the instrument. This is best done sideways so that the lighting will not interfere with your vision.

The video resolution should be HD or SD. 1080 resolution (full HD) is often referred to as “full HD,” 1080 (1920 x 1080 pixels). It is the industry standard for a crisp HD digital video that doesn’t break your storage space and is now the common screen resolution for smartphones.

To learn more about this, go to:

Mike Leonard, Margaret Kurniawan. A Beginner’s Guide to Video Resolution, *ADOBE*@  
[https://www.adobe.com/sea/creativecloud/video/discover/video-resolution.html#:~:text=1080%20resolution%20\(full%20HD\),common%20screen%20resolution%20for%20smartphones.](https://www.adobe.com/sea/creativecloud/video/discover/video-resolution.html#:~:text=1080%20resolution%20(full%20HD),common%20screen%20resolution%20for%20smartphones.)

BLACKBOX@<https://www.blackbox.co.uk/gb-gb/page/38313/Resources/Technical-Resources/Black-Box-Explains/Multimedia/What-is-H264-video-encoding>



## TRY THIS

Find a quiet spot in your house and make a recording of you singing or playing an instrument; or mount your cell phone on a tripod and take a video of yourself dancing or acting. Check your recording or present it to your family. Discuss how it can be improved.

## AUDITION REQUIREMENTS

Auditions requirements for admission to college vary from one school to another. As an example, below are the requirements for admission to some of the courses in the University of the Philippines College of Music:

| COMPOSITION   | CONDUCTING  | DANCE  |
|---|---|--|
| <p>1. Composition</p> <p>a. Submission of two (2) written/notated compositions in PDF format that best represent the applicant's skill and style.</p> <p>b. Audio recordings of the submitted compositions in mp3 format. Midi realizations is acceptable.</p> <p>c. Pdf and mp3 must be emailed to <a href="mailto:jjtoledo@up.edu.ph">jjtoledo@up.edu.ph</a> at least two (2) days before the panel interview.</p> <p>2. Online Panel Interview in two sections.</p> <p>a. Interview with the Composition and Theory department faculty.</p> <p>b. A dictation diagnostic exam will take place after the faculty interview.</p> <p>Applicant should bring blank music sheet, paper, pencils and eraser.</p> | <p>1. In lieu of face to face interview, the Faculty of the Conducting Department would like you to write and read the answer to the following questions:</p> <p>A. What is your background in choral music?</p> <p>B. Why are you applying for the choral (or instrumental) conducting program?</p> <p>C. What are your goals in applying for the program?</p> <p>D. How do you plan to achieve your goals in 4 years [or during the duration of the program]?</p> <p>2. A. Sing two lines from the music provided below -- "Come Thou Fount of Blessing" (Trad. American Melody), and "Oclu Omnium" by Charles Wood.</p> <p>B. One of the lines must be your voice classification (soprano, alto, tenor, or bass).</p> <p>3. Record a solo song of your choice without accompaniment.</p> | <p>1. Preferably has 5 years intensive training in any of the dance disciplines like classical ballet, modern/contemporary dance, jazz.</p> <p>2. Prepare the following:</p> <p>a. A video of set exercises in the barre, center practices, adage, pirouettes and allegro will be sent to qualified applicants. It must be learned, executed and recorded.</p> <p>b. A two (2)-minute movement study</p> <p>c. A recording of a past live performance</p> <p>3. All recordings must be submitted via Google Drive or YouTube link to <a href="mailto:albaguilat@up.edu.ph">albaguilat@up.edu.ph</a></p> <p>4. An interview will be scheduled via Zoom or any online platform available to the applicant.</p> <p>5. ATTIRE:<br/>           Female: black or blue leotard, pink or beige tights and ballet shoes<br/>           Male: White top and black tights, ballet shoes</p> |

| Keyboard  | Voice   |
|---|---|
| <p>1. The online audition shall be uploaded to the shared Google Drive folder named "Piano Auditions 2022" of the Keyboard Department.</p> <p>2. Access as contributor to the shared Google Drive will be granted to those who passed the Theory Placement Exam. <a href="https://drive.google.com/drive/folders/0AOWmM4gRTpylUk9PVA">https://drive.google.com/drive/folders/0AOWmM4gRTpylUk9PVA</a></p> <p>3. The following files shall be uploaded: 1) a program in Word file containing the name of the applicant, program applied for, composer and complete title of each work and duration of each piece and 2) video recording of the audition repertoire.</p> <p>4. The video recording shall contain a total of 15-30-minute performance of the audition repertoire for undergraduate applicants and a 60-minute performance for the graduate applicants.</p> <p>5. All pieces shall be played from memory.</p> <p>6. The order of performance of pieces shall be at the discretion of the applicant.</p> <p>7. The raw, unedited video recording with clear sound should show the picture from the viewpoint of the audience, showing the entire body and the keys of the piano.</p> <p>8. One video file per requirement is acceptable. In case of a multipartite work (e.g. Suites and Partitas of J. S. Bach or Kinderszenen by Robert Schumann), one video file for the entire work is necessary. In case of a complete sonata, one video file per movement is acceptable.</p> <p><b>Repertoire Requirements for AA &amp; BM:</b></p> <p>1) Scales and arpeggios (major, harmonic, and melodic minor in four octaves) to be chosen from all keys. This requirement will be assigned to the applicant one week before the submission of recorded audition.</p> <p>2) One work by J.S. Bach chosen from the Two- or Three-Part Inventions, the 48 Preludes and Fugues, Toccatas, Partitas or the English or French Suites</p> <p>3) One virtuosic étude chosen from Czerny op. 299 (except nos. 1-5), Chopin (except op. 10 no. 3, op. 10 no. 6 and op. 25 no. 7) Liszt, Rachmaninoff (except op. 33 no. 7, op. 39 no. 2), Scriabin (except op. 2 no. 1), Prokofiev or Debussy</p> <p>4) One fast movement of a classical sonata by Haydn, Mozart (except K. 545), Beethoven (except op. 49 nos. 1 &amp; 2) or Schubert</p> <p>5) A work by a romantic composer or Impressionistic/20th-21st century composer or a Filipino piece</p> <p><b>Note:</b> A video recording of audition repertoire played on a keyboard shall be acceptable in case the applicant has no access to a piano.</p> | <p>Required Songs</p> <p>A. For Associate in Arts (AA) Program</p> <p>1. One English Song (sung in classical style) and</p> <p>2. One Kundiman Song (Abelardo, Santiago, Cuenco, San Pedro or F. de Leon)</p> <p>B. For Bachelor of Music (BM)</p> <p>1. One song from the Italian Anthology and</p> <p>2. One Kundiman Song (Abelardo, Santiago, Cuenco, San Pedro and F. de Leon)</p> <p><b>AUDITION AND SUBMISSION GUIDELINES</b></p> <p>1. The 2 required songs MUST be memorized.</p> <p>2. Submissions MUST NOT have been edited or enhanced for sound.</p> <p>3. The camera or recorder should be placed in a fixed position in front of the applicant showing full body while looking straight at the camera.</p> <p>4. Live accompaniment is preferred but not required. Acapella will be accepted.</p> <p>5. Very clearly, state your name, your age, the title of the two (2) songs that you are recording and the composer for each song.</p> <p>6. Video recordings must be submitted via Google Drive or a YouTube link to <a href="mailto:albaguilat@up.edu.ph">albaguilat@up.edu.ph</a></p> <p>7. Optional: A recording of past live performance within the year may be submitted via Google Drive or YouTube link to</p> |

| Wind and Percussion  | Strings   |
|--|---|
| <p>Requirements for the video recorded audition are as follows:</p> <p><b>For Wind Instrument Players:</b> Two contrasting pieces (i.e. fast &amp; slow), all major and minor scales.</p> <p><b>For Percussion Instrument Players:</b> Pieces for the video audition will be sent to applicants via email. Please be ready with a Snare Drum on the day of the virtual panel interview.</p> <p><b>ALL</b> applicants will be required to sight-read musical excerpts to be provided by the panel during the interview. Please be ready with your instruments during the virtual interview.</p> <p>Video recordings should be properly labelled with your full name, title, and composer of the pieces. Please say your full name at the start of your video.</p> | <p><b>Departmental Audition Requirements for STRINGS</b></p> <p>I. Scales and Arpeggios</p> <p>A. Bowed (Violin, Viola, Cello and Double Bass)</p> <ol style="list-style-type: none"> <li>All major scales and arpeggios in three octaves</li> <li>All minor scales and arpeggios in three octaves</li> </ol> <p>B. Guitar</p> <ol style="list-style-type: none"> <li>Major scales in two octaves (open position only): C, G, D, A, E</li> <li>Harmonic minor scales in two octaves (open position only): c, g, d, a, e</li> </ol> <p>II. Sight-reading</p> <p>III. Repertoire</p> <p>A. Violin</p> <p>One (1) movement (with cadenza) of a concerto by Bach, Haydn, or Mozart to be played WITHOUT accompaniment; and one (1) contrasting piece or etude by Fiorillo – 36 Etudes or Caprices [Gavinies edition], Don't, or Kreutzer</p> <p>B. Viola</p> <p>Two (2) contrasting movements of a standard viola concerto or sonata from the Baroque or Classical periods (cadenza as applies) to be played WITHOUT accompaniment; and one (1) etude by Dont Op. 37, Hoffmann - 15 Studies (Op.87), or Kreutzer - 42 Studies</p> <p>C. Cello</p> <p>Two (2) contrasting movements of a standard concerto or sonata to be played WITHOUT accompaniment and one (1) etude by Dotzauer</p> <p>D. Double Bass</p> <p>Two (2) contrasting pieces of applicant's choice, and two (2) orchestral excerpts to be played WITHOUT accompaniment</p> <p>E. Guitar (for SY 2022-2023 only)</p> <p>Four (4) guitar studies (must be played by memory)</p> <ol style="list-style-type: none"> <li>Pagsasanay b. 5 by Lester Demetillo</li> <li>Pagsasanay b. 2 by Patrick Roxas</li> <li>Study no. 4 in D Major by Fernando Sor from Twenty Studies for the Guitar (Andres Segovia edition)</li> </ol> |

|  |  |
|--|--|
|  | 4. Study no. 9 in A Major by Matteo Carcassi from 25 Melodic and Progressive Studies, Op. 60 |
|--|--|

## MUSIC SCHOOLS IN THE PHILIPPINES

The following are the well-known schools in the Philippine that offer Music courses:

1. Centro Escolar University #9 Mendiola St, San Miguel, Manila, 1008
2. Liceo de Cagayan University - Rodolfo N. Pelaez Blvd, Cagayan de Oro, 9000 Misamis Oriental
3. Philippine Women's University - 1743 Taft Ave, Malate, Manila, 1004 Metro Manila
4. Philippine Normal University #104 Taft Ave, Ermita, Manila, 1000 Metro Manila
5. Saint Paul University - New Manila, Quezon City, Metro Manila
6. Santa Isabel College # 210 Taft Avenue, Manila, Metro Manila
7. Siliman University - Hibbard Ave, 6200 Dumaguete City, Negros Oriental
8. St. Scholastica's College #2560 Leon Guinto Street. Singalong, Malate, Manila
9. University of San Agustin - General Luna St., Iloilo City, Iloilo
10. University of the Philippines Diliman - Quezon City, Metro Manila
11. University of Santo Tomas - España Blvd, Sampaloc, Manila, 1008 Metro Manila

The schools listed here are those that offer a wide choice of courses. Most of them have very rigid standards when it comes to auditions and admission. The Philippine Normal University is included because of its strong tradition of quality teacher education in Music.

## LAST WORD

If you are pursuing a course in the performing arts, it is important that you have had extensive training during your high school years. Sometimes the training that special school programs provide is not enough and you have to seek higher individualized instruction. A string of performances is also a must. Those in the screening committee would definitely scrutinize your list of performances. It is equally important as the subjects you studied in high school.

## THINGS TO DO:

1. Make a complete list of the performances that you have given. Include the roles and the specifics of the performances, dates, venue. If you kept mementoes and program notes with your name on it, have that photocopied and attach a copy to your portfolio. Write short reflections much like making a scrapbook. Make it as creative as possible.
2. Prepare for and do a mock interview. List down possible questions that the people in the screening committee may ask you. Imagine yourself being part of the screening committee and

think of what you may want to know about the auditionees. Answer your list of questions as honestly as you can. You can also ask your teachers to do a mock interview in front of other students in class. This will give you enough pressure to approximate a college interview. At all times, be honest and be yourself. Be very sure, too, of what is your aim in life that is related to what you are auditioning for.

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