

Digital Audio Degree Matriculation Portfolio Requirements

To successfully pass portfolio review for the Digital Audio Track, candidates must meet each of the following thresholds:

1. A Letter of Intent: Briefly introduce yourself (one paragraph), outline your educational goals, entry-level career goals, and long-range career goals. Must present well in ideas communicated, spelling, punctuation, grammar, and style.
2. A grade-point output for each DGM class of no less than 2.5 of 4.0.
3. Completion of all DGM core courses, each with a grade of B- or better.
4. A final mix project from DGM 2130 (Digital Audio Essentials) that shows full competency in the use of EQ, Compression, Multi-Tap Delay, Reverb, Rubber-Band and Clip Gain Automation, Busses, Editing, and a mix that qualitatively achieves at least 80% of the quality, objectively judged, of a current FM radio hit. Furthermore, there must be no appreciable clutter, noise, or artifacts such as plosives, hiss, or thumps.
5. Must complete the in-class proficiency for DGM 2440 with a grade of 85% or higher. This assignment is built to test your competency in the signal flow and use of industry standard gear and techniques for on-location sound recording.
6. Must demonstrate a sufficient quantity and quality of extra-curricular activities in audio that show an attitude of voluntary immersion in the field. These include works generated by the applicant, and also attendance at events showing a hunger for audio learning and involvement.
7. Must present recordings and supporting documentation for at least five (5) works that support the claims in item 6, above (e.g. not as part of a class). At least two projects must be solo-produced. If the work is group-originated, then the submitted recording must be accompanied by a log describing the process and the student's role in the project. These works should be of highest quality.
8. Must present documentary evidence and notes from at least twelve (12) total events, which may be selected from among the following, and must show at least one activity from three different types of event: live concerts with professional audio reinforcement, official Sundance Film Festival films with 30 minutes or more of duration, LDS Film Festival Films of 30 minutes or more of duration, any other film festival films (30 minutes or more) from a festival of similar importance to SFF or LDSFF, five (5) hours of UVU-approved internship or volunteer activity directly related to audio production in the professional world, or other event or activity approved in writing in advance of the activity by Michael Wisland, Arlen Card, or Owen Peterson.
9. Submitted portfolio must be online, and show a professional look and feel. Files must be downloadable and streamable as high-resolution MP3 files (e.g.

256kbps throughput or better), or using a similar compression codec with parameters of at least as high quality as the above.

10. Must satisfactorily complete an interview with designated audio faculty member(s). Interview will test technical knowledge, desire and attitude, and likelihood of success in the industry based on verbal assessment of technical aptitude and accomplishment, understanding and tolerance of common business and marketing aspects of the audio industry, interpersonal skills, and other factors salient to likely success in professional audio.