UNIVERSITY OF OREGON | School of Music and Dance

UNDERGRADUATE AUDITION & PORTFOLIO REQUIREMENTS
FALL 2027 ADMISSION

The purpose of the admission audition is to provide an opportunity for you to demonstrate 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.

GENERAL INFORMATION **2**
LIVE AUDITIONS: 2
RECORDED AUDITIONS: 2
FOR MUSIC EDUCATION APPLICANTS: 2

AUDITION REQUIREMENTS BY AREA **3**
DANCE 3
VOICE 5
PIANO 6
ORGAN and HARPSICHORD 6
STRINGS 7
Violin 7
Viola 7
Cello 7
Double Bass 7
WOODWINDS 8
Flute 8
Oboe 8
Clarinet 8
Bassoon 8
Saxophone *(Jazz Studies applicants: see the Jazz Studies section later in this document)* 8
BRASS 9
Horn 9
Trumpet *(Jazz Studies applicants: see the Jazz Studies section later in this document)* 9
Trombone *(Jazz Studies applicants: see the Jazz Studies section later in this document)* 9
Euphonium 9
Tuba 9
PERCUSSION (Classical) 10
GUITAR 10
Classical Guitar *(Jazz Studies applicants: see the Jazz Studies section later in this document* 10
JAZZ STUDIES 11
All Applicants (Including Drummers) 11
Instruments Other Than Drum Set 11
Drum Set 11
Composers/Arrangers 11

PORTFOLIO REQUIREMENTS BY AREA **12**
MUSIC TECHNOLOGY 12
MUSIC COMPOSITION 13
OPTION 1: Submit a portfolio of your compositions 13
OPTION 2: Submit a portfolio regarding your background and musical experience 13

GENERAL INFORMATION

Auditions are required for admission to the following undergraduate degree programs. An audition also allows the applicant to be considered for SOMD scholarship:

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

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

- BM Music Composition
- BA/BS Music Technology

Auditions are not required for admission to the following programs, but applicants for these programs may elect to perform an audition for scholarship consideration:

- General Music
- Music History and Culture
- Music Theory
- Popular Music
- Music Composition
- Music Technology
- BA/BS Dance (*audition not required but encouraged*)

LIVE AUDITIONS:

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

- Saturday, January 30, 2027 (*music and dance*)
- Saturday, February 6, 2027 (*music only*)
- Saturday, February 20, 2027 (*music and dance*)

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

Other details to know:

- Most instrumental and voice 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 prefer you do NOT use/bring an accompanist for your live 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 the 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.

FOR MUSIC EDUCATION APPLICANTS:

Applicants for the Bachelor of Music Education degree are required to attend a **Music Education Introductory Meeting and Group Interview** in addition to an audition on their instrument/voice. This meeting/interview will be held during each of our live audition days.

Applicants unable to attend an in-person meeting must participate in one of two **group interviews offered via Zoom**. Zoom interview dates and sign-up information will be sent by email after application.

AUDITION REQUIREMENTS BY AREA

DANCE

BFA Dance applicants are required to audition either by attending a live audition (see SOMD website for audition dates) or by submitting an audition via video. **BA and BS** applicants are required to take a technique assessment class during a live audition or just prior to the beginning of the Fall term during Week of Welcome.

Live Auditions

For BFA candidates there are three components to the audition: a technique assessment class, performance of a solo, and a brief interview with the dance faculty. Dancers interested in the BA and BS will only participate in the technique assessment class. Please wear attire for the audition that allows you to move freely and allows us to appreciate the artistry of your movement.

1. **Technique assessment class (BFA, BA, BS):** Class will include instruction in the four primary movement idioms offered in the UO Dance department: African, ballet, contemporary, and Hip Hop. Approximately 30 minutes of instruction will be given in each idiom. Please be prepared to change easily between:
   - Soft slippers or thin cotton socks for ballet (no pointe shoes)
   - Bare feet for contemporary and African
   - Clean sneakers for hip hop (cleaning solution and wipes will be provided to clean the bottom of your sneakers in order to protect the marley dance floor).

2. **Solo (BFA only):** Perform a 2-3-minute solo that vibrantly captures your dance artistry and presents you in your very best light. The movement can be choreographed by you or someone else, or it can be improvised. We will provide aux cable and adapters to play your music from your phone or other device during the audition. This article from Dance Magazine provides some useful tips: dancemagazine.com/competition-dance-college-auditions/

3. **Interview (BFA only):** Be prepared to share your thoughts on the following questions with the UO Dance faculty.
   - What personal experiences, mentors, or moments have shaped your decision to pursue a professional path in dance?
   - Why do you believe the University of Oregon's BFA in Dance is the right environment for your growth as an artist, thinker, and community member?
   - The BFA is a rigorous and immersive program. How do you approach challenges when you encounter them?

Recorded auditions (BFA applicants only)

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 that show you performing in a specific movement style, one that shows you performing a solo, and one that records your response to the questions outlined in the Verbal Response section below).

1) Technique (two videos)

Record yourself performing in two different movement idioms of your choice. The primary idioms in our program are African, ballet, contemporary, and hip hop. The guidelines below focus on these but can also be applied to other idioms such as jazz, salsa, tap, etc. as appropriate. Choose the idioms you feel best represent your skills.

African

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

Ballet

Center work only (no barre) that includes the following:

- An adagio that incorporates a grand plié in second position, a développé à la seconde that moves into first arabesque, a penché, and a slow pirouette en dedans. Add additional movements and transitions that work best for you.
- A short waltz phrase that incorporates pirouettes both en dehors and en dedans (you can choose the positions in the turns – attitude, arabesque, passé, etc.)
- A brief petit allegro
- A grand allegro

Contemporary

- Record yourself dancing 2-3 minutes in a contemporary style of your choice. Elements we are looking for include strong use of level change, getting in and out of the floor, traveling through space, and articulation of the entire body that includes spine, head, and arms.

Hip Hop

- Before recording your audition, learn and practice Hip Hop pioneer Buddha Stretch's warm-up using the link provided below. This warm-up introduces the foundational Hip Hop concepts of bounce and rock and is intended to prepare you for your movement explorations
  - Buddha Stretch Warm-up: https://www.youtube.com/watch?v=VMKYpKpf2IU
- Using the provided music below, submit one continuous video that includes both of the following:
  - Freestyle Exploration 1: Your Name (approximately 30 seconds)
    - Introduce your first and last name through movement
    - Think as big or as small as you'd like
    - Stay rooted in Hip Hop movement qualities
  - Freestyle Exploration 2: Bounce & Rock (approximately 1 minute)
    - Using the concepts of bounce and rock from the Buddha Stretch warm-up, create your own movement exploration
    - This is not a recreation of the warm-up, but your interpretation of its foundational concepts
    - Feel free to travel through space, change levels, and explore different dynamics.
  - Music: https://youtu.be/EQVyiEM_YhU?si=hR3kF-PehL2Gswtd
  - We are interested in how you embody groove, musicality, and the foundational concepts of bounce and rock. If you choose to incorporate advanced movement or tricks ensure they support your exploration.

2) Solo (one video)

Please submit a 2-3 minute solo that vibrantly captures your dance artistry and presents you in your very best light. The movement can be choreographed by you or someone else, or it can be improvised. This article from Dance Magazine provides some useful tips: dancemagazine.com/competition-dance-college-auditions/

3) Verbal Response (one video expressing your thoughts on the questions below):

1) What personal experiences, mentors, or moments have shaped your decision to pursue a professional path in dance?
2) Why do you believe the University of Oregon's BFA in Dance is the right environment for your growth as an artist, thinker, and community member?
3) The BFA is a rigorous and immersive program. How do you approach challenges when you encounter them?

Upload your audition videos to YouTube, Vimeo, Google Drive, or similar, and submit links to the videos 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

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 20th/21st 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 20th/21st 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")[1], 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 20th/21st 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")[1], which you will need to demonstrate competency in sight-reading.

[1] 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

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

- Two stylistically contrasting movements of solo repertoire
- All major and minor scales (through 4 sharps and 4 flats) and ascending and descending chromatic scale for the full range of the instrument
- Sightreading

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

- Slurred major and minor scales through four flats and four sharps.
- Slurred chromatic scale from low Bb to your highest note and back to low Bb
- Two stylistically contrasting movements from solo repertoire or etudes.

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 (memorized)
- 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 (memorized)
- 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 (Classical)

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

(Classical guitar is not currently being offered.)

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 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.

<u>Items to bring to your live Jazz Studies audition:</u>

- 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

<u>Items we will provide for your audition:</u>

- 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.

PORTFOLIO REQUIREMENTS BY AREA

MUSIC TECHNOLOGY

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, third-party samples, and AI-generated music), 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 where others are performing (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. If you used any samples in your portfolio, you must include citations to these samples 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.

MUSIC COMPOSITION

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.

Option 1 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.

Option 2 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.