



2020-21 GRADUATE AUDITION REQUIREMENTS

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GENERAL AUDITION REQUIREMENTS

In most cases, you will be asked to perform at least two varied selections that best display your tone, technique, and general musicianship. Memorization is encouraged and in some cases, required. An accompanist will be provided for vocalists; accompanists are not necessary for any other instrument. For instrumentalists, some sight-reading may be required, and you should be prepared to play all major and minor scales at any tempo for at least two octaves. Auditions are typically between 15 and 30 minutes in duration. If you have questions about specific repertoire, please contact a faculty member for your performance medium.

RECORDED AUDITIONS & INTERMEDIA MUSIC TECHNOLOGY PORTFOLIO RECORDINGS

We strongly encourage you to audition in person. Please note: a graduate student admitted based a recording may, at the discretion of the admitting faculty, be admitted *conditionally* at a performance level below the requirement. A conditional admission means that the student must attain the level required for the degree — within three terms of study — to continue in the program.

Along with each degree listing, you will see an indication showing which type of recordings are permitted for that performance medium: audio, video or either.

Please submit recordings via our **Admissions File Upload** page:

<http://music.uoregon.edu/apply/file-upload>

You will find detailed instructions there. Be sure that each media file is formatted as: ***Your Name / Composer / Date recording was made.***

SPECIFIC AUDITION REQUIREMENTS BY AREA:

VOICE

Important: All applicants wishing to audition for the MM, DMA, or Performance Certificate in voice must submit a preliminary pre-screening video. The required repertoire is listed below. (Deadline for receipt of pre-screen video: December 10)

Preliminary recorded voice audition (pre-screening):

1. One aria from an opera, oratorio, or cantata
2. One *Lied* or *mélodie*
3. One 20th- or 21st-century song by a British or American composer

Acceptable recorded audition formats for preliminary recording: VIDEO ONLY

Qualified pre-screened applicants will be invited to campus for a live audition, where they should be prepared to perform the following...

MM, DMA, Performance Certificate, and Doctoral Supporting Area

1. An aria from an oratorio
2. An operatic aria
3. A song or aria in Italian from the 17th or 18th centuries
4. A German *Lied*
5. A French *mélodie*
6. A 20th- or 21st-century song by a British or American composer

Memorization is required except for chamber music and selections from the oratorio repertoire. Pieces that have been submitted for the pre-screening video may be repeated in the live audition.

While a live audition is strongly preferred, especially for Graduate Employee (GE) consideration, singers who are unable to come to campus for a live audition may submit a video audition instead. The requirements for the video audition are the same as for the live audition.

Special notes for live auditions:

- Please bring the music for your accompanist in a notebook or binder. No loose pages, please.
- Please bring six (6) copies of a list of the repertoire you will be performing at your audition, preferably in performance order. The voice faculty may or may not hear all of your selections

KEYBOARD

Piano Performance (Solo Piano) – MM, DMA, Performance Certificate, and Doctoral Supporting Area

Prepare at least thirty minutes of music for the **Master's, Performance Certificate, or Doctoral Supporting Area** audition and forty-five minutes of music for the **doctoral** audition. Repertoire should be memorized.

A typical audition should include works from four different periods. For example: Bach prelude and fugue, partita or toccata; a complete Beethoven or Mozart sonata; a major romantic work such as a Chopin ballade, scherzo or sonata; and a work written after 1900 such as Debussy's *Images* or a Prokofiev sonata. The live audition will also include major/minor scales, arpeggios, and sight-reading.

Acceptable recorded audition formats: VIDEO ONLY

Piano Pedagogy Option – MM and Doctoral Supporting Area

Prepare at least thirty minutes of memorized music. A typical audition should include works from four different periods. For example: Bach prelude and fugue; one movement from a classical sonata by Beethoven (except for Op. 49 and Op. 79), Haydn or Mozart; a romantic work; and a work written after 1900. The live audition will also include major/minor scales, arpeggios and sight-reading.

Acceptable recorded audition formats: VIDEO ONLY

Pianists auditioning for the MM or Doctoral Supporting Area in Collaborative Piano may choose either Option A or Option B below:

OPTION A:

1. One Romantic sonata chosen from the following:
 - Franck: Violin Sonata in A Major
 - Brahms: D minor Violin Sonata, Op. 108
 - Brahms: E-flat Sonata, Op. 120 No. 1
 - Brahms: F minor Sonata, Op. 120, No. 2
2. One Classical sonata chosen from the following:
 - Beethoven: Violin Sonata in E-flat Major, Op. 12 No. 3
 - Beethoven: Violin Sonata in F Major, Op. 24 (“Spring”)
 - Beethoven: Violin Sonata in A Major, Op. 47 (“Kreutzer”)
 - Mozart: Violin Sonata in B-flat Major, K. 454
3. Two arias chosen from the following:
 - Puccini: Quando m’en vo soletta
 - Mozart: Batti, batti
 - Offenbach: Les oiseaux dans la charmille
 - Verdi: *Caro nome*
4. Two art songs chosen from the following:
 - Schubert: Auf dem Wasser zu singen
 - Schubert: Der Lindenbaum
 - Strauss: *Ständchen*
 - Fauré: *Mandoline*
5. Sight-reading
6. Scales and arpeggios

Note: Repertoire exceptions in Option A may be considered. Please contact Dr. David Riley at driley@uoregon.edu in order to have changes approved.

Acceptable recorded audition formats: VIDEO ONLY

OPTION B:

Perform four contrasting solo works. Prepare at least thirty minutes of music. Memorization is required. A typical audition might include: a Bach prelude and fugue, partita, or toccata; a complete Beethoven or Mozart sonata; a major romantic work such as a Chopin ballade, scherzo or sonata; and a work written after 1900 such as Debussy’s *Images* or a Prokofiev sonata. The live audition will also include major/minor scales, arpeggios, and sight-reading.

In addition to the above four works, please prepare:

1. Beethoven: Spring Sonata
2. Prokofiev: Sonata in D Major for Flute/Violin (any movement)
3. Puccini: Vissi d’arte
4. Schubert: *Fischerweise* (any key)

Acceptable recorded audition formats: VIDEO ONLY

Collaborative Piano Option – DMA

For the audition, each pianist will collaborate with an accomplished singer/instrumentalist without prior rehearsal. This will allow for assessment of the applicant's ensemble skills, including flexibility and the ability to adjust on the spot under pressure, an essential skill for a professional chamber musician.

Note: Collaborative Piano DMA students who choose a supporting area in either Piano Performance or Piano Pedagogy are required to play one significant solo work during their Collaborative Piano audition. This will be in lieu of a separate supporting audition in Piano Performance or Piano Pedagogy.

1. One Romantic sonata chosen from the following:
 - Franck: Violin Sonata in A Major
 - Brahms: D minor Violin Sonata, Op. 108
 - Brahms: E-flat Sonata, Op. 120 No. 1
 - Brahms: F minor Sonata, Op. 120, No. 2
2. One Classical sonata chosen from the following:
 - Beethoven: Violin Sonata in E-flat Major, Op. 12 No. 3
 - Beethoven: Violin Sonata in F Major, Op. 24 ("Spring")
 - Beethoven: Violin Sonata in A Major, Op. 47 ("Kreutzer")
 - Mozart: Violin Sonata in B-flat Major, K. 454
3. Two arias chosen from the following:
 - Puccini: Quando m'en vo soletta
 - Mozart: Batti, batti
 - Offenbach: Les oiseaux dans la charmille
 - Verdi: *Caro nome*
4. Two art-songs chosen from the following:
 - Schubert: Auf dem Wasser zu singen
 - Schubert: Der Lindenbaum
 - Strauss: *Ständchen*
 - Fauré: *Mandoline*
5. Sight-reading
6. Scales and arpeggios

Note: Repertoire exceptions may be considered. Contact Dr. David Riley at driley@uoregon.edu in order to have changes approved.

Acceptable recorded audition formats: VIDEO ONLY

Organ Performance – MM and Performance Certificate

1. Three contrasting solo works selected from the Baroque, Classical, Romantic and 20-21st centuries (Memorization is not required.)
2. Demonstrate competency in sight-reading for final acceptance and level placement

Acceptable recorded audition formats: VIDEO PREFERRED; AUDIO ACCEPTABLE

Harpichord Performance – MM and Performance Certificate

1. Three contrasting solo works with two selected from the Baroque era and one contemporary (20th or 21st century) work. (Memorization is not required.)
2. Demonstrate competency in sight-reading for final acceptance and level placement

Acceptable recorded audition formats: VIDEO PREFERRED; AUDIO ACCEPTABLE

STRINGS

PLEASE NOTE: If you also wish to be considered for a Graduate Employee (GE) position (GEs receive a full tuition waiver, a monthly stipend, and health insurance), see the requirements below under the heading, *Graduate Employee (GE) Positions in Strings*. (An additional application and uploaded recordings are required for these positions.)

Violin Performance – MM, Performance Certificate, and Doctoral Supporting Area

1. One movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate's choice. Each selection should represent a different historical period.

Acceptable recorded audition formats: VIDEO ONLY

Violin Performance – DMA

1. 1st movement from either the 4th or 5th Mozart Concerto
2. 1st movement from a concerto from the standard literature (one of these concerto movements must be memorized)
3. Two contrasting movements from a unaccompanied Bach (memorized)
4. A showpiece or Paganini Caprice

Substitutions may be considered on a case-by-case basis.

Acceptable recorded audition formats: VIDEO ONLY

Viola Performance – MM, Performance Certificate, and Doctoral Supporting Area

1. Include one movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate's choosing. Each selection should represent a different historical period.

Acceptable recorded audition formats: VIDEO ONLY

Viola Performance – DMA

1. One movement from a standard 20th century concerto
2. Two movements of solo Bach repertoire
3. One additional selection of the candidate's choosing

Acceptable recorded audition formats: VIDEO ONLY

Cello Performance – MM, Performance Certificate, and Doctoral Supporting Area

1. One movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate's choosing. Each selection should represent a different historical period.

Acceptable recorded audition formats: VIDEO ONLY

Cello Performance – DMA

1. One movement from a major concerto (such as Haydn, Dvorak, Schumann, Lalo, or Shostakovich)
2. Two movements from a Bach Suite
3. One additional selection of candidate's choosing (such as a showpiece or etude)

Acceptable recorded audition formats: VIDEO ONLY

Double Bass Performance – MM, Performance Certificate, and Doctoral Supporting Area

1. Include one movement of solo Bach
2. One movement from a major concerto
3. A third selection (single movement or short work) of the candidate's choosing. Each selection should represent a different historical period.

Acceptable recorded audition formats: VIDEO ONLY

Violin and Viola Pedagogy – Doctoral Supporting Area

1. Prepare and perform an audition based on the *MM and Doctoral Supporting Area* requirements for violin or viola listed above. Note: applicants who are already performing an audition for the MM or DMA degrees in either violin or viola should skip this step.
2. Submit a high-quality video recording of teaching, preferably in both group and private string instruction settings, no less than 30 minutes in length. This may be waived if the applicant has no prior teaching experience.

Acceptable recorded audition formats: VIDEO ONLY

Below is listed the application process for graduate violinists, violists, and cellists who wish to be considered for any/all of the available GE positions in strings. (These positions include a full tuition waiver, a monthly stipend, and health insurance.)

GE positions in strings may include both performing and teaching duties. The strongest applicants will be awarded positions that match their strengths. All GE string applicants are required to upload three excerpts, even if their eventual placement is in a GE that has primarily teaching duties. Applicants who have teaching experience on their resume may be contacted once their application is complete to submit teaching videos for GE positions that have a teaching focus. Here are the steps:

1. Complete an online GE application by **December 10**. [[LINK](#)]
2. Prepare and record (a) the exposition of a standard concerto of your choosing and (b) your choice of THREE of the excerpts listed below for your instrument.
3. Upload an audio recording of your excerpts via our File Upload Page by **December 10**.

It is strongly recommended that you prepare these excerpts with the guidance of an experienced teacher or performer of orchestra literature. Also note that one can find many resources on the web including sites like *stringexcerpts.com* as well as *YouTube*, where you can locate good examples to guide you in preparing these excerpts. Remember that not all GEs have orchestra performance duties, so if you feel less confident of your abilities, do not fear! Do the best you can — you will still be considered for all available positions.

(Please note that not all GE positions are available every year. For a list of anticipated openings, please consult this web page: <http://pages.uoregon.edu/music/admission/docs/GTFsAndDegrees.pdf>)

VIOLIN GE: (choose three)

1. Violin 1 - Strauss **DON JUAN**: From the beginning through the 13th measure of Figure C [[LINK](#)]
2. Violin 1 - Schumann **SYMPHONY NO. 2, Scherzo**: From the beginning through m. 54 [[LINK](#)]
3. Violin 1 - Mendelssohn **MIDSUMMER NIGHT'S DREAM, Scherzo**: From the beginning through the 7th measure of Figure D [[LINK](#)]
4. Violin 1 - Mozart **SYMPHONY NO. 39: 4th Movement**: From the beginning through m. 42 [[LINK](#)]

Acceptable recorded audition formats: AUDIO ONLY

VIOLA GE: (choose three)

1. Strauss **DON JUAN**: From the beginning to Figure D [[LINK](#)]
2. Berlioz **ROMAN CARNIVAL OVERTURE**: From beat three of 2nd measure of Figure 1 through 1st measure of Figure 4 [[LINK](#)]
3. Mendelssohn **MIDSUMMER NIGHT'S DREAM, Scherzo**: From the beginning through Figure D. [[LINK](#)]
4. Tchaikovsky **SYMPHONY NO. 6, 1st Movement**: From m. 19 through m. 62 [[LINK](#)]
5. Mozart **SYMPHONY NO. 35, 4th Movement**: From m. 134 through m. 181 [[LINK](#)]

Acceptable recorded audition formats: AUDIO ONLY

CELLO GE: (choose a total of three: two from List 1 and one from List 2)

List 1 (choose two)

1. Beethoven **SYMPHONY NO. 5**, 2nd Movement: From the beginning to m. 10 and m. 98 to m. 106 [[LINK](#)]
2. Mozart **SYMPHONY NO. 35**, Finale: From the beginning to Figure A and measures 134-146 [[LINK](#)]
3. Strauss **DON JUAN**: From the beginning through figure D [[LINK](#)]

List 2 (choose 1)

1. Brahms **SYMPHONY NO. 2**, 2nd Movement: From the beginning to m. 15 [[LINK](#)]
2. Brahms **SYMPHONY NO. 3**, 3rd Movement: From the beginning to Figure B (m. 39) [[LINK](#)]

Acceptable recorded audition formats: AUDIO ONLY

WOODWINDS

Flute – MM, DMA, Performance Certificate, and Doctoral Supporting Area

(Memorization is encouraged and sight-reading may be requested.)

- Two contrasting complete works that demonstrate an appropriate level of proficiency
- Three orchestral excerpts of the applicant's choosing

Acceptable recorded audition formats: AUDIO or VIDEO

Oboe – MM, DMA, Performance Certificate, and Doctoral Supporting Area

- Two or more contrasting works that demonstrate an appropriate level of proficiency.
- At least two standard orchestral excerpts

Acceptable recorded audition formats: AUDIO or VIDEO

Clarinet – MM, DMA, Performance Certificate, and Doctoral Supporting Area

- Two or more contrasting works that demonstrate an appropriate level of proficiency.

Acceptable recorded audition formats: AUDIO or VIDEO

Bassoon – MM, DMA, Performance Certificate, and Doctoral Supporting Area

- Two or more contrasting works that demonstrate an appropriate level of proficiency.
- At least two or standard orchestral excerpts

Acceptable recorded audition formats: AUDIO OR VIDEO

Saxophone – MM, DMA, Performance Certificate, and Doctoral Supporting Area

Important: a preliminary audition audio or video recording is required for saxophone MM and DMA. A (A preliminary audition is *not* required for the Performance Certificate.)

Deadline: December 10

Preliminary recorded saxophone audition:

- Two to three contrasting pieces of music. Submit complete movements from concerti or sonatas, or pieces for saxophone alone. The recording may employ more than one type of saxophone (for example, you may record one piece on soprano saxophone and another on alto saxophone). Include at least one selection with piano accompaniment.

Acceptable recorded audition formats for preliminary recording: AUDIO or VIDEO

Live (finalist) saxophone audition:

- Program at least three selections that are contrasting in style. Duration can be from 20 to 30 minutes. Here is an example of effective programming:
 - A transcription (e.g., Bach, Brahms, Massenet)
 - A concerto (e.g., Dahl, Husa, Tomasi)
 - A modern piece (e.g., Feld, Denisov, Tower, Albright, Bolcom, Berio)

This is not to say that you *must* include a transcription in your materials; this is just a vehicle to create a variety of styles.

Acceptable recorded audition formats: AUDIO or VIDEO

Multiple Woodwinds – MM and Doctoral Supporting Area

The audition for MM or Doctoral Supporting area in Multiple Woodwinds will require:

- Two or more selections on each instrument. For your primary instrument, you must demonstrate proficiency equivalent to that of an incoming master's student in performance for that instrument (MUP 68x level). For your secondary instrument(s), you must demonstrate proficiency equivalent to that of a third-year undergraduate student (MUP 38x level).

Acceptable recorded audition formats: AUDIO or VIDEO

BRASS

Horn Performance – MM, DMA, Performance Certificate, and Doctoral Supporting Area

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Sight-reading will be required (and may include transposition).
4. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Trumpet Performance – MM, DMA, Performance Certificate, and Doctoral Supporting Area

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Sight-reading will be required.
4. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Trombone Performance – MM, DMA, Performance Certificate, and Doctoral Supporting Area

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Sight-reading will be required (and may include alto and tenor clefs).
4. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Euphonium Performance – MM, DMA, Performance Certificate, and Doctoral Supporting Area

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Sight-reading will be required.
4. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Tuba Performance – MM, DMA, Performance Certificate, and Doctoral Supporting Area

1. First movement of a standard concerto or sonata or a comparable piece from the solo repertoire
2. Two or three standard orchestral excerpts.
3. Sight-reading will be required.
4. Knowledge of all major and minor scales is assumed.

Acceptable recorded audition formats: AUDIO or VIDEO

Multiple Brass – MM

(Please send a request to SOMDAdmit@uoregon.edu for current audition requirements.)

PERCUSSION

Percussion Performance – MM, DMA, Performance Certificate, and Doctoral Supporting Area

Applicants should be prepared to perform:

1. One work on timpani
2. One or two movements from Bach's Cello Suites, or Violin Sonata and Partitas. Other works by Bach may be permitted upon approval from the audition committee.
3. One four-mallet work on marimba
4. One work on snare drum
5. One work on multiple percussion (video only)
6. Two or three standard orchestral timpani excerpts.

Applicants will also be expected to demonstrate their ability to sight-read. Applicants must possess a good ear, be able to sing and recognize all intervals, as well knowledge of music history and repertoire.

World percussion and/or drum set skills are desired, but not required. Instruments will be provided for warm up and the audition. If desired, applicants may bring their own snare drum.

Acceptable recorded audition formats: VIDEO ONLY

DATA-DRIVEN INSTRUMENTS

Data-Driven Instruments Performance – DMA

Perform at least three original compositions that can be characterized as real-time performance pieces using data-driven instruments. A data-driven instrument is, for us, a modular construction consisting of (1) an interface, (2) a software-mapping layer, and (3) a sound-producing algorithm. The three compositions (or as many as five) will be considered strongest and most revealing when the pieces are performed using a variety of interfaces. For instance, for the purpose of admission, a portfolio containing performed compositions that use a sensor-based interface, the Wacom tablet, and the Xbox Kinect would be more desirable than three compositions that all use the same interface.

Acceptable recorded audition formats: VIDEO ONLY

JAZZ STUDIES

Jazz Studies – MM (Performance or Arranging Emphasis) and Doctoral Supporting Area

Important: A preliminary audition audio recording is required. Deadline: December 10

Preliminary recorded Jazz Studies audition: (The preliminary recording (15-20 minutes) must focus on you, not on supporting musicians.)

- Include three to four pieces in varied styles (ballad, swing, straight 8th, etc.) that demonstrate improvisation skills.

Acceptable recorded audition formats for preliminary recording: AUDIO or VIDEO

Live Jazz Studies audition: (Applicants who are invited to do so will perform a 20- to 30-minute live audition.)

- Be prepared to perform three or four pieces in varied styles (see list above).
- Pieces should be performed from memory including the melody and two or three improvised choruses.
- Sight-reading: You may be asked to play written lines, interpret chord symbols (where appropriate), and improvise from chord changes on sight. You will be accompanied by members of the jazz faculty.

Composition/Arranging applicants should also submit complete scores (with accompanying recording or video) of compositions and/or arrangements of two or three selections for jazz ensemble. At least one of these pieces should be scored for a large ensemble (10 or more instruments). Please attach scores directly to the graduate application. Audio and video files should be uploaded via our File Upload Page.

(Note: In the absence of an live audition, students may be admitted to the M.Mus. degree on a conditional basis only. Full admission may be granted only after an live audition before the jazz faculty.)

Acceptable recorded audition formats: AUDIO or VIDEO

CONDUCTING

Choral Conducting – MM and Doctoral Supporting Area

The MM in Choral Conducting is designed for experienced conductors and music educators to spend two years of study at the University of Oregon honing their craft. To be considered for a live audition and interview, please submit video excerpts of yourself conducting a rehearsal and performance. The total length of the video(s) should not exceed 15 minutes. Following review of the video submission and application file, qualified applicants will be invited to Eugene for a live audition. This audition will include conducting a rehearsal with one of the choral ensembles, a personal interview, a skill assessment, and a coaching session.

Acceptable recorded audition formats: VIDEO ONLY

Orchestral Conducting – MM and Doctoral Supporting Area

The MM in orchestral conducting is designed to give aspiring conductors and music educators advanced instruction in baton technique, rehearsal strategies, repertoire, performance practice, and score study, while further developing their own instrumental practice.

For those interested in pursuing a conducting degree, it is understood that it may be difficult to get the experience and podium time necessary for graduate applications. Here are some ideas to prepare for a graduate program while you are finishing your Bachelor's degree:

- Attend conducting workshops. These are offered throughout the year. Check the Conductor's Guild, CODA, CBDNA, and www.conductingmasterclass.wordpress.com for opportunities. Many of these have no admission requirements to help you take the first step. Look for workshops that have a resident ensemble (not just piano, string quintet, etc.). The University of Oregon offers such a workshop during the first week of June each year.
- Take additional conducting courses at the undergraduate level. Most programs require at least one term of conducting. However, if you are serious about pursuing conducting in the future, take additional courses and ask your professor if you might have a few minutes in front of their ensemble to make a video recording.
- Take private lessons.
- Make friends with pianists. Go to the library and find piano reductions to orchestral masterworks, then video record yourself conducting the piano reduction. If there are no reliable student pianists to play for you, ask a faculty member in collaborative piano, or a staff accompanist.
- Teach music at the secondary level for a couple of years. Many graduates of conducting programs end up pursuing careers in higher education. Some conducting programs require teaching experience to ensure their graduates' eligibility for university conducting positions. The MM in Orchestral Conducting at the University of Oregon does not require this, but we recognize the valuable experience teaching provides.

Admission requirements specific to the MM in Orchestral Conducting are as follows:

- Make sure at least one of your letters of recommendation is from your conducting teacher (private or undergraduate conducting class professor). If you are an experienced teacher at the secondary level, you may use a letter from another music educator.
- Submit a video recording of yourself conducting a full orchestra, chamber group, strings, or four-hand piano. The recording should include two contrasting styles and should be at least 15 minutes in total duration
- Following review of your video and application file, qualified applicants will be invited to campus for a live audition. This audition will also include conducting an orchestra and a personal interview.

The deadline for application materials is December 10.

Acceptable recorded audition formats: VIDEO ONLY

Wind Ensemble Conducting – MM and Doctoral Supporting Area

- Applicants should have a minimum of two years of successful conducting/teaching experience.
- Submit a list of repertoire conducted
- Submit two video excerpts of rehearsals featuring two contrasting works (approximately 7 minutes per segment) and two videos of performances (the performance of the same repertoire as the rehearsal is not required). Be sure to have an unobstructed view of the conductor and audio that captures the ensemble sound as well as the instruction of the conductor.
- Following review of your materials, qualified applicants will be invited to campus for a live audition and interview. The audition will include conducting a portion of a rehearsal with the Oregon Wind Ensemble and a personal interview.

Acceptable recorded audition formats: VIDEO ONLY