



Leeds Conservatoire

Audition Requirements

2022 Entry

MA Musical Direction

MA Musical Direction

The audition process is your opportunity to demonstrate your skills and interests as a Musical Director, in particular musicality, storytelling and collaboration. It is also our opportunity to assess your skill and suitability for the programme.

We know that auditions and interviews can often be daunting affairs. We also know how hard applicants work in preparation for those auditions. So, we work incredibly hard to ensure our auditions are accessible to all, that applicants feel supported in advance, and that the work gone to prepare material feels valued.

We are proud to have removed all audition fees for our programmes at the conservatoire. If you have an interest in applying for our programmes, we don't want finances to be a barrier to you gaining access to our audition process.

FIRST STAGE

ONLINE SUBMISSION OF PORTFOLIO

We use an online system called Accept'd which you will need to use to upload your portfolio. Full details on how to access Accept'd will be sent to you following your application.

Portfolio

Please upload examples of your work that show your skills as a Musical Director

Within this portfolio, please ensure at least one piece shows your skills with your chosen instrument.

The other should show other skills, such as arrangement, accompanying, conducting, working with musicians or singers etc.

YOU DO NOT NEED TO SHOW US ALL OF THESE SKILLS - two or three would suffice.

Personal Statement

Please include a 500 word statement about who you are and what you hope to achieve through this MA. We are particularly interested in learning about what skills you wish to improve and the kinds of work you want to make rather than your previous experiences.

Portfolio Guidance

- Work can be submitted in any format; video, audio, pdfs etc.
- Please let each piece uploaded be no more than 5-10 minutes long.
- They do not need to be professionally recorded - recording on your phone or using a camera is fine.
- With each of these, please accompany a brief description of the piece and (if necessary) your role in it.
- Minimum two pieces, but feel free to share as many as you like.

ADVICE FOR FIRST STAGE APPLICANTS:

We want to see your skills as a musical director. We are not expecting applicants to be highly skilled in all areas, however, you must show strong abilities in some areas and potential in others. Musical Directors are not just instrumentalists - we are much more interested in how you work with others as well as hearing your own creative voice. We will explore how you work with others in second stage interviews/auditions.

Select pieces which best show a range of abilities. These can be performances, rehearsals, recordings, sheet music, annotated scores, and do not necessarily have to be for the stage.

SECOND STAGE

You can choose whether to attend the second stage in person or online. Please let us know which when you confirm your attendance.

If you are successful in the first stage we will contact you to invite you to the second stage audition.

Please prepare a musical theatre song of your choosing to teach to a singer at the audition over Zoom. Please let us know whether you will require a soprano, also, tenor or bass singer.

You will have half an hour to work with them on this piece, including a short warm up for the singers, which you can choose to use your instrument for should you wish. For in person auditions, we will provide a piano - please let us know if there is another instrument you would rather use.

The singer will not have time to work on this piece before meeting you - you will be teaching this from scratch. The audition panel may watch some of this rehearsal. You are not expected to teach the piece to performance standard in half an hour.

We are interested to see:

- What you do with the piece (you can mix, arrange, strip back or present as it is or re-write it entirely)
- How you work with the performer on the material 'in the room'
- You may choose to leave the piece exactly as it is, bringing out what already exists in the music - the choice is yours. This is an opportunity to show your skills adapting to and working with others, as well as your own creative voice in how you choose to present this.
- For auditions over zoom, the singers will be using tracks you send them, so please send any updated tracks to us in advance of the audition so that the singer can have them ready. There will not be a rehearsal pianist with them and, due to delay that of-ten occurs over zoom we recommend sending in advance.

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You will then meet with the audition panel and discuss your process, your approach as well as what you would do to get this piece performance ready. There may also be questions around your application

FAQs:

What does the interview entail?

The interview is a brief opportunity for the programme team to get to know the person behind the personal statement and the work presented. It is a relaxed and informal discussion in which you will be asked questions about your interests, passions, experiences and you are given the opportunity to ask any questions you may have about the programme, team or life at Leeds Conservatoire. Try not to over think the interview or worry about giving the 'right' answer. The team genuinely want to know who you are and why you think you would benefit from training here at Leeds.

Do I need to be able to sight read or read music?

To follow on from above, although most musical directors play the piano (and some level of understanding of the piano is important), we are happy to accept submissions from students who specialise in other instruments including voice. As roles within theatre keep evolving we want to encourage applicants who want to reimagine these roles for themselves and be an active part in the changing face of theatre.

I compose as well - should I apply for the Musical Theatre Creatives MA instead?

In theatre there is often crossover with various creative roles; dramaturgs often work as directors, actors often write, and composers often work as musical directors (and vice versa). The skills in both are transferrable, composers often have to work with performers to shape narratives, whilst musical directors are often asked to compose or underscore for new productions. Although both courses share several modules, we'd recommend looking at both courses and seeing which one fits you and your aspirations. Our Musical Theatre Creatives course is much more about the generation of new work and your own creative voice, whilst Musical Directing helps shape and bring to life that work by working with performers and musicians.

Will I receive feedback?

Unfortunately, due to the number of applicants for the MA programmes, we are unable to provide feedback for first stage applicants. At the second stage audition, applicants are able to discuss their suitability for the programme and feedback will be built into the interview.

