



## UNDERGRADUATE AUDITION & PORTFOLIO REQUIREMENTS Fall 2025 ADMISSION

The purpose of the entrance audition is to provide an opportunity for you to represent as accurately and positively as possible your musical accomplishments and potential. It also qualifies you for potential School of Music and Dance (SOMD) performance scholarships.

*Auditions* are performances required for admission to a number of music and dance degrees. *Portfolios* are recordings of electronic works submitted by Music Technology and Composition applicants.

### CONTENTS

<a href="#">General Audition Information</a> .....	Page 2
<a href="#">Note for Music Education Applicants</a>	
<a href="#">Recorded Auditions &amp; Portfolio Recording Submissions</a> .....	Page 3

#### Audition/Portfolio Requirements – by Area:

<a href="#">Voice</a> .....	Page 4
<a href="#">Piano</a> .....	Page 5
<a href="#">Organ and Harpsichord</a> .....	Page 5
<a href="#">Strings:</a>	
<a href="#">Violin</a> .....	Page 6
<a href="#">Viola</a> .....	Page 6
<a href="#">Cello</a> .....	Page 6
<a href="#">Double Bass</a> .....	Page 6
<a href="#">Woodwinds:</a>	
<a href="#">Flute</a> .....	Page 7
<a href="#">Oboe</a> .....	Page 7
<a href="#">Clarinet</a> .....	Page 7
<a href="#">Bassoon</a> .....	Page 7
<a href="#">Saxophone (classical)</a> .....	Page 8
<a href="#">Brass:</a>	
<a href="#">Horn</a> .....	Page 8
<a href="#">Trumpet</a> .....	Page 8
<a href="#">Trombone</a> .....	Page 8
<a href="#">Euphonium</a> .....	Page 8
<a href="#">Tuba</a> .....	Page 9
<a href="#">Percussion (classical)</a> .....	Page 9
<a href="#">Guitar:</a>	
<a href="#">Classical</a> (not currently offered) .....	Page 9
<a href="#">Jazz</a> (see Jazz Studies)	
<a href="#">Jazz Studies (all instruments)</a> .....	Page 10
<a href="#">Music Technology (Portfolio)</a> .....	Page 11
<a href="#">Composition (Portfolio)</a> .....	Page 12
<a href="#">Dance</a> .....	Page 13

## GENERAL AUDITION INFORMATION

Auditions are **required** for admission to the following undergraduate degree programs:

- BM Performance
- BM Jazz Studies
- BM Music Education\*
- BA/BS Music: Applied Voice concentration
- BA/BS Music: Applied Piano concentration
- BFA Dance

Auditions are **optional** for the following programs:

- Admission to the **Composition** and **Music Technology** programs do not require an audition but do require a portfolio.
- For admission to our programs in **History and Culture, Music Theory, Popular Music, or General Music**, an audition is not required but may be performed for scholarship consideration if desired.
- For admission to the **BA or BS Dance degree**, an audition is not required but is encouraged.

Audition requirements vary by performance medium (instrument/voice). In general, you should be prepared to perform repertoire that best displays tone, technique, and overall musicianship. Scales and sight-reading may be required. Most auditions are between 10 and 15 minutes in duration.

Accompanists/collaborative musicians are provided for live voice, jazz, and dance auditions. With the exception of voice auditions, we strongly prefer you do NOT use/bring an accompanist when performing a live audition.

Unless you make prior arrangements, you are expected to provide your own instrument to live auditions. Exceptions include pianists and percussionists (who should bring their own sticks and mallets).

If you have repertoire-specific questions, please contact the appropriate studio teacher directly. You can find faculty email contact information [on the SOMD website](#).

### **\*NOTE FOR MUSIC EDUCATION APPLICANTS – Introductory Meeting**

Applicants for the Bachelor of Music Education degree should attend a Music Education Introductory Meeting in addition to an audition on their instrument/voice. During the meeting, applicants will be meeting with our Music Education faculty and may be asked to speak about their goals for the degree program. This meeting will be held on each of our live audition days.

## **RECORDED AUDITIONS & PORTFOLIO RECORDING SUBMISSIONS**

**We strongly encourage you to audition in person.** In-person auditions provide an opportunity to see campus and connect with faculty, and typically provides the best audition experience. However, if an in-person audition is not possible, we can consider a recorded audition for admission consideration.

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

Some performance areas have special requirements for recorded auditions. Be sure to review your requirements carefully.

## AUDITION/PORTFOLIO REQUIREMENTS BY AREA

### VOICE

Required repertoire:

- Perform two **classical** solo songs: one in English and one in a foreign language (Italian, French, or German preferred).
- Memorization of pieces is required, except for selections from the oratorio repertoire.
- If you need assistance finding appropriate repertoire, our Voice faculty have put together [this helpful guide](#)

Details for live auditions:

- A pianist will be provided
- Please bring your music in a notebook or binder for your accompanist. No loose pages, please.

Details for recorded auditions:

- Accompaniment, live or pre-recorded, is preferred but not required. Selections may be performed a cappella. In the case of songs performed without accompaniment, it is acceptable to "skip over" sections during which the voice is silent.
- 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, if known, (3) the program to which you are applying (e.g., BA General Music, Music Education, Voice Performance, etc.).

## PIANO

### Live Audition

#### BA, BME, and BM Composition Applicants

- Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20<sup>th</sup>/21<sup>st</sup> Century. Repertoire should be performed by memory. Solo piano works must be from the standard repertoire; no original or unpublished compositions may be used for the audition.
- Demonstrate competency in sight-reading.
- Demonstrate competency in playing major and minor scales (harmonic and melodic) and arpeggios, four octaves ascending and descending, hands together.

#### BM Piano Performance

- Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20<sup>th</sup>/21<sup>st</sup> Century and should include at least one virtuosic work. Repertoire should be performed from memory. Solo piano works must be from the standard repertoire; no original or unpublished compositions may be used for the audition. Questions about repertoire should be directed to the [chair of the Keyboard Area](#).
- Demonstrate competency in sight-reading
- Demonstrate competency in playing major and minor scales (harmonic and melodic) and arpeggios, four octaves ascending and descending, hands together, at the minimum competency level of Syllabus X.

### Recorded Auditions:

- Audition repertoire same as above, submitted in video format.
- If you are accepted on the basis of your recorded audition, you will play a second audition during the week before fall classes begin (“Week of Welcome”)<sup>1</sup>, which you will need to:
  - Demonstrate competency in sight-reading.
  - Demonstrate competency in playing major and minor scales (harmonic and melodic) and arpeggios, four octaves ascending and descending, hands together.

## ORGAN and HARPSICHORD

Students without prior organ or harpsichord training wishing to enter the UO organ and/or harpsichord program may do so using piano repertoire for their audition.

### Live Audition:

- Audition repertoire should consist of three contrasting solo works selected from the Baroque, Classic, Romantic, or 20<sup>th</sup>/21<sup>st</sup> Century. Repertoire need not be performed by memory. Solo works must be from the standard repertoire; no original or unpublished compositions may be used for the audition. (Questions about repertoire should be directed to the organ/harpsichord faculty.)
- Demonstrate competency in sight-reading.

### Recorded Auditions:

- Audition repertoire same as above, submitted in video format
- If you are accepted on the basis of your recorded audition, you will play a second audition during the week before fall classes begin (“Week of Welcome”)<sup>1</sup>, which you will need to demonstrate competency in sight-reading.

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<sup>1</sup> In rare cases, the piano faculty may decide hear your live audition *after* the Week of Welcome. Generally, however, the student should plan to audition *during* the Week of Welcome.

## STRINGS

See below for repertoire by instrument. Applicants are welcome to contact individual string faculty members for audition repertoire advice.

### Violin

- Two three- or four-octave scales and arpeggios of your choice
- One movement of a concerto AND one movement or work of the applicant's choice (e.g., solo Bach, etude, encore piece, etc.) One of these works must be performed from memory.

*Recorded audition repertoire: same as above, submitted in video format. Scales not required for recorded auditions.*

### Viola

- Two three-octave scales of your choice
- Two contrasting movements from pieces of different periods

*Recorded audition repertoire: same as above, submitted in video format. Movements and scales may be submitted as one video or as separate videos.*

### Cello

- Two three-octave scales of your choice
- Two contrasting movements from pieces of different periods

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

### Double Bass

- Two three-octave scales of your choice
- Two contrasting movements from pieces of different periods

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

# WOODWINDS

## Flute

- One movement from a standard concerto, sonata, or solo repertoire (i.e. Reinecke Concerto, Taffanel Andante Pastorale et Scherzettino, Gaubert Fantasie, Bach BWV 1035, etc.)
- Work of your choice.\*
- All major and minor scales, and a 3-octave chromatic scale

\*It is highly encouraged that you include a work in your audition repertoire by historically underrepresented composers from communities **including but not limited to:**

- Female
- LGBTQIA2S+ (Lesbian, Gay, Bisexual, Transgender, Queer and/or Questioning, Intersex, Asexual, Two-Spirit, and Self-Identify)
- Non-Binary
- BIPOC (Black, Indigenous, People of Color)
- American Indian/Alaska Native
- Latinx/Latin American
- First Nations and Inuit (Canadian Indigenous)

Here are a few resources that are dedicated to amplifying diverse voices in music:

- [Institute for Composer Diversity Database](#)
- [NFA Selected Flute Repertoire](#)
- [Flute Music by Black Composers](#)

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

## Oboe

- Two stylistically contrasting movements of solo repertoire (one of these may be an etude).
- An ascending and descending chromatic scale demonstrating your full range
- Be able to play major and minor scales through four sharps and four flats.

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

## Clarinet

- Major scales through four sharps and four flats (two octave minimum, demonstrating a variety of articulations)
- Chromatic scale starting on low E to your highest note, back to low E
- Two etudes of contrasting style and tempo *or* two movements of contrasting style from the standard solo repertoire

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

## Bassoon

- An ascending/descending chromatic scale throughout your available range
- Major scales through four flats and four sharps.
- At least two movements from different examples of solo repertoire (one may be an etude).

*Recorded audition repertoire: same as above, submitted in video format. Scales should be performed in a single take and submitted as one video.*

## Saxophone (*Jazz Studies applicants: see the Jazz Studies section later in this document*)

- One fast etude of your choice from W. Ferling's *48 Etudes* (Leduc)
- 12 major and 12 harmonic minor scales. Scales should be slurred, using the full range of the saxophone. All scales should be memorized. One-octave scales are not acceptable.
- Play two contrasting movements from a sonata or concerto.

Suggested repertoire for alto saxophone: Alexander Glazunov / Concerto in Eb, Op. 109 (Leduc); Paul Creston / Sonata Op.19 (Shawnee); Paule Maurice / Tableaux de Provence (Lemoine); Bernhard Heiden / Sonata (Associated Music Publishers).

Suggested repertoire for tenor saxophone: Antonio Vivaldi / Sonata in G Minor (McGinnis & Marks); Antonio Vivaldi / Concerto in Bb, F. VIII, No. 35 (MS); Garland Anderson / Sonata (Southern Music); Jean-Baptiste Singelee / Concerto No. 1 for Tenor Saxophone (Alfred); Arthur Frackenpohl / Sonata (Dorn); James Di Pasquale / Sonata (Southern Music).

*For students submitting a recorded audition, audition requirements are same as above. Please submit your scales as two separate recordings: one take with 12 major scales, and one take with 12 harmonic minor scales.*

## BRASS

### Horn

- Two solos of any genre (selections, etudes and non-conventional pieces are allowed) that showcase the applicant's musical range. No memorization or accompaniment required
- Major scales 2 octaves
- Possible sight reading

*Recorded audition repertoire: same as above, submitted in video format. Scales should be submitted as one recording (no longer than 4 minutes), demonstrating all scales in as many octaves as possible.*

### Trumpet (*Jazz Studies applicants: see the Jazz Studies section later in this document*)

- Two contrasting solos or etudes (selections, or single movements are allowed) that showcase the applicant's musical and technical range
- All major scales and arpeggios (2 octaves when possible)
- Sight reading will be required

*Recorded audition repertoire: same as above, submitted in video format. Scales should be submitted as one video, and should include all 12 major scales and arpeggios but can be compiled from different takes. Sight-reading not required for recorded auditions.*

### Trombone (*Jazz Studies applicants: see the Jazz Studies section later in this document*)

- Two contrasting solos or etudes that showcase your ability. Accompanist and memorization is not required.
- Major scales, two octaves
- Possible sight reading

*Recorded audition repertoire: same as above, submitted in video or audio format. Please include three scales of your choosing, all two octaves if possible. Sight-reading not required for recorded auditions.*

### Euphonium

- Two contrasting excerpts from a solo or etude(s)
- All major scales
- Sight-Reading

*Recorded audition repertoire: same as above, submitted in video format. Recorded auditions should be proctored by a teacher, who should select two major scales and sight reading. Four total videos should be submitted: two*



*videos of excerpts, one video of scales, and one video of sight-reading.*

## **Tuba**

- Two contrasting excerpts from a solo or etude(s)
- All major scales
- Sight-Reading

*Recorded audition repertoire: same as above, submitted in video format. Recorded auditions should be proctored by a teacher, who should select two major scales and sight reading. Four total videos should be submitted: two videos of excerpts, one video of scales, and one video of sight-reading.*

## **PERCUSSION**

*(Jazz Studies applicants: see the Jazz Studies section later in this document)*

Applicants should demonstrate knowledge of the fundamental techniques of percussion and timpani. They should be prepared to perform:

1. One work on timpani
2. One two-mallet work on marimba or xylophone
3. One four-mallet work on marimba
4. One work on snare drum

Applicants must possess a good ear and be able to sing and recognize all intervals. Basic drum set skills are desired, but not required.

For Live auditions:

Please bring your own mallets, sticks, and copies of audition repertoire sheet music. Instruments will be provided for warm up and the audition. If desired, applicants may bring their own snare drum. Applicants will also be expected to demonstrate their ability to sight-read.

*Please contact Prof. Pius Cheung at [pius@uoregon.edu](mailto: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). Recorded auditions should be submitted in video format.*

## **GUITAR (CLASSICAL)**

**Classical Guitar** (Jazz Studies applicants: see the Jazz Studies section later in this document)

(Classical guitar is not currently being offered.)

## **Jazz Guitar**

(Please see the Jazz Studies section.)

## JAZZ STUDIES

### All Applicants (Including Drummers)

Applicants should prepare three or four jazz pieces in varied styles (ballad, swing, straight 8th, etc.). Pieces should be performed by memory, including the melody and two or more improvised choruses.

Accompaniment will be provided for all in-person auditions.

### Instruments Other Than Drum Set

Instrumentalists should be prepared to perform all major and harmonic minor scales in all 12 keys by memory. Scales should be performed at a steady tempo of the applicant's choosing.

For jazz saxophonists, all scales should be slurred, using the full range of the saxophone. (One-octave scales are not acceptable.)

Sight-reading: You may be asked to play written lines, interpret chord symbols (where appropriate), and improvise from chord changes on sight.

Optional:

- Students may also perform a solo transcription or jazz etude. (Performances should be no longer than 1 minute.)
- Lead trumpet players may also perform a prepared excerpt from a big band chart.

### Drum Set

Drummers are not expected to perform scales at their audition, but are expected to perform all basic rudiments (on snare drum) as well as common swing, Latin, and rock feels on drum set.

You may be asked to sight-read written big band charts and/or small ensemble drum parts.

### Composers/Arrangers

Optional: In addition to the performance audition, composers/arrangers may choose to upload one or two writing samples along with their application.

### Items to bring to your live Jazz Studies audition:

- Your instrument
- Three copies of lead sheets in concert key for songs that you wish to perform
- Drummers: cymbals; hi-hats; sticks; brushes
- Guitarists and Bassists: bring your own cords

### Items we will provide for your audition:

- Amplifiers
- A drum set
- A piano
- A stereo system

*Recorded auditions requirements: We strongly encourage a live audition. However, in the absence of a live audition, a recording (audio or video) may be submitted for admission and scholarship consideration.*

## MUSIC TECHNOLOGY (PORTFOLIO RECORDINGS)

For applicants to the Bachelor of Science-Music Technology program *only*.

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) that best demonstrate creativity, originality, and breadth of work. These must be uploaded to our Admissions File Upload page. (If you have already completed MUS 447 and MUS 448 at the University of Oregon, you need only submit two examples of your work.)
2. A statement (from 100 to 500 words) that describes your intention, aesthetics, and software used in the creation of these original works. You are encouraged to reflect on any context or issues connected with your portfolio.

Our faculty believe that a strong Music Technology portfolio demonstrates:

- original music — the sounds, the form, and other aspects of musical composition.
- fully realized compositions (not incomplete elements)
- understanding of digital audio and sound design software
- sounds created from “scratch” (instead of off-the-shelf sounds)
- basic musique concrète techniques
- applied understanding of musical balance and mixing
- breadth of creative work

For Music Technology, we value the demonstration of a creative mind. We value originality, completeness, and breadth of work. For example, we value being able to listen to a full song complete with all elements instead of just a single element like the beat. The demonstration of a creative mind can be expressed in many ways; we value all genres of music and the breadth of creative work. We value a demonstration of whether you created the sounds yourself (instead of off-the-shelf components such as VST plug-in presets and third-party samples), whether you did the mixing and mastering yourself (instead of a service), and whether you have complete work (instead of elements of an unfinished work).

A demonstration of original and creative efforts is essential. In that spirit, basic recordings of traditional forces (e.g., drums, guitars, keyboards) can make it difficult for us during the admission review because they often involve many collaborators that hide efforts. Who did what? Your portfolio should illustrate the technology-related musical knowledge and skill we need to evaluate. Use the statement to address the efforts, intentions, and aesthetics of your original works. Citations of any samples are essential and, if used, must be included in your statement.

As part of your SOMD (School of Music and Dance) application, be sure to answer the music technology-related questions you will find there.

## UNDERGRADUATE COMPOSITION PORTFOLIO

For applicants to the Bachelor of Music in Composition program *only*. BM Composition applicants are not required to perform a live audition for admission but may opt to do so for scholarship consideration.

A portfolio is required for admission to the BM Composition program. Please choose one of the two portfolio options below:

### **OPTION 1: Submit a portfolio of your compositions**

Applicants with previous composition experience are encouraged to apply and submit a portfolio of composed works. Portfolio submission qualifies applicants for consideration to **begin the Composition I sequence during their first year** in the program.

#### **Portfolio Requirements:**

1. **Composition Scores and Recordings:** Please submit 2-5 original compositions that best demonstrate your creativity, originality, and breadth of work. We welcome you to submit music in whatever style best represents your creative voice. It could be in any genre including concert music (music for instruments and/or voices), and/or music for films (live action or animation) or music for video games.
  - a. You must submit a score for each piece
  - b. For each score submitted, you must also submit either a live recording (if available) or a MIDI recording (mp3 format).
2. **Written Statement:** A statement of 100 to 500 words that best describes your approach to composing in terms of your intention and aesthetics as demonstrated by the works in your portfolio. You are encouraged to reflect on any context, themes or styles that relate to your music, especially the works in your portfolio.

*All scores, recordings, and statements should be submitted via our "Admissions File Upload Page." You will receive a link to this page within a few days of submitting your SOMD application.*

### **OPTION 2: Submit a portfolio regarding your background and musical experience**

If you do not currently have a portfolio of compositions to submit, we welcome you to choose this option for admission consideration. Students admitted using this option will be eligible to **begin the Composition I sequence during their second year** in the program.

#### **Portfolio Requirements:**

1. **Performance Proficiency:** Submit a video demonstrating your performance abilities by playing or singing at least two pieces (accompanied or unaccompanied) that demonstrate your musicality and level of accomplishment. Please note that applicants for the composition program should be able to read music and perform on an instrument and/or voice at a basic (minimum) or intermediate level.
2. **Written Statements:** Submit written responses to the following questions:
  - a. Why do you wish to study composition in our program and what kind of music do you hope to create (for example, concert music, or music for film, animation, or video games)?
  - b. Please tell us about your musical background and how it makes you an excellent candidate for our composition program.
  - c. Please give us any other information about yourself that will help us get to know you and why you are interested in our program.

*All videos and written responses should be submitted via our "Admissions File Upload Page." You will receive a link to this page within a few days of submitting your SOMD application.*

## Dance

Auditions are required for BFA Dance applicants, and are strongly encouraged for BA Dance and BS Dance applicants.

**Live Auditions** (recommended) will consist of the following:

- **Technique class:** All auditioning dancers (BA, BS, and BFA) must participate in a technical assessment class in four idioms: African, ballet, contemporary, and hip hop. Each focused segment will last about 30 minutes and will include combinations in one of the four idioms.
- **Solo** (BFA only): Please prepare a 1-2 minute solo, which shows you at your best. It may be choreographed or improvised. Bring your music, if needed.
- **Interview** (BFA only): Please prepare for a 15-minute interview with the UO Dance faculty. You will be asked about your goals and aspirations in dance and how you might achieve those at the University of Oregon.

Dress code: No specific apparel required. Dancers may wear shoes for ballet and hip hop but can be barefoot otherwise.

### Recorded auditions:

If you are unable to attend a live audition, you may submit a recorded audition. Recorded auditions should be submitted as **four separate videos** (two technique, one solo, and one verbal response video).

#### 1) Technique demonstrations (two required)

You have the freedom to demonstrate your technical ability in any **two** idioms that you choose such as ballet, contemporary, hip hop, jazz, tap, Latin, African and other ethnic traditions. In framing your presentation in each idiom, please refer to the “Technique Guidelines” below.

##### Technique Guidelines

The four primary idioms in our program are ballet, contemporary, hip hop, and African. The guidelines below focus on these but can also be applied to other idioms as appropriate:

##### Ballet

1. Record a ballet barre (only do one side for each exercise) that includes: pliés, tendus, rond de jambe, adagio, grand battement.
2. Record center work (only do one side for each exercise) that includes: adagio, pirouette, petit allegro, grand allegro

##### Contemporary

1. Record yourself performing 5 to 10 minutes of standing and or floor exercises that incorporate: level changes and getting in and out of the floor, curving, arching, circling, or spiraling of the spine, and incorporation of arms with the movement of the spine
2. Record 3 to 5 minutes of several combinations that incorporate: traveling steps, level changes and jumps, use of the upper body (spine, head, and arms)

*Please note that the basic guidelines of 5 to 10 minutes of warm-up exercises and 3 to 5 minutes of combination work can also apply to jazz and tap.*

##### Hip Hop

1. Watch and groove with the Bounce and Rock warm up of hip hop pioneer, Buddha Stretch, at the link below:
  - a. <https://www.youtube.com/watch?v=VMKYpKpf2IU> (0:00 to 2:47)
2. After you’ve watched and grooved with the video, please record yourself moving with Buddha for the whole 2 minutes and 47 seconds of his instruction. We are not looking for

perfection by copying his moves, but we are looking for YOUR embodiment of the bounce and rock within the Hip Hop aesthetic.

**African**

1. Record your expression of a traditional dance from any region in Africa.
2. Record yourself sharing the cultural and historical significance of the dance.

*Please note that these basic guidelines can also apply to other forms of ethnic dance.*

**2) Solo** (one required)

Please submit a solo (3-5 minutes) that vibrantly captures your dance artistry. We encourage you to share a solo that you feel presents you in your very best light. The movement can be choreographed, or it can be improvised.

**3) Verbal Response** (one video answering questions below, for BFA applicants only):

Please include footage of you expressing your thoughts on the following:

- 1) What would you like to tell us about your movement background?
- 2) Why are you interested in earning a BFA in Dance at the University of Oregon?
- 3) How do you see yourself working and collaborating with the community in our dance program as well as the greater community at the University of Oregon?

Recorded audition videos must be uploaded to YouTube, Vimeo, Google Drive, or similar, and links to the videos must be submitted via our Admissions File Upload Page. You will receive a link to this page within a few days of submitting your SOMD application. Be sure videos are not classified as “private” and are accessible for us to view. In YouTube, these could be either “public” or “unlisted.”

For questions about the audition, please contact [dance@uoregon.edu](mailto:dance@uoregon.edu)