

SCHOOL OF MUSIC AND DANCE



UNIVERSITY OF OREGON

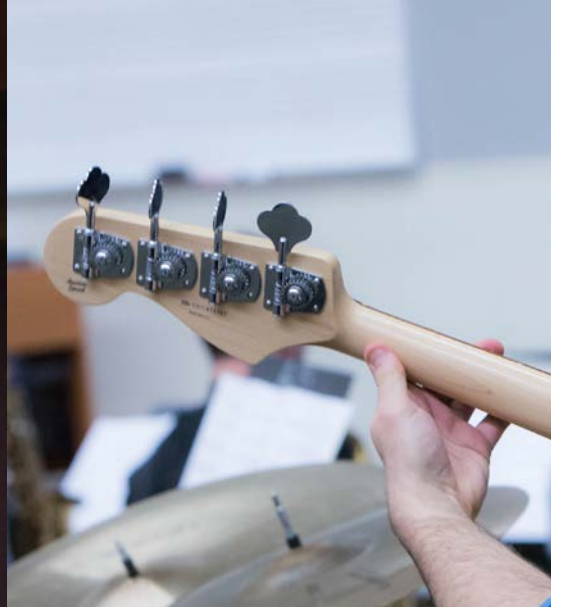




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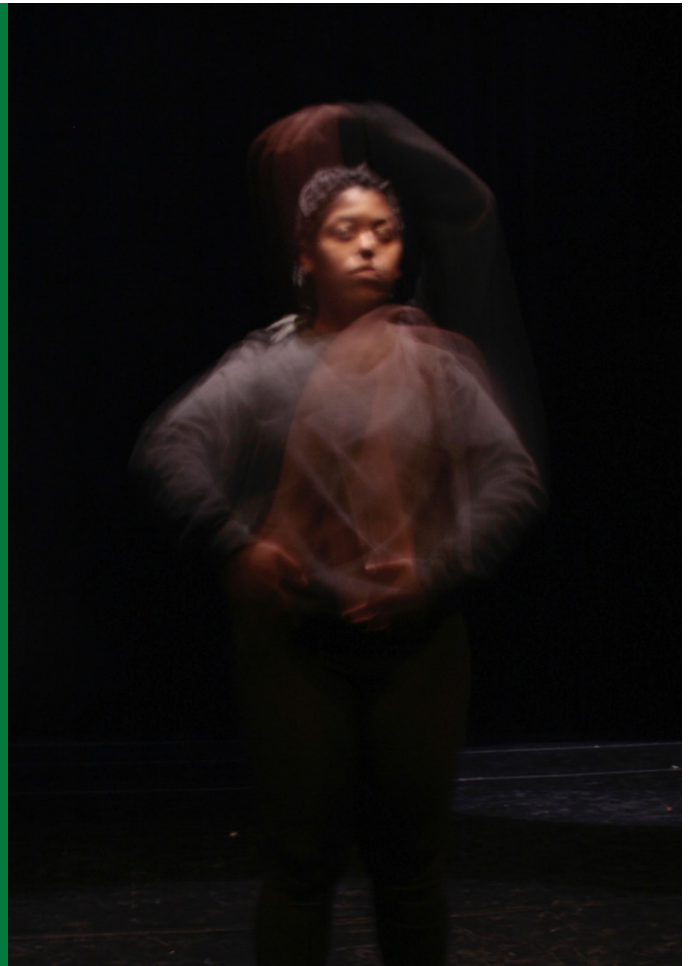
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All images of people without masks, in groups or otherwise, were taken pre-COVID-19.

ROOM TO PLAY

Four things you should know
about our values and culture:

1. Our teaching is engaged, inclusive, and research-led. We seek to cultivate a synergy between academic and creative pursuits.
2. We welcome risk-takers. We strive to experiment and invest in new creations while critically examining existing work.
3. We look for opportunities to share music-dance knowledge and value all lived experience, all forms of education, and all fields of study that inform our artistic pursuits. We work to build and maintain a supportive environment so that our musicians and dancers feel safe to explore and flourish.
4. The community is our classroom. Our area is full of off-campus arts organizations, performance venues, and creative opportunities, connecting student artists with the skills and information they need to effect positive change within their communities and move the fields of music and dance forward.



YOUR CHOICE

You stand at the precipice of a choice that will influence the rest of your life. Where you choose to live, learn, perform, and create for the next few years will have a profound impact on who you become, and we applaud your courage.

We know that a career in the arts can, at times, seem like the most challenging path possible. Many will tell you it's impossible or unrealistic to think you can make a living doing what you love. We know that it isn't. We also know that it takes a brave and powerful soul to step off that cliff and fly. And that's why we're here—to give you the tools you'll need to succeed.

The 21st century artist is dynamic, innovative, community minded, collaborative, and thrives on cross-disciplinary exploration. They are smart. They are entrepreneurial. They are unique. They may or may not root their ideas in tradition and the classic canon. Regardless, they push beyond the classics to build bridges to the horizon. They are the new creative class. They have led the biggest urban and economic revivals of the past two decades. They are community leaders, activists, and risk-takers. They are the online influencers and the big dreamers who make our world a more interesting place to be.

As the largest and most comprehensive music and dance program in the Pacific Northwest, the University of Oregon School of Music and Dance (SOMD) has been guiding scholars, artists, dreamers, future educators, and performers like you for more than a century. Faculty and staff members are committed to fostering and supporting diverse ideas, perspectives, people, and disciplines. SOMD is a safe, inclusive, and highly supportive atmosphere that strives to create a sense of belonging and home for everyone. You'll laugh, you'll learn, you'll grow, you'll thrive, and you'll make friends that will last a lifetime.

Our dedicated faculty conduct research, present at conferences, and perform nationally and abroad, all while



prioritizing your education and success. Guest teachers and performers connect our students with the world of working artists. Previous guests include Burt Bacharach, Branford Marsalis, Libby Larsen, Simon Carrington, Midori, Yo-Yo Ma, Jeffrey Zeigler, Emmanuel Ax, John Perry, Joseph Alessi, Heidi Duckler, White Bird Dance Theater, Vincent Mantsoe, Michelle Boulé, Stephanie Jordan, the Academy of St. Martin in the Fields chamber ensemble, the London Haydn Quartet, the Juilliard String Quartet, Meredith Monk, and the Emerson String Quartet. SOMD is also home to the internationally renowned, Grammy-winning Oregon Bach Festival, offering you an unparalleled chance to learn from one of America's great classical music festivals. Additionally, you will benefit from community partnerships with Eugene Ballet, Eugene Symphony Orchestra, and many others.

Our resources and technology are also second-to-none. With the finest pianos, instrumental equipment, and superior recording capabilities, our facilities provide a high-quality environment for students to learn, teach, practice, and perform.

So, plan a visit. Join us online through Facebook, Instagram, YouTube, or Twitter. See what our 40-plus student performance groups have been up to, or watch one of our free, live-streamed concerts. Then choose Oregon. We will be your launching pad as you learn to soar.

A handwritten signature in white ink that reads "S M - Cannon".

**Sabrina Madison-Cannon
Phyllis and Andrew Berwick Dean,
School of Music and Dance**

DEGREES



music.uoregon.edu/areas-study



DANCE

Bachelor of Arts in Dance

Bachelor of Fine Arts in Dance

Bachelor of Science in Dance

Certificate in Teaching Dance

Minor in Dance

MUSIC

Bachelor of Music

- Jazz Studies
- Music Composition
- Music Performance

Bachelor of Music in Music Education, with specialties in

- Band
- Choral
- Elementary
- Strings

Bachelor of Arts in Music, with concentrations in

- General Music
- Music Technology
- Popular Music Studies

Bachelor of Science in Music, with concentrations in

- General Music
- Music Technology
- Popular Music Studies

Minor in Music

- Audio Production
- Music
- Music Technology

Master of Arts

- Musicology
- Music Theory

Master of Music

- Conducting (emphasis in Choral, Orchestral, or Wind Ensemble)
- Intermedia Music Technology
- Jazz Studies (Performance or Composition-Arranging emphasis)
- Music Composition
- Music Education
- Music Performance (emphasis in Individual Instruments, Voice, Collaborative Piano, or Multiple Woodwind or Brass Instruments)
- Piano Pedagogy

Graduate Certificate in Music Performance

Doctor of Musical Arts

- Music Performance (emphasis in Individual Instruments, Data-Driven Instruments, Collaborative Piano, and Voice)

Doctor of Philosophy

- Music Composition
- Music Education
- Musicology
- Music Theory

Graduate Specializations

- Collaborative Piano
- Historical Performance Practice
- Jazz Pedagogy
- Music Theory Pedagogy
- Violin/Viola Pedagogy



THE UO IS OREGON'S FLAGSHIP UNIVERSITY, A CAMPUS OF

295

ACRES WITH

3,000

TREES

24K+

STUDENTS FROM EVERY
STATE AND

99

COUNTRIES

18:1

STUDENT-TEACHER RATIO

6

SCHOOLS AND COLLEGES

2

MUSEUMS

73

UNDERGRADUATE
MAJORS

77

UNDERGRADUATE
MINORS

84

GRADUATE AND
PROFESSIONAL MAJORS

200+

UO STUDY ABROAD
PROGRAMS IN MORE THAN

90

COUNTRIES

195K+

ALUMNI

THE UO IS ONE OF JUST 62
SCHOOLS WITH MEMBERSHIP
IN THE PRESTIGIOUS
ASSOCIATION OF AMERICAN
UNIVERSITIES—AND IS THE
ONLY MEMBER IN OREGON.

RECENT INTERNATIONAL TRAVEL
EXPERIENCES

SWEDEN

CHAMBER CHOIR, 2019

WESTERN EUROPE

OREGON JAZZ ENSEMBLE, 2018

SPAIN

CHAMBER CHOIR, 2017

GERMANY

CHAMBER CHOIR, 2015

WESTERN EUROPE

OREGON JAZZ ENSEMBLE, 2014

CHINA

GOSPEL SINGERS, 2013

COSTA RICA

OPERA ENSEMBLE, 2013

IRELAND

CHAMBER CHOIR, 2013



uoregon.edu



PERFORMANCE FACILITIES

Aasen-Hull Hall

The Frohn Mayer Music Building includes student practice rooms and the 2,800-square-foot Aasen-Hull Hall. A sleek, modern, multiuse rehearsal and performance space, Aasen-Hull is situated adjacent to the jazz and percussion areas of the school and is connected to a technologically advanced recording studio.

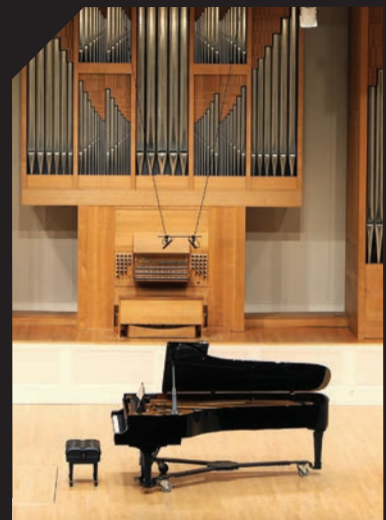
Beall Concert Hall

Nothing can match the feeling that accompanies performing in the 520 seat Beall Concert Hall. Completed in 1924, and noted for its magnificent Jürgen Ahrend pipe organ, Beall Concert Hall is widely acclaimed as a superb performing environment. The historic facility is equipped with modern sound systems, A/V technology for recording and live streaming, and was recently upgraded with cutting-edge acoustical paneling.

Dougherty Dance Theatre

Two of the four spacious dance rehearsal studios in Gerlinger Annex transform to become the 250-seat M. Frances Dougherty Dance Theatre, with lighting and stage equipment for department concerts.

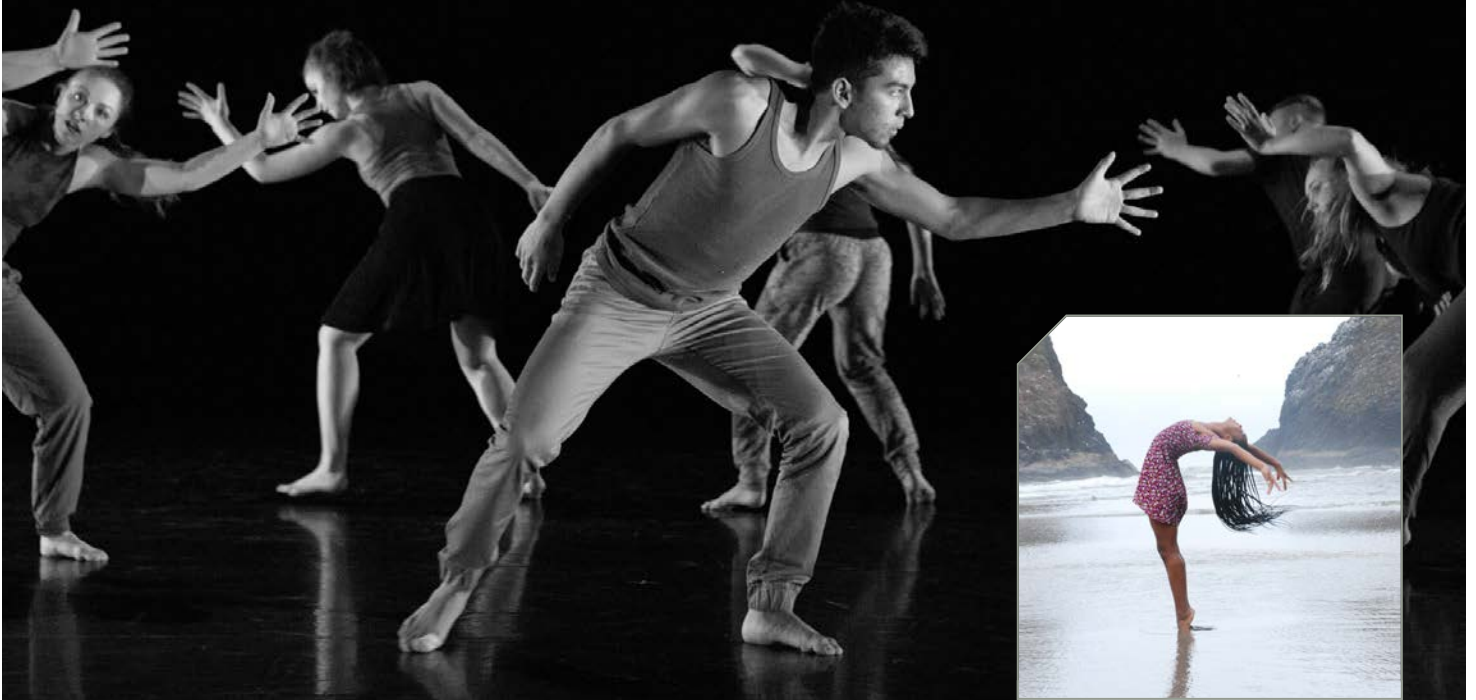
Thanks to a recent \$250,000 renovation, all four of the studios boast state-of-the-art sprung floors to facilitate our dancers' pioneering artistic work—not to mention their health and safety.



The Frohn Mayer Music Building features dozens of studios and private rehearsal rooms, as well as an inviting central courtyard and numerous couches and benches for students to socialize or meet between classes.

The Victorian-era Collier House—once the residence of the UO president—is located at the heart of campus. This lovely building is home to intimate classes and events sponsored by the musicology and music theory faculties.

DANCE



Dance courses have been offered at the UO for more than a century, and predate the first academic dance major programs in the country by more than a decade. The UO Department of Dance has evolved into a collaborative, dynamic laboratory in which student performers are given the tools—academic, artistic, technical, and social—to hone their craft to professional caliber.

The department offers bachelor of arts, bachelor of fine arts, and bachelor of science degrees. Curriculum includes course work in dance history, improvisation, composition, and pedagogy.

Studio courses—offered from beginning to advanced levels—are available in a variety of idioms, including jazz, hip-hop, African, salsa, contemporary, ballet, improvisation, and contact improvisation.

Dance faculty members encourage a rigorous physical, theoretical, and creative investigation of dance. They regularly advise dance majors and partner with students for independent studies, internships, and senior projects to facilitate personal research and performance interests. UO dancers are encouraged to collaborate with musicians, composers, and other visual and performing artists on campus to create new works.

Residencies and master classes allow students to work with nationally and internationally acclaimed artists.

KELSI CARTER

STUDENT PROFILE

Kelsi Carter is a sophomore from Honolulu, Hawaii working on her BFA in dance. At a young age, Kelsi participated in competitive gymnastics. She eventually discovered her love for dance and wanted to make a career out of it. Since coming to the UO she has continued her pursuit of becoming a professional dancer. Kelsi is currently enrolled in dance classes and is involved with the Oregon cheer program. She is looking forward to a future of life-long learning in the dance field, performing around the world, and teaching dance classes to aspiring artists.



dance.uoregon.edu

DANCE

DANCE OREGON

The department partners with Dance Oregon, an officially recognized UO student organization, to plan an annual trip for UO dancers to attend the American College Dance Association Northwest Regional Conference. Dance Oregon also invites guest artists to campus during National Dance Week to discuss creativity and craft. Recent guests have included Zoe Scofield, Kathleen Hermesdorf, Kate Wallich, and Teena Marie Custer.

PERFORMANCE OPPORTUNITIES

- The department supports and produces several student-centered concerts and showings each academic year. Both majors and nonmajors are eligible to audition.
- Dema Ensemble centers on the performance of African arts, including dancing, drumming and drum-making, storytelling, and costume design. Members learn from respected practitioners from across the globe.

FACULTY

STEVEN CHATFIELD

CHRISTIAN CHERRY

SARAH EBERT

BRAD GARNER

RITA HONKA

HABIB IDDRISU

WALTER KENNEDY

SHANNON MOCKLI

FLORABELLE MOSES

HANNAH THOMAS



BRAD GARNER

DEPT. HEAD
DANCE FACULTY PROFILE

Associate Professor of Dance, Brad Garner, has a reputation for staging spectacular shows that combine contemporary dance, music, and digital media in unexpected ways.

He was a 2017 recipient of a \$75,000 Creative Heights Award with his team of interdisciplinary collaborators in Harmonic Laboratory. Together they staged an ambitious multimedia touring production based on the enigmatic inventor, Nikola Tesla, complete with live physics demonstrations and high-voltage Tesla coils.

Since 2015, his company, GarnerDANCES, has showcased his dynamic choreography and lighting designs with multiple live events, including "The Anatomy of Light," inspired by his research at the Performing Arts Research and Training Studios (P.A.R.T.S) in Brussels, Belgium, under the artistic direction of Anne Teresa De Keersmaeker.





LARGE ENSEMBLES

Large ensembles provide University of Oregon students with exemplary experiences in collaborative music making. Our innovative and expert conductor-teachers enthusiastically share their deep knowledge of repertoire—traditional and modern—with talented student performers.

Participants in our large ensembles premiere new compositions, collaborate in the creation of trendsetting performance events, and work side by side with some of today's leading composers, conductors, and scholars. Frequent tours and convention performances allow our students to share their artistry in diverse venues for new audiences.

UO large ensembles emphasize highly varied musical styles and genres, large and small group experiences, and a commitment to preparing the musicians of tomorrow.

PERFORMANCE OPPORTUNITIES

INSTRUMENTAL

University Symphony Orchestra
Oregon Wind Ensemble
Oregon Wind Symphony
Campus Band
Campus Orchestra
Oregon Jazz Ensemble
Jazz Lab Bands II and III
Athletic Bands

CHORAL

Chamber Choir
University Singers
Repertoire Singers
Gospel Singers
Gospel Ensemble
Gospel Choir
Opera Ensemble



The Oregon Athletic Bands provide energy and enthusiasm in the stands at athletics events throughout the year, carrying on a tradition of pride and musical quality to uplift fans and drive Oregon teams to victory.

Oregon Marching Band

The Oregon Marching Band brings energy to the stands of Autzen Stadium and presents outstanding field shows. The OMB is one of the university's largest student-led organizations with more than 240 members from nearly every department on campus.

OMB accompanies the football team to away games, and in recent years performed at the Alamo Bowl (2013), Rose Bowl (2015, 2020), and the very first College Football Playoff National Championship game (2015).

Although traveling to bowl games is exciting, nothing beats performing in the sold-out, 54,000-seat Autzen Stadium. OMB performers achieve high levels of performance on and off the field.

Oregon Basketball Band

One of the best basketball bands in the country, the Oregon Basketball Band is composed of 70 OMB members, who perform at men's and women's basketball home games, and travel to the PAC-12 tournaments in Las Vegas and other various NCAA tournament locations.

Garter Bands

The Oregon Athletic Bands maintain two 12-member scholarship groups: the Green Garter Band and Yellow Garter Band. The Garter Bands are the most versatile and elite athletic musical groups on campus and perform at volleyball games, tailgates before football games, and select events on and off campus. The Green Garter Band appeared on ESPN's *SportsCenter* in promotion for the 2020 Rose Bowl Game.

FACULTY ERIC WILTSHIRE

ACOUSTIC KEYBOARD RESOURCES

Instruments include 130 pianos (including seven concert grands and 46 Steinways), five harpsichords, two clavichords, two pipe organs, and one portative organ. The school has also recently completed work on a digital keyboard teaching lab.

PERFORMANCE OPPORTUNITIES

Performers have numerous chances for solo and concerto music performances, and enjoy the opportunity to play chamber music with high-level coaching from faculty members. The UO performance experience is designed to maximize students' abilities to achieve their pianistic, artistic, and professional goals.

FACULTY

BARBARA BAIRD, organ and harpsichord

ALEXANDRE DOSSIN, piano and piano literature

GRACE HO, secondary piano and piano pedagogy

DAVID RILEY, collaborative piano

CLAIRE WACHTER, piano and piano pedagogy

KEYBOARD

The UO's keyboard area offers programs in piano performance, collaborative piano and chamber music, piano pedagogy, jazz keyboard, organ, and harpsichord.

Piano students receive the highest-level professional training in an environment dedicated to personal attention. The members of the piano faculty are graduates of celebrated conservatories. Students perform on nine-foot Hamburg and American Steinway concert pianos—some of the best instruments in the world—and practice on new Steinway Model A “Salon Grand” pianos.

Piano students participate in numerous competitions, are lauded with awards from festivals across the nation, and enjoy regular chances to learn from—and play for—master class visitors such as Emanuel Ax, John Perry, Julian Martin, Antonio Pompa-Baldi, Nelita True, Elisabeth Pridonoff, Peter Mack, and Anne-Marie McDermott.

Weekly performance classes take place in Beall Concert Hall, renowned for its excellent acoustics, as well as for its dramatic, Baroque-style Jürgen Ahrend pipe organ.





STRINGS

The strings area at the University of Oregon is one of the most comprehensive programs in the western United States, featuring individual studies with superb performance faculty members, weekly performance classes, and monthly recitals.

Students study chamber music alongside their faculty mentors, and enjoy an active program in Baroque performance practice.

Collaboration is a hallmark of the strings area, with students frequently partnering with colleagues in the composition and electronic music, violin and viola pedagogy, and classical and jazz bass studies programs.

Students enjoy master classes by world-renowned visiting artists; recent guests include Midori, Glenn Dicterow, Karen Dreyfus, Yo-Yo Ma, David Finckel, Joe Johnson, Steven Doane, Nancy Ives, and Alison Wells. Many graduates of the program attain symphony and faculty positions.

PERFORMANCE OPPORTUNITIES

University Symphony Orchestra

Oregon Wind Ensemble

Jazz Ensembles

Chamber Music

COMMUNITY MUSIC INSTITUTE

The UO's Community Music Institute is a learning and teaching center for string pedagogy. For more than 20 years, the UO Community Music Institute has provided high-quality string instruction to students as young as four years of age. UO string pedagogy students serve as members of the program staff, gaining teaching experience while extending the SOMD's outreach.

FACULTY

TYLER ABBOTT, double bass and jazz bass

FRITZ GEARHART, violin

ARNAUD GHILLEBAERT, viola

HAL GROSSMAN, violin

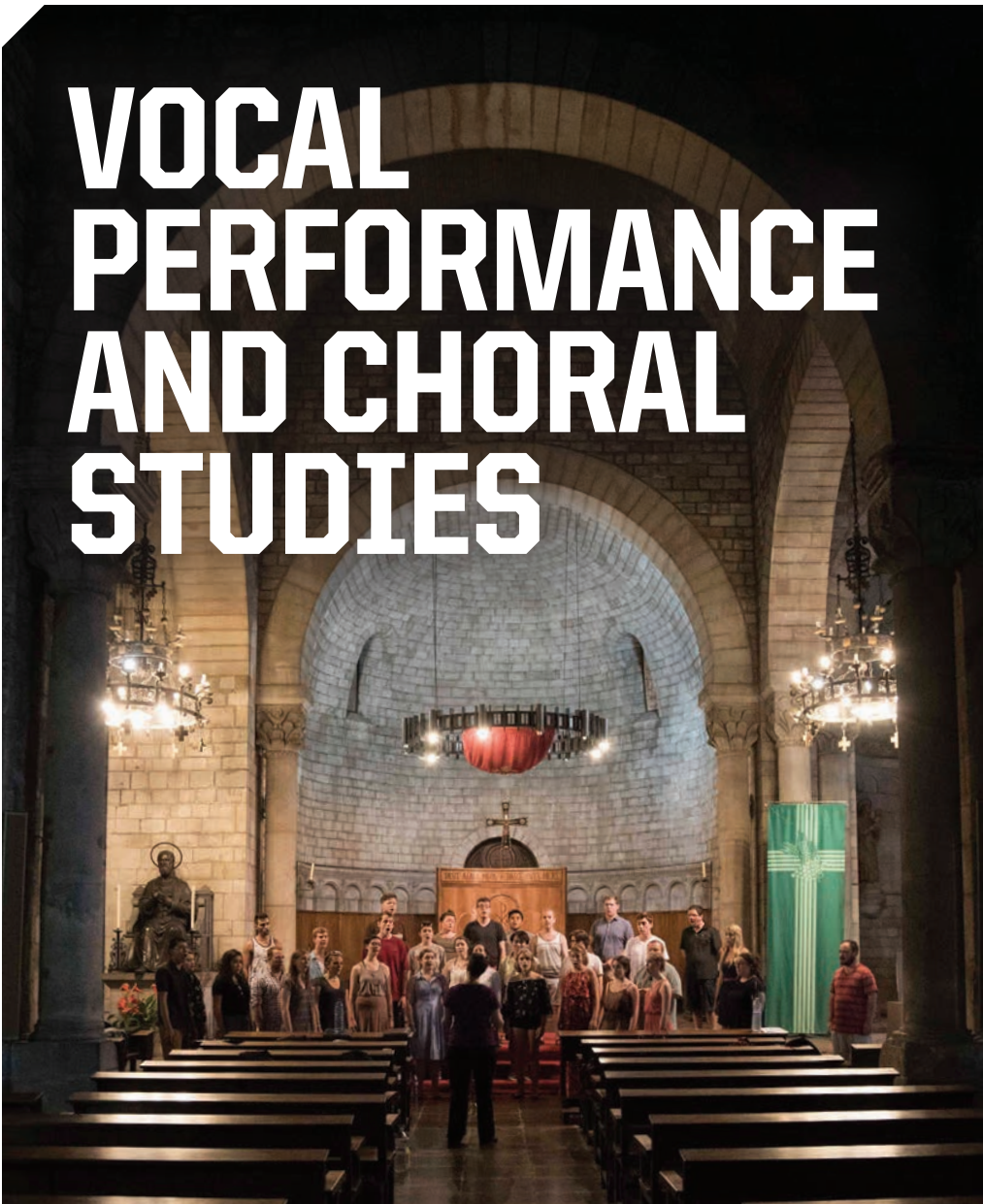
ROSANNA MOORE, harp

STEVEN POLOGE, cello

LESLIE STRAKA, viola



VOCAL PERFORMANCE AND CHORAL STUDIES



From the premier Chamber Choir, which specializes in a cappella repertoire from the 16th through the 21st centuries, to the Repertoire Singers laboratory chorus, the university's choral program provides intensive training and a dynamic environment for choral musicians of all ability levels and any major.

The voice program offers students individual lessons with faculty artists in the study of solo vocal literature, as well as weekly studio performance classes with opportunities for evaluation, discussion, and experimentation.

Opera studies at the UO prepare the singing actor through training in acting, movement, stagecraft, and interpretation in productions and in scenes programs.

Students participating in the vocal performance and choral studies programs have the opportunity to perform in fully staged opera productions and international choral festivals, as well as in collaborations with the Eugene Symphony, Oregon Bach Festival, and Eugene Opera.

PERFORMANCE OPPORTUNITIES

Chamber Choir
University Singers
Repertoire Singers
Gospel Singers
Gospel Ensemble
Gospel Choir
Opera Ensemble

SINGING PRAISES

The UO Chamber Choir recently won the 2019 Grand Prix of Nations in Gothenburg, Sweden, and placed second in the prestigious Marktoberdorf International Chamber Choir Competition in Germany in 2015. In prior years, the group has won the Fleischmann International Trophy Competition at the Cork International Choral Festival in Ireland, and took top honors in two categories at the 2011 Tallinn International Choral Festival in Estonia.

FACULTY

ANDIEL BROWN, tenor and countertenor, gospel

MELISSA BRUNKAN, choral

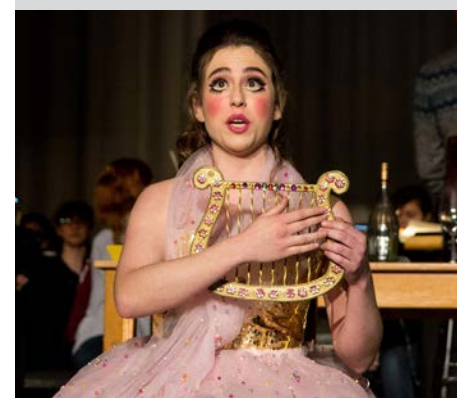
KAREN ESQUIVEL, contralto, opera

ERIC MENTZEL, tenor

CAMILLE ORTIZ, soprano

SHARON J. PAUL, choral

CRAIG PHILLIPS, bass, baritone





BRASS

UD students enjoy access to the only full-time brass faculty in the state, as well as a leading faculty expert in Arnold Jacobs wind and brass pedagogy, in an environment open to experimentation. The dynamic musicians of the brass faculty actively perform throughout the world, and bring that experience back to the classroom.

It's also important to the members of the brass faculty that their students travel, tour, and perform. Individual studios frequently hit the road to visit conferences, concerts, and symposiums, both regionally and nationally.

A SENSE OF COMMUNITY

Rehearsing is a priority, but that doesn't mean there's no time for barbecues and bowling. The horn studio has played at the top of nearby Spencer Butte, and even entered a team in a 5K run to support a local animal shelter. Each spring the tuba-euphonium studio challenges another studio to an ultimate disc championship. And in October the low brass ensembles join forces for a "Halloween SpookTastic" concert . . . performed in costume!

PERFORMANCE OPPORTUNITIES

University Symphony Orchestra

Oregon Wind Ensemble

Oregon Wind Symphony

Campus Band

Apocalyptic Brass (low brass)

Brass Ensemble

Horn Ensemble

Trombone Choir

Trumpet Ensemble

Tuba-Euphonium Ensemble

Jazz Ensembles

Chamber Music

Athletic Bands

FACULTY

MICHAEL GROSE, tuba and euphonium

HENRY HENNIGER, trombone

LYDIA VAN DREEL, horn

SARAH VIENS, trumpet



PERCUSSION

Students enrolled in the UD's percussion studies program engage in an open and exciting learning environment in preparation for professional careers as well-rounded, 21st-century percussionists.

Weekly lessons provide diverse training in areas of percussion playing, such as orchestral, solo, and chamber music. With the guidance of faculty members, students are encouraged to develop their own musical paths, while perfecting the necessary skills in all common areas of percussion playing.

Performance opportunities include solo and chamber recitals, the Oregon Percussion Ensemble, large ensembles, and master classes with various internationally renowned visiting artists. Weekly studio classes cover a variety of topics such as improvisation, sight-reading, basic music business skills, instrument maintenance, and performance.

PERFORMANCE OPPORTUNITIES

- University Symphony Orchestra
- Oregon Wind Ensemble
- Oregon Wind Symphony
- Campus Band
- Oregon Percussion Ensemble
- Jazz Ensembles
- Chamber Music
- Athletic Bands

FACULTY

PIUS CHEUNG, percussion

WINDS



The dedicated UO woodwind faculty focuses on success and enrichment at a personal level, offering students weekly lessons and studio classes, regular chamber music coachings, frequent student performance opportunities, and ongoing advising.

The woodwind area fosters a culture of peer learning in individual studios, encouraging students to learn from one another. Several times each term, the area meets together as a group to share topics relevant to all woodwind students.

Faculty members maintain active careers as performers in nearly all contexts—solo, chamber, orchestral, opera, ballet, new music, improvisation, historical instruments, and auxiliary instruments—so they understand the life of the performing musician, and impart the business and interpersonal skills needed to flourish.

PERFORMANCE OPPORTUNITIES

University Symphony Orchestra

Oregon Wind Ensemble

Oregon Wind Symphony

Campus Band

Jazz Ensembles

Chamber Music

Athletic Bands

New Music Ensembles

FACULTY

JACQUELINE CORDOVA-ARRINGTON, flute

WONKAK KIM, clarinet

MELISSA PEÑA, oboe

IDIT SHNER, saxophone

STEVE VACCHI, bassoon

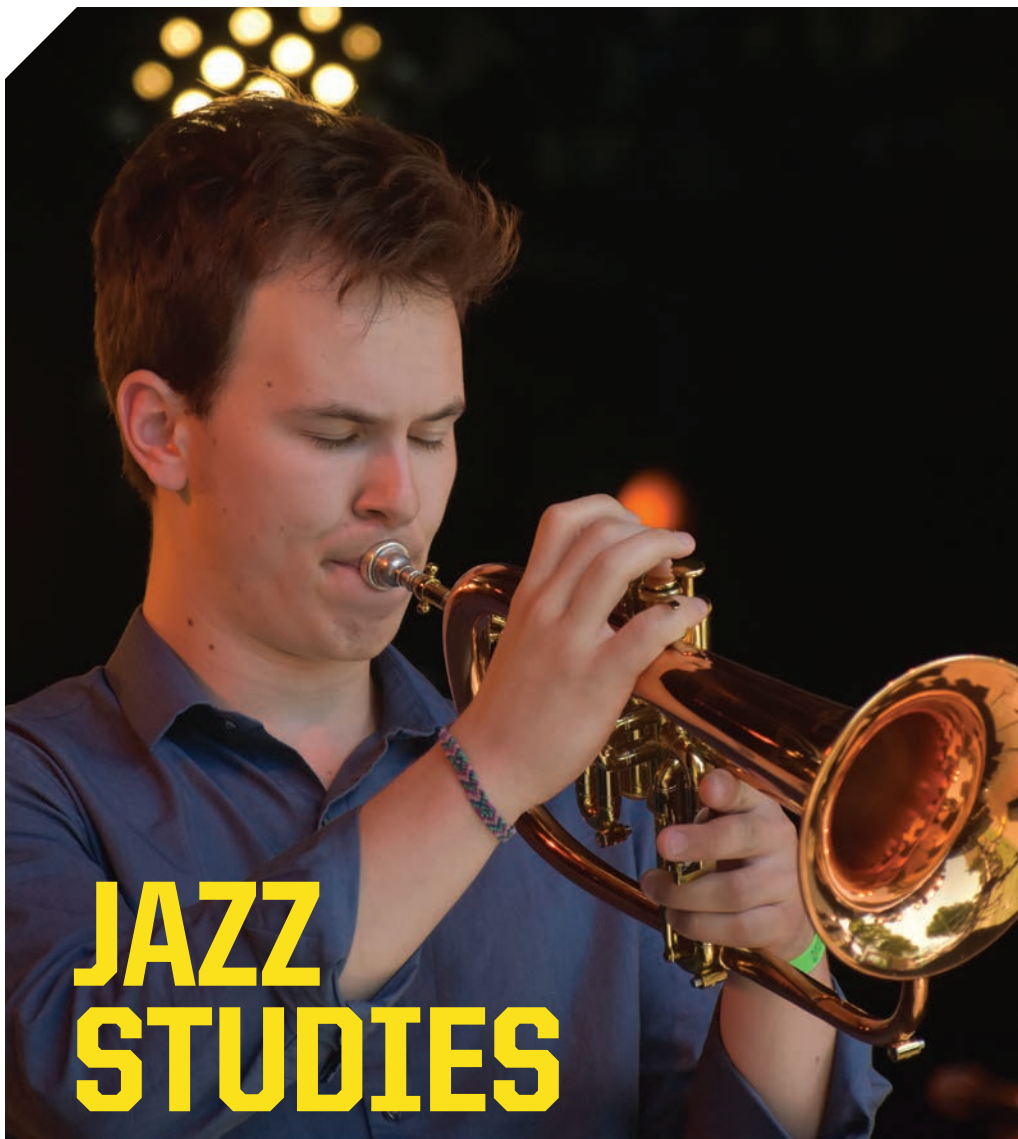


POLO TAPIA

STUDENT PROFILE

Polo Tapia is a trumpet performance major from the class of 2023 who comes to UO from Salem, Oregon.

His favorite composer is Julie Giorux because of her extraordinary ability to create a story in her music and take the listener to wherever she wants them to go. Polo says he loves going to Beall Hall and playing any repertoire he has for the week. The sound feedback is the best in the school.



JAZZ STUDIES

Oregon's renowned program in jazz studies is one of the most exciting jazz programs in the country, and it boasts outstanding performing ensembles including three big bands, a jazz guitar ensemble, a Latin jazz ensemble, and multiple combos. The comprehensive curriculum includes courses in theory, performance practice, improvisation, piano, repertoire study, arranging and composition, history, pedagogy, program planning and development, and studio instruction.

In addition to dedicated practice space for jazz drummers and small groups, the 2008 upgrade to the UO's music facilities included the creation of a studio for jazz instruction, rehearsal, and student recording projects.

Recent guest performers include Branford Marsalis, Burt Bacharach, Seamus Blake, John Hollenbeck, Theo Bleckmann, Gary Versace, Danilo Pérez, Vijay Iyer, Donny McCaslin, Dan Tepfer, Paul McKee, Steve Wilson, Maria Schneider, Jorge Roeder, Ron Miles, Don Braden, Ted Poor, Thomas Marriott, Luis Bonilla, and Rich Perry.

PERFORMANCE OPPORTUNITIES

Oregon Jazz Ensemble
Jazz Lab Bands II and III
Jazz Combos I through X
Jazz and Studio Guitar Ensemble
Latin Jazz Ensemble

ON THE ROAD

Recently, the Oregon Jazz Ensemble toured Europe, performing at four jazz festivals in Switzerland, France, and Italy.

Since 2000, the OJE has been named "Outstanding College Big Band" eight times at the prestigious Reno Jazz Festival . . . more so than any other college ensemble.

FACULTY

TYLER ABBOTT, jazz bass
HENRY HENNIGER, trombone
TOBY KOENIGSBERG, jazz piano
PAUL KRUEGER, jazz history, arranging
STEPHEN W. OWEN, jazz composition and saxophone
IDIT SHNER, jazz saxophone



POPULAR MUSIC

This major provides students with a comprehensive course of study in popular music focused on songwriting, music production, music performance, music theory, and popular music history and culture. It can also include preparation for music entrepreneurship through course work in marketing, accounting, and law.

Students choose from a variety of topically relevant performance ensembles, including gospel choirs, jazz combos, a hip-hop ensemble, and an electronic device ensemble.

They can satisfy elective requirements with an array of subjects, including audio engineering, recording techniques, and electronic music, as well as with additional history and culture courses focused on rock and roll, electronic music, hip-hop, and other kinds of popular music.

FACULTY

JON BELLONA

ANDIEL BROWN

TOBY KOENIGSBERG

LANCE MILLER

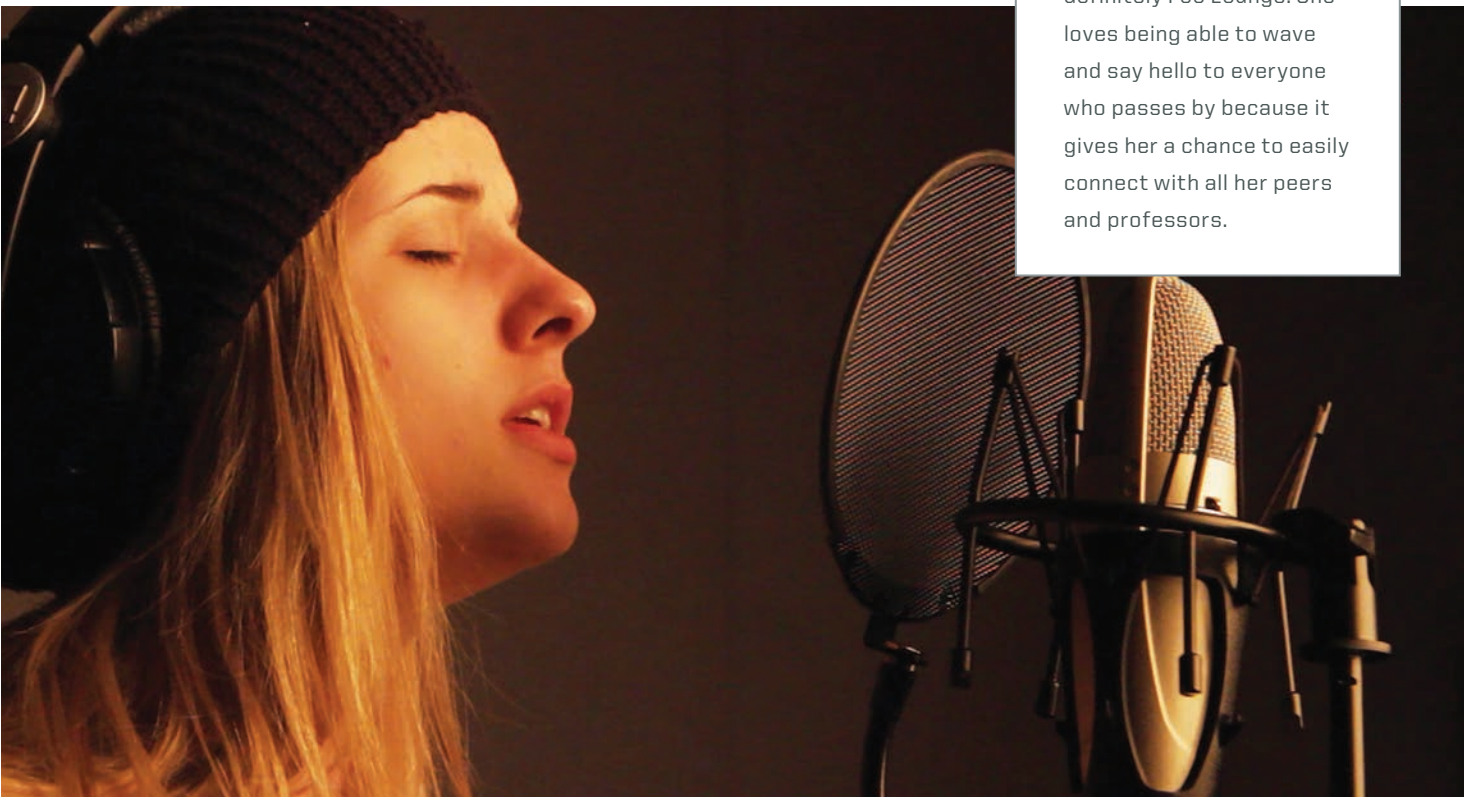


SHAE SKILES

STUDENT PROFILE

Shae Skiles (class of 2022) is an orchestral education major and viola player from Salem, Oregon. Her favorite composer is Edvard Grieg. Skiles says she can't help but connect to his music and pour so much emotion into it. She credits her high school orchestra with introducing her to his work. Her favorite pieces are Holberg Suite and Ase's Death.

Skiles says her favorite spot on campus is definitely Foo Lounge. She loves being able to wave and say hello to everyone who passes by because it gives her a chance to easily connect with all her peers and professors.





AUDIO PRODUCTION

FACULTY

JON BELLONA

LANCE MILLER

When is a classroom not a classroom? When it's a world-class sound studio.

With our comprehensive audio production minor, students learn music production by actually producing music.

The program offers access to the latest digital technology and some of the finest recording spaces in the Pacific Northwest.

Students log time in the studio, run cable at concert halls, and operate state-of-the-art mixing consoles in the field. They learn about the science of sound. They even get the opportunity to work with meticulously maintained vintage analog recording equipment.

If you love making music and want to gain the technical skills to take your recordings to the next level, this minor is for you.



COMPOSITION

At the core of Oregon's composition program is a thriving artistic community of 40 to 45 undergraduate, master's, and doctoral composers. Our comprehensive approach integrates compositional studies with theory, history, ethnomusicology, intermedia technology, contemporary performance practice, multimedia collaboration, and an intensive career development seminar. Our diverse yet focused curriculum prepares each student for a future as a professional composer.

PERFORMANCE OPPORTUNITIES

Many of our students are accomplished instrumentalists, vocalists, and/or conductors, and as part of our program, they continually perform their own music and the works of their colleagues. Opportunities abound for the performance of new music through the Oregon Composers Forum, Music Today Festival, Oregon Bach Festival Composers Symposium, Composing for Orchestra Seminar, and Pacific Rim Gamelan, as well as any of our five student-run new music ensembles.

FACULTY

JACK BOSS

DAVID CRUMB

ROBERT KYR



CONDUCTING

Faculty conductors mentor a select group of graduate students through an integrated curriculum of academics, teaching, and performance. Our two-year master's degree programs in choral, orchestral, and wind conducting are designed for experienced teacher-conductors to hone their craft.

The choral conducting program emphasizes podium time, supported by the study of conducting, rehearsal technique, choral literature, score study, vocal pedagogy, and diction, along with music history and performance practice.

The orchestral conducting program emphasizes conducting experience with both symphony and chamber orchestras. Conducting technique, rehearsal efficacy, and aural acuity skills are developed, and study topics may include choosing repertoire, working with musicians and boards, program development, and community relations.

The wind conducting program features the study of wind literature, conducting, rehearsal technique, program operations, score study, and time on the podium.

In all three programs, a small cohort of graduate students work together in an engaging, challenging, and supportive environment. Over the past 10 years, all of our graduates have either found music-related employment or progressed to prominent doctoral programs.

FACULTY

MELISSA BRUNKAN, choral

DAVID JACOBS, orchestral

DENNIS LLINÁS, band

SHARON J. PAUL, choral

JASON SILVEIRA, band

ERIC WILTSHIRE, band

MUSIC TECHNOLOGY

FACULTY

JON BELLONA

AKIKO HATAKEYAMA

JEFFREY STOLET

MUSIC TECHNOLOGY RESOURCES

Future Music Oregon features a suite of outstanding studios for electroacoustic and new media composition equipped with current software, digital mixers, game controllers, and sensor-based interfaces for musical and artistic exploration.

CONFERENCE AND FESTIVAL APPEARANCES

Students' creative work is presented around the country and world at festivals including:

- International Computer Music Conference
- Society for Electro-Acoustic Music in the United States National Conference
- Kyma International Sound Symposium
- International Conference on New Interfaces for Musical Expression
- Electronic Music Midwest
- Música Viva Festival in Spain
- Re-New Digital Arts Festival in Denmark
- Musicacoustica in Beijing



Future Music Oregon, the UO's music technology center, is dedicated to the exploration of sound and its creation, to new forms of musical and new media performance, and to the innovative use of computers and other recent technologies to create expressive music and new media compositions.

Courses offered in the Future Music Oregon studios include Electronic Composition, Interactive Media Performance, SensorMusik, Musical Performance Networks, Performance with Data-Driven Instruments, Digital Audio and Sound Design, and History of Electro-Acoustic Music.

The Oregon Electronic Device Orchestra (OEDO) employs all types of recent technology to provide unique performance experiences for its members.

Students are exposed to new works and celebrated composers through the Future Music Oregon concert series.



MUSIC EDUCATION RESOURCES

Cykler Music Education Library

- computer lab
- educational software
- up-to-date research and curricular materials
- audiovisual equipment
- equipment for researching affective response, perception, and cognition

Diverse instrument inventory, including a large Orff instrumentarium (pitched and unpitched), and cultural instruments from around the world.

A DEGREE OF SUCCESS

For more than two decades, 100 percent of UO music education graduates seeking employment as K-12 public school music teachers have received job offers upon graduation. Our alumni teach throughout the United States and internationally, including in China, Italy, Spain, and Vietnam.

For future music teachers, a UO music education degree signals outstanding preparation through a rigorous and comprehensive program.

FACULTY

MELISSA BRUNKAN

JASON SILVEIRA

ANDREW STRIETELMEIER

BETH WHEELER

ERIC WILTSHIRE

MUSIC EDUCATION

The UO's music education program is among the most comprehensive and innovative in the western United States, and the only one in Oregon to offer bachelor's, master's, and doctoral degrees. Our faculty members provide expertise in band, choral, elementary general, and string music education.

The UO is the only large public institution in Oregon—and among only a handful on the West Coast—to offer music teacher licensure within the four-year bachelor's degree program. Our bachelor of music in music education (BMME) is a comprehensive program that offers students numerous clinical opportunities in our innovative Teaching Laboratory and in area public schools. Successful completion of the program enables students to receive certification to teach in Oregon, across the United States, and throughout the world.

The graduate degree programs are designed for students interested in advancing their skills or preparing for careers in higher education, and provide diverse and rigorous course work that emphasizes research.

Music education faculty members publish research in all the relevant top-tier journals, author books, contribute to chapters in anthologies, and present and conduct at regional, national, and international venues.

MUSICOLOGY AND ETHNOMUSICOLOGY

The UO's award-winning faculty in musicology and ethnomusicology includes recognized experts in several fields who are frequently honored both for research and teaching.

Course work for the music major includes world music and Western art music. Elective course topics for majors and nonmajors include Gregorian chant, music of India, music of Japan, hip-hop, opera, jazz, blues, Celtic music, and rock. The UO also offers MA and PhD degrees in musicology, and doctoral supporting areas in historical performance practice and ethnomusicology.

The UO's instrument collection includes both Javanese and Balinese gamelan orchestras.

Students enjoy direct access to visiting scholars and performers. Recent visitors have included Susan McClary, Stephen Kelly, Richard Taruskin, Steven Feld, Jonathan Kregor, Michael Tenzer, Vijay Iyer, and Bernice Johnson Reagon.

The vibrant Early Music Program offers standing-room-only concerts by the UO's Collegium Musicum ensemble and regularly hosts international teachers. Guests have included Monica Huggett, Jaap Schröder, and Anne Azéma.

FACULTY

ABIGAIL FINE

BRAIN MCWHORTER

ZACHARY WALLMARK

MARGRET GRIES

LINDSEY RODGERS

LAWRENCE WAYTE

HABIB IDRISU

MARIAN SMITH

JUAN EDUARDO WOLF

LORI KRUCKENBERG

MARC VANSCHEEUWJCK



JUAN EDUARDO WOLF

ETHNOMUSICOLOGY FACULTY PROFILE

"Today's technology allows us to listen to music regularly, but do we think critically about what we hear?" asks Juan Eduardo Wolf.

Wolf, an associate professor of ethnomusicology, challenges his students to discuss and perform music from sound cultures the world over. By questioning assumptions about music, Wolf's students learn to shape their own ideas about why and how music matters, both personally and societally.

In his research, Wolf documents festivals in the southern Andes, observing how performers influence ideas about race and culture.





MUSIC THEORY

FACULTY

TYLER ABBOTT

JACK BOSS

JOHN JANTZI

DREW NOBILE

TIMOTHY PACK

STEPHEN RODGERS

The music theory field is interdisciplinary, linking with diverse academic areas including history, composition, literary theory, science, and philosophy. That inclusive spirit is evident in the faculty members and students as well, making for a close-knit, collegial, and supportive community of scholars.

Teaching and research span from ancient music to music of today, and from art music to jazz and popular music.

Theory faculty members are known for their research in a wide variety of topics, including Schoenberg's atonal and 12-tone music, musical form in the music of Berlioz, text and musical structure in 19th-century song, the music of living composers, and the influence of 18th- and 19th-century thought on the development of music theory.

Faculty members publish their research with prominent academic publishers and in leading journals, present at regional, national, and international conferences, and remain active as composers and performers.

The area emphasizes comprehensive musicianship. Undergraduates receive solid training in theory, aural skills, and keyboard skills, while graduate students are encouraged to pursue performance and composition as well as musicianship skills.

Recent guest scholars include William Caplin and Joel Lester.

HISTORICAL PERFORMANCE PRACTICE

The UO's vibrant Early Music Program consists of a diverse and inclusive curriculum that is focused on aspects of performance, musical styles, and composers that have historically been excluded from the traditional canon. At the UO, students are prepared to enter the field of historical performance practice

(HPP) as professional performers, scholars, and educators, as they learn from the world's leading early music specialists, including previous guests Anne Azéma, Stephen Stubbs, and Jaap Schröder. Students also participate in the annual Musicking Conference, engage with the Oregon Bach Festival's preeminent Berwick

Academy, and perform with the UO Collegium Musicum and Oratorio Ensemble in Collier House and the OBF's acoustically brilliant, early music space in Tykeson Rehearsal Hall. Degree offerings include a graduate specialization in HPP, MA in Musicology (early music focus), and PhD in Musicology (early music focus).





THE ARTS SCENE IN CLEAN, GREEN EUGENE

The civic slogan of Eugene is “A great city for the arts and outdoors,” and around here, we take both pretty seriously.

Here you’ll find a college town like no other. You’ll explore abundant local color in welcoming, vibrant, and forward-thinking Eugene, a community that values outdoor adventure and a healthy lifestyle. Hike and bike the miles of trails that wind throughout the city. Swim Eugene’s pristine rivers, or ski the Willamette Pass.

The city is big enough to support a lively arts scene and small enough to feel like home. Eugene is spontaneous enough for impromptu street buskers, but refined enough for chamber orchestras.

Eugene embraces the performing arts and offers UO students numerous avenues for performance beyond the resources of the UO campus. The city boasts more than 150 arts and cultural nonprofits including numerous dance companies, community choirs, musical ensembles, and theater troupes. Scores of artisans and craftspersons call Eugene home, including world-renowned violinmaker David Gusset and master organ builder John Brombaugh.

The Hult Center for the Performing Arts, the largest comprehensive performing arts facility between San Francisco and Portland and a cornerstone of the Eugene arts community, hosts events ranging from touring shows and Broadway musicals to the offerings of four resident companies:

- Ballet Fantastique
- Eugene Ballet Company with OrchestraNEXT
- Eugene Concert Choir
- Eugene Symphony

FACULTY MEMBERS

The UO School of Music and Dance has the largest full-time, in-residence music faculty between Los Angeles and the Canadian border.

The date in parentheses at the end of each entry indicates their first year as a University of Oregon faculty member.

Dance Faculty

STEVEN CHATFIELD, professor (modern, contemporary technique, dance sciences, research). BA, 1975, MA, 1984, PhD, 1989, Colorado, Boulder. (1989)

CHRISTIAN CHERRY, associate professor (rhythm, music for dance, contact improvisation); director, graduate studies, music in dance. BA, 1983, Ohio Wesleyan; MMus, 1993, Ohio State. (2001)

SARAH EBERT, senior instructor I (dance history, movement). BFA, 1998, Illinois, Urbana-Champaign; MFA, 2005, Oregon. (2009)

BRAD GARNER, associate professor (contemporary, jazz, and ballet technique; improvisation); department head, dance.

BFA, 1997, Minnesota, Twin Cities; MFA, 2004, Arizona State. (2009)

RITA HONKA, senior instructor II (African and modern technique, somatics). BS, 1989, Wayne State; MS, 1992, Oregon. (1993)

HABIB IDDRISU, assistant professor (African dance and music; ethnomusicology). BA, 2002, MA, 2004, Bowling Green State; PhD, 2011, Northwestern. (2012)

WALTER KENNEDY, associate professor (modern and ballet technique, pedagogy, composition); director, undergraduate studies. BFA, 1996, California State, Long Beach; MFA, 1999, Illinois, Urbana-Champaign. (2000)

SABRINA MADISON-CANNON, professor (contemporary); Phyllis and Andrew Berwick Dean. MFA, 1998, Iowa. (2018)

SHANNON MOCKLI, associate professor (contemporary, jazz, and ballet technique; composition). BFA, 2003, MFA, 2008, Utah. (2008)

FLORABELLE MOSES, instructor (ballet, salsa). BA, 1991, Hebrew University of Jerusalem; MA, 1993, Oregon. (1994)

HANNAH VICTORIA THOMAS, assistant professor (contemporary dance, jazz, ballet, modern and African). BA, 2006 Georgia College & State University; MFA, 2020, Arizona State University (2021)

Music Faculty

D. TYLER ABBOTT, senior instructor II (double bass, jazz string bass, theory). BMus, 1999, Eastern Washington; MMus, 2003, Oregon. (2003)

BARBARA MYERS BAIRD, senior instructor I (organ, piano, harpsichord). BMus, 1971, Texas Christian; MMus, 1976, Southern Methodist; DMA, 1988, Oregon. (1986)

JON BELLONA, senior instructor I (audio production). BA, 2003, Hamilton College; MRP II, 2006, Conservatory of Recording Arts and Sciences; MMus, 2011, Oregon; PhD, 2017, Virginia. (2017)

JACK BOSS, professor (theory, composition). BMus, 1979, MMus, 1981, Ohio State; PhD, 1991, Yale. (1995)

ANDIEL BROWN, instructor (gospel choirs). BMus, 2008, Oregon. (2008)

MELISSA BRUNKAN, associate professor (choral music education). BMME, 1995, Minnesota, Twin Cities; MMus, 1999, Northwestern; PhD, 2012, Kansas. (2017)

PIUS CHEUNG, associate professor (percussion). BMus, 2004, Curtis Institute; Artist Diploma, 2006, Boston Conservatory; DMA, 2010, Michigan, Ann Arbor. (2011)

JACQUELINE CORDOVA-ARRINGTON, assistant professor (flute). BMus, 2008, Michigan; MMus, 2010, Cincinnati College-Conservatory of Music; DMA, 2015, Eastman School of Music. (2018)

DAVID CRUMB, professor (composition, theory). BMus, 1985, Eastman School of Music; MA, 1991, PhD, 1992, Pennsylvania. (1997)

ALEXANDRE DOSSIN, professor (piano, piano literature). MFA, 1996, Moscow Tchaikovsky Conservatory; DMA, 2001, Texas, Austin. (2006)

KAREN ESQUIVEL, senior instructor I (opera, voice). BME, 1978, MMus, 1990, Nebraska, Lincoln; MMus, 2006, DMA, 2009, Florida State. (2011)

ABIGAIL FINE, assistant professor (musicology). BA, 2010, Pennsylvania; PhD, 2017, Chicago. (2019)

FRITZ GEARHART, professor (violin). BMus, 1986, MMus, 1988, Eastman School of Music. (1998)

ARNAUD GHILLEBAERT, instructor (viola). DEM, 2006, St. Maur Conservatoire (France); MPerf, 2008, Royal College of Music (London); DMA, 2016, Stony Brook. (2017)

MARGRET GRIES, instructor (musicology). BA, 1969, Pacific Lutheran; MMus, 1985, Central Washington; PhD, 2012, Oregon. (2012)

MICHAEL GROSE, professor (tuba, euphonium); associate dean, undergraduate studies; summer session coordinator. BMus, 1984, MMus, 1985, Northwestern. (2001)

HAL GROSSMAN, associate professor (violin). BMus, 1983, Michigan; MMus, 1985, Eastman School of Music. (2019)

AKIKO HATAKEYAMA, assistant professor (music technology). AA, 2006, Community College of Philadelphia; BA, 2009, Mills College; MA, 2011, Wesleyan; MA, 2013, PhD, 2019, Brown. (2016)

Music Faculty Continued

HENRY HENNIGER, associate professor (trombone). BMus, 2002, Indiana, Bloomington; MMus, 2004, Manhattan School of Music. (2010)

GRACE HO, instructor (secondary piano and piano pedagogy) BMus, 2001 Biola University; MMus, 2004, Indiana University; DMA, 2013, University of Oregon (2021)

DAVID JACOBS, associate professor (conducting, orchestra). BMus, 2000, Duquesne; MA, 2002, Central Florida; DMA, 2011, Eastman School of Music. (2012)

JOHN JANTZI, senior instructor I (keyboard skills). AA, 1974, Hesston; BA, 1978, Seattle Pacific; Certificat d'études supérieures d'orgue, 1984, Conservatoire de Musique de Geneve; MMus, 1995, PhD, 2002, Oregon. (2002)

WONKAK KIM, associate professor (clarinet). BA, BMus, 2007, North Carolina, Chapel Hill; DMA, 2012, Florida State. (2017)

TOBIAS KOENIGSBERG, associate professor (jazz piano, jazz studies). BMus, 1998, Oregon; MMus, 2003, Eastman School of Music. (2003)

LORI KRUCKENBERG, associate professor (musicology). BA, 1985, Bethany (Kansas); MA, 1991, PhD, 1997, Iowa. (2001)

PAUL KRUEGER, instructor (jazz studies). BME, 2009, Nebraska, Lincoln; MMus, 2011, Oregon. (2016)

ROBERT KYR, professor (composition, theory); director, Pacific Rim Gamelan, Vanguard Concert Series, Music Today Festival. BA, 1974, Yale; postgraduate certificate, 1976, Royal College of Music; MA, 1980, Pennsylvania; PhD, 1989, Harvard. (1990)

DENNIS LLINÁS, associate professor (conducting); director of bands. BME, 2003, Florida International; MMus, 2010, DMA, 2012, Texas at Austin. (2019)

BRIAN MCWHORTER, professor (music). BMus, 1998, Oregon; MMus, 2000, Juilliard. (2006)

ERIC MENTZEL, professor (voice, diction). BMus, 1980, Temple; MFA, 1983, Sarah Lawrence. (2002)

LANCE MILLER, senior sound-video recording engineer. AA, 1982, Mount Hood Community College. (1998)

ROSANNA MOORE, instructor (harp). DMA, Eastman School of Music. (2020)

DREW NOBILE, associate professor (theory). ScB, 2007, Brown; MA, 2009, Washington; PhD, 2014, City University of New York. (2015)

CAMILLE ORTIZ, assistant professor (voice). BM, 2004, Oral Roberts University; MM, 2007, Manhattan School of Music; DMA, 2017, University of North Texas. (2020)

STEPHEN W. OWEN, professor (jazz studies); director, jazz studies. BMusEd, 1980, North Texas State; MMus, 1985, Northern Colorado. (1988)

TIMOTHY PACK, senior instructor II (theory, musicianship). BA, 1993, Huntingdon College; MMus, 1998, Westminster Choir College, Rider; PhD, 2005, Indiana, Bloomington. (2005)

SHARON J. PAUL, Robert M. Trotter Chair of Music, professor (choral conducting). BA, 1978, Pomona; MFA, 1981, California, Los Angeles; DMA, 1984, Stanford. (2000)

MELISSA PEÑA, associate professor (oboe, music appreciation). BMus, 1996, Illinois, Urbana-Champaign; MMus, 1998, Missouri, Kansas City. (2012)

CRAIG PHILLIPS, assistant professor (voice, pedagogy). BMus, 1993, Appalachian State; MMus, 1998, Cincinnati College Conservatory of Music; DMA, 2017, North Carolina, Greensboro. (2017)

STEVEN POLOGE, professor (cello, chamber music). BMus, 1974, Eastman School of Music; MMus, 1978, Juilliard. (1993)

DAVID RILEY, professor (collaborative piano). BMus, 1992, Ithaca College; MMus, 1995, Cleveland Institute of Music; DMA, 2000, Eastman School of Music. (2004)

LINDSEY RODGERS, instructor (musicology). BA, 2003, Walla Walla; MMus, 2005, Yale; PhD, 2013, Oregon. (2014)

STEPHEN RODGERS, Edmund A. Cykler Chair, professor (music theory, musicianship). BA, 1998, Lawrence; MPhil, 2001, PhD, 2005, Yale. (2005)

IDIT SHNER, Philip H. Knight Chair, professor (saxophone, jazz studies). BMus, 1998, Oklahoma City; MMusEd, 2001, Central Oklahoma; DMA, 2007, North Texas. (2005)

JASON M. SILVEIRA, associate professor (music education). BMus, 2002, MMus, 2008, Ithaca College; PhD, 2011, Florida State. (2016)

MARIAN ELIZABETH SMITH, professor emerita (musicology). BA, 1976, Carleton; BMus, 1980, Texas, Austin; PhD, 1988, Yale. (1988)

JEFFREY STOLET, professor (music technology, intermedia collaboration); director, Future Music Oregon. BMus, 1977, MMus, 1979, New Mexico; PhD, 1984, Texas, Austin. (1988)

LESLIE STRAKA, professor (viola, chamber music); associate dean, graduate studies; director, Community Music Institute. BMus, 1976, MMus, 1978, DMA, 1987, Arizona State. (1987)

ANDREW STRIETELMEIER, assistant professor (instrumental music education, strings). BME, 2002, Valparaiso; MMus, 2004, PhD, 2016, Texas, Austin. (2017)

STEVE VACCHI, professor (bassoon, chamber music). BMus, 1990, Eastman School of Music; MMus, 1993, Hartt School; DMA, 1997, Louisiana State. (2000)

LYDIA VAN DREEL, professor (horn). BMus, 1991, Wisconsin, Madison; MMus, 1993, Juilliard. (2006)

MARC VANSCHEEUWIJCK, professor (musicology, collegium). BA, 1982, MA, 1984, PhD, 1995, Ghent. (1995)

SARAH VIENS, instructor (trumpet). BMus, 2004, Cleveland Institute of Music; MMus, 2007, Temple. (2014)

CLAIRE L. WACHTER, professor (piano pedagogy, piano). BMus, 1975, Peabody Conservatory of Music, Johns Hopkins; MMus, 1977, DMA, 1993, Texas, Austin. (1991)

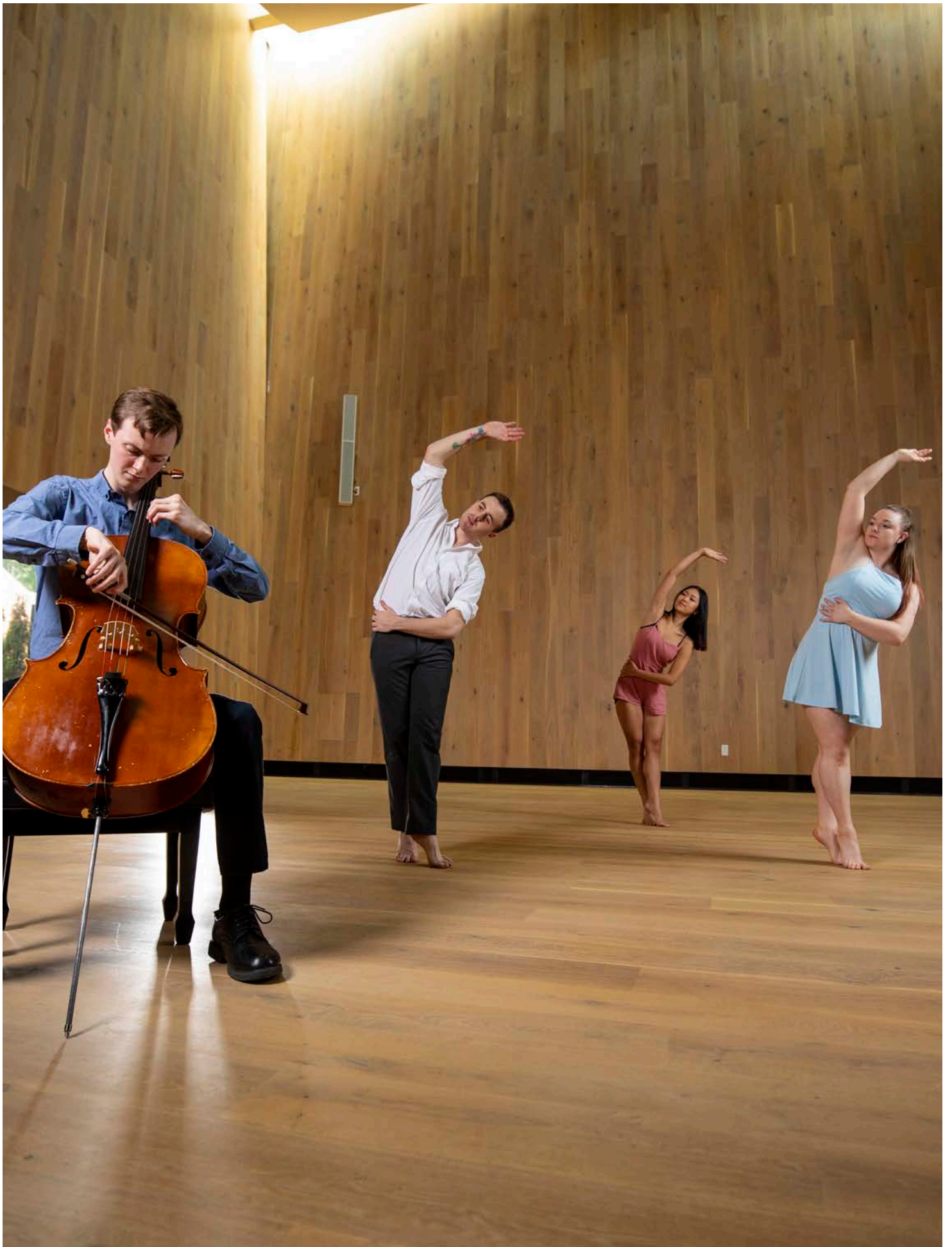
ZACHARY WALLMARK, assistant professor (musicology). BMus, 2003, New York; MA, 2007, Oregon; PhD, 2014, California, Los Angeles. (2019)

LAWRENCE WAYTE, senior instructor I (musicology). BA, 1985, Wesleyan; JD, 1988, Stanford; MA, 1999, San Francisco State; PhD, 2007, California, Los Angeles. (2008)

BETH A. WHEELER, assistant professor (music education). BS, 2000, Northwest Missouri State; MEd, 2012, Graceland; PhD, 2016, Kansas. (2016)

ERIC WILTSHIRE, associate professor (instrumental music education); assistant director, bands. BA, 1991, San Jose State; MA, 1994, Washington State; PhD, 2006, Washington. (2006)

JUAN EDUARDO WOLF, associate professor (ethnomusicology). BS, BA, 1993, Notre Dame; MS, 1995, Northwestern; MA, 2007, PhD, 2013, Indiana, Bloomington. (2013)



GETTING STARTED



music.uoregon.edu/apply

IMPORTANT APPLICATION DEADLINES

- November 1–Early action applications (freshmen, transfer students)
- December 10–Graduate applications
- January 15–Freshman and Transfer applications

MUSIC AUDITIONS

An audition is required for most music undergraduate (freshman and transfer student) applicants and graduate performance applicants. For music undergraduate applicants, this audition also serves as a scholarship audition.

- Mid-November–Auditions for early action applicants (undergraduates only)
- February–Three Saturdays dedicated to all music undergraduate applicants and music graduate performance applicants.
- Recorded auditions are also possible in most music areas.

MUSIC SCHOLARSHIPS

All music applicants who audition are considered for talent scholarships.

GRADUATE EMPLOYEES

Each year, the School of Music and Dance offers graduate employment positions (GEs) to qualified applicants.

DANCE ADMISSIONS

Students admitted to the UO as undergraduate dance majors do not need to apply to the School of Music and Dance separately. Please contact the Department of Dance for more information: 541-346-3386; dance@uoregon.edu.

DANCE PLACEMENT AND AUDITIONS

There is no audition prior to admission as a dance major. All dance students should attend a placement class. There is no audition for BA or BS dance majors, but students seeking the BFA in dance must audition. Students may audition for the BFA program prior to their first or second year. Placement classes and BFA auditions are held twice a year.

DANCE SCHOLARSHIPS

Admitted dance majors will be invited to apply for scholarships.

VISIT US!

Make an appointment by emailing or calling ahead.

VISITING MUSIC PROGRAMS:

SOMDAdmit@uoregon.edu | 541-346-5268

VISITING THE DEPARTMENT OF DANCE:

dance@uoregon.edu | 541-346-3386

SCHOOL OF MUSIC AND DANCE

1225 University of Oregon
Eugene, Oregon 97403-1225

ADMISSIONS OFFICE

541-346-5268
SOMDAdmit@uoregon.edu



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UNIVERSITY OF
OREGON

School of Music and Dance

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