



GRADUATE AUDITION & PORTFOLIO REQUIREMENTS FALL 2027 ADMISSION

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GENERAL AUDITION INFORMATION

Auditions are required for admission to the following graduate degree programs. The audition serves as consideration for both admission and scholarship:

- MM Performance
- MM Jazz Studies
- MM Conducting
- DMA Performance
- Music Performance Graduate Certificate

Pre-screen recordings are required for the following areas only. Applicants who pass the pre-screen will be notified by early January and scheduled for an audition at that time.

- Saxophone Performance (MM and DMA)
- Voice Performance (MM, DMA, and Graduate Certificate)
- Piano Performance (MM, DMA, and Graduate Certificate)
- MM Jazz Studies
- MM Conducting

Portfolios are required for admission to the following graduate degree programs:

- MM Music Composition
- PhD Music Composition
- MM Intermedia Music Technology
- PhD Data-Driven Music Performance & Composition

LIVE AUDITIONS:

Live auditions will take place on the University of Oregon campus on the following dates:

- Saturday, January 30, 2027
- Saturday, February 6, 2027
- Saturday, February 20, 2027

Select your preferred audition date(s) on the UO Graduate Application. The SOMD Admissions Office will email your specific audition time once scheduled, usually within a few days of application submission.

Other details to know:

- Graduate auditions are typically between 15 and 30 minutes in duration.
- Accompanists/collaborative musicians are provided for live voice and jazz auditions. With the exception of voice auditions, we prefer you do NOT use/bring an accompanist when performing a live audition.
- Graduate Voice auditions will include a 30-minute rehearsal period with our accompanist, which will take place immediately prior to the audition.
- Unless you make prior arrangements, you must provide your own instrument for live auditions. Exceptions include pianists and percussionists (who should bring their own sticks and mallets).
- For repertoire-specific questions, please contact the appropriate studio teacher directly. Find faculty email contact information here: <https://musicanddance.uoregon.edu/directory/profiles>

RECORDED AUDITIONS

We strongly encourage you to audition in person. In-person auditions provide an opportunity to see campus and connect with faculty and typically provide the best audition experience. However, if an in-person audition is not possible, we can consider a recorded audition for admission consideration. Recorded auditions are asynchronous, and must be recorded and [submitted by posted deadlines](#).

You will have to option to choose your audition type (in-person or recorded) on the application. If you choose a recorded audition, we will email you details on how to submit your recording.

AUDITION REQUIREMENTS BY AREA

VOICE

MM, DMA, Performance Certificate

All applicants wishing to audition for the MM or DMA in voice must submit a preliminary pre-screening video. See below for required repertoire. (Deadline for receipt of pre-screen video: **December 10**)

Preliminary recorded voice audition (pre-screening):

- One aria from an oratorio, opera or Zarzuela
- One German *Lied* or French *mélodie*
- One 20th- or 21st-century art song in English

As part of the pre-screening process, applicants will also attend a Zoom interview with UO Voice faculty. Faculty will contact you directly to schedule this interview.

Live Audition

Qualified pre-screened applicants will be invited to conduct an in-person audition for which they should perform the following. Qualified pre-screen applicants who are unable to audition in-person may request to submit a video audition.

MM/Performance Certificate Audition Repertoire

- An aria from an oratorio, opera or Zarzuela
- A German *Lied*
- A French *mélodie*
- A 20th- or 21st-century art song in English
- A selection of the applicant's choice

DMA Audition Repertoire

- An aria from an oratorio, opera or Zarzuela
- An aria from an opera or oratorio by G.F. Handel
- A German *Lied*
- A French *mélodie*
- A 20th- or 21st-century art song in English
- A selection of the applicant's choice

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

For live auditions:

- Please bring the music for your accompanist in a notebook or binder. No loose pages, please.
- Please bring five (5) 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.

For recorded auditions:

- **A live audition is strongly preferred**, especially for Graduate Employee (GE) consideration, but 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.
- Some recording recommendations and requirements:
 - To create your video, we recommend using an iPhone, smartphone, or similar device.
 - For optimal audio quality, placement of the microphone should be four to eight feet from the singer.
 - Please stay centered in the frame and at a distance from the camera so that you are visible from the waist up.
 - At the start of your video, please state (1) your name, (2) the title and composer of your selection and (3) the program to which you are applying (e.g., DMA, MM, or Performance Certificate).

KEYBOARD

Piano Performance (Solo Piano) – MM, DMA, Performance Certificate

Important: All applicants wishing to audition for the MM, DMA, or Performance Certificate in piano (or for the Collaborative Piano option) must submit a preliminary pre-screening video. Pre-screen video should be submitted along with application. Deadline December 10.

Pre-Screen video requirements:

- At least 2 works of different styles
- 15–30 minutes in total
- Repertoire selection should demonstrate technical ability and lyricism
- Must be submitted as video. Audio-only recordings will not be considered.

Live Audition

Qualified pre-screened applicants will be invited to conduct an in-person audition for which they should perform the following. Qualified pre-screen applicants who are unable to audition in-person may request to submit a pre-recorded video audition.

- Prepare at least thirty minutes of music for the **Master's** or **Performance Certificate** 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.

Piano Pedagogy Option – MM

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, 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.

Note: there is no pre-screen required for the MM Piano Pedagogy program

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.

- 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
- 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
- Two arias chosen from the following:
 - Puccini: Quando m'en vo soletta
 - Mozart: Batti, batti
 - Offenbach: Les oiseaux dans la charmille

- Verdi: Caro nome
- Two art-songs chosen from the following:
- Schubert: Auf dem Wasser zu singen
- Schubert: Der Lindenbaum
- Strauss: *Ständchen*
- Fauré: Mandoline
- Sight-reading
- 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

- Three contrasting solo works selected from the Baroque, Classical, Romantic and 20-21st centuries (Memorization is not required.)
- 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

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

Acceptable recorded audition formats: VIDEO PREFERRED; AUDIO ACCEPTABLE

STRINGS

Violin Performance – MM, Performance Certificate

MM and Performance Certificate

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

Recorded audition repertoire: same as above, submitted in video format

Violin Performance – DMA

- 1st movement from either the 4th or 5th Mozart Concerto
- 1st movement from a concerto from the standard literature (one of these concerto movements must be memorized)
- Two contrasting movements from an unaccompanied Bach (memorized)

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

Recorded audition repertoire: same as above, submitted in video format

Viola Performance – MM, Performance Certificate

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

Recorded audition repertoire: same as above, submitted in video format

Viola Performance – DMA

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

Recorded audition repertoire: same as above, submitted in video format

Cello Performance – MM, Performance Certificate

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

Recorded audition repertoire: same as above, submitted in video format

Cello Performance – DMA

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

Recorded audition repertoire: same as above, submitted in video format

Double Bass Performance – MM, Performance Certificate

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

Recorded audition repertoire: same as above, submitted in video format

WOODWINDS

Flute – MM, DMA, Performance Certificate

- Two contrasting complete works that demonstrate an appropriate level of proficiency
- At least four standard orchestral excerpts

Recorded audition repertoire: same as above, submitted in video or audio format

Oboe – MM, DMA, Performance Certificate

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

Recorded audition repertoire: same as above, submitted in video or audio format

Clarinet – MM, DMA, Performance Certificate

- Two or more contrasting works that demonstrate an appropriate level of proficiency
- Three to five orchestral excerpts of your choice

Recorded audition repertoire: same as above, submitted in video or audio format

Bassoon – MM, DMA, Performance Certificate

- Two or more contrasting complete works that demonstrate an appropriate level of proficiency and variety of style
- At least four standard orchestral excerpts

Recorded audition repertoire: same as above, submitted in video or audio format

Saxophone – MM, DMA, Performance Certificate

Important: a preliminary audition audio or video recording is required for saxophone MM and DMA. (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.

Recorded audition repertoire: same as above, submitted in video or audio format

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.

Recorded audition repertoire: same as above, submitted in video or audio format

Multiple Woodwinds – MM

The audition for the MM in Multiple Woodwinds will require auditions on three separate woodwind instruments: one primary instrument and two secondary instruments.

- Please prepare 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.
 - For your secondary instruments, you must demonstrate proficiency equivalent to that of a third-year undergraduate student.

Recorded audition repertoire: same as above, submitted in video or audio format

BRASS

Horn Performance – MM, DMA, Performance Certificate

- Two contrasting movements or works of different styles or eras
- Three orchestral excerpts. Choose one excerpt from each group:
 - Group 1
 - Camille Saint-Saens Symphony No. 3 Horn 3 I. Reh Q-3 before R
 - Augusta Holmes Irlande Horn 1 mm. 178-190
 - Johannes Brahms Symphony No. 1 II. Pick ups to Reh E to one after F
 - Group 2
 - Boulanger Faust et Helene Horn 1 - *excerpt provided upon request**
 - Ravel Pavane Horn 1 beg- 4th of A
 - Mendelssohn Nocturne from a Midsummer Night's Dream Horn 1 beg- mm. 34
 - Group 3
 - Beethoven 3 Horn 2 III. mm. 171-202
 - Ethyl Smyth Overture to the Wreckers Horn 2 beg- 3 before Reh 3
 - Haydn 31 II. mm. 13- 38 (omit 18-35)

Recorded audition repertoire: same as above. May be submitted as audio or video files.

Trumpet Performance – MM, DMA, Performance Certificate

- A complete standard concerto or sonata (or comparable piece from the solo repertoire)
- Three standard orchestral excerpts
- Sight reading (with standard transpositions)
- Knowledge of all major/minor (natural, harmonic, and melodic) scales and arpeggios is presumed (2 octaves when possible) and may be requested in the audition

Recorded audition repertoire: same as above. May be submitted as audio or video files. Scales and sight-reading not required for recorded auditions.

Trombone Performance – MM, DMA, Performance Certificate

Tenor Trombone

- Select two contrasting movements from standard solos or concertos, one of which must be:
 - a. David: *Concertino*
 - b. Grondahl: *Concerto*
 - c. Martin: *Ballade*
- Select five orchestral excerpts from the following:
 - a. Berlioz: *Hungarian March* (6 mm before Figure 4 to Figure 5) (second trombone part)
 - b. Mahler: *Symphony No. 3* (first movement) (Figure 13 to Figure 17; pick-up to Figure 33 to 2 mm after Figure 34)
 - c. Mozart: *Requiem (Tuba Mirum)*
 - d. Ravel: *Bolero* (Figure 10 to Figure 11)
 - e. Rossini: *Overture to "La Gazza Ladra"* (Figure C to 23 mm after Figure C)
 - f. Saint-Saëns: *Symphony No. 3* (Figure Q to 2 mm after Figure S)
 - g. Wagner: *Ride of the Valkyries* (major and minor sections)
- Sight-reading will be required.
- Knowledge of all scales (major and minor) and standard clefs (bass, tenor and alto) is assumed.

Bass Trombone

- Select two contrasting movements from standard solos or concertos, one of which must be:
 - a. Bozza: *New Orleans*
 - b. Hidas: *Meditation*
 - c. Lebedev: *Concerto*
- Select five orchestral excerpts from the following:
 - a. Berlioz: *Hungarian March* (6 mm before Figure 4 to Figure 5)
 - b. Haydn: *The Creation* (No. 26: beginning to Figure C)
 - c. Respighi: *Fontane di Roma* (pick-up to Figure 11 to 2 mm after Figure 14)
 - d. Rossini: *Overture to "La Gazza Ladra"* (Figure C to 23 mm after Figure C)
 - e. Schumann: *Symphony No. 3* (Movement 4) (beginning to 13 mm after Figure A)
 - f. Strauss: *Ein Heldenleben* (Figure 51 to Figure 65)
 - g. Wagner: *Ride of the Valkyries* (major and minor sections)
 - h. Wagner: *Das Rheingold, Entrance to Valhalla* (Scene 4)
- Sight-reading will be required.
- Knowledge of all scales (major and minor) is assumed.

Recorded audition repertoire: same as above, submitted in video or audio format. No scales or sight-reading required for recorded auditions.

Euphonium Performance – MM, DMA, Performance Certificate

- First and second movements of a standard concerto or sonata or comparable pieces from the solo repertoire.
- Three standard orchestral or band excerpts.
- Sight-reading will be required.
- Knowledge of all major and minor scales is assumed.

Recorded audition repertoire: same as above, submitted in video or audio format.

Tuba Performance – MM, DMA, Performance Certificate

- First and second movements of a standard concerto or sonata or comparable pieces from the solo repertoire.
- Three standard orchestral excerpts.
- Sight-reading will be required.
- Knowledge of all major and minor scales is assumed.

Recorded audition repertoire: same as above, submitted in video or audio format.

Multiple Brass – MM

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

PERCUSSION

Percussion Performance – MM, DMA, Performance Certificate

Applicants should be prepared to perform:

- One work on timpani
- One or two movements from Bach's Cello Suites, Violin Sonata and Partitas, or Lute Suites. Other works by Bach may be permitted upon approval from the audition committee.
- One four-mallet work on marimba
- One work on snare drum
- Two or three standard orchestral timpani excerpts.
- One work on multiple percussion (**Optional. Recorded video only, to be emailed to Prof. Cheung prior to audition.**)

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.

For Live auditions:

Instruments will be provided for warm up and the audition. If desired, applicants may bring their own snare drum.

Please contact Prof. Pius Cheung at pius@uoregon.edu with any questions about repertoire, or if you have limited access to instruments which may prevent you from making a full recorded audition on all instruments (if auditioning by recording).

Acceptable recorded audition formats: VIDEO ONLY

Important:

- Graduate applications for all music degrees are due on: **December 10**
- A preliminary audition audio recording for the MM in Jazz Studies is required by **December 10**

Preliminary Audition Recordings

- Acceptable recorded audition formats for preliminary recording: AUDIO or VIDEO
- Recordings may be submitted with a live band or play-along accompaniment
- Preliminary recording (15-20 minutes) should focus on you, not on supporting musicians

All Instruments Other Than Drum Set:

Selections must include:

- One of the following pieces: Dolphin Dance, Confirmation, Green Dolphin Street (in Concert C or Eb), Groovin' High. (Students who are not planning on auditioning in-person must include "Dolphin Dance" as a part of their online audition.)
- One of the following up tempo selections: What is This Thing Called Love, Softly as in a Morning Sunrise
- Two additional pieces in varied styles (ballad, swing, straight 8th, etc.) that demonstrate improvisation skills.

Applicants should perform the melody and solo over the song form of each selection. Additionally, **bassists** should demonstrate walking/appropriate bass lines for each piece.

Lead trumpet players need only perform two selections from the categories listed above. Additionally, lead trumpet players should perform the melody of Anthropology along with 2-3 big band excerpts of their choice which demonstrate their range, technique and musicianship.

Drum Set Preliminary Audition Recordings:

Preliminary recordings must include 4-5 pieces played in a small group setting. Repertoire selections should demonstrate a variety of styles. All applicants must submit at least one selection demonstrating a medium swing feel. Other recommended styles include:

- Up-tempo swing (260+ bpm)
- Brazilian samba (188+ bpm)
- Jazz Waltz
- Straight 8th's
- Afro-Cuban
- Odd Meter
- Ballad

It is preferred for drummers to also demonstrate brush playing on one of their selections. Applicants must solo over each selection, demonstrating both the ability to solo over the entire song form of at least one selection, and also the ability to trade 4's, 8's, 12's, or 16's on another.

Selections may be performed with a live band or a drummer-less backing track.

Jazz Composition/Arranging Applicants

In addition to performance recordings, Jazz 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 as PDFs directly to the graduate application. Audio/video files should be uploaded via our File Upload Page.

Live Jazz Studies Auditions

Based upon Preliminary Audition Recordings, applicants will be invited to perform a 20 to 30-minute live audition. All auditions are accompanied by UO faculty/students.

We strongly encourage you to audition in person. Please note: in the absence of a live audition, students may be admitted to the M.Mus. degree on a conditional basis only. A conditional admission means that the student must attain the level required for the degree within three terms of study in order to continue in the program. Full admission may be granted only after a live audition before the jazz faculty.

All Instruments Other Than Drum Set:

- Be prepared to perform three or four pieces of your choice in varied styles. All applicants are required to perform *Dolphin Dance*, by Herbie Hancock.
- Pieces should be performed from memory including the melody and two or three improvised choruses. Lead sheet copies (3) of personal selection are to be provided by the applicant at the audition.
- Sight-reading: You may be asked to play written lines, interpret chord symbols (where appropriate), and improvise from chord changes on sight.
- Demonstrating basic understanding of jazz harmony at the piano by creating basic chord voicings or comping through prepared jazz standard.

Drum Set Live Auditions:

Auditions will involve the following:

- Play a selection of the 40 essential rudiments
- Sight-reading of big band charts and/or small group charts in a variety of styles
- Performance of three or four songs of your choice (melodies, grooves, and soloing) in a variety of styles and tempos, accompanied by our faculty rhythm section.
- Demonstrating basic understanding of jazz harmony at the piano by creating basic chord voicings or comping through prepared jazz standard.

Jazz Composition/Arranging Live Auditions

- Be prepared to perform two or three pieces of your choice in varied styles.
- Pieces should be performed from memory including the melody and two or three improvised choruses. Lead sheet copies (3) of each selection are to be provided by the applicant at the audition.
- Sight-reading: You may be asked to play written lines, interpret chord symbols (where appropriate), and improvise from chord changes on sight.
- Demonstrating basic understanding of jazz harmony at the piano by creating basic chord voicings or comping through prepared jazz standard.
- Present additional compositions/arrangements completed along with recordings that you may wish to add to your portfolio

CONDUCTING

Choral Conducting – MM

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 15-20 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

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 usually 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.
- Gaining experience teaching music at the secondary level for a year or two can be valuable preparation for graduate study in conducting. Some graduates of conducting programs go on to careers in higher education, and a background in teaching can provide important pedagogical and leadership skills that translate directly to the podium. While the MM in Orchestral Conducting at the University of Oregon does not require this, we strongly value the perspective and experience that teaching can provide.

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 contacted for a personal interview and conducting audition with the UOSO.

Acceptable recorded audition formats: VIDEO ONLY

Wind Ensemble Conducting – MM

- Applicants should have a minimum of two years of successful conducting/teaching experience.
- Submit a list of repertoire you have rehearsed and conducted at a concert with one of your ensembles. Piece should be organized by concert programs to show programming flow considerations.
- 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

PORTFOLIO REQUIREMENTS BY AREA

MUSIC TECHNOLOGY

Intermedia Music Technology – MM

Applicants who wish to enter the Music Technology Program must submit a Music Technology portfolio that includes:

1. Audio or video recordings of recent compositions (at least three but no more than five) uploaded to our Admissions File Upload page. (If you have already completed MUS 447 and MUS 448 at the UO, you need only submit two examples of your work.)
2. As part of your application, be sure to answer the music technology-related questions you'll find there.

One common question we receive about the Music Technology portfolio is, "What kind of material should I submit?" Our faculty believe that a Music Technology portfolio is strongest when it demonstrates knowledge about:

- musical composition
- DAW and sound design software
- sound synthesis (sounds created from "scratch")
- basic *musique concrète* techniques (sounds created from samples/recorded material)
- musical balance and mixing

For Music Technology, demonstration of a creative mind is highly valued. Recordings of traditional forces (e.g., drums, guitars, keyboards) are not as useful to us during the admission review because they do not necessarily illustrate the technology-related musical knowledge and skill we need to evaluate.

Data-Driven Music Performance and Composition - PhD

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.

MUSIC COMPOSITION

Music Composition – MM and DMA

Applicants who wish to enter the Music Composition Program must submit a portfolio that includes:

- Scores of original works for large and small ensembles that demonstrate marked ability and technical skill in composition. Please submit at least one score, but no more than five.
- Audio or video recordings of compositions

All portfolio materials should be uploaded to your UO Graduate Application for Admission.