# Music

**C. Brad Foley, Dean**
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121 MarAbel B. Frohnmayer Music Building
1225 University of Oregon
Eugene, Oregon 97403-1225

## Facilities

The School of Music and Dance's five-unit building complex includes the 540-seat Beall Concert Hall, acclaimed for its superb acoustics; separate band, choir, and orchestra rehearsal rooms with support facilities; practice rooms; a small recital hall; studio offices, classrooms, and seminar rooms.

In 2008, two new wings were added to the MarAbel B. Frohnmayer Music Building, containing state-of-the-art, acoustically isolated teaching studios, classrooms, and practice rooms. The Leona DeArmond Academic Wing provides studios for the Suzuki Strings Program, a music education teaching laboratory, twenty-eight teaching studios, classrooms, and practice rooms. The Thelma Schnitzer Performance Wing contains a symphony-size rehearsal hall, dedicated rehearsal spaces for jazz and percussion studies, a recording studio, and additional practice rooms. Significant renovations were also made to the existing facilities.

Collier House—the second-oldest building on the UO campus—has been added to the list of the school's facilities. Built in 1885–86 by the Collier family, it is a rare example of a late Victorian house in bracketed style, with an Italianate-style interior popular in the Northwest in the late 1800s. Both the house and grounds are listed on the Inventory of Historic Sites and Structures. It has been a residence for a university president and a chancellor, a faculty club, a restaurant, and a meeting house–pub. In August 2004, music history faculty offices and the Early Music Program were moved to Collier House. A variety of courses, seminars, meetings, recitals, and programs are held there.

Music Services, located on the third floor of Knight Library, contains more than 41,000 recordings and 1,000 serials, including composers' complete works, music reference resources, current and bound periodicals, interactive music CD-ROM programs, and a collection of more than 27,000 books and 51,000 cores. The Douglass Listening Room holds recordings (LPs, cassettes, and compact disks). Facilities include listening carrels with remote-control capability, individual listening rooms, and two group-listening rooms. The score and record collections' strengths include music by Oregon composers, women composers, and contemporary publications provided by approval plans for recently published North American and European scores. The book collection includes a large German-language collection as well as standard music resources and most university press publications. Reference service to the collection is provided by Music Services. The complete music and recording collections are included in the UO Libraries online catalog (http://libweb.uoregon.edu) .

The School of Music and Dance houses two pipe organs, including a nationally recognized organ by Jurgen Ahrend of East Friesland, Germany—a concert instrument unique in America—and a two-manual tracker organ by David Petty and Associates. Two of the five harpsichords available for student use are French doubles by William Dowd. The others are a German double by Keith Hill, an Italian by Owen Daly, and a Zuckerman single harpsichord. Other keyboard instruments include four Steinway and one Baldwin concert grand pianos, two clavichords, pianos in each classroom and practice room, and a modern group piano laboratory featuring Roland digital keyboards.

Future Music Oregon features a suite of outstanding studios for electroacoustic and new media composition that provide powerful, high-quality environments in which students learn and create. Studios are equipped with current software, digital mixers, and game controllers, with sensor-based interfaces for technological and artistic exploration.

The university owns an extensive collection of orchestral and band instruments and a distinctive collection of ethnic instruments and reproductions of early musical instruments.

The Pacific Rim Gamelan performs on the beautiful instruments of Gamelan Suranadi Sari Indra Putra, donated to the school in 1986 by John and Claudia Lynn of Eugene. The ensemble is a multicultural composing and performing orchestra, and works composed by its members use instruments from around the world as well as gamelan instruments.

Kyai Tunjung Mulya ("Noble Lotus Blossom") is a complete central Javanese court gamelan orchestra, consisting of more than eighty iron, brass, bronze, teak, and bamboo instruments. Classes and workshops in Javanese gamelan music are taught periodically by visiting musicians from Indonesia.

The Kammerer Computer Laboratory offers students the opportunity to become familiar with a variety of mainstream software for music notation as well as instructional software in music theory and aural skills. Other resources in the lab include MIDI (musical instrument digital interface), sound-generating and sequencing software programs; access to the Internet; e-mail; Microsoft Office applications; and Adobe graphic editing programs for academic use, exploration, and development of computer skills. The lab is equipped for digital audio editing. Our current software listing is Max/MSP, Microsoft Office, Apple Logic Studio, Apple Final Cut, Finale, and Sibelius.

## Concerts and Recitals

More than 300 concerts and recitals are presented on campus throughout the year by visiting artists, members of the School of Music and Dance faculty (Faculty Artist Series), and more than thirty student ensembles. Other regularly scheduled concerts include performances by internationally famous artists sponsored by the Chamber Music at Beall series and the World Music Series.

Hosted events include the Northwest Percussion Festival, Northwest Horn Society regional symposium, International Tuba Euphonium Association Northwest regional conference, American Liszt Society Festival, Northwest Suzuki Institute summer camp, Community Music Institute recitals, Carl Orff workshops, three high school summer music camps, and lectures from Robert M. Trotter visiting professors.

The annual Vanguard Concert Series features 20th-century music in concerts and workshops. Nationally prominent artists give a public concert and hold workshops in which they read, rehearse, and record music composed for them by members of the Composers Forum.

The biennial Music Today Festival, founded and directed by Robert Kyr, is a series of concerts and cultural events that celebrates 20th- and 21st-century music from around the world. The festival features regional performers and ensembles as well as internationally renowned artists.

Jazz concerts and workshops by prominent artists offer opportunities for university students to perform. The Jazz Studies Program hosts the Oregon Jazz Celebration, an annual weekend festival that includes workshops for middle school, high school, and college jazz ensembles.

Since 1969, the School of Music and Dance has hosted the annual Oregon Bach Festival during a two-week period in late June and early July. The festival, founded by Helmuth Rilling and Royce Saltzman and now under artistic director and conductor Matthew Halls, combines an educational program in choral music for academic credit with the offering of some fifty public concerts and events. While the focus is Bach, major choral and instrumental works by other composers are programmed regularly. Distinguished soloists from around the world are featured with the festival chorus and orchestra. Every other year the School of Music and Dance offers a Composers Symposium in conjunction with the Oregon Bach Festival.

THEME (Theory, History, Ethnomusicology, Music Education)—a group of faculty members and graduate students interested in music research—meets three or four times a term on Friday afternoons to share the results of ongoing or recently completed research, to discuss the profession of teaching and research, and to hear guest speakers. Some recent guests are Anne Azéma, Michael Broyles, Thomas Christensen, Robert Duke, Allen Forte, Robert Gjerdingen, Douglas Hofstadter, Andrew Homzy, Vijay Iyer, Mark Johnson, Harald Krebs, Barbara Lundquist, Henry Martin, Margarita Mazo, Susan McClary, Ingrid Monson, Bruno Nettl, Alejandro Planchart, Harold Powers, Katharine Preston, Jihad Racy, Carl Schachter, Christopher Smith, Joseph Straus, Steven Strunk, Michael Tenzer, Alan Walker, and Keith Waters.

## Student Organizations

The professional music fraternity, Mu Phi Epsilon, and the Kappa Kappa Psi band fraternity maintains chapters at the University of Oregon. There is also an active collegiate chapter of the National Association for Music Education.

## Ensembles

- University Symphony Orchestra
- Chamber Choir
- Oregon Wind Ensemble
- Oregon Jazz Ensemble
- Oregon Symphonic Band
- University Singers
- Concert Choir
- Opera Ensemble
- Repertoire Singers
- Campus Band
- Campus Orchestra
- Oregon Marching Band
- Green Garter Band
- Yellow Garter Band
- Oregon Basketball Band
- Oregon Percussion Ensemble
- University Percussion Ensemble
- Trombone Choir
- Jazz Guitar Ensemble
- Brass Ensemble
- Jazz Laboratory Bands
- Small jazz ensembles
- University Gospel Ensemble
- University Gospel Choir
- Gospel Singers
- Pacific Rim Balinese Gamelan
- Javanese Gamelan
- many other small chamber ensembles offer membership and performance opportunities to qualified students

The Collegium Musicum, a vocal-instrumental group, provides opportunities for the study of 16th through 18th-century music, using the school's collection of reproductions of Baroque and 18th-century instruments. The repertory and activities of these ensembles complement school courses in history, criticism, and performance-practice studies.

## Financial Assistance

For complete information about financial aid, including loans, see the **Student Financial Aid and Scholarships** section of this catalog.

## Scholarships

The University of Oregon School of Music and Dance gratefully acknowledges the generous contributions of individuals, foundations, businesses, and organizations that have established named endowed and annual scholarships for the benefit of music and dance students. More than $500,000 is awarded annually in music scholarships. Although a large portion of them are allocated for undergraduate study, limited scholarship funding is also available for graduate students. Information on music scholarships is available from the Music Undergraduate and Music Graduate offices of the School of Music and Dance, on the school's website, or by telephone, 541-346-1164 or -5664.

Admitted undergraduate and graduate music majors are eligible for scholarships, which may be granted for more than one year. Most music awards are given on the basis of musical achievement and academic accomplishment. Some are given on the basis of financial need. To determine scholarship recipients, the music and dance faculty relies on the applicant's academic record, application file, and an audition. Applicants are strongly encouraged to audition in person; however, recorded auditions are also considered.

## Graduate Teaching Fellowships

A limited number of Graduate Teaching Fellowships are available to admitted graduate music and dance majors. In addition to the fellowship stipend, tuition and health insurance coverage is paid by the university. For more information, applicants should contact the Music Graduate Office at 541-346-5664 or the Department of Dance at 541-346-3386.

## Fees

| Other Fees (per term) | Dollars |
|---|---|
| Private performance studies (studio instruction), per credit, per term | 85 |
| Maintenance fee per term for harpsichord, organ, classical percussion | 25 |
| Ensemble fee | 25 |
| Rental of university instruments is based on use and value-maximum fee | 20-60 |

| | |
|---|---|
| Short-term instrument rental (per week) | 10 |
| Summer instrument rental | 60 |
| Percussion studies instrument fee | 25 |
| MIDI music lab course fee | 85 |
| Audio recording lab course fee | 85 |
| Use of electronic studio course fee | 85 |
| Use of organs and harpsichords | 25 |
| Music education course fee | 25 |
| Keyboard skills course fee | 10 |
| Oregon Marching Band uniforms and equipment fee | 45-60 |
| Accompanist fee | set by accompanist |

## Performance Studies

Courses in performance studies are listed with the MUP subject code. Fees are required. MUP courses fall into two general categories:

- Basic and Intermediate Performance Studies: MUP 100–163.
- Performance Studies: MUP 171–191, 271–291, 341–361, 371–391, 471–491, 611–631, 641–661, 670–691, 741–761, 771–791.

Enrollment in any performance studies sequence must be preceded by an audition. Auditions are conducted to establish details (e.g., level, credits) for registration.

Students must register for at least 2 credits of performance study. The number of lessons per term is determined in consultation with the instructor. Typically, the number of lessons per term is one less than the number of weeks of instruction in the term.

Juries must precede advancement from one level to the next.

Performance studies courses carry 2 to 4 credits per term. Students giving recitals must be enrolled in performance studies. During the term of the recital, students may also enroll in Reading and Conference: [Topic] (MUS 405) or Reading and Conference: [Topic] (MUS 605). The number of credits—up to 4 for Reading and Conference: [Topic] (MUS 405) or Reading and Conference: [Topic] (MUS 605)—is determined by the instructor. Prerecital hearings are required to evaluate the student's readiness for public performance. After the recital, a faculty evaluation is required. If approval is given, the recital is formally acknowledged as a fulfilled degree requirement.

Enrollment in performance studies is sometimes limited because of faculty teaching loads. Under such circumstances, priority is given to continuing music majors. Students who are not assigned to a faculty member may study with a graduate teaching fellow for credit at extra cost.

Upon request, details concerning levels, repertory, and other matters are available from the individual studio faculty members.

Piano studies students at the Performance Studies: Piano (MUP 171) level or above have an accompanying requirement, described under **Ensemble Requirement** in the Undergraduate section.

## General Procedures and Policies

Students are responsible for knowing about degree requirements and university and School of Music and Dance procedures and policies. This information is found in several sections of this catalog, including the **Registration and Academic Policies** (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) and **Graduate School** (http://catalog.uoregon.edu/archive/2014-2015/graduate) sections.

## Faculty

D. Tyler Abbott, instructor (double bass, jazz string bass). BM, 1999, Eastern Washington; MM, 2003, Oregon. (2003)

Barbara Myers Baird, instructor (piano, harpsichord, music appreciation). BMus, 1971, Texas Christian; MMus, Southern Methodist, 1976; DMA, 1988, Oregon. (1986)

Molly Barth, associate professor (flute). BM, 1997, Oberlin College; Artist Diploma, 2000, Cincinnati; MM, 2003, Northwestern. (2008)

Craig Bender, adjunct instructor (instrument repair). (1999)

Jack Boss, associate professor (theory, composition); summer session coordinator. BMus, 1979, MMus, 1981, Ohio State; PhD, 1991, Yale. (1995)

Andiel Brown, instructor (gospel choirs). BMus, 2008, Oregon. (2008)

David R. Case, instructor (classical guitar). BA, 1979, MA, 1984, Oregon. (1975)

Kwan Leong "Pius" Cheung, assistant professor (percussion). BMus, 2004, Curtis Institute; Artist Diploma, 2006, Boston Conservatory; DMA, 2010, Michigan, Ann Arbor. (2011)

David Crumb, associate professor (composition, theory). BM, 1985, Eastman School of Music; MA, 1991, PhD, 1992, Pennsylvania. On leave fall 2014. (1997)

Louis DeMartino, assistant professor (clarinet. music appreciation). BM, 2003, New England Conservatory of Music; MM, 2005, Rice. (2012)

Michael P. Denny, instructor (guitar, jazz studies). BA, 1992, City College of New York; MA, 1995, Oregon. (1995)

Frank M. Diaz, assistant professor (music education). BME, 1998, Florida State; MM, 2003, South Florida; PhD, 2010, Florida State. (2010)

Rodney Dorsey, associate professor (conducting); director, bands. BME, 1988, Florida State; MM, 1992, DM, 2006, Northwestern. (2013)

Alexandre Dossin, associate professor (piano, piano literature). MFA, 1996, Moscow Tchaikovsky Conservatory; DMA, 2001, Texas, Austin. (2006)

Karen Esquivel, instructor (opera, voice). BS, 1978, Nebraska, Lincoln; MM, 1990, 2006, DMA, 2009, Florida State. (2011)

C. Brad Foley, professor (saxophone); dean. BA, 1975, Ball State; MM, 1977, DMA, 1983, Michigan. (2002)

Fritz Gearhart, associate professor (violin). BM, 1986, MM 1988, Eastman School of Music. (1998)

Eliot Grasso, adjunct instructor (musicology). BA, 2005, Goucher College; MA, 2007, Limerick; PhD, 2011, Oregon. (2011)

Margret Gries, adjunct instructor (musicology, collegium musicum). BA, 1969, Pacific Lutheran; MMus, 1985, Central Washington; PhD, 2012, Oregon. (2012)

Michael Grose, associate professor (tuba, basic music). BM, 1984, MM, 1985, Northwestern. (2001)

Matthew Halls, conductor in residence. BA, 1988, MA, 2000, MPhil, 2000, Oxford. (2012)

Henry Henniger, assistant professor (trombone). BM, 2002, Indiana, Bloomington; MM, 2004, Manhattan School of Music. (2010)

Gary Hobbs, adjunct instructor (jazz drum set). (1998)

David Jacobs, assistant professor (conducting, orchestra). BM, 2000, Duquesne; MA, 2002, Central Florida; DMA, 2011, Eastman School of Music. (2012)

John Jantzi, adjunct instructor (keyboard skills). Certificat d'études supérieures d'orgue avec mention bien, 1984, Conservatoire de Musique de Geneve; AA, 1974, Hesston; BA, 1978, Seattle Pacific; MM, 1995, PhD, 2002, Oregon. (2002)

Aaron M. Jester, audiovisual technician (audio recording). BMus, 2005, MMus, 2007, Oregon; artist diploma, 2010, Cincinnati. (2013)

Tegan Johnson, adjunct instructor (music education). BMus, 2001, Oregon; MAT, 2006, Oregon State. (2006)

Loren Kajikawa, assistant professor (ethnomusicology). BA, 1999, California, Berkeley; MA 2003, PhD, 2009, California, Los Angeles. (2009)

Winifred Kerner, instructor (keyboard skills). BA, 1978, MA, 1980, Wesleyan; MM, 1982, Michigan. (1999)

Tobias Koenigsberg, associate professor (jazz piano, jazz studies); associate director, jazz studies. BM, 1998, Oregon; MM, 2003, Eastman School of Music. (2003)

Dean F. Kramer, professor (piano). BMus, 1973, Oberlin Conservatory; MMus, 1976, DMA, 1992, Texas, Austin. (1983)

Lori Kruckenberg, associate professor (musicology). BA, 1985, Bethany (Kansas); MA, 1991, PhD, 1997, Iowa. On leave 2014–15. (2001)

Robert Kyr, Philip H. Knight Professor of Music (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)

Donald R. Latarski, instructor (jazz and blues guitar). BS, 1979, Oregon. (1984)

Kathryn Lucktenberg, professor (violin, chamber music). BM, 1980, Curtis Institute. (1993)

Terry McQuilkin, adjunct instructor (composition). BM, 1977, MM, 1979, Southern California; DMA, 1995, Oregon. (2002)

Brian McWhorter, associate professor (trumpet). BMus, 1998, Oregon; MM, 2000, Juilliard. (2006)

Eric Mentzel, associate professor (voice, diction, collegium musicum). BM, 1980, Temple; MFA, 1983, Sarah Lawrence. (2002)

Lance Miller, adjunct instructor (audio recording); recording engineer. AA, 1982, Mt. Hood Community. (1998)

Christopher Olin, instructor (choral music education). BME, 2000, Nevada; MMus, 2008, Oregon. (2008)

Stephen W. Owen, Philip H. Knight Professor of Music (jazz studies); director, jazz studies. BMusEd, 1980, North Texas State; MMus, 1985, Northern Colorado. (1988)

Timothy Pack, instructor (theory, musicianship). BA, 1993, Huntingdon College; MM, 1998, Westminster Choir College, Rider; PhD, 2005, Indiana, Bloomington. (2005)

Phyllis M. Paul, associate professor (music education); associate dean; director, undergraduate studies. BME, 1983, Lenoir-Rhyne; MME, 1990, PhD, 2003, Florida State. (2003)

Sharon J. Paul, professor (choral conducting). BA, 1978, Pomona; MFA, 1981, California, Los Angeles; DMA, 1984, Stanford. (2000)

Timothy A. Paul, associate professor (bands); associate director, bands. BM, 1983 Lenoir-Rhyne; MM, 1989, Florida State; DMA, 2006, Colorado. (2004)

Melissa Peña, assistant professor (oboe, music appreciation). BM, 1996, Illinois, Urbana-Champaign; MM, 1998, Missouri, Kansas City. (2012)

Andrew J. Pokorny, adjunct instructor (theory). BA, 2003, Minnesota; 2014, PhD, Oregon. (2014)

Steven Pologe, professor (cello, chamber music). BM, 1974, Eastman School of Music; MM, 1978, Juilliard School. (1993)

Robert D. Ponto, associate professor; assistant dean, admissions, recruiting. BME, 1979, Wisconsin, Eau Claire; MM, 1985, Michigan, Ann Arbor. (1992)

David Riley, associate professor (collaborative piano). BM, 1992, Ithaca College; MM, 1995, Cleveland Institute of Music; DMA, 2000, Eastman School of Music. On leave spring 2015. (2004)

Lindsey Henriksen Rodgers, adjunct instructor (musicology). BA, 2003, Walla Walla; MM, 2005, Yale; PhD, 2013, Oregon. (2014)

Stephen Rodgers, associate professor (music theory, musicianship). MPhil, 2001, PhD, 2005, Yale. (2005)

Michael Rogers, courtesy instructor (theory). BM, 1963, MM, 1964, Illinois, Urbana-Champaign; PhD, 1977, Iowa. (2010)

Idit Shner, associate professor (saxophone, jazz studies). BM, Oklahoma City; MM, Central Oklahoma; DMA, 2007, North Texas. (2005)

Marian Elizabeth Smith, professor (musicology). BA, 1976, Carleton; BMus, 1980, Texas, Austin; PhD, 1988, Yale. (1988)

ElRay Stewart-Cook, adjunct instructor (musicology). BA, 1981, MA, 1985, DMA, 1991, Oregon. (1999)

Jeffrey Stolet, Philip H. Knight Professor of Music (music technology, intermedia collaboration); director, Future Music Oregon, CPU Concert Series. BMus, 1977, MMus, 1979, New Mexico; PhD, 1984, Texas, Austin. (1988)

Leslie Straka, professor (viola, chamber music); director, Community Music Institute. BM, 1976, MMus, 1978, DMA, 1987, Arizona State. On leave spring 2015. (1987)

Ann Tedards, professor (voice, diction, pedagogy). AB, 1970, Sweet Briar; MM, 1972, North Carolina, Chapel Hill; DMA, 1997, Peabody Conservatory of Music, Johns Hopkins. On leave spring 2015. (1987)

Chet Udell, instructor (music technology, music appreciation). BM, 2005, Stetson; MM, 2008, PhD, 2012, Florida. (2012)

Steve Vacchi, professor (bassoon, chamber music). BM, 1990, Eastman School of Music; MM, 1993, Hartt School; DMA, 1997, Louisiana State. (2000)

Lydia Van Dreel, associate professor (horn). BM, 1991, Wisconsin, Madison; MM, 1993, Juilliard. (2006)

Marc Vanscheeuwijck, associate professor (musicology, collegium musicum). BA, 1982, MA, 1984, PhD, 1995, Ghent. (1995)

Milagro Vargas, professor (diction, pedagogy, voice). BM, 1977, Oberlin Conservatory; MM, 1981, Eastman School of Music. (1992)

Claire L. Wachter, associate professor (piano pedagogy, piano). BM, 1975, Peabody Conservatory; MM, 1977, DMA, 1993, Texas, Austin. On leave fall-winter 2014–15. (1991)

Nathan Waddell, adjunct instructor (music history). AA, 1980, Lane Community; BMus, 1984, MMus, 1995, Oregon. (2002)

W. Sean Wagoner, instructor (percussion, music appreciation, scoring). BMus, 1994, MMus, 1997, DMA, 2001, Oregon. (2001)

Laura Decher Wayte, adjunct instructor (voice). BA, 1990, Vermont; MM, 1996, San Francisco Conservatory of Music. (2007)

Lawrence Wayte, adjunct instructor (musicology). BA, 1985, Wesleyan; MA, 1999, San Francisco State; PhD, 2007, California, Los Angeles. (2008)

Lillian Wells, instructor (string pedagogy); assistant director, Community Music Institute. BA, 2005, Oregon; MM, 2007, Hartt School. (2009)

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

Carl Woideck, senior instructor (jazz history, rock music history, blues history). BMus, 1981, MS, 1989, Oregon. (1996)

Juan Eduardo "Ed" Wolf, assistant professor (ethnomusicology). BA, BS, 1993, Notre Dame; MS, 1995, Northwestern; MA, 2007, PhD, 2013, Indiana, Bloomington. (2013)

Laura Zaerr, adjunct instructor (harp). BMus, 1984, Oregon; MM, 1986, Eastman School of Music. (2001)

## Emeriti

Wayne Bennett, professor emeritus. BME, 1968, Oklahoma State; MM, 1969, PhD, 1974, North Texas. (1978)

Peter Bergquist, professor emeritus. BS, 1958, Mannes College; MA, 1960, PhD, 1964, Columbia. (1964)

Leslie T. Breidenthal, professor emeritus. BS, 1948, MA, 1949, Columbia; AMusDoc, 1965, Michigan. (1967)

Richard G. Clark, associate professor emeritus. BS, 1964, MA, 1971, Oregon; DMA, 1977, Washington (Seattle). (1982)

David P. Doerksen, associate professor emeritus. BME, 1956, Willamette; MM, 1969, Southern California; DMA, 1972, Oregon. (1983)

J. Robert Hladky, professor emeritus. BMus, 1950, Oklahoma State; MMus, performer's certificate, 1952, AMusDoc, 1959, Eastman School of Music. (1961)

Robert I. Hurwitz, professor emeritus. AB, 1961, Brooklyn; MMus, 1965, PhD, 1970, Indiana. (1965)

Gary M. Martin, professor emeritus. BA, 1961, MA, 1963, Adams State; PhD, 1965, Oregon. (1966)

James A. Miller, professor emeritus. BA, 1952, Goshen; MMus, 1956, AMusDoc, 1963, Michigan. (1965)

J. Robert Moore, professor emeritus. BMusEd, 1961, MMus, 1962, Tulsa; DMA, 1980, Eastman School of Music. (1975)

Randall S. Moore, professor emeritus. BA, 1963, MA, 1965, Oregon; PhD, 1974, Florida State. (1974)

Harold Owen, professor emeritus. BMus, 1955, MMus, 1957, DMA, 1972, Southern California. (1966)

George W. Recker, associate professor emeritus. Former principal trumpet, Kennedy Center Opera House Orchestra, Florida State University, George Peabody College, 1964–69. (1983)

H. Royce Saltzman, professor emeritus. BA, 1950, Goshen; MMus, 1954, Northwestern; DMA, 1964, Southern California. (1964)

Victor Steinhardt, professor emeritus. BMus, 1964, Mount St. Mary's; MA, 1967, California, Los Angeles. (1968)

Stephen Stone, associate professor and assistant dean emeritus. BS, 1949, MS, 1956, DMA, 1971, Oregon. (1976)

Richard Trombley, associate professor emeritus. BS, 1961, Juilliard School; MMus, 1962, Manhattan School; DMA, 1977, Stanford. (1963)

Monte Tubb, associate professor emeritus. BA, 1956, Arkansas; MA, 1960, Indiana. (1966)

Mary Lou Van Rysselberghe, senior instructor emerita. BMus, 1956, MMus, 1976, Oregon. (1977)

Jeffrey Williams, professor emeritus. BMus, 1965, North Texas; MS, 1966, Illinois; DMA, 1974, North Texas. (1980)

*The date in parentheses at the end of each entry is the first year on the University of Oregon faculty.*

## Participating

John Fenn, arts and administration

Ann B. Shaffer, library

# Undergraduate Studies

## Nonmajors

The School of Music and Dance offers nonmajors a variety of music courses and performance ensembles. See course listings for details. The following courses, which are open to students who haven't had musical instruction, satisfy some of the university's general-education requirements. See Group Requirements (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) and Multicultural Requirement (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) in the **Registration and Academic Policies** section of this catalog.

| | | |
|---|---|---|
| MUJ 350 | History of Jazz, 1900–1950 | 4 |
| MUJ 351 | History of Jazz, 1940 to Present | 4 |
| MUS 125 | Understanding Music | 4 |
| MUS 151 | Popular Songwriting | 4 |
| MUS 227 | Elements of Electronic Music | 4 |
| MUS 250 | Popular Musics in Global Context | 4 |
| MUS 264 | Rock History, 1950–70 | 4 |
| MUS 265 | Rock History, 1965 to Present | 4 |
| MUS 267–269 | Survey of Music History | 12 |
| MUS 270 | History of the Blues | 4 |
| MUS 280 | First Nights in American Music | 4 |
| MUS 281 | Music of the Woodstock Generation | 4 |
| MUS 349 | American Ethnic and Protest Music | 3 |
| MUS 351 | The Music of Bach and Handel | 4 |
| MUS 353 | Survey of Opera | 4 |
| MUS 356 | Innovative Jazz Musicians: [Topic] | 4 |
| MUS 358 | Music in World Cultures | 4 |
| MUS 359 | Music of the Americas | 4 |
| MUS 360 | Hip-Hop Music: History, Culture, Aesthetics | 4 |
| MUS 363 | The Beatles and Their Times | 4 |
| MUS 451 | Introduction to Ethnomusicology | 4 |
| MUS 452 | Musical Instruments of the World | 4 |
| MUS 453 | Folk Music of the Balkans | 4 |
| MUS 454 | Music of India | 4 |
| MUS 457 | Native American Music | 4 |
| MUS 458 | Celtic Music | 4 |
| MUS 459 | African Music | 4 |
| MUS 460 | Music and Gender | 4 |

### Ensembles

Course numbers through 499 are for undergraduates; 500-, 600-, and 700-level courses are for graduate students.

| | | |
|---|---|---|
| MUJ 390/690 | Jazz Laboratory Band III | 1 |
| MUJ 391/691 | Jazz Laboratory Band II | 1 |
| MUJ 392/692 | Oregon Jazz Ensemble | 1-2 |
| MUJ 395/695 | Small Jazz Ensemble: [Topic] | 1-2 |
| MUS 198 | Workshop: [Topic] (Opera) | 1-2 |
| MUS 390/690 | East European Folk Ensemble | 2 |
| MUS 391/691 | Collegium Musicum | 1-3 |
| MUS 393 | Oregon Electronic Device Orchestra | 2 |
| MUS 394/694 | Chamber Ensemble: [Topic] | 1 |
| MUS 395/695 | Band: [Topic] | 1-2 |
| MUS 396/696 | Orchestra: [Topic] | 2 |
| MUS 397/697 | Chorus: [Topic] | 2 |
| MUS 398/698 | Opera Workshop | 2 |
| MUS 490/590 | Balinese Gamelan | 2 |

## Music Minor Programs

The School of Music and Dance offers minors in music studies and music technology. Students wishing to pursue a music minor may submit an application to the School of Music and Dance at any time during their undergraduate studies. No audition is required.

## Minor in Music

Select 26 credits from the following courses:

The minor in music requires a minimum of 26 credits, 15 of which must be upper division. A minimum of 15 credits must be taken in residence. Courses applied to the minor must be graded C– or better and no more than 6 credits may overlap with course work applied to any other music degree program.

## List of Courses by Subject

| | | |
|---|---|---|
| **Electronic or Computer Music Applications** | | |
| MUS 227 | Elements of Electronic Music | 4 |
| MUS 446 | Computer Music Applications: [Topic] | 3 |
| MUS 447 | Digital Audio and Sound Design | 4 |
| MUS 448 | Interactive Media Performance | 3 |
| MUS 449 | Creativity in Technology | 3 |
| MUS 450 | SensorMusik | 3 |
| MUS 470 | History of Electroacoustic Music | 3 |
| MUS 471 | Musical Performance Networks | 3 |
| MUS 476–478 | Digital Audio Workstation Tech I-III | 9 |
| MUS 480–482 | Audio Recording Techniques I-III | 9 |
| **Jazz and Popular Music** | | |
| MUS 250 | Popular Musics in Global Context | 4 |
| MUS 264 | Rock History, 1950–70 | 4 |
| MUS 265 | Rock History, 1965 to Present | 4 |
| MUS 270 | History of the Blues | 4 |
| MUS 280 | First Nights in American Music | 4 |
| MUS 281 | Music of the Woodstock Generation | 4 |
| MUS 349 | American Ethnic and Protest Music | 3 |
| MUJ 350 | History of Jazz, 1900–1950 | 4 |
| MUJ 351 | History of Jazz, 1940 to Present | 4 |
| MUS 356 | Innovative Jazz Musicians: [Topic] | 4 |
| MUS 360 | Hip-Hop Music: History, Culture, Aesthetics | 4 |
| MUS 363 | The Beatles and Their Times | 4 |
| MUS 380 | Film: Drama, Photography, Music | 4 |
| **Performance and Ensemble** [1] | | |
| MUJ 390 | Jazz Laboratory Band III | 1 |
| MUJ 391 | Jazz Laboratory Band II | 1 |
| MUJ 392 | Oregon Jazz Ensemble | 1-2 |
| MUJ 395 | Small Jazz Ensemble: [Topic] | 1-2 |
| MUS 391 | Collegium Musicum | 1-3 |
| MUS 393 | Oregon Electronic Device Orchestra | 2 |

| | | |
|---|---|---|
| MUS 394 | Chamber Ensemble: [Topic] | 1 |
| MUS 395 | Band: [Topic] | 1-2 |
| MUS 396 | Orchestra: [Topic] | 2 |
| MUS 397 | Chorus: [Topic] | 2 |
| MUS 398 | Opera Workshop | 2 |
| MUS 410 | Experimental Course: [Topic] (Campus Orchestra) | 1-5 |
| MUS 490 | Balinese Gamelan | 2 |
| MUP courses | | |
| **Science of Music** | | |
| PHYS 152 | Physics of Sound and Music | 4 |
| PSY 348 | Music and the Brain | 4 |
| **Theory** | | |
| MUS 125 | Understanding Music | 4 |
| MUS 129 | Basic Guitar Theory | 2 |
| MUS 131–133 | Music Theory I-III [2] | 6 |
| MUS 134–136 | Aural Skills I-III [2] | 6 |
| MUS 137–139 | Keyboard Skills I-III | 3 |
| **Western Art Music** | | |
| MUS 267–269 | Survey of Music History | 12 |
| HUM 300 | Themes in the Humanities | 4 |
| MUS 351 | The Music of Bach and Handel | 4 |
| MUS 353 | Survey of Opera | 4 |
| MUS 460 | Music and Gender | 4 |
| **World Music** | | |
| MUS 358 | Music in World Cultures | 4 |
| MUS 359 | Music of the Americas | 4 |
| MUS 451 | Introduction to Ethnomusicology | 4 |
| MUS 452 | Musical Instruments of the World | 4 |
| MUS 453 | Folk Music of the Balkans | 4 |
| MUS 454 | Music of India | 4 |
| MUS 457 | Native American Music | 4 |
| MUS 458 | Celtic Music | 4 |
| MUS 459 | African Music | 4 |
| MUS 462 | Popular Musics in the African Diaspora | 4 |

1 A maximum of 12 credits may be applied to the minor, chosen from any combination of courses listed for Performance and Ensemble.

2 It is recommended that Theory and Aural Skills be taken concurrently.

# Minor in Music Technology

The minor in Music Technology requires a minimum of 24 credits, 12 of which must be upper division. A minimum of 14 credits must be taken in residence. Courses applied to the minor must be graded C– or better and no more than six credits may overlap with course work applied to any other music degree program.

| | | |
|---|---|---|
| **Required Courses** | | 14 |
| MUS 227 | Elements of Electronic Music | 4 |
| MUS 447 | Digital Audio and Sound Design | 4 |
| MUS 448 | Interactive Media Performance | 3 |
| MUS 476 | Digital Audio Workstation Tech I | 3 |
| **Elective Courses** | | |

Select a minimum of 10 elective credits from the following courses:

| | | |
|---|---|---|
| MUS 265 | Rock History, 1965 to Present | 4 |
| MUS 360 | Hip-Hop Music: History, Culture, Aesthetics | 4 |
| MUS 380 | Film: Drama, Photography, Music | 4 |
| MUS 393 | Oregon Electronic Device Orchestra | 2 |
| MUS 449 | Creativity in Technology | 3 |
| MUS 450 | SensorMusik | 3 |
| MUS 470 | History of Electroacoustic Music | 3 |
| MUS 471 | Musical Performance Networks | 3 |
| MUS 477 | Digital Audio Workstation Tech II | 3 |

Other music courses may be approved by petition to the undergraduate committee.

# Music Major Programs

- **Bachelor of Arts in Music (General Music Option)**
- **Bachelor of Arts in Music (Music History and Literature Option)**
- **Bachelor of Arts in Music (Music Theory Option)**
- **Bachelor of Science in Music (General Music Option)**
- **Bachelor of Science in Music (Music Technology Option)**
- **Bachelor of Music in Music: Jazz Studies**
- **Bachelor of Music in Music Composition**
- **Bachelor of Music in Music Education** (p. )
- **Bachelor of Music in Music Performance**

A detailed checklist of requirements for each undergraduate degree is available online and in the undergraduate office in the Frohnmayer Music Building.

Students who want strong preparation in music should work toward the bachelor of music (BMus) degree. The bachelor of arts (BA) in music is primarily for students who want a broad liberal arts education while majoring in music. The bachelor of science (BS) in music is appropriate for those who want a broad education in the sciences or social sciences while majoring in music.

## Admission

Students who are eligible for admission to the university may apply to the School of Music and Dance for fall term admission as music majors.

### Auditions

In most degree programs, the audition is the single most important factor in determining admission to the School of Music and Dance. As part of the admission process, applicants to all music degree programs must either audition (in person or via a recording) or submit a portfolio (the option for applicants to the music technology program). Students who submit a recorded audition may be required to audition in person upon arrival on campus. Auditions for admission are held in November and February each year or by appointment. Each student who auditions for admission is automatically considered for a music scholarship. For more detailed information about repertory and procedure, visit the School of Music and Dance admissions website. (http://music.uoregon.edu/apply)

### Jazz Studies

Students who want to enter the jazz studies major have two auditions: one is specific to jazz; the second is a classical audition that serves an

important advisory role. In addition, a placement examination specific to jazz studies is required of transfer students wishing to enter the program.

### Music Technology

Students who want to enter the music technology program must submit a portfolio. A classical audition is not required for admittance to the bachelor or science music technology degree program. However, students admitted only on the basis of a portfolio are only considered for the music technology program and are not eligible to pursue other degree programs within the school.

### English Language Proficiency

Scores for the Test of English as a Foreign Language (TOEFL) are required for students whose first language is not English. For admittance as an undergraduate music major, English language proficiency requirements must be met by a minimum total score of 575 on the paper-based test or a minimum total score of 88 on the Internet-based test. For the International English Language Testing System (IELTS), a minimum total score of 7.0 must be achieved; or completion of all required Academic English for International Students (AEIS) course work.

## Placement Examinations

All incoming music majors take an online musicianship diagnostic, which is designed to assess basic skills in theory and ear training. In addition, all transfer students are required to take a music core placement examination, which determines level placement in music theory, aural skills, and keyboard skills courses. The music core placement exam is optional for incoming freshmen with some college-level study in music.

## Admission to a Specific Degree Program

Initial admission to the School of Music and Dance is as a music major. The only exception is for jazz studies majors, who, upon acceptance, are admitted into the music: jazz studies degree program.

Official admission to one of the degree programs listed in the table below typically occurs after the student successfully completes two years of core studies. Students seeking a bachelor of arts in the music history and literature option may apply at the end of their first year, after completion of College Composition I (WR 121) and Music in World Cultures (MUS 358). Procedures and requirements for admission to specific degree programs in the School of Music and Dance vary significantly. Additional information is available from the undergraduate office.

### Music Degree Program Admission Procedures and Requirements

| Degree Program | Admission Procedures and Requirements |
|---|---|
| Bachelor of Art in Music: Music History and Literature | Submit research paper and unofficial transcript to the musicology faculty; complete an interview with a member of that faculty. Before admittance to the program, WR 121 must be completed and MUS 358 must be taken in residence and passed with a grade of B– or better. |
| Bachelor of Art in Music: Music Theory | Submit research paper and unofficial transcript to the theory faculty; complete an interview with a member of that faculty. Before admittance to the program, the second-year music theory core (theory, aural skills, keyboard skills) must be taken in residence and passed with grades of B– or better. |
| Bachelor of Science in Music: Music Technology | Three audio recordings of recent compositions (audio or visual formats)—candidates who have completed MUS 447, MUS 448 may submit two compositions; one- to two-page description of experience with electronic and computer musical instruments, audio recording or related software, and reasons for enrolling in this option; list of software and hardware in which the student has experience and the level of expertise with each. |
| Bachelor of Music in Music Composition | Successful completion of Composition I series (MUS 240, MUS 241, MUS 242) with grades of B– or better. |
| Bachelor of Music in Music Education | Successful completion of Foundations of Music Education (MUE 326) with grade of mid-B or better. Application to degree program, audition, interview. Students who have not made satisfactory progress may apply one time only. |
| Bachelor of Music in Music: Performance (Brass) | Successful jury to the MUP 386, MUP 387, MUP 388, MUP 389, or MUP 390 level. |
| Bachelor of Music in Music: Performance (Strings) | Successful jury to the MUP 375, MUP 376, MUP 377, or MUP 378 level. |
| Bachelor of Music in Music: Performance (Voice) | Successful jury to the MUP 374 level. |

# Program Requirements

## Ensemble Requirements for Music Majors

Music majors require ensemble enrollment concurrent with performance studies. Performance studies and ensemble requirements vary by program. A detailed checklist of requirements for each undergraduate degree is available online and in the undergraduate office in the Frohnmayer Music Building. Students must audition for ensemble placement before each fall term.

### Instrumental Majors

Ensembles that satisfy this requirement are

- University Symphony Orchestra
- Oregon Wind Ensemble

- Oregon Symphonic Band

### Voice Majors

Ensembles that satisfy this requirement are

- University Singers
- Chamber Choir
- Repertoire Singers
- Concert Choir

Assignments take into account the student's preference, level of ability, major performance medium, educational and musical needs, and the needs of the school's ensembles.

## Ensemble Credits for Transfer Students

A limited number of ensemble credits may be transferred:

**BA or BS in Music (General Music Option)**—three of the required six terms may be transferred
**BA in Music (Music History and Literature Option, Music Theory Option) and BS in Music (Music Technology Option)**—all three of the required terms must be completed in residence
**BMus in Music Composition and BMus in Music Education**—three of the required nine terms may be transferred
**BMus in Music: Jazz Studies**—three of the required nine terms of small jazz ensemble may be transferred; all three of the required terms of classical ensemble may be transferred
**BMus in Music Performance**—six of the required twelve terms may be transferred

Only one approved ensemble per term may be transferred. For the purposes of transfer, two semesters shall equal three terms of credit and one semester shall equal one term of credit.

## Accompanying Requirement for Piano Students

Undergraduates studying piano at the Performance Studies: Piano (MUP 171) level or higher as their primary performance medium must fulfill at least half their ensemble requirement by enrolling in MUS 394 Chamber Ensemble: [Topic] (Accompanying).

Exceptions may be considered by the ensemble personnel committee after the student

- auditions for the appropriate ensemble auditioning committee (choral or instrumental)
- writing a petition
- turns in the petition to the undergraduate office

## Exceptions to Ensemble Requirements

Students who meet one of the following exceptions are not required to audition for ensemble placement:

- Harp, classical guitar, harpsichord, and organ students may enroll in a chamber ensemble instead of the large conducted ensembles
- Jazz studies majors must enroll in three terms of classical ensembles, which may include MUS 394 Chamber Ensemble: [Topic], Band: [Topic] (MUS 395), Orchestra: [Topic] (MUS 396), or Chorus: [Topic] (MUS 397).
- Piano students enrolled in performance studies at the Performance Studies: Piano (MUP 171) level or higher may enroll in MUS 394 Chamber Ensemble: [Topic] (Accompanying) or MUS 421 The Collaborative Pianist, MUS 422 The Collaborative Pianist, MUS 423 The Collaborative Pianist instead of large conducted ensembles
- Composition students may enroll in three terms of gamelan in partial fulfillment of the requirement
- Studio guitar students may enroll in a chamber, studio guitar, or jazz ensemble instead of a large conducted ensemble

## General Requirements

In addition to the general university requirements for bachelor's degrees (see the **Registration and Academic Policies** (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) section of this catalog), all undergraduate degrees in music require the following:

### Core Courses for Music Majors

| | | |
|---|---|---|
| MUS 131–133 | Music Theory I-III | 6 |
| MUS 134–136 | Aural Skills I-III | 6 |
| MUS 137–139 | Keyboard Skills I-III | 3 |
| MUS 231–233 | Music Theory IV-VI | 6 |
| MUS 234–236 | Aural Skills IV-VI | 6 |
| MUS 237–239 | Keyboard Skills IV-VI | 3 |
| MUS 267–269 | Survey of Music History | 12 |
| MUS 327 | Analysis: [Topic] (zero to three terms) | 1-9 |
| MUS 358 | Music in World Cultures | 4 |
| Student forum (attendance at thirty forums during the student's undergraduate career) | | |
| Total Credits | | 45 |

## Satisfactory Progress toward the Degree

Satisfactory progress toward the degree is monitored every term by the director of undergraduate studies.

Majors must earn a C– or better in every course—including courses taken outside the School of Music and Dance—required for their degree program.

Students are allowed two attempts to earn a grade of C– or better in any course required for a music major. A student who receives a grade of D + or lower or a mark of W (withdrawal) or I (incomplete) for a required course is placed on probation. Probationary status must be removed by the end of the next term in which the course is offered. Any student who fails to fulfill this probation contract is dropped from the major.

Students who have been in residence for two years but have not successfully completed the two-year core are placed on probation as music majors. If these courses have not been completed by the end of the third year, the student is suspended from the major. Reinstatement to the major occurs automatically once the courses have been successfully completed.

Candidates for a BMus in music: jazz studies, music education, or music performance must advance to the next performance level at least once every five terms.

Undergraduate music majors reenrolling after two or more consecutive terms of nonenrollment (excluding summer session) are required to reaudition for performance studies–level placement as a music major and may be required to take placement exams in theory, aural skills, and keyboard skills. Students studying abroad or in an approved exchange

program are exempt from the reaudition requirement. In addition, undergraduate majors admitted to a specific degree program prior to being nonenrolled for two or more consecutive terms may also be required to reapply for admittance to that specific degree program by their major department or area.

## Typical First-Year Program

| First Year | | |
|---|---|---|
| **Fall** | | **Credits** |
| MUS 131 | Music Theory I | 2 |
| MUS 134 | Aural Skills I | 2 |
| MUS 137 | Keyboard Skills I | 1 |
| MUS 358 | Music in World Cultures | 4 |
| MUS 395, 396, or 397 | Band: [Topic] (Orchestra: [Topic] or Chorus: [Topic]) | 2 |
| Performance Studies (studio instruction) | | 4 |
| Fall Credits | | 15 |
| **Winter** | | |
| MUS 132 | Music Theory II | 2 |
| MUS 135 | Aural Skills II | 2 |
| MUS 138 | Keyboard Skills II | 1 |
| MUS 395, 396, or 397 | Band: [Topic] (Orchestra: [Topic] or Chorus: [Topic]) | 2 |
| Performance Studies (studio instruction) | | 4 |
| WR 121 | College Composition I | 4 |
| Winter Credits | | 15 |
| **Spring** | | |
| MUS 133 | Music Theory III | 2 |
| MUS 136 | Aural Skills III | 2 |
| MUS 139 | Keyboard Skills III | 1 |
| MUS 168 | Guided Listening [1] | 1 |
| MUS 395, 396, or 397 | Band: [Topic] (Orchestra: [Topic] or Chorus: [Topic]) | 2 |
| Performance Studies (studio instruction) | | 4 |
| WR 122 or 123 | College Composition II (or III) | 4 |
| Spring Credits | | 16 |
| | Total Credits: | 46 |

1 Optional class designed to help pass the MEGA exam which is a prerequisite for enrolling in the Survey of Music History (MUS 267–269) series.

## Specific Degree Requirements

Minimum requirements for a bachelor's degree in music are 36 credits in the major, including 24 upper-division credits. In addition to general university requirements and the general requirements for all undergraduate music degrees, each undergraduate music degree has the following specific requirements.

# Bachelor of Arts

Bachelor of arts degrees require proficiency in a foreign language (see the **Registration and Academic Policies** section of this catalog).

## Bachelor of Arts in Music (General Music Option)

| | | |
|---|---|---|
| Performance Studies (MUP 171 or above) [1] | | 6-12 |
| Ensemble (at least six terms) | | 12 |
| MUS 327 | Analysis: [Topic] (two terms) | 6 |
| Select three Arts and Letters group-satisfying courses (in consultation with major advisor) (http://catalog.uoregon.edu/genedcourses/#1) | | 12 |
| MUS 499 | Senior Project (three terms) [2] | 9 |
| Total Credits | | 45-51 |

1 At least three terms with concurrent enrollment in assigned ensemble. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) section of this catalog.

2 A scholarly work, extensive paper, recital, presentation, lecture or lecture-recital, or composition. If a recital is chosen, three terms of Performance Studies at MUP 341 or higher are required. Enrollment in MUS 499 Senior Project is optional when the project is a recital; consult advisor for details and procedure.

A total of at least 91 credits including electives and required courses.

## Bachelor of Arts in Music (Music History and Literature Option)

| | | |
|---|---|---|
| Performance Studies (MUP 171 or above) [1] | | 6-12 |
| Ensemble (at least three terms) | | 6 |
| MUS 327 | Analysis: [Topic] (two terms) | 6 |
| ARH 204–206 | History of Western Art I-III (MUP 171 Performance Studies (or above)) | 12 |
| MUS 405 | Reading and Conference: [Topic] (Junior Colloquium, Senior Colloquium)(two terms) | 6 |
| MUS 499 | Senior Project (two terms) [2] | 6 |
| Three upper-division music literature courses or seminars | | 12 |
| Total Credits | | 54-60 |

1 At least three terms with concurrent enrollment in assigned ensemble. See General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) section of this catalog.

2 Completed under faculty guidance. Consult advisor for details and procedure.

A total of at least 100 credits including electives and required courses.

## Bachelor of Arts in Music (Music Theory Option)

| | | |
|---|---|---|
| Performance Studies [1] | | 6-12 |
| Ensemble (at least three terms) | | 6 |
| MUS 327 | Analysis: [Topic] (three terms) | 9 |
| MUS 433–435 | Counterpoint | 12 |

| | | |
|---|---|---|
| Select three of the following: | | 9 |
| MUS 430 | Schenkerian Analysis | |
| MUS 431 | Schenkerian Analysis | |
| MUS 416 | Post-Tonal Theory I | |
| MUS 417 | Post-Tonal Theory II | |
| Select two of the following: | | 6-8 |
| MUS 240–242 | Composition I | |
| MUJ 270 | Jazz Theory | |
| MUS 439 | Scoring for Voices and Instruments | |
| MUS 446 | Computer Music Applications: [Topic] | |
| MUS 447 | Digital Audio and Sound Design | |
| MUS 448 | Interactive Media Performance | |
| Select one of the following: | | 3-4 |
| MUS 359 | Music of the Americas | |
| MUS 451 | Introduction to Ethnomusicology | |
| MUS 452 | Musical Instruments of the World | |
| MUS 453 | Folk Music of the Balkans | |
| MUS 454 | Music of India | |
| MUS 458 | Celtic Music | |
| MUS 460 | Music and Gender | |
| MUS 462 | Popular Musics in the African Diaspora | |
| MUS 467 | Solo Vocal Music | |
| MUS 468 | Solo Vocal Music | |
| MUS 470 | History of Electroacoustic Music | |
| MUS 471 | Musical Performance Networks | |
| MUS 474 | History of Opera | |
| MUS 475 | History of Opera | |
| MUS 405 | Reading and Conference: [Topic] (Junior Colloquium, Senior Colloquium)(two terms) | 6 |
| MUS 499 | Senior Project (two terms) [2] | 6 |
| Total Credits | | 63-72 |

College Composition III (WR 123) is strongly recommended.

1. At least three terms with concurrent enrollment in assigned ensemble. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) section of this catalog.
2. Completed under faculty guidance. Consult advisor for details and procedure.

A total of at least 109 credits including electives and required courses.

### Other Requirements

Demonstrated piano proficiency at MUP 271 or three terms of MUP 171 with grades of C– or better.

## Bachelor of Science

Bachelor of science degrees require competence in mathematics or computer science (see the **Registration and Academic Policies** section of this catalog).

## Bachelor of Science in Music (General Music Option)

| | | |
|---|---|---|
| Performance Studies (MUP 171 or above) [1] | | 6-12 |
| Ensemble (at least six terms) | | 12 |
| MUS 327 | Analysis: [Topic] (two terms) | 6 |
| MUS 499 | Senior Project (three terms) [2] | 9 |
| Total Credits | | 33-39 |

1. At least three terms with concurrent enrollment in assigned ensemble. See General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) section of the catalog.
2. A scholarly work, extensive paper, recital, presentation, lecture or lecture-recital, or composition. If a recital is chosen, three terms of performance study at the MUP 341 Performance Studies level or higher are required. Enrollment in MUS 499 Senior Project is optional when the project is a recital; consult advisor for details and procedure.

A total of at least 79 credits including electives and required courses.

## Bachelor of Science in Music (Music Technology Option)

| | | |
|---|---|---|
| Performance Studies [1] | | 6-12 |
| Ensemble (at least three terms) | | 6 |
| CIS 110 | Fluency with Information Technology | 4 |
| CIS 111 | Introduction to Web Programming | 4 |
| CIS 115 | Multimedia Web Programming | 4 |
| CIS 122 | Introduction to Programming and Problem Solving | 4 |
| PHYS 152 | Physics of Sound and Music | 4 |
| MUS 445 | Electronic Composition | 12 |
| MUS 447 | Digital Audio and Sound Design | 4 |
| MUS 448 | Interactive Media Performance | 3 |
| MUS 476–478 | Digital Audio Workstation Tech I-III | 9 |
| MUS 480–481 | Audio Recording Techniques I,II | 6 |
| **Electives** | | |
| Select at least 23 credits from the following list: | | 23 |
| MUS 240–242 | Composition I | |
| MUS 340–342 | Composition II | |
| MUS 440–442 | Composition III | |
| MUS 327 | Analysis: [Topic] | |
| MUJ 350 | History of Jazz, 1900–1950 | |
| MUJ 351 | History of Jazz, 1940 to Present | |
| MUS 430–431 | Schenkerian Analysis | |
| MUS 433–435 | Counterpoint | |
| MUS 445 | Electronic Composition | |
| MUS 446 | Computer Music Applications: [Topic] | |
| MUS 474–475 | History of Opera | |
| MUS 499 | Senior Project [2] | 3-9 |
| Additional performance studies | | |
| Additional ensembles | | |

| | |
|---|---|
| Courses in the music of other cultures | |
| Total Credits | 92-104 |

1 At least three terms on one or more secondary instruments, with concurrent enrollment in assigned ensemble. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2014-2015/admissiontograduation/registration_policies) section of this catalog.

2 Completed under faculty guidance. Consult advisor for details and procedure.

Music majors taking the music technology option are not required to take Analysis: [Topic] (MUS 327) in the core requirements (p. 9) .

A total of at least 138 major credits including electives and required courses.

# Bachelor of Music

## Bachelor of Music in Music: Jazz Studies

| | | |
|---|---|---|
| Performance Studies (Studio Instruction, jazz) [1] | | |
| Performance Studies (Studio Instruction, classical) [2] | | 1-12 |
| MUJ 395 | Small Jazz Ensemble: [Topic] (nine terms) | 15 |
| Classical ensemble—select three terms from the following: | | 3-6 |
| MUS 394 | Chamber Ensemble: [Topic] | |
| MUS 395 | Band: [Topic] | |
| MUS 396 | Orchestra: [Topic] | |
| MUS 397 | Chorus: [Topic] | |
| MUJ 180–182 | Jazz Performance Laboratory | 6 |
| MUJ 270 | Jazz Theory | 2 |
| MUJ 271–272 | Functional Jazz Piano I-II | 4 |
| MUJ 273–274 | Jazz Improvisation I-II | 4 |
| MUJ 350 | History of Jazz, 1900–1950 | 4 |
| or MUJ 351 | History of Jazz, 1940 to Present | |
| MUS 384 | Introduction to Conducting | 2 |
| MUJ 474–476 | Jazz Repertoire I-III | 9 |
| MUJ 477–479 | Advanced Jazz Repertoire I-III | 9 |
| or MUJ 483–485 | Advanced Jazz Arranging I-III | |
| MUJ 480–482 | Jazz Arranging I-III | 9 |
| **Electives** | | |
| Select at least 20 credits from the following: | | 20 |
| MUS 327 | Analysis: [Topic] | |
| MUJ 390 | Jazz Laboratory Band III | |
| MUJ 391 | Jazz Laboratory Band II | |
| MUJ 392 | Oregon Jazz Ensemble | |
| Courses in the music of other cultures | | |
| Courses in music technology | | |
| Courses in audio recording | | |
| Other music courses [3] | | |
| Senior Recital | | |
| Total Credits | | 99-111 |

### Other Requirements

Continuation in the jazz studies program requires successful completion of sophomore and junior proficiency examinations.

Majors in music: jazz studies are not required to take the following core courses (listed under **General Requirements**): MUS 234, 235, 236, 237, 238, 239, 327.

1 Including three terms of Performance Studies at MUP 271 or higher.

2 Proficiency at a level that allows enrollment in Performance Studies at MUP 271 or higher.

3 Consult jazz studies advisor for details.

A total of at least 136 music credits including electives and required courses.

## Bachelor of Music in Music Composition

| | | |
|---|---|---|
| Performance Studies [1] | | 1-36 |
| Ensemble (at least nine terms) | | 18 |
| MUS 327 | Analysis: [Topic] (three terms) | 9 |
| MUS 240–242 | Composition I | 9 |
| MUS 340–342 | Composition II | 9 |
| MUS 440–442 | Composition III | 9 |
| MUS 384 | Introduction to Conducting | 2 |
| MUS 430–431 | Schenkerian Analysis | 6 |
| MUS 433–435 | Counterpoint | 12 |
| MUS 407 | Seminar: [Topic] (Orchestration) | 2 |
| Select one of the following: | | 3 |
| MUS 445 | Electronic Composition | |
| MUS 446 | Computer Music Applications: [Topic] | |
| MUS 447 | Digital Audio and Sound Design | |
| MUS 448 | Interactive Media Performance | |
| Select one of the following: | | 2-4 |
| MUS 359 | Music of the Americas | |
| MUS 451 | Introduction to Ethnomusicology | |
| MUS 452 | Musical Instruments of the World | |
| MUS 453 | Folk Music of the Balkans | |
| MUS 454 | Music of India | |
| MUS 490 | Balinese Gamelan | |
| Senior Project (recital) [2] | | |
| Total Credits | | 81-119 |

1 Proficiency in piano at a level that allows enrollment in Performance Studies: Piano (MUP 271), as determined by the piano faculty, or proficiency in piano (Performance Studies: Piano (MUP 171)) and in another instrument or in voice (Performance Studies: Piano (MUP 171) or above).

2 A public performance of compositions written by the student under the guidance of the composition faculty. Final approval of the student's recital and general qualifications by the composition faculty.

A total of at least 127 music credits including electives and required courses.

## Bachelor of Music in Music Education

| | | |
|---|---|---|
| MUS 155–156 | Introduction to Lyric Diction | 4 |
| MUE 326 | Foundations of Music Education | 3 |
| MUE 386–388 | Teaching Laboratory I | 2-3 |
| MUE 392 | Instrumental Techniques: [Topic] | 1-7 |
| MUE 407 | Seminar: [Topic] (Band Materials or String Materials) | 5 |
| MUE 409 | Practicum: [Topic] (Practicum in the Public Schools) | 15 |
| MUE 411 | Band Methods | 3 |
| or MUE 413 | Secondary Choral Methods | |
| or MUE 456 | String Methods | |
| MUE 412 | Elementary Music Methods | 3 |
| MUE 428 | Music for Early Childhood | 3 |
| MUE 429 | Music in Special Education | 3 |
| MUE 430 | Music Classroom Management | 3 |
| MUE 442 | Teaching Singing in the Classroom | 3 |
| MUS 447 | Digital Audio and Sound Design | 4 |
| MUE 455 | Marching Band Methods | 3 |
| MUS 484 | Choral Conducting and Literature | 3 |
| MUE 486 | Teaching Laboratory II | 1 |
| MUS 486 | Instrumental Conducting | 3 |
| Ensemble, ten terms [1] | | 19 |
| Performance Studies with concurrent enrollment in assigned ensemble [2] | | 18 |

1. During the first nine terms, all students will enroll in a conducted large ensemble (concurrent with performance studies). In the tenth term, students will enroll in Small Jazz Ensemble: [Topic] (MUJ 395). Students receiving a School of Music and Dance scholarship enroll in a conducted large ensemble for eleven terms.
2. Students must pass three terms of Performance Studies on their primary instrument at the MUP 341–391 level.

### Requirements

- A total of at least 125 music credits, including required and elective courses
- A minimum cumulative grade point average (GPA) of 2.75; at least two years in residence. Students must achieve a B– or better in all courses with the MUE subject code. Those failing to do so must retake the course before enrolling in any subsequent MUE course. MUE courses may be retaken once.
- Admission to the music education program, for which students typically apply at the end of their sophomore year, requires a minimum cumulative GPA of 2.75, a grade of B– or better in Foundations of Music Education (MUE 326), a successfully completed audition and application, and faculty approval.

**Choral Option.** Students whose primary performance medium is voice must also pass one term of Functional Piano (MUP 163). Students whose primary performance medium is piano must also pass three terms of Performance Studies: Voice (MUP 174). Students whose primary performance medium is a wind, percussion, or string instrument must meet the primary and secondary voice and piano performance requirements listed above.

**Elementary Option.** Students whose primary performance medium is voice must also pass one term of Functional Piano (MUP 163). Students whose primary performance medium is piano must also pass one term of voice performance studies. Students whose performance medium is a wind, percussion, or string instrument must pass one term of voice performance studies and enroll in a concurrent choral ensemble.

**Instrumental Option (Band and Orchestra).** Piano, organ, recorder, harp, guitar, or other nontraditional instruments may not be used to meet the primary studio option requirements.

The music education checklist is available from members of the music education faculty, who have current requirements and information.

## Bachelor of Music in Music Performance

| | | |
|---|---|---|
| Performance Studies [1] | | 36 |
| Ensemble (at least twelve terms) | | 24 |
| MUS 327 | Analysis: [Topic] (two terms) | 6 |
| MUS 384 | Introduction to Conducting | 2 |
| Upper-division MUS electives | | 5 |
| Junior and senior recitals [2] | | |
| Total Credits | | 73 |

1. Three terms at the MUP 400 level or above with concurrent enrollment in assigned ensemble.
2. Credit may be earned in Reading and Conference: Recital (MUS 405). Prerecital auditions must be approved at least three weeks before the proposed recital date. Consult studio teacher for details.

A total of at least 119 music credits including required and elective courses.

Areas of specialization are

- bassoon
- cello
- clarinet
- classical guitar
- double bass
- euphonium
- flute
- harp
- harpsichord
- horn
- oboe
- organ
- percussion
- piano
- saxophone
- studio guitar
- trombone
- trumpet
- tuba
- viola
- violin
- voice

Students may also specialize in more than one wind instrument. For details, consult studio teacher.

### Additional Requirements

### Voice Option

| | | |
|---|---|---|
| Proficiency in French, German, Italian equivalent to completion of one year of college study in each of two languages or two years of study in one language. | | |
| MUS 155–156 | Introduction to Lyric Diction | 4 |
| MUP 163 | Functional Piano (three terms or equivalent) | 6 |
| MUS 394 | Chamber Ensemble: [Topic] (one term) | 1 |

### Piano Option

| | | |
|---|---|---|
| Six of the twelve terms of ensemble must be in MUS 394 Chamber Ensemble: [Topic] Accompanying. | | 6 |
| MUE 471–473 | Piano Pedagogy I-III | 7 |
| MUE 409 | Practicum: [Topic] | 1-4 |

Prerecital auditions must be approved at least three weeks before the proposed recital date.

### Harpsichord and Organ Option

Six of the twelve terms of ensemble must be in MUS 394 Chamber Ensemble: [Topic] (Accompanying).

### Strings, Woodwinds, Brass, Guitar, and Harp Option

In addition to the twelve terms of ensemble, at least three terms of MUS 394 Chamber Ensemble: [Topic] are required.

### Percussion Option

In addition to twelve terms of ensemble, twelve terms of MUS 394 Chamber Ensemble: [Topic] (University Percussion Ensemble) and/or (Oregon Percussion Ensemble) are required.

A total of at least 119 music credits including required and elective courses.

# Graduate Studies

## Master's Degree Programs

- **Master of Arts in Musicology**
- **Master of Arts in Music Theory**
- **Master of Music in Intermedia Music Technology**
- **Master of Music in Music Composition**
- **Master of Music in Music: Conducting**
- **Master of Music in Music Education**
- **Master of Music in Music: Jazz Studies**
- **Master of Music in Music: Piano Pedagogy**
- **Master of Music in Music Performance**

## Graduate Admission

Applicants must satisfy general university, Graduate School, and School of Music and Dance requirements governing admission. See the **Graduate School** section of this catalog for information about credits, residence, and transfer of graduate work taken elsewhere.

Submit an online Graduate Admission Application and a $50 (U.S.) nonrefundable application fee. The admission application can be printed out from the School of Music and Dance website at a link under the admissions menu.

Send to the Office of Admissions, 1217 University of Oregon, Eugene OR 97403-1217:

- Sealed, official transcripts from all colleges or universities where you received a bachelor's degree and all subsequent degrees.
  - Transcripts must show degrees awarded.
  - International students must file the International Student Financial Statement, gradweb.uoregon.edu/online_app/application/FinancialStatement.pdf .
  - In addition, if you are an international student from a non-English-speaking country and do not hold a degree from an American university, you must provide a TOEFL score of 575 or above (paper-based test) or 88 (Internet-based test) or an International English Language Testing System (IELTS) score of 7.0. The Office of Admissions will accept an electronic score or an official paper copy from the Educational Testing Service. You cannot be admitted without a qualifying TOEFL score.
  - International students who hold degrees from English-speaking American, Canadian, or British universities are not required to provide a TOEFL score.

## Master's Degree Admission

Send the following materials to Director of Graduate Studies, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225:

1. A completed School of Music and Dance application
2. Sealed, official transcripts showing all college-level course work and degrees earned. If a degree is granted after the application is submitted, an additional transcript showing the posted degree must be submitted
3. Three written recommendations from people who know the applicant's professional and personal qualifications, at least one of which should be from a professor in the proposed area of study
4. A statement of purpose for graduate study in music in which academic studies to date are summarized, the purposes of further study are described, and career goals are defined
5. A recent sample of the applicant's scholarly writing, such as a term paper, major research project, or analysis paper
6. Copies of recent concert or recital programs (optional for music theory and piano pedagogy)

Following are additional admission requirements for specific programs:

| Degree Program | Admission Procedures and Requirements |
|---|---|
| MA, Musicology | Two research or analysis papers in history or ethnomusicology (one of which will satisfy number 4 above). |

| | |
|---|---|
| MA, Music Theory | Music theory qualifying examination. Two papers in theory, history, or ethnomusicology that exemplify the applicant's scholarship and ability to develop a single, coherent line of reasoning (one of which will satisfy number 4 above). Of the two papers, at least one should demonstrate the applicant's ability to analyze tonal or atonal music or both. |
| MMus, Intermedia Music Technology | Substantial department portfolio required. See intermedia music technology admission requirements sheet for necessary recordings list, statements, and technology list.[1] |
| MMus, Music Composition | Portfolio, including a demonstration of marked ability and technical skill in composition through scores and tapes of original works for large and small ensembles and evidence of a senior recital of the applicant's works, a list of compositions, and a list of performances of compositions. An interview arranged directly with a member of the composition faculty is encouraged. |
| MMus, Music: Conducting | DVD, videotape, or live audition-interview and copies of programs conducted. Two years of successful conducting experience supported by letters of recommendation. |
| MMus, Music Education | Baccalaureate in music education or equivalent from an institution accredited by the National Association of Schools of Music. Copies of concert programs conducted, a résumé, detailed teaching experience, audio or video recordings of public school ensemble performances, and a video recording of teaching. A campus visit and interview with members of the music education faculty are recommended. In addition, a statement describing whether the applicant intends to pursue the master of music full time, part time, as part of licensure, or only during summer sessions. Upon acceptance into the program, any student not possessing a music teaching license must successfully complete that process as part of earning the degree. |
| MMus, Music: Jazz Studies | Preliminary audition tape, DVD, or CD and, if selected, a live audition and repertoire list. In addition, for the jazz arranging emphasis, representative scores and recordings of arrangements, jazz compositions, or both. See the jazz studies requirements sheet.[2] |
| MMus, Music Performance | Tape, CD, DVD, or live audition, and repertoire list (see the Graduate Entrance Audition Requirements sheet[3]); proficiency to enter MUP 670–MUP 691. A student admitted on the basis of a recorded performance may be admitted conditionally, at the discretion of the admitting faculty. |
| MMus, Music Performance, Multiple Woodwind or Brass Instruments | In addition to the items required for MMus, Performance, proficiency to enter MUP 621–MUP 630 in two secondary instruments. |
| MMus, Music: Piano Pedagogy | Tape, CD, DVD, or live audition, and repertoire list (see the Graduate Entrance Audition Requirements sheet[3]); proficiency to enter MUP 641. DVD or videotape showing instruction of a beginning-level student and an intermediate- or advanced-level student. Any student admitted on the basis of a recorded performance must perform a live placement audition upon arrival on campus to begin studies. |

1 www.uoregon.edu/~gradmus/Adm_Req_IMT_MM.pdf

2 www.uoregon.edu/~gradmus/Adm_Req_Jazz.pdf

3 www.uoregon.edu/~gradmus/AudInfoReq.pdf

### Entrance Examinations

Students who are admitted into a master's degree program, either conditionally or unconditionally, must take entrance examinations in music theory and musicology before their first term of enrollment. These examinations are given on or before the first day of classes each term. Students who do not pass the examinations (or portions of them) must complete the relevant review courses the first time they are offered.

## Doctoral Degree Conditional Admission

Send the following materials to Director of Graduate Studies, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225:

1. A completed School of Music and Dance application
2. Sealed, official transcripts showing all college-level course work and degrees earned. If a degree is granted after the application is submitted, an additional transcript showing the posted degree must be submitted
3. Graduate Record Examination (GRE) scores from the General Test (verbal, quantitative, analytical)

4. Three written recommendations from people who know the applicant's professional and personal qualifications, at least one of which should be from a professor in the proposed area of study
5. A statement of purpose for graduate study in music that includes the primary and supporting areas to which the applicant wishes to be admitted (see the Primary and Supporting Areas section), a summary of academic studies to date, the purpose of further study, and a definition of career goals and plans for career development
6. A recent sample of the applicant's scholarly writing, such as a term paper, major research project, or analysis paper
7. Copies of recent concert or recital programs (optional for music theory and piano pedagogy)
8. Any other materials the applicant believes will be of interest to the School of Music and Dance graduate admission committee (i.e., résumé or curriculum vitae)

## Primary and Supporting Areas

Doctoral students in music must complete one primary area and one supporting area.

| Primary Area | Supporting Area | Additional Admission Requirements |
|---|---|---|
| Music composition | | Portfolio, including representative scores and recordings of original compositions, list of compositions, and list of performances of compositions. |
| | Music composition | Portfolio, including representative scores and recordings of original compositions, list of compositions, and list of performances of compositions. |
| Music education | | Résumé detailing evidence of at least three years of successful full-time music teaching experience in either elementary or secondary public school or both; previous bachelor's and master's degrees from institutions accredited by the National Association of Schools of Music, at least one of which must be in music education; copies of concerts or programs conducted; a video recording of public school teaching; an audio or video recording of public school ensemble performances; and an on-campus interview with members of the faculty. |
| | Music education | Résumé detailing evidence of at least two years of successful full-time music teaching in either elementary or secondary public school or both; previous bachelor's and master's degrees from institutions accredited by the National Association of Schools of Music, at least one of which must be in music education; copies of concerts or programs conducted; a video recording of public school teaching; an audio or video recording of public school ensemble performances; and an on-campus interview with members of the faculty when visiting the UO for primary area. |

| | | |
|---|---|---|
| Musicology | | Two writing samples exemplifying the applicant's scholarship and research ability. One of these documents may serve as a letter of recommendation requested for conditional admission. Also, for historical performance practice, a recent high-quality tape or CD recording of performance (optional). |
| | Musicology | Two writing samples exemplifying the applicant's scholarship and research ability. One of these documents may serve as a letter of recommendation requested for conditional admission. Also, for historical performance practice, a recent high-quality tape or CD recording of performance (optional). |
| Music performance | | Proficiency to enter MUP courses 741–794, a personal audition or recent high-quality tape or CD recording of performance, and a list of repertoire (see the Graduate Entrance Audition Requirements sheet at www.uoregon.edu/%7Egradmus/AudInfoReq.pdf). Students admitted on the basis of a recording may be admitted conditionally, at the discretion of the admitting faculty. |
| | Music performance | Proficiency to enter MUP courses 741–794, a personal audition or recent high-quality tape or CD recording of performance, and a list of repertoire (see the Graduate Entrance Audition Requirements sheet at www.uoregon.edu/%7Egradmus/AudInfoReq.pdf). Students admitted on the basis of a recording may be admitted conditionally, at the discretion of the admitting faculty. |
| Music theory | | Music theory qualifying examination; two papers (one of which will satisfy a conditional admission letter of recommendation) exemplifying the applicant's scholarship and ability to develop a single, coherent line of reasoning, and the applicant's ability to analyze tonal or atonal music or both. |
| | Music theory | Music theory qualifying examination; two papers (one of which will satisfy a conditional admission letter of recommendation) exemplifying the applicant's scholarship and ability to develop a single, coherent line of reasoning, and the applicant's ability to analyze tonal or atonal music or both. |
| | Arts administration | Administered by the Arts and Administration Program in the School of Architecture and Allied Arts. For more information, visit the website for the Arts and Administration Program (aad.uoregon.edu). |

| | | |
|---|---|---|
| | Choral conducting, Orchestral conducting, Wind ensemble conducting | Evidence of two years' experience as a conductor, a conducting audition, and, if available, a videotape of conducting skills. |
| | Ethnomusicology, Historical performance practice | Two writing samples exemplifying the applicant's scholarship and research ability. One of these documents may serve as a letter of recommendation requested for conditional admission. A recent high-quality tape or CD recording of performance (optional). |
| | Intermedia music technology | See the admission requirements sheet (www.uoregon.edu/~gradmus/Adm_Req_IMT_MM.pdf) for additional necessary recordings list, statements, and technology list. |
| | Jazz studies | Preliminary audition tape or CD, and, if selected, a live audition; repertoire list. For jazz arranging emphasis: representative scores and recordings of arrangements, jazz compositions, or both. See additional jazz studies requirements sheet (http://www.uoregon.edu/~gradmus/Adm_Req_Jazz.pdf). |
| | Piano pedagogy | Proficiency to enter MUP 641; a tape, CD, or live audition; and a list of repertoire (see the Graduate Entrance Audition Requirements sheet at www.uoregon.edu/%7Egradmus/AudInfoReq.pdf). Students admitted on the basis of a recording will be required to perform a live audition during registration week upon arrival on campus. |
| | Collaborative piano | No additional requirements. |
| | Multiple woodwinds | No additional requirements. |
| | Violin and viola pedagogy | No additional requirements. |

Details are available from the graduate office.

### Entrance Examinations

Students who are admitted into a graduate degree program must take entrance examinations in music theory and musicianship and musicology before or early in the first term of enrollment. These examinations are given before or during the first week of classes each term. Students who do not pass the examinations (or portions thereof) must complete the appropriate review course or courses the next time they are offered; successful completion satisfied the requirement.

## Graduate Program Requirements

Detailed information about graduate degrees and the Procedures and Policies for Music Graduate Students booklet are available in the graduate office, 219K Frohnmayer Music Building.

## Master's Degree Requirements

A minimum of 9 credits must be taken in 600- or 700-level courses, and at least one-half of the required credits must be in courses intended for graduate students only. Degree candidates must give the coordinator of graduate studies a copy of the terminal project—written and audio or video recording—for the Music Services archive in Knight Library. In addition to Graduate School requirements for master's degrees (see the Graduate School (http://catalog.uoregon.edu/archive/2014-2015/graduate) section of this catalog), each degree program listed below has specific requirements.

### Master of Arts in Musicology

| | | |
|---|---|---|
| Performance Studies, at least three terms | | 6 |
| MUS 503 | Thesis | 9 |
| MUS 611 | Research Methods in Music | 3 |
| MUS 614 | Introduction to Musicology | 4 |
| Appropriate ensemble, at least three terms | | 3-6 |
| Select four of the following: | | 12 |

| | | |
|---|---|---|
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| MUS 507 & MUS 607 | Seminar: [Topic] and Seminar: [Topic] (three seminars in Music History) | 9-12 |
| One graduate course in ethnomusicology | | 3-4 |
| One course in music history, theory, enthomusicology, or approved area other than music | | 3-4 |
| Total Credits | | 52-60 |

## Language Requirement

Reading proficiency in a second language (usually French, German, or Italian), demonstrated by two years of successful undergraduate study or completion of a reading knowledge course (French and German only). Language courses taken to satisfy this requirement do not count toward the 52 total credits.

## Completion Requirements

An oral examination reviewing the thesis and degree course work.

# Master of Arts in Music Theory

| | | |
|---|---|---|
| Performance Studies, at least three terms | | 6-12 |
| Appropriate ensemble, at least three terms | | 3-6 |
| MUS 503 | Thesis | 9 |
| MUS 516–517 | Post-Tonal Theory I-II | 6 |
| MUS 530–531 | Schenkerian Analysis | 6 |
| MUS 633 | Advanced Schenkerian Analysis | 3 |
| MUS 634 | Advanced Post-Tonal Theory | 3 |
| MUS 611 | Research Methods in Music | 3 |
| Select three of the following: | | 9-12 |
| MUS 533–535 | Counterpoint | |
| MUS 607 | Seminar: [Topic] (Music Theory) | |
| Select two of the following: | | 6 |
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| Total Credits | | 54-66 |

## Language Requirement

Reading proficiency in a second language (usually German), demonstrated by two years of successful undergraduate study or by two courses of the German for Reading Knowledge sequence (GER 327, GER 328).

## Completion Requirements

An oral examination reviewing the thesis and degree course work.

# Master of Music in Intermedia Music Technology

| | | |
|---|---|---|
| Two 500-level seminars or courses in music outside the music technology area, approved by an advisor | | 6-8 |
| MUS 645 | Advanced Electronic Composition | 18 |
| MUS 605 | Reading and Conference: [Topic] ((History of Electroacoustic Music)) | 3 |
| MUS 609 | Terminal Project | 9 |
| MUS 611 | Research Methods in Music | 3 |
| Four nonmusic courses, approved in advance by the advisor | | 14 |
| Total Credits | | 53-55 |

## Additional Requirements

- **final exam**
- **proficiency exam**—a juried demonstration of the student's mastery of specific software (Pro Tools, Cubase, Peak, Kyma, and Max)
- **technical exam**—a four-hour written examination on theoretical aspects of music technology
- **intermedia essay**—a take-home exam during which an essay is written on artistic and aesthetic issues related to music technology and other arts. The essay is written after passing the proficiency and technical exams and is read by three faculty members; **final oral examination**—reviewing the terminal project and degree course work

# Master of Music in Music: Jazz Studies––Composition-Arranging Emphasis

| | | |
|---|---|---|
| MUJ 583–584 | Advanced Jazz Arranging I-II | 6 |
| MUJ 605 | Reading and Conference: [Topic] (Research Presentation Preparation) | 4 |
| MUS 611 | Research Methods in Music | 3 |
| MUE 639 | Pedagogy and Practicum: [Topic] (Jazz Studies) | 3 |
| MUJ 660 | Survey of Jazz Composition | 3 |
| MUJ 661 | Jazz Program Planning and Development | 3 |
| Select one of the following: | | 6-12 |
| MUJ 690 | Jazz Laboratory Band III (six terms) | |
| MUJ 691 | Jazz Laboratory Band II (six terms) | |
| MUJ 692 | Oregon Jazz Ensemble (six terms) | |
| MUJ 695 | Small Jazz Ensemble: [Topic] (three terms) | 3 |
| At least four 500-level or above seminars or courses in music outside the jazz area [1,2] | | 12-16 |
| Electives at the 500-level or above [3] | | 11 |
| Total Credits | | 54-64 |

1. Individualized study and experimental courses do not fulfill this requirement.
2. Seminar and courses must by approved by an advisor.
3. Choose electives in consultation with advisor.

### Completion Requirements

- successful completion of the graduate jazz arranging barrier exam
- a recorded public recital or CD project of works composed under the guidance of a member of the jazz faculty and approved by the jazz studies committee

- a public lecture-presentation of independent research under the guidance of a member of the jazz faculty
- a final oral examination with emphasis on jazz history, literature, and pedagogy

Both the recital–CD project and lecture-demonstration must have prior approval from the jazz studies committee.

## Master of Music in Music: Jazz Studies––Instrumental Performance Emphasis

| | | |
|---|---|---|
| MUJ 577–579 | Advanced Jazz Repertoire I-III | 9 |
| MUS 611 | Research Methods in Music | 3 |
| MUE 639 | Pedagogy and Practicum: [Topic] (Jazz Studies) | 3 |
| MUJ 661 | Jazz Program Planning and Development | 3 |
| Jazz performance studies | | 12 |
| Select one of the following: | | 3-6 |
| MUJ 690 | Jazz Laboratory Band III (three terms) | |
| MUJ 691 | Jazz Laboratory Band II (three terms) | |
| MUJ 692 | Oregon Jazz Ensemble (three terms) | |
| MUJ 695 | Small Jazz Ensemble: [Topic] (six terms) | 6 |
| At least four 500-level or above seminars or courses in music outside the jazz area [1,2] | | 12-16 |
| Electives at the 500-level or above [3] | | 3 |
| Total Credits | | 54-61 |

1 Individualized study and experimental courses do not fulfill this requirement.

2 Seminar and courses must by approved by an advisor.

3 Choose electives in consultation with advisor.

### Completion Requirements

- successful completion of the graduate jazz performance barrier exam
- a full-length, recorded public recital or CD project demonstrating mastery of jazz performance and showcasing creativity
- a public lecture-presentation of independent research under the guidance of a member of the jazz faculty
- a final oral examination with emphasis on jazz history, literature, and pedagogy

Both the recital–CD project and lecture-demonstration must have prior approval from the jazz studies committee.

## Master of Music in Music: Conducting––Choral Emphasis

| | | |
|---|---|---|
| MUS 607 | Seminar: [Topic] (three terms of Advanced Choral Conducting) | 6 |
| MUE 609 | Practicum: [Topic] (three terms) | 6 |
| MUS 607 | Seminar: [Topic] (two terms of Choral literature courses) | 6 |
| Performance Studies: Voice, at least three terms | | 6 |
| Select one of the following: | | 6 |
| Chamber Choir (three terms) | | |
| MUS 697 | Chorus: [Topic] (three terms of Chamber Choir or University Singers) | |
| MUS 611 | Research Methods in Music | 3 |
| Select two of the following: | | 6 |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| Select one of the following: | | 3 |
| MUS 607 | Seminar: [Topic] (Master Class in Conducting associated with the Oregon Bach Festival) | |
| MUS 680–682 | Historical Performance Practices I-III | |
| Select one of the following: | | 3 |
| MUS 507 | Seminar: [Topic] (Issues and Practices in Choral Music, Choral Techniques) | |
| MUE 542 | Teaching Singing in the Classroom | |
| MUE 544 | Choral Materials for Schools | |
| MUE 639 | Pedagogy and Practicum: [Topic] (Choral Conducting) | |
| Electives in the area of emphasis, chosen in consultation with an advisor | | 6 |
| Total Credits | | 51 |

### Residence Requirement

Three consecutive terms must be in residence, excluding summer sessions.

### Completion Requirements

- as a culminating demonstration of professional capability in the major field, the student must conduct a juried, concert-length public performance or the equivalent
- piano proficiency examination
- a final oral examination that covers degree course work

## Master of Music in Music: Conducting––Orchestral Emphasis

| | | |
|---|---|---|
| MUS 510 | Experimental Course: [Topic] (Score Reading) | 3 |
| MUS 515 | Advanced Aural Skills | 3 |
| or MUS 524 | Advanced Keyboard Harmony | |
| MUS 611 | Research Methods in Music | 3 |
| MUS 624 | Instrumental Conducting Laboratory (six terms) | 12 |
| MUS 625 | Orchestral Music: Bach to Beethoven | 2 |
| MUS 626 | Orchestral Music: 1825 to Modern | 2 |
| MUS 629 | Repertoire and Analysis | 3 |
| MUP 641 | Performance Studies: Piano (or above, three terms) | 6 |
| Select two of the following: | | 6 |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| MUS 681 | Historical Performance Practices II | 3 |
| or MUS 682 | Historical Performance Practices III | |

| | |
|---|---|
| Ensemble (three terms) [1] | 6 |
| Electives in the area of emphasis [2] | 8 |
| Total Credits | 57 |

1 Ensemble must by approved by an advisor.

2 Choose electives in consultation with advisor.

### Completion Requirements

- as a culminating demonstration of professional capability in the major field, the student must conduct a juried, concert-length public performance or the equivalent
- academic year in residence
- a final oral examination that covers degree course work
- a research paper dealing with some aspect of orchestral conducting

## Master of Music in Music: Conducting––Wind Ensemble Emphasis

| | | |
|---|---|---|
| MUS 611 | Research Methods in Music | 3 |
| MUS 620 | Bibliography in Instrumental Conducting | 3 |
| MUS 621–623 | Wind Repertoire | 9 |
| MUS 624 | Instrumental Conducting Laboratory (three terms) | 6 |
| MUP 641 | Performance Studies: Piano (or above, three terms) | 6 |
| Select one of the following: | | 3 |
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | 3 |
| MUS 695 | Band: [Topic] (three terms of Wind Ensemble) | 6 |
| Electives in the area of emphasis, chosen in consultation with an advisor | | 12 |
| Total Credits | | 51 |

### Completion Requirements

- as a culminating demonstration of professional capability in the major field, the student must conduct a juried, concert-length public performance or the equivalent
- academic year in residence
- a final oral examination that covers degree course work
- a research paper dealing with some aspect of wind ensemble conducting

## Master of Music in Music: Piano Pedagogy

| | | |
|---|---|---|
| MUS 650–652 | Piano Literature | 9 |
| MUE 571 | Piano Pedagogy I: Teaching Beginners | 3 |
| MUE 572 | Piano Pedagogy II: Teaching Groups | 2 |
| MUE 573 | Piano Pedagogy III: Teaching Intermediate Levels | 2 |
| MUE 591 | Advanced Pedagogy | 3 |
| MUE 609 | Practicum: [Topic] (three terms) | 3 |
| MUS 611 | Research Methods in Music | 3 |
| MUP 641 | Performance Studies: Piano (or above) [1] | 12 |
| Appropriate ensemble, at least three terms | | 3-6 |
| 500-level or above seminars or courses in music history, theory, or literature | | 6 |
| Music electives at the 500-level or above [2] | | 3 |
| MUE 601 | Research: [Topic] [3] | 3 |
| Total Credits | | 52-55 |

1 Minimum of 12 credits.

2 Choose electives in consultation with advisor.

3 Project and recital of at least thirty minutes of music performance. (Lecture-demonstration in lieu of recital if pursuing concurrent piano performance degree.)

### Completion Requirement

An oral examination reviewing the project and degree course work.

## Master of Music in Music Composition

| | | |
|---|---|---|
| Appropriate ensemble, at least three terms | | 3-6 |
| MUS 516 | Post-Tonal Theory I | 3 |
| Select one of the following: | | 3 |
| MUS 517 | Post-Tonal Theory II | |
| MUS 531 | Schenkerian Analysis | |
| MUS 634 | Advanced Post-Tonal Theory | |
| MUS 530 | Schenkerian Analysis | 3 |
| MUS 533–535 | Counterpoint | 12 |
| MUS 538 | Composers Forum (at least four terms) | 4 |
| Select one of the following: | | 3-4 |
| MUS 547 | Digital Audio and Sound Design | |
| MUS 548 | Interactive Media Performance | |
| MUS 645 | Advanced Electronic Composition | |
| Select one of the following: | | 4 |
| MUS 551 | Introduction to Ethnomusicology | |
| MUS 552 | Musical Instruments of the World | |
| MUS 553 | Folk Music of the Balkans | |
| MUS 554 | Music of India | |
| MUS 590 | Balinese Gamelan (two terms) | |
| MUS 605 | Reading and Conference: [Topic] (Thesis Proposal) | 1 |
| MUS 611 | Research Methods in Music | 3 |
| MUS 640–642 | Advanced Composition Studies (two terms of sequence) | 18 |
| Select one of the following: | | 3 |
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | 3 |
| MUS 503 | Thesis [1] | 9 |
| Total Credits | | 72-76 |

1 A composition of substantial dimension, composed under the guidance of a member of the music composition faculty, performed and recorded on campus.

## Additional Requirements

- proficiency in notation
- proficiency in orchestration
- proficiency in piano at level of MUP 171 Performance Studies: Piano and proficiency in another instrument or in voice (Performance Studies: Voice (MUP 174) or above)
- public performance—usually a graduate recital lasting fifty minutes—of works composed under the guidance of a composition faculty member
- final oral examination reviewing the thesis and degree course work

## Master of Music in Music Education

| | | |
|---|---|---|
| MUS 611 | Research Methods in Music | 3 |
| MUE 613 | Research Methods in Music Education | 3 |
| MUE 632 | Music in School and Society | 3 |
| MUE 638 | Curricular Strategies in Music Education | 3 |
| Select one of the following: | | 3 |
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| 500-level or above music history of theory course | | 3-4 |
| 500-level or above music education courses in area of emphasis [1] | | 12 |
| 600-level or above courses [2] | | 6 |
| Ensemble, three terms | | 3-6 |
| Performance Studies, three terms | | 6-12 |
| Electives [2] | | 6 |
| Select one of the following: | | |
| MUE 503 | Thesis (and oral examination) [3] | |
| Major project of course work and oral examination [3,4] | | |
| Major project of recital and oral examination [3,5] | | |
| Total Credits | | 51-61 |

1 Candidates are required to establish an area of emphasis. Areas of emphasis are:
- Choral music education (voice and piano must be used)
- Elementary general music education (voice and piano must be used)
- Instrumental music education: band (traditional wind or percussion instruments must be used)
- Instrumental music education: orchestra (violin, viola, cello, or double bass must be used)

2 Choose courses in consultation with advisor.

3 Oral examination covers all music education course work.

4 Course work is 6 credits of Research: [Topic] (MUE 601).

5 Recital is part of the project if Performance Studies: Piano (MUP 641) through Performance Studies: Percussion (MUP 661) or above was taken for performance studies.

### Additional Requirements

Courses as needed in expository writing.

## Master of Music in Music Performance

| | | |
|---|---|---|
| MUS 611 | Research Methods in Music | 3 |
| Performance Studies [1,2,3] | | 12 |
| Appropriate ensemble, at least three terms [4] | | 3-6 |
| MUS 691 | Collegium Musicum [2] | 1 |
| Select one of the following: | | 3 |
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| 500-level or above music theory course | | 3-4 |
| 600-level or above course in music history or theory [5] | | 3-4 |
| 500-level or above course in music history, theory, or literature [5] | | 3-4 |
| Electives, approved by an advisor | | 17 |
| Total Credits | | 48-54 |

1 MUP 670 Performance Studies: Piano Accompanying through MUP 691 Performance Studies: Percussion

2 Enroll in Performance Studies: Piano Accompanying (MUP 670) through Performance Studies: Percussion (MUP 691) during the term of the public recital. Consult advisor for procedures.

3 Concurrent enrollment in a band, chorus, or orchestra ensemble is required, even if the ensemble requirement for the program is completed.

4 Exception is collaborative piano option.

5 Exceptions are collaborative piano and voice options.

## Ensemble Requirements

Students must audition for ensemble placement before each fall term. Students entering winter and spring terms audition at the time of entrance. Factors for placement include the student's preference, level of ability, major performance medium, educational and musical needs, and the needs of the school's ensembles.

- Instrumental ensemble options: University Symphony Orchestra, Oregon Wind Ensemble, Oregon Symphonic Band
- Voice ensemble options: University Singers, Chamber Choir, Repertoire Singers, Opera Ensemble, Men's Choir, Women's Choir
- Students studying piano, collaborative piano, harpsichord, organ, harp, or classical guitar may enroll in one of the following courses instead of large conducted ensembles:

| | | |
|---|---|---|
| MUS 521–523 | The Collaborative Pianist | 6 |
| MUS 605 | Reading and Conference: [Topic] | 1-4 |

| | | |
|---|---|---|
| MUS 691 | Collegium Musicum | 1-3 |
| MUS 694 | Chamber Ensemble: [Topic] | 1 |

## Options for Music Performance Majors and Associated Requirements

Options are available in bassoon, cello, clarinet, euphonium, flute, harp, harpsichord, horn, multiple woodwinds or brass, oboe, organ, percussion, collaborative piano, solo piano, saxophone, double bass, trombone, trumpet, tuba, viola, violin, violin and viola performance and pedagogy, voice.

## Completion Requirements

Final oral examination with emphasis on history, literature, and pedagogy of the primary performance medium.

## Additional Requirements for Selected Options

### Harpsichord

| | | |
|---|---|---|
| MUS 605 | Reading and Conference: [Topic] (Harpsichord Literature) | 3 |
| MUS 650 | Piano Literature | 3 |

### Multiple Woodwind or Brass Instruments

| | | |
|---|---|---|
| MUS 605 | Reading and Conference: [Topic] (Wind Instrument Music) | 3 |
| Performance Studies, at least 3 credits in each secondary instrument [1] | | 6 |
| MUE 639 | Pedagogy and Practicum: [Topic] (Woodwinds or Brass) | 3 |

[1] MUP 621 Performance Studies: Flute through MUP 630 Performance Studies: Tuba.

**Completion requirements:**

1. Public recital of both solo and ensemble music on the primary instrument, and performance of a substantial composition on each of the two secondary instruments during a public student recital;
2. final oral examination with emphasis on history, literature, and pedagogy of the primary and secondary instruments

### Organ

| | | |
|---|---|---|
| MUS 605 | Reading and Conference: [Topic] (Organ Literature) | 1-4 |
| MUE 639 | Pedagogy and Practicum: [Topic] (Organ) | 3 |

### Percussion

| | |
|---|---|
| Percussion master class course, concurrent with performance study | 3-6 |

### Piano

| | | |
|---|---|---|
| MUS 650–652 | Piano Literature | 9 |

### Collaborative Piano

| | | |
|---|---|---|
| MUS 155–156 | Introduction to Lyric Diction | 4 |
| MUS 521–523 | The Collaborative Pianist | 6 |
| MUS 567–568 | Solo Vocal Music | 6 |
| MUS 605 | Reading and Conference: [Topic] | 2 |
| MUP 671 | Performance Studies: Piano | 4 |
| MUS 694 | Chamber Ensemble: [Topic] (four terms) | 4 |
| Electives, approved by an advisor | | 24 |
| Total Credits | | 50 |

Two public recitals: consult advisor for procedures

### Violin and Viola Performance and Pedagogy

| | | |
|---|---|---|
| MUE 528 | Music for Early Childhood | 3 |
| MUE 530 | Music Classroom Management | 3 |
| MUE 559 | Suzuki Pedagogy I | 3 |
| MUE 560 | Suzuki Pedagogy II | 3 |
| MUE 561 | Suzuki Pedagogy III | 3 |
| MUE 562 | Suzuki Pedagogy IV | 3 |
| MUE 563 | Pedagogy Methods: Violin and Viola | 2 |
| MUE 609 | Practicum: [Topic] (five terms, CMI Preparation and Teaching) | 5 |

### Voice

| | | |
|---|---|---|
| MUS 555–556 | Lyric Diction | 6 |
| MUS 567–568 | Solo Vocal Music | 6 |
| MUS 574–575 | History of Opera | 8 |
| MUE 639 | Pedagogy and Practicum: [Topic] (Voice) | 3 |
| Electives, approved by an advisor | | 31 |
| Total Credits | | 54 |

One year of college study in each of the following languages: Italian, French, German

# Doctoral Degree Programs

- **Doctor of Musical Arts in Music Composition**
- **Doctor of Musical Arts in Music Performance**
- **Doctor of Philosophy in Music Composition**
- **Doctor of Philosophy in Music Education**
- **Doctor of Philosophy in Musicology**
- **Doctor of Philosophy in Music Theory**

# Doctoral Degree Core Requirements

At least one-half of the required credits must be in courses intended for graduate students only.

## Ensemble Assignments

In making ensemble assignments, a faculty auditioning committee and the performance instructors give priority to the University Symphony Orchestra, University Singers, Chamber Choir, and Oregon Wind Ensemble. Assignments take into account the student's preference, level of ability, major performance medium, educational and musical needs, and the needs of the school's ensembles.

## Comprehensive Examinations

A core examination of the student's knowledge of music history and skills in music analysis is required. The examination may be taken after completion of the residency requirement, formal admission to the doctoral program, and completion of all core course work.

Written and oral comprehensive examinations in the primary and supporting areas are taken before advancement to candidacy but after meeting the following conditions:

1. Completion of core examination
2. Satisfaction of all general degree requirements
3. Completion of all course work in the examination area
4. Approval from advisor

Additional information about comprehensive examinations is available from the graduate secretary and the area chair.

## Advancement to Candidacy

Advancement to candidacy is based on successful completion of comprehensive examinations, approval by the advisory committee of the dissertation or lecture-document proposal, and the recommendation of the advisor.

## Time Limit

Doctoral students have seven years from the term of matriculation to complete the degree. All course work, the comprehensive examinations, any required recitals, and the dissertation must be satisfactorily completed before the end of the seven-year period. If this period is exceeded, an additional year of residence or a new set of comprehensive examinations, or both, are required.

## Final Examination

A final oral examination is required in all degree programs. The candidate is expected to defend the dissertation or lecture-document and show a command of the primary area. Members of the dissertation or lecture-document advisory committee typically conduct the final examination; their appointment is subject to approval by the dean of the Graduate School.

In addition to the Graduate School's requirements for doctoral degrees, the School of Music and Dance has the following core and general requirements:

### Doctor of Musical Arts Core Courses

| | | |
|---|---|---|
| MUS 629 | Repertoire and Analysis | 3 |
| MUS 611 | Research Methods in Music | 3 |
| MUE 641 | College Music Teaching | 3 |
| Select two of the following: | | 6 |
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| Nonmusic courses chosen in consultation with the faculty advisor [1] | | 8 |
| Total Credits | | 23 |

[1] Excludes basic language courses taken to fulfill the language requirement.

### Language Requirements

Candidates must demonstrate proficiency in a second language, usually French, German, or Italian.

### Doctor of Philosophy Core Courses

| | | |
|---|---|---|
| MUS 629 | Repertoire and Analysis | 3 |
| MUS 611 | Research Methods in Music | 3 |
| MUE 641 | College Music Teaching | 3 |
| Select two of the following: | | 6 |
| MUS 660 | Music in the Middle Ages | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 665 | Music in the 20th Century | |
| Nonmusic courses chosen in consultation with faculty advisor [1] | | 8 |
| Total Credits | | 23 |

[1] Excludes basic language courses taken to fulfill the language requirement.

#### Language Requirement

Candidates must demonstrate proficiency in a second and third language, usually chosen from French, German, and Italian.

## Doctoral Degree Area Requirements

In addition to the general requirements of the Graduate School and the School of Music and Dance for doctoral degrees, the following are specific requirements for primary and supporting areas. Courses used to fulfill primary requirements may also be used to fulfill supporting-area requirements if approved by the supporting-area advisor.

### Doctor of Musical Arts in Music Composition––Primary Area

| | | |
|---|---|---|
| MUS 516 | Post-Tonal Theory I | 3 |
| Select one of the following: | | 3 |
| MUS 517 | Post-Tonal Theory II | |
| MUS 531 | Schenkerian Analysis | |
| MUS 634 | Advanced Post-Tonal Theory | |
| MUS 530 | Schenkerian Analysis | 3 |
| MUS 533–535 | Counterpoint | 12 |
| MUS 538 | Composers Forum (at least four terms) | 4 |
| Select one of the following: | | 3-4 |
| MUS 547 | Digital Audio and Sound Design | |
| MUS 548 | Interactive Media Performance | |
| MUS 645 | Advanced Electronic Composition | |
| Select one of the following: | | 2-4 |
| MUS 551 | Introduction to Ethnomusicology | |
| MUS 552 | Musical Instruments of the World | |
| MUS 553 | Folk Music of the Balkans | |
| MUS 554 | Music of India | |
| MUS 590 | Balinese Gamelan (two terms) | |
| 500- or 600-level seminar or course in music history or theory | | 3-4 |

| | | |
|---|---|---|
| MUS 603 | Dissertation [1] | 18 |
| MUS 605 | Reading and Conference: [Topic] (Composition Dissertation Proposal) [1] | 1 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 640–642 | Advanced Composition Studies (two sequences) | 18 |
| Total Credits | | 75-77 |

1 Available during summer session only with advisor's consent.

**Note:** Candidates must take MUS 665 Music in the 20th Century as one of the two period survey courses in the core requirements (p. 24) .

### Additional Requirements

- proficiency in notation
- proficiency in orchestration
- at least 60-minute public performance of compositions completed during doctoral study that have been approved by the music composition faculty; performance on the University of Oregon campus
- reading and recording of the dissertation

## Supporting Area Options

Supporting area options are: collaborative piano, choral conducting, independent research, jazz studies, multiple woodwinds, music performance, orchestral conducting, piano pedagogy, violin and viola pedagogy, or wind ensemble conducting.

## Doctor of Musical Arts in Music Composition––Supporting Area

| | | |
|---|---|---|
| MUS 533–535 | Counterpoint | 12 |
| MUS 538 | Composers Forum (four terms) | 4 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 640–642 | Advanced Composition Studies (four terms) | 12 |
| Total Credits | | 31 |

***Note:*** Candidates must take MUS 665 Music in the 20th Century as one of the two period survey courses in the core requirements (p. 24) .

### Additional Requirements

- proficiency in notation
- proficiency in orchestration
- at least thirty-minute public performance of compositions completed during doctoral study that have been approved by the music composition faculty; performance on the University of Oregon campus

## Doctor of Musical Arts in Music Performance––Primary Area

*Options are available in bassoon, cello, clarinet, collaborative piano, data-driven instruments, euphonium, flute, horn, oboe, percussion, piano pedagogy and performance, solo piano, saxophone, trombone, trumpet, tuba, viola, violin, and voice.*

| | | |
|---|---|---|
| Two or more seminars or courses in music history or theory, including MUS 507 or 600-level courses | | 6 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| Performance Studies, six terms [1] | | 24 |
| MUS 601 | Research: [Topic] [2,3] | 6,18 |
| or MUS 603 | Dissertation | |
| MUE 607 | Seminar: [Topic] (thesis organization) | 2 |
| Total Credits | | 41-53 |

1 Performance Studies: Collaborative Piano (MUP 770) through Performance Studies: Percussion (MUP 791).

2 DMA students may complete either option.

3 Available during summer session only with advisor's consent.

### Additional Requirement

Three public performances (subject to prerecital approval by faculty jury) on the University of Oregon campus, including one solo recital.

## Cello, Viola, Violin Option

Three consecutive terms of band or orchestra, and audition for ensemble placement before each fall term.

## Collaborative Piano Option

| | | |
|---|---|---|
| MUS 555–556 | Lyric Diction | 6 |
| MUS 567–568 | Solo Vocal Music | 6 |
| MUS 574 | History of Opera | 4 |
| or MUS 575 | History of Opera | |
| MUP 612 | Performance Studies: Harpsichord [1] | 2 |
| MUS 691 | Collegium Musicum (one term) | 2 |
| MUS 694 | Chamber Ensemble: [Topic] (Accompanying) [2] | 1 |
| Art history courses [3] | | 3 |

1 Must be taken prior to Collegium Musicum (MUS 691).

2 Fulfills core requirement for ensemble.

3 Fulfills core requirement (http://catalog.uoregon.edu/archive/2014-2015/music_dance/music/#graduatestudiestext) for nonmusic courses.

## Percussion Option

Three consecutive terms of band or orchestra, and audition for ensemble placement before each fall term.

## Solo Piano Option

Three terms of The Collaborative Pianist (MUS 521–523).

## Voice Option

Three consecutive terms of chorus and audition for ensemble placement before each fall term **or** three consecutive terms of Opera Workshop (MUS 698).

Two years of college study in French, German, or Italian and one year of college study in each of the other two to meet core requirements (p. 24) .

## Doctor of Musical Arts in Music Performance––Supporting Area

| | | |
|---|---|---|
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| Performance Studies, three terms [1] | | 12 |

1 MUP 741 Performance Studies: Piano through MUP 761 Performance Studies: Percussion

### Additional Requirement

Two public performances (subject to prerecital approval by faculty jury) on the University of Oregon campus, including one solo recital.

## Cello, Viola, Violin Option

Three consecutive terms of band or orchestra, and audition for ensemble placement before each fall term.

## Collaborative Piano Option

| | | |
|---|---|---|
| MUS 650–652 | Piano Literature | 9 |
| MUS 694 | Chamber Ensemble: [Topic] (three terms) [1] | 3 |
| Art history courses [2] | | 8 |

1 Fulfills core requirement for ensemble.

2 Fulfills core requirement (http://catalog.uoregon.edu/archive/2014-2015/music_dance/music/#graduatestudiestext) for nonmusic courses.

## Solo Piano Option

| | | |
|---|---|---|
| MUS 521–523 | The Collaborative Pianist (three terms) | 6 |
| MUS 650–652 | Piano Literature | 9 |

## Voice Option

Three consecutive terms of chorus and audition for ensemble placement before each fall term.

Two years of college study in French, German, or Italian and one year of college study in each of the other two to meet core requirements (p. 24) .

## Doctor of Philosophy in Music Composition––Primary Area

| | | |
|---|---|---|
| MUS 516 | Post-Tonal Theory I | 3 |
| Select one of the following: | | 3 |
| MUS 517 | Post-Tonal Theory II | |
| MUS 531 | Schenkerian Analysis | |
| MUS 634 | Advanced Post-Tonal Theory | |
| MUS 530 | Schenkerian Analysis | 3 |
| MUS 533–535 | Counterpoint | 12 |
| MUS 538 | Composers Forum (at least four terms) | 4 |
| Select one of the following: | | 3-4 |
| MUS 547 | Digital Audio and Sound Design | |
| MUS 548 | Interactive Media Performance | |
| MUS 645 | Advanced Electronic Composition | |
| Select one of the following: | | 2-4 |
| MUS 551 | Introduction to Ethnomusicology | |
| MUS 552 | Musical Instruments of the World | |
| MUS 553 | Folk Music of the Balkans | |
| MUS 554 | Music of India | |
| MUS 590 | Balinese Gamelan (two terms) | |
| 500- or 600-level seminar or course in music history or theory | | 3-4 |
| MUS 603 | Dissertation [1] | 18 |
| MUS 605 | Reading and Conference: [Topic] [1] | 1 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 640–642 | Advanced Composition Studies (two sequences) | 18 |
| Total Credits | | 75-77 |

1 Available during summer session only with advisor's consent.

**Note:** Candidates must take MUS 665 Music in the 20th Century as one of the two period survey courses in the core requirements (p. 24) .

### Additional Requirements

- proficiency in notation
- proficiency in orchestration
- at least 60-minute public performance of compositions completed during doctoral study that have been approved by the music composition faculty; performance on the University of Oregon campus
- reading and recording of the dissertation

## Supporting Area Options

Supporting area options are: intermedia music technology, ethnomusicology, music education, musicology, or music theory.

## Doctor of Philosophy in Music Composition––Supporting Area

| | | |
|---|---|---|
| MUS 533–535 | Counterpoint | 12 |
| MUS 538 | Composers Forum (four terms) | 4 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 640–642 | Advanced Composition Studies (four terms) | 12 |
| Total Credits | | 31 |

**Note:** Candidates must take MUS 665 Music in the 20th Century as one of the two period survey courses in the core requirements (p. 24) .

### Additional Requirements

- proficiency in notation
- proficiency in orchestration
- at least 30-minute public performance of compositions completed during doctoral study that have been approved by the music composition faculty; performance on the University of Oregon campus

## Doctor of Philosophy in Music Education––Primary Area

| | | |
|---|---|---|
| MUE 601 | Research: [Topic] [1] | 3-6 |
| MUE 603 | Dissertation [1] | 18 |
| MUE 613 | Research Methods in Music Education | 3 |
| MUE 632 | Music in School and Society | 3 |

| | | |
|---|---|---|
| MUE 638 | Curricular Strategies in Music Education | 3 |
| Qualitative research methods | | 3-4 |
| Quantitative research methods | | 3-4 |
| Music education research readings | | 3 |
| Additional graduate MUE courses in specialty area | | 6 |
| Total Credits | | 45-50 |

[1] Available during summer session only with advisor's consent.

**Note:** Candidates are exempt from nonmusic course requirements (p. 24) and core language course requirements (p. 24) .

## Additional Requirement

A minimum of two consecutive academic years (not including summer sessions) in residency at the University of Oregon.

## Doctor of Philosophy in Music Education––Supporting Area

| | | |
|---|---|---|
| Statistical methods (see advisor for list of appropriate courses), one term | | 3 |
| MUE 613 | Research Methods in Music Education | 3 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| Additional graduate MUE courses | | 9 |
| Performance Studies, three terms | | 6-12 |
| Total Credits | | 24-30 |

## Doctor of Philosophy in Musicology––Primary Area

| | | |
|---|---|---|
| Select two of the following: | | 6 |
| MUS 530 | Schenkerian Analysis | |
| MUS 531 | Schenkerian Analysis | |
| MUS 630 | History of Theory I | |
| MUS 631 | History of Theory II | |
| MUS 632 | History of Theory III | |
| MUS 633 | Advanced Schenkerian Analysis | |
| MUS 551 | Introduction to Ethnomusicology | 4 |
| MUS 603 | Dissertation [1] | 18 |
| MUS 614 | Introduction to Musicology | 4 |
| Five music history seminars (at least one 607) | | 15-20 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 643 | Notation of Medieval and Renaissance Music | 3 |
| or MUS 644 | Notation of Medieval and Renaissance Music | |
| Select one of the following: | | 3 |
| MUS 680 | Historical Performance Practices I | |
| MUS 681 | Historical Performance Practices II | |
| MUS 682 | Historical Performance Practices III | |
| MUS 691 | Collegium Musicum | 1 |
| Total Credits | | 57-62 |

[1] Available during summer session only with advisor's consent.

## Additional Requirements

- consult with advisor and develop a plan to remedy any deficiencies and prepare for comprehensive examinations (no credit earned for this preparation)
- one public lecture (subject to faculty approval) given on the University of Oregon campus

## Doctor of Philosophy in Musicology––Supporting Area

| | | |
|---|---|---|
| MUS 551 | Introduction to Ethnomusicology | 4 |
| MUS 614 | Introduction to Musicology | 4 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 660 | Music in the Middle Ages | 3 |
| MUS 665 | Music in the 20th Century | 3 |
| MUS 507 & MUS 607 | Seminar: [Topic] and Seminar: [Topic] | 3-4 |
| Select one of the following: | | 3-4 |
| MUS 553 | Folk Music of the Balkans | |
| MUS 554 | Music of India | |
| MUS 560 | Music and Gender | |
| MUS 574 | History of Opera | |
| or MUS 575 | History of Opera | |
| MUS 661 | Music in the Renaissance | |
| MUS 662 | Music in the Baroque Era | |
| MUS 663 | Music in the Classical Period | |
| MUS 664 | Music in the Romantic Era | |
| MUS 680 | Historical Performance Practices I | |
| MUS 681 | Historical Performance Practices II | |
| MUS 682 | Historical Performance Practices III | |
| Seminar in jazz | | |
| Other course approved by the advisor | | |
| Total Credits | | 23-25 |

## Doctor of Philosophy in Music Theory––Primary Area

| | | |
|---|---|---|
| Select three of the following: | | 8-12 |
| MUS 507 | Seminar: [Topic] | |
| MUS 533 | Counterpoint | |
| MUS 534 | Counterpoint | |
| MUS 535 | Counterpoint | |
| MUS 516–517 | Post-Tonal Theory I-II | 6 |
| Three music theory seminars | | 9 |
| MUS 530–531 | Schenkerian Analysis | 6 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 603 | Dissertation [1] | 18 |
| MUS 630–632 | History of Theory I-III | 9 |
| MUS 633 | Advanced Schenkerian Analysis | 3 |
| MUS 634 | Advanced Post-Tonal Theory | 3 |
| Total Credits | | 65-69 |

[1] Available during summer session only with advisor's consent.

**Note:** Candidates are exempt from MUS 629 Repertoire and Analysis in core requirements (p. 24) .

### Additional Requirement

One public lecture (subject to faculty approval) on the University of Oregon campus.

## Doctor of Philosophy in Music Theory––Supporting Area

| | | |
|---|---|---|
| Select four of the following: | | 12 |
| MUS 516 | Post-Tonal Theory I | |
| MUS 517 | Post-Tonal Theory II | |
| MUS 530 | Schenkerian Analysis | |
| MUS 531 | Schenkerian Analysis | |
| MUS 633 | Advanced Schenkerian Analysis | |
| MUS 634 | Advanced Post-Tonal Theory | |
| Select at least three of the following: | | 8-12 |
| Seminars: Advanced Keyboard Harmony | | |
| MUS 533 | Counterpoint | |
| MUS 534 | Counterpoint | |
| MUS 535 | Counterpoint | |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| In addition to primary area requirements, at least one graduate-level course or seminar in music history or music theory | | 3-4 |
| Total Credits | | 26-31 |

**Note:** Candidates are exempt from MUS 629 Repertoire and Analysis in core requirements (p. 24) .

## Arts Administration––Supporting Area

Offered through the School of Architecture and Allied Arts.

| | | |
|---|---|---|
| AAD 510 | Experimental Course: [Topic] (two terms) [1] | 8 |
| AAD 550 | Art in Society | 4 |
| AAD 562 | Cultural Policy | 4 |
| AAD 565 | Marketing the Arts | 4 |
| AAD 601 | Research: [Topic] | 3 |
| AAD 609 | Practicum: [Topic] | 3 |
| AAD 612 | Cultural Administration | 4 |
| Capstone synthesis or research paper and public presentation | | |

1 Artistic Administration in the Performing Arts and Performing Arts Management courses.

## Choral Conducting––Supporting Area

| | | |
|---|---|---|
| MUE 602 | Supervised College Teaching | 3 |
| MUS 607 | Seminar: [Topic] (three terms-seminar) | 6 |
| MUS 607 | Seminar: [Topic] (two terms-courses) | 6 |
| Select two of the following: | | 6 |
| MUS 607 | Seminar: [Topic] | |
| MUS 680 | Historical Performance Practices I | |
| MUS 681 | Historical Performance Practices II | |
| MUS 682 | Historical Performance Practices III | |
| MUE 609 | Practicum: [Topic] | 1-4 |
| MUP 614 | Performance Studies: Voice (three terms) | 6-12 |
| or MUP 644 | Performance Studies: Voice | |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 697 | Chorus: [Topic] (three terms) | 6 |
| Total Credits | | 37-46 |

### Additional Requirements

- piano proficiency demonstrated by examination
- one public choral conducting performance (faculty approval required)
- diction proficiency in French, German, Italian, and Latin, which may be demonstrated by successfully completing Lyric Diction (MUS 555–556) or by examination

## Orchestral Conducting––Supporting Area

| | | |
|---|---|---|
| MUS 571 | Musical Performance Networks | 4 |
| MUS 620 | Bibliography in Instrumental Conducting | 3 |
| MUS 624 | Instrumental Conducting Laboratory (three terms) | 6 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 681 | Historical Performance Practices II | 3 |
| or MUS 682 | Historical Performance Practices III | |
| Ensemble approved by advisor, three terms | | 6 |
| Performance Studies, three terms [1] | | 6-12 |
| Total Credits | | 31-37 |

1 MUP 611 Performance Studies: Piano through MUP 791 Performance Studies: Percussion

### Additional Requirement

A juried rehearsal and a juried conducting performance in addition to those required at master's level.

## Collaborative Piano––Supporting Area: Instrumental Emphasis

| | | |
|---|---|---|
| MUS 521–523 | The Collaborative Pianist | 6 |
| MUS 555–556 | Lyric Diction | 6 |
| MUS 605 | Reading and Conference: [Topic] | 2 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUP 670 | Performance Studies: Piano Accompanying (at least three terms) [1] | 9 |
| MUS 694 | Chamber Ensemble: [Topic] (at least four terms) | 4 |
| Total Credits | | 30 |

1 Enrollment required semester before and semester of 60-minute public instrumental recital with vocals on the UO campus.

## Collaborative Piano––Supporting Area: Vocal Emphasis

| | | |
|---|---|---|
| MUS 521–523 | The Collaborative Pianist | 6 |
| MUS 555–556 | Lyric Diction | 6 |
| Select one of the following: | | 6-7 |
| Option 1 | | |

| | | |
|---|---|---|
| MUS 567–568 | Solo Vocal Music (two terms) | |
| Option 2 | | |
| MUS 567–568 | Solo Vocal Music | |
| MUS 574–575 | History of Opera | |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUP 670 | Performance Studies: Piano Accompanying (at least three terms) [1] | 9 |
| Total Credits | | 30-31 |

1 Enrollment required semester before and semester of sixty-minute public vocal recital with instrumental music on the UO campus.

## Ethnomusicology––Supporting Area

| | | |
|---|---|---|
| MUS 551 | Introduction to Ethnomusicology | 4 |
| Select at least four of the following: | | 16 |
| MUS 507 | Seminar: [Topic] | |
| MUS 508 | Workshop: [Topic] | |
| MUS 552 | Musical Instruments of the World | |
| MUS 553 | Folk Music of the Balkans | |
| MUS 554 | Music of India | |
| MUS 558 | Celtic Music | |
| MUS 560 | Music and Gender | |
| MUS 562 | Popular Musics in the African Diaspora | |
| MUS 605 | Reading and Conference: [Topic] [1] | |
| MUS 690 | East European Folk Ensemble | |
| Select one course listed above or from outside the School of Music and Dance (e.g., anthropology, folklore) in consultation with advisor | | 4 |
| MUE 639 | Pedagogy and Practicum: [Topic] (not required if primary area is musicology) [2] | 3 |
| Total Credits | | 27 |

1 Available during summer session only with advisor's consent.

2 Not required if primary area is musicology.

## Historical Performance Practice––Supporting Area

| | | |
|---|---|---|
| One art history course chosen in consultation with advisor | | 4 |
| MUS 533 | Counterpoint | 4 |
| or MUS 534 | Counterpoint | |
| ENG 592 | History of Rhetoric and Composition | 4 |
| MUS 614 | Introduction to Musicology | 4 |
| MUS 630 | History of Theory I | 3 |
| or MUS 631 | History of Theory II | |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 643 | Notation of Medieval and Renaissance Music | 3 |
| or MUS 644 | Notation of Medieval and Renaissance Music | |
| MUS 660 | Music in the Middle Ages | 3 |
| MUS 661 | Music in the Renaissance | 3 |
| MUS 662 | Music in the Baroque Era | 3 |
| MUS 663 | Music in the Classical Period | 3 |
| Select two of the following: | | 6 |
| MUS 680 | Historical Performance Practices I | |
| MUS 681 | Historical Performance Practices II | |
| MUS 682 | Historical Performance Practices III | |
| MUS 691 | Collegium Musicum (at least four terms) | 4 |
| One undergraduate or graduate course or seminar in English, French, German, Italian, Latin, or Spanish literature before 1800, chosen in consultation with advisor | | 3-4 |
| Proficiency in Performance Studies courses | | |
| Total Credits | | 50-51 |

## Intermedia Music Technology––Supporting Area

| | | |
|---|---|---|
| MUS 446 | Computer Music Applications: [Topic] | 3 |
| MUS 547 | Digital Audio and Sound Design | 4 |
| MUS 548 | Interactive Media Performance | 3 |
| MUS 645 | Advanced Electronic Composition (three terms) | 9 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| Additional course in consultation with the advisor | | |
| Total Credits | | 22 |

### Additional Requirement

A final lecture-recital.

## Jazz Studies––Supporting Area: Jazz Performance Option

| | | |
|---|---|---|
| Select one of the following: | | 9 |
| MUJ 574–576 | Jazz Repertoire I-III | |
| MUJ 577–579 | Advanced Jazz Repertoire I-III | |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| Performance Studies, jazz only [1] | | 12 |
| MUJ 695 | Small Jazz Ensemble: [Topic] (three terms) | 3 |
| Total Credits | | 27 |

1 Performance Studies: Piano Accompanying (MUP 670) through Performance Studies: Percussion (MUP 691).

### Additional Requirements

- a full-length, recorded public recital or CD project demonstrating mastery of jazz performance and showcasing creativity, under the guidance of a member of the jazz faculty and approved by the jazz studies committee
- final comprehensive examination

## Jazz Studies––Supporting Area: Jazz Arranging Option

| | | |
|---|---|---|
| Select one of the following: | | 9 |
| MUJ 580–582 | Jazz Arranging I-III | |
| MUJ 583–585 | Advanced Jazz Arranging I-III | |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUJ 660 | Survey of Jazz Composition | 3 |
| MUJ 692 | Oregon Jazz Ensemble (three terms) | 3 |

| | | |
|---|---|---|
| or MUJ 690–691 | Jazz Laboratory Band III-II | |
| Total Credits | | 18 |

### Additional Requirements

- a recorded public recital and recording or CD project of works composed under the guidance of a member of the jazz faculty and approved by the jazz studies committee
- final comprehensive examination

## Multiple Woodwinds––Supporting Area

| | | |
|---|---|---|
| Select one of the following: [1] | | 12-24 |
| Option 1 | | |
| MUP 621 | Performance Studies: Flute | |
| MUP 622 | Performance Studies: Oboe | |
| MUP 623 | Performance Studies: Clarinet | |
| MUP 624 | Performance Studies: Saxophone | |
| MUP 625 | Performance Studies: Bassoon | |
| Option 2 | | |
| MUP 651 | Performance Studies: Flute | |
| MUP 652 | Performance Studies: Oboe | |
| MUP 653 | Performance Studies: Clarinet | |
| MUP 654 | Performance Studies: Saxophone | |
| MUP 655 | Performance Studies: Bassoon | |
| MUS 605 | Reading and Conference: [Topic] [2,3] | 6 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| Total Credits | | 21-33 |

1 In two secondary woodwind instruments chosen from flute, oboe, clarinet, saxophone, and bassoon taken in three terms over two years.

2 One course for each secondary instrument covering the history and literature of that instrument. These courses are designed by the faculty advisor for that area to suit the needs of the student.

3 Available during summer session only with advisor's consent.

### Additional Requirements

- a juried performance of a sonata or concerto from the standard repertoire and a chamber piece that includes the secondary woodwind instrument that was studied; literature selected in consultation with the faculty member teaching the instrument
- end-of-term juried performances for members of the faculty on each of the two supporting instruments as follows:

1. two during the first year on one instrument
2. two during the second year on the second instrument
3. final end-of-term juried performance of both woodwinds

## Piano Pedagogy––Supporting Area

| | | |
|---|---|---|
| MUE 571 | Piano Pedagogy I: Teaching Beginners | 3 |
| MUE 572 | Piano Pedagogy II: Teaching Groups | 2 |
| MUE 573 | Piano Pedagogy III: Teaching Intermediate Levels | 2 |
| MUE 609 | Practicum: [Topic] (three terms) | 3 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUP 641 | Performance Studies: Piano (or above) | 12 |
| Total Credits | | 25 |

### Additional Requirement

Solo thirty-minute piano recital on the University of Oregon campus if primary area is other than piano performance.

## Violin and Viola Pedagogy––Supporting Area

| | | |
|---|---|---|
| MUE 528 | Music for Early Childhood | 3 |
| MUE 530 | Music Classroom Management (or other course approved by advisor) | 3 |
| MUE 559 | Suzuki Pedagogy I | 3 |
| MUE 560 | Suzuki Pedagogy II | 3 |
| MUE 561 | Suzuki Pedagogy III | 3 |
| MUE 562 | Suzuki Pedagogy IV | 3 |
| MUE 563 | Pedagogy Methods: Violin and Viola | 2 |
| MUE 609 | Practicum: [Topic] (five terms) | 5 |
| MUE 639 | Pedagogy and Practicum: [Topic] [1] | 3 |
| Total Credits | | 28 |

1 Not required if primary area is string performance.

### Additional Requirement

A ninety-minute public master class.

## Wind Ensemble Conducting––Supporting Area

| | | |
|---|---|---|
| MUS 620 | Bibliography in Instrumental Conducting | 3 |
| MUS 621–623 | Wind Repertoire | 9 |
| MUS 624 | Instrumental Conducting Laboratory (three terms) | 6 |
| MUE 639 | Pedagogy and Practicum: [Topic] | 3 |
| MUS 695 | Band: [Topic] (three terms) | 6 |
| Performance Studies, three terms [1] | | 6-12 |
| Total Credits | | 33-39 |

1 Performance Studies: Piano (MUP 611) through Performance Studies: Percussion (MUP 791).

### Additional Requirement

A juried rehearsal and a juried conducting performance.

## Courses

**MUE 199. Special Studies: [Topic]. 1-5 Credits.**
Repeatable.

**MUE 326. Foundations of Music Education. 3 Credits.**
Professional orientation for prospective school music teachers; curricular, historical, philosophical, and social foundation of music education; ethical, professional, and social aspects of teaching; comprehensive field experience. Extra fee.

**MUE 386. Teaching Laboratory I. 1 Credit.**
Practice in teaching using microteaching techniques and music education methods in a laboratory setting.
Prereq: admission to music education.

**MUE 387. Teaching Laboratory I. 1 Credit.**
Practice in teaching using microteaching techniques and music education methods in a laboratory setting.
Prereq: admission to music education.

**MUE 388. Teaching Laboratory I. 1 Credit.**
Practice in teaching using microteaching techniques and music education methods in a laboratory setting.
Prereq: admission to music education.

**MUE 392. Instrumental Techniques: [Topic]. 1 Credit.**
Repeatable. Elementary instruction in pedagogy and performance of various instruments. Sections in violin and cello, low brass, high brass, percussion, flute and clarinet, saxophone, oboe and bassoon, and voice. Instrument rental fee.
Prereq: admission to music education.

**MUE 401. Research: [Topic]. 1-21 Credits.**
Repeatable.

**MUE 403. Thesis. 1-12 Credits.**
Repeatable.

**MUE 405. Reading and Conference: [Topic]. 1-4 Credits.**
Repeatable. Individual study of topics at a level above that available in the standard curriculum.
Prereq: completion of all regularly scheduled courses related to the topic or equivalent.

**MUE 406. Field Studies: [Topic]. 1-21 Credits.**
Repeatable.

**MUE 407. Seminar: [Topic]. 1-5 Credits.**
Repeatable. Various advanced topics offered periodically according to student and faculty interest and availability.

**MUE 408. Workshop: [Topic]. 1-21 Credits.**
Repeatable. Various topics at a level above that available in the standard curriculum.

**MUE 409. Practicum: [Topic]. 1-4 Credits.**
Repeatable. Practical experience in guiding learning activities.

**MUE 410. Experimental Course: [Topic]. 1-5 Credits.**
Repeatable.

**MUE 411. Band Methods. 3 Credits.**
Concerns of band teachers in secondary and elementary schools. Observations, procedures, and instructional materials; planning and teaching lessons for analysis and criticism. Sequence. Repeatable once for a maximum of 6 credits; admission to the MUP 300 level in primary instrument or voice required.
Prereq: admission to the MUP 300 level on primary instrument; MUE 392, MUS 486; coreq: MUE 388 or 488.

**MUE 412. Elementary Music Methods. 3 Credits.**
Introduction to a variety of skills and techniques necessary for successful music teaching in elementary school settings. Laboratory fee.
Prereq: admission to music education; admission to the MUP 300 level; MUE 411/511, 413/513; coreq: MUE 486, 609.

**MUE 413. Secondary Choral Methods. 3 Credits.**
Secondary choral music curriculum, teaching methods, sight singing and music literacy, developing independent musicianship, philosophical and social foundation of vocal music education in the public schools.
Prereq: admission to the MUP 300 level in voice or piano; MUS 484/584; coreq: MUE 388 or 488.

**MUE 420. Contemporary Methods. 3 Credits.**
Study of contemporary methodologies used in planning and implementation of musical experiences for children in elementary school, including Dalcroze, Kodaly, Orff, and comprehensive musicianship.
Prereq: MUE 412/512, MUS 484/584.

**MUE 428. Music for Early Childhood. 3 Credits.**
Musical characteristics and abilities of preschool children. Suitable materials and musical experiences; techniques involving parents and children in a laboratory setting. Laboratory fee. Repeatable once for maximum of 6 credits.

**MUE 429. Music in Special Education. 3 Credits.**
Music for disabled or gifted learners. Educational and therapeutic uses of music for mentally, physically, and emotionally disabled as well as gifted learners.

**MUE 430. Music Classroom Management. 3 Credits.**
Techniques in classroom management; crises prevention and intervention; techniques for providing a safe and positive classroom environment; professional ethics and legal expectations. Repeatable twice for a maximum of 9 credits.

**MUE 442. Teaching Singing in the Classroom. 3 Credits.**
Methods for teaching group vocal technique in the classroom with emphasis on elementary, mid-level, and emerging adult voices. Concentration on development of the adolescent changing voice.
Prereq: admission to music education; coreq: MUE 386.

**MUE 444. Choral Materials for Schools. 3 Credits.**
Repertoire for choral groups in secondary schools; choral music from early historical periods to the avant-garde; criteria for selection of choral music; instructional program and concert planning.
Prereq: admission to the MUP 300 level in voice; MUE 442/542.

**MUE 447. Psychology of Music. 3 Credits.**
Functions of the musical mind; knowledge and intellectual skills related to mature perception; implications for the teaching of music.

**MUE 455. Marching Band Methods. 3 Credits.**
Teaching methods for secondary school marching bands.

**MUE 456. String Methods. 3 Credits.**
Teaching methods for the beginning string class in elementary and middle schools. Development of technique sequences for string groups in secondary schools.

**MUE 459. Suzuki Pedagogy I. 3 Credits.**
Development of skills for teaching beginning violin students and their parents using the Suzuki method, its philosophies, and Book I repertoire. Required observation and teaching assignment with Community Music Institute.

**MUE 460. Suzuki Pedagogy II. 3 Credits.**
Development of skills for teaching beginning violin students using the Suzuki method, its philosophies, and Book II repertoire; methods for introducing music-reading and basic ensemble skills.
Prereq: MUE 459.

**MUE 461. Suzuki Pedagogy III. 3 Credits.**
Development of skills for teaching intermediate violin students using the Suzuki method, its philosophies, and Book III repertoire, as well as supplementary repertoire, etudes, and scale studies.
Prereq: MUE 460.

**MUE 462. Suzuki Pedagogy IV. 3 Credits.**
Development of skills for teaching advanced intermediate violin students using the Suzuki method, its philosophies, and Book IV repertoire, as well as supplementary repertoire, etudes, and scale studies.
Prereq: MUE 461/561.

**MUE 463. Pedagogy Methods: Violin and Viola. 2 Credits.**
Principles and techniques of violin and viola teaching selected from the pedagogical approaches of Flesch, Galamian, Dounis, Rolland.

**MUE 471. Piano Pedagogy I: Teaching Beginners. 3 Credits.**
In-depth study of beginning methods and materials for children and adults. Individual teaching experience. Offered alternating years.

**MUE 472. Piano Pedagogy II: Teaching Groups. 2 Credits.**
Methods and materials for group instruction of all ages and levels. Survey of learning theories and new technologies. Individual and group teaching experience. Offered alternating years.
Prereq: MUE 471; coreq: MUE 609.

**MUE 473. Piano Pedagogy III: Teaching Intermediate Levels. 2 Credits.**
Study of repertoire, technique, and teaching methods appropriate for intermediate-level piano students. Individual and master-class teaching experience. Offered alternating years.
Prereq: MUE 472; coreq MUE 409.

**MUE 486. Teaching Laboratory II. 1 Credit.**
Practice in teaching using microteaching techniques and music education methods in a laboratory setting.
Prereq: admission to music education.

**MUE 487. Teaching Laboratory II. 1 Credit.**
Practice in teaching using microteaching techniques and music education methods in a laboratory setting.
Prereq:admission to music education.

**MUE 488. Teaching Laboratory II. 1 Credit.**
Practice in teaching using microteaching techniques and music education methods in a laboratory setting.
Prereq: admission to music education.

**MUE 491. Advanced Pedagogy: [Topic]. 3 Credits.**
Sections in piano and other topics. Repeatable twice in different topics for maximum of 9 credits.

**MUE 503. Thesis. 1-16 Credits.**
Repeatable.

**MUE 507. Seminar: [Topic]. 1-5 Credits.**
Repeatable. Various advanced topics offered periodically according to student and faculty interest and availability.

**MUE 508. Workshop: [Topic]. 1-21 Credits.**
Repeatable. Various topics at a level above that available in the standard curriculum.

**MUE 510. Experimental Course: [Topic]. 1-5 Credits.**
Repeatable.

**MUE 511. Band Methods. 3 Credits.**
Concerns of band teachers in secondary and elementary schools. Observations, procedures, and instructional materials; planning and teaching lessons for analysis and criticism. Sequence. Repeatable once for a maximum of 6 credits; admission to the MUP 300 level in primary instrument or voice required.
Prereq: admission to the MUP 300 level on primary instrument; MUE 392, MUS 486; coreq: MUE 388 or 488.

**MUE 512. Elementary Music Methods. 3 Credits.**
Introduction to a variety of skills and techniques necessary for successful music teaching in elementary school settings. Laboratory fee.
Prereq: admission to music education; admission to the MUP 300 level; MUE 411/511, 413/513; coreq: MUE 486, 609.

**MUE 513. Secondary Choral Methods. 3 Credits.**
Secondary choral music curriculum, teaching methods, sight singing and music literacy, developing independent musicianship, philosophical and social foundation of vocal music education in the public schools.
Prereq: admission to the MUP 300 level in voice or piano; MUS 484/584; coreq: MUE 388 or 488.

**MUE 520. Contemporary Methods. 3 Credits.**
Study of contemporary methodologies used in planning and implementation of musical experiences for children in elementary school, including Dalcroze, Kodaly, Orff, and comprehensive musicianship.
Prereq: MUE 412/512, MUS 484/584.

**MUE 528. Music for Early Childhood. 3 Credits.**
Musical characteristics and abilities of preschool children. Suitable materials and musical experiences; techniques involving parents and children in a laboratory setting. Laboratory fee. Repeatable once for maximum of 6 credits.

**MUE 529. Music in Special Education. 3 Credits.**
Music for disabled or gifted learners. Educational and therapeutic uses of music for mentally, physically, and emotionally disabled as well as gifted learners.

**MUE 530. Music Classroom Management. 3 Credits.**
Techniques in classroom management; crises prevention and intervention; techniques for providing a safe and positive classroom environment; professional ethics and legal expectations. Repeatable twice for a maximum of 9 credits.

**MUE 542. Teaching Singing in the Classroom. 3 Credits.**
Methods for teaching group vocal technique in the classroom with emphasis on elementary, mid-level, and emerging adult voices. Concentration on development of the adolescent changing voice.
Prereq: admission to music education; coreq: MUE 386.

**MUE 544. Choral Materials for Schools. 3 Credits.**
Repertoire for choral groups in secondary schools; choral music from early historical periods to the avant-garde; criteria for selection of choral music; instructional program and concert planning.
Prereq: admission to the MUP 300 level in voice; MUE 413/513, 442/542, MUS 484/584.

**MUE 547. Psychology of Music. 3 Credits.**
Functions of the musical mind; knowledge and intellectual skills related to mature perception; implications for the teaching of music.

**MUE 555. Marching Band Methods. 3 Credits.**
Teaching methods for secondary school marching bands.

**MUE 556. String Methods. 3 Credits.**
Teaching methods for the beginning string class in elementary and middle schools. Development of technique sequences for string groups in secondary schools.

**MUE 559. Suzuki Pedagogy I. 3 Credits.**
Development of skills for teaching beginning violin students and their parents using the Suzuki method, its philosophies, and Book I repertoire. Required observation and teaching assignment with Community Music Institute.

**MUE 560. Suzuki Pedagogy II. 3 Credits.**
Development of skills for teaching beginning violin students using the Suzuki method, its philosophies, and Book II repertoire; methods for introducing music-reading and basic ensemble skills.
Prereq: MUE 560; coreq: MUE 607 (Seminar: Community Music Institute Preparation).

**MUE 561. Suzuki Pedagogy III. 3 Credits.**
Development of skills for teaching intermediate violin students using the Suzuki method, its philosophies, and Book III repertoire, as well as supplementary repertoire, etudes, and scale studies.
Prereq: MUE 560; coreq: MUE 607 (Seminar: Community Music Institute Preparation).

**MUE 562. Suzuki Pedagogy IV. 3 Credits.**
Development of skills for teaching advanced intermediate violin students using the Suzuki method, its philosophies, and Book IV repertoire, as well as supplementary repertoire, etudes, and scale studies.
Prereq: MUE 561.

**MUE 563. Pedagogy Methods: Violin and Viola. 2 Credits.**
Principles and techniques of violin and viola teaching selected from the pedagogical approaches of Flesch, Galamian, Dounis, Rolland.

**MUE 571. Piano Pedagogy I: Teaching Beginners. 3 Credits.**
In-depth study of beginning methods and materials for children and adults. Individual teaching experience. Offered alternate years.

**MUE 572. Piano Pedagogy II: Teaching Groups. 2 Credits.**
Methods and materials for group instruction of all ages and levels. Survey of learning theories and new technologies. Individual and group teaching experience. Offered alternate years.
Prereq: MUE 4/571; coreq MUE 609

**MUE 573. Piano Pedagogy III: Teaching Intermediate Levels. 2 Credits.**
Study of repertoire, technique, and teaching methods appropriate for intermediate-level piano students. Individual and master-class teaching experience. Offered alternate years.
Prereq: MUE 4/572; coreq: MUE 609.

**MUE 591. Advanced Pedagogy. 3 Credits.**
Sections in piano and other topics. Repeatable twice in different topics for maximum of 9 credits.

**MUE 601. Research: [Topic]. 1-16 Credits.**
Repeatable.

**MUE 602. Supervised College Teaching. 1-5 Credits.**
Repeatable.

**MUE 603. Dissertation. 1-16 Credits.**
Repeatable.

**MUE 605. Reading and Conference: [Topic]. 1-4 Credits.**
Repeatable. Individual study of topics beyond regularly scheduled courses.
Prereq: completion of all regularly scheduled courses related to the topic or equivalent.

**MUE 606. Field Studies: [Topic]. 1-16 Credits.**
Repeatable.

**MUE 607. Seminar: [Topic]. 1-5 Credits.**
Repeatable. Recent topics are Field Experience, Thesis Organization.

**MUE 608. Workshop: [Topic]. 1-16 Credits.**
Repeatable.

**MUE 609. Practicum: [Topic]. 1-4 Credits.**
Repeatable. Professionally related experience, on campus or elsewhere, supervised by a qualified expert both in planning and in carrying out the project.
Prereq: knowledge and competence in the substance of the activity and in curricular planning.

**MUE 610. Experimental Course: [Topic]. 1-5 Credits.**
Repeatable.

**MUE 613. Research Methods in Music Education. 3 Credits.**
Experimental research including problem identification, research design, influencing variables, research tools, and the interpretation of data in relation to the teaching of music.

**MUE 632. Music in School and Society. 3 Credits.**
Musical experiences and responses in contemporary society; standards for musical quality. Elementary and secondary school music programs, past and present, and their relationships to the communities they serve.

**MUE 636. Administration of School Music. 3 Credits.**
Topics include facilities, budgets, capital equipment, sheet music purchase, music library, scheduling classes, school-year organization, grading, student handbooks, booster organizations, fundraising, public relations, concert preparation, and group travel.

**MUE 637. Technology of Teaching Music. 3 Credits.**
Use of electronic equipment and computers in teaching music. Hardware and software appropriate for classroom use and for individualized instruction.

**MUE 638. Curricular Strategies in Music Education. 3 Credits.**
Procedures for developing music courses for today's schools; determination of goals, content, instructional materials, and evaluative criteria; exploration of significant curriculum development projects in music education.

**MUE 639. Pedagogy and Practicum: [Topic]. 3 Credits.**
Teaching strategies and practical application. Topics include composition, conducting, ethnomusicology, jazz studies, music education, music history, music technology, music theory, performance practice, instrumental conducting, voice, keyboard, strings, woodwinds, brass, and percussion. Repeatable twice when topic changes for maximum of 9 credits.

**MUE 641. College Music Teaching. 3 Credits.**
Developing knowledge, skills, and attitudes useful for teaching music; current principles of educational psychology at the college level, instructional techniques, tests and measurements.

**MUE 777. Supervised Field Experience. 1 Credit.**
Repeatable. Discussion of problems encountered in student teaching. Preparation of required work samples. Preparation for productive job search.

## Courses

**MUJ 180. Jazz Performance Laboratory. 2 Credits.**
Drills and practical application of scales, chords, harmonic progressions, rhythmic patterns, and approach-note groups for development of skills in small jazz ensembles.

**MUJ 181. Jazz Performance Laboratory. 2 Credits.**
Drills and practical application of scales, chords, harmonic progressions, rhythmic patterns, and approach-note groups for development of skills in small jazz ensembles.

**MUJ 182. Jazz Performance Laboratory. 2 Credits.**
Drills and practical application of scales, chords, harmonic progressions, rhythmic patterns, and approach-note groups for development of skills in small jazz ensembles.

**MUJ 199. Special Studies: [Topic]. 1-5 Credits.**
Repeatable.

**MUJ 270. Jazz Theory. 2 Credits.**
Introduction to jazz harmony: chord symbols, chord voicing practices, analysis, reharmonization practices, scale choices for improvisation, creation of bass lines.
Prereq: MUS 132.

**MUJ 271. Functional Jazz Piano I. 2 Credits.**
Performance of one- and two-handed comping style including common voice-leading practices, scales, and harmonic formulas. Reading from chord symbols and lead sheets. Sequence.
Prereq: MUJ 270.

**MUJ 272. Functional Jazz Piano II. 2 Credits.**
Performance of one- and two-handed comping style including common voice-leading practices, scales, and harmonic formulas. Reading from chord symbols and lead sheets. Sequence.
Prereq: MUJ 271.

**MUJ 273. Jazz Improvisation I. 2 Credits.**
Task-oriented performance of selected standard jazz repertoire. Chord and scale study, solo transcription, analysis, pattern practice, simple compositional forms.
Prereq: MUJ 270.

**MUJ 274. Jazz Improvisation II. 2 Credits.**
Task-oriented performance of selected standard jazz repertoire. Chord alteration, chord substitution, reharmonization and chromaticism.
Prereq: MUJ 270.

**MUJ 350. History of Jazz, 1900–1950. 4 Credits.**
History, biography, multiculturalism, and racism in early jazz and swing through modern jazz. Includes Louis Armstrong, Duke Ellington, Charlie Parker, Dizzy Gillespie, Miles Davis.

**MUJ 351. History of Jazz, 1940 to Present. 4 Credits.**
History, biography, multiculturalism, and racism in modern jazz and free jazz to present. Includes Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Ornette Coleman.

**MUJ 390. Jazz Laboratory Band III. 1 Credit.**
Large ensembles performing repertoire associated with the jazz idiom. Performances on campus, in the community, and at jazz festivals. Repeatable six times for a maximum of 7 credits.

**MUJ 391. Jazz Laboratory Band II. 1 Credit.**
Large ensembles performing repertoire associated with the jazz idiom. Performances on campus, in the community, and at jazz festivals. Repeatable six times for a maximum of 7 credits.

**MUJ 392. Oregon Jazz Ensemble. 1-2 Credits.**
Large ensembles performing repertoire associated with the jazz idiom. Performances on campus, in the community, and at jazz festivals.
Prereq: audition.

**MUJ 395. Small Jazz Ensemble: [Topic]. 1-2 Credits.**
Improvisation group. Study current and past small-group jazz performances. Repeatable six times for a maximum of 14 credits.
Prereq: audition.

**MUJ 399. Special Studies: [Topic]. 1-5 Credits.**
Repeatable.

**MUJ 405. Reading and Conference: [Topic]. 1-4 Credits.**
Repeatable.

**MUJ 407. Seminar: [Topic]. 1-5 Credits.**
Repeatable.

**MUJ 408. Workshop: [Topic]. 1-21 Credits.**
Repeatable.

**MUJ 474. Jazz Repertoire I. 3 Credits.**
Development of professional performance skills in improvisation through the study of traditional jazz repertoire. Sequence.
Prereq: MUJ 274.

**MUJ 475. Jazz Repertoire II. 3 Credits.**
Development of professional performance skills in improvisation through the study of traditional jazz repertoire. Sequence.
Prereq: MUJ 474.

**MUJ 476. Jazz Repertoire III. 3 Credits.**
Development of professional performance skills in improvisation through the study of traditional jazz repertoire. Sequence.
Prereq: MUJ 475.

**MUJ 477. Advanced Jazz Repertoire I. 3 Credits.**
Development of professional performance skills in improvisation through study of traditional and contemporary jazz repertoire. Sequence.
Prereq: MUJ 476.

**MUJ 478. Advanced Jazz Repertoire II. 3 Credits.**
Development of professional performance skills in improvisation through study of traditional and contemporary jazz repertoire. Sequence.
Prereq: MUJ 477.

**MUJ 479. Advanced Jazz Repertoire III. 3 Credits.**
Development of professional performance skills in improvisation through study of traditional and contemporary jazz repertoire. Sequence.
Prereq: MUJ 478.

**MUJ 480. Jazz Arranging I. 3 Credits.**
Study of use of common arranging skills: reharmonization, instrumentation, block harmonization, tutti scoring techniques, five-part density. Sequence.
Prereq: MUJ 272.

**MUJ 481. Jazz Arranging II. 3 Credits.**
Study of use of common arranging skills: reharmonization, instrumentation, block harmonization, tutti scoring techniques, five-part density. Sequence.
Prereq: MUJ 480.

**MUJ 482. Jazz Arranging III. 3 Credits.**
Study of use of common arranging skills: reharmonization, instrumentation, block harmonization, tutti scoring techniques, five-part density. Sequence.
Prereq: MUJ 481.

**MUJ 483. Advanced Jazz Arranging I. 3 Credits.**
Composition, arranging, and performance of works for large and chamber jazz ensembles. Preparation of works for senior degree recitals. Sequence.
Prereq: MUJ 482.

**MUJ 484. Advanced Jazz Arranging II. 3 Credits.**
Composition, arranging, and performance of works for large and chamber jazz ensembles. Preparation of works for senior degree recitals. Sequence.
Prereq: MUJ 483.

**MUJ 485. Advanced Jazz Arranging III. 3 Credits.**
Composition, arranging, and performance of works for large and chamber jazz ensembles. Preparation of works for senior degree recitals. Sequence.
Prereq: MUJ 484.

**MUJ 503. Thesis. 1-16 Credits.**
Repeatable.

**MUJ 507. Seminar: [Topic]. 1-5 Credits.**
Repeatable.

**MUJ 508. Workshop: [Topic]. 1-21 Credits.**
Repeatable.

**MUJ 574. Jazz Repertoire I. 3 Credits.**
Development of professional performance skills in improvisation through the study of traditional jazz repertoire. Sequence.

**MUJ 575. Jazz Repertoire II. 3 Credits.**
Development of professional performance skills in improvisation through the study of traditional jazz repertoire. Sequence.
Prereq: MUJ 474/574.

**MUJ 576. Jazz Repertoire III. 3 Credits.**
Development of professional performance skills in improvisation through the study of traditional jazz repertoire. Sequence.
Prereq: MUJ 475/575.

**MUJ 577. Advanced Jazz Repertoire I. 3 Credits.**
Development of professional performance skills in improvisation through study of traditional and contemporary jazz repertoire. Sequence.
Prereq: MUJ 476/576.

**MUJ 578. Advanced Jazz Repertoire II. 3 Credits.**
Development of professional performance skills in improvisation through study of traditional and contemporary jazz repertoire. Sequence.
Prereq: MUJ 477/577.

**MUJ 579. Advanced Jazz Repertoire III. 3 Credits.**
Development of professional performance skills in improvisation through study of traditional and contemporary jazz repertoire. Sequence.
Prereq: MUJ 478/578.

**MUJ 580. Jazz Arranging I. 3 Credits.**
Study of use of common arranging skills: reharmonization, instrumentation, block harmonization, tutti scoring techniques, five-part density. Sequence.

**MUJ 581. Jazz Arranging II. 3 Credits.**
Study of use of common arranging skills: reharmonization, instrumentation, block harmonization, tutti scoring techniques, five-part density. Sequence.
Prereq: MUJ 480/580.

**MUJ 582. Jazz Arranging III. 3 Credits.**
Study of use of common arranging skills: reharmonization, instrumentation, block harmonization, tutti scoring techniques, five-part density. Sequence.
Prereq: MUJ 481/581.

**MUJ 583. Advanced Jazz Arranging I. 3 Credits.**
Composition, arranging, and performance of works for large and chamber jazz ensembles. Preparation of works for graduate degree recitals. Sequence.
Prereq: MUJ 482/582.

**MUJ 584. Advanced Jazz Arranging II. 3 Credits.**
Composition, arranging, and performance of works for large and chamber jazz ensembles. Preparation of works for graduate degree recitals. Sequence.
Prereq: MUJ 483/583.

**MUJ 585. Advanced Jazz Arranging III. 3 Credits.**
Composition, arranging, and performance of works for large and chamber jazz ensembles. Preparation of works for graduate degree recitals. Sequence.
Prereq: MUJ 484/584.

**MUJ 605. Reading and Conference: [Topic]. 1-4 Credits.**
Repeatable.

**MUJ 660. Survey of Jazz Composition. 3 Credits.**
Overview of important developments and historically significant figures in jazz composition and arranging. Analysis of their music and stylistic traits.

**MUJ 661. Jazz Program Planning and Development. 3 Credits.**
Designing and nurturing a successful jazz program. Jazz curriculum, grant writing, budgets, resources, organizing student support, setting and reaching program goals.

**MUJ 690. Jazz Laboratory Band III. 1 Credit.**
Large ensembles performing repertoire associated with the jazz idiom. Performances on campus, in the community, and at jazz festivals. Repeatable six times for a maximum of 7 credits.

**MUJ 691. Jazz Laboratory Band II. 1 Credit.**
Large ensembles performing repertoire associated with the jazz idiom. Performances on campus, in the community, and at jazz festivals. Repeatable six times for a maximum of 7 credits.

**MUJ 692. Oregon Jazz Ensemble. 1-2 Credits.**
Large ensembles performing repertoire associated with the jazz idiom. Performances on campus, in the community, and at jazz festivals.

**MUJ 695. Small Jazz Ensemble: [Topic]. 1-2 Credits.**
Improvisation group. Study current and past small-group jazz performances. Repeatable six times for a maximum of 14 credits.

## Courses

**MUP 100. Basic Performance Studies: Piano. 2 Credits.**
Beginning-level group instruction for students with little or no previous training. Repeatable twice for maximum of 6 credits.

**MUP 101. Basic Performance Studies: Voice. 2 Credits.**
Beginning-level group instruction for students with little or no previous training. Repeatable twice for maximum of 6 credits.

**MUP 102. Basic Performance Studies: Strings. 2 Credits.**
Beginning-level individual instruction for students with little or no previous training. Repeatable twice for maximum of 6 credits.

**MUP 103. Basic Performance Studies: Woodwinds. 2 Credits.**
Beginning-level individual instruction for students with little or no previous training. Repeatable twice for maximum of 6 credits.
Prereq: Audition.

**MUP 104. Basic Performance Studies: Brass. 2 Credits.**
Beginning-level individual instruction for students with little or no previous training. Repeatable twice for maximum of 6 credits.
Prereq: Audition.

**MUP 108. Intermediate Guitar Skills. 2 Credits.**
Beginning-level group instruction in music reading, chording techniques, improvisation, scales, and simple theory. Listening is an important part of the course. Repeatable once for maximum of 4 credits.

**MUP 110. Basic Performance Studies: Classical Guitar. 2 Credits.**
Studio Instruction. Repeatable twice for maximum of 6 credits.
Prereq: Audition.

**MUP 120. Beginning Guitar I. 3 Credits.**
Beginning-level group instruction in the fundamentals of guitar playing, song accompaniment, ensemble playing, reading music, basic music theory, and practice skills. Students must provide own instruments. Repeatable twice for maximum of 9 credits.

**MUP 121. Beginning Guitar II. 3 Credits.**
Continued study of topics in MUP 120 with emphasis on chord voicings, finger-style playing, and arranging. Requires music reading and barre-chord skills. Group instruction. Students must provide own instruments. Repeatable twice for maximum of 9 credits.
Prereq: MUP 120.

**MUP 122. Funk Guitar. 2 Credits.**
Fundamental techniques and theory used by guitarists to play in a funk style of music. Students must provide own instruments. Group instruction. Repeatable twice for a maximum of 6 credits.

**MUP 127. Blues Guitar I. 2 Credits.**
Introduction to blues chords, scales, songs, and related techniques. Designed for beginners; students must provide own instruments. Group instruction. Repeatable once for maximum of 4 credits.

**MUP 140. Performance Studies: Voice. 2-4 Credits.**
Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 141. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 142. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 143. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 145. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 146. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 147. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 148. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 149. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 150. Performance Studies: Guitar. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 151. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 152. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 153. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 154. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 155. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 156. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 157. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 158. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 159. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 160. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 161. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction in performance for students with minimal previous training. Repeatable eleven times for maximum of 48 credits.
Prereq: Audition; coreq: MUS 394 Percussion Ensemble, enroll in major ensemble.

**MUP 162. Performance Studies: [Topic]. 1-5 Credits.**
Recent topics include Beatles Guitar Music, Jazz Drumset, Baroque Cello. Repeatable five times when topic changes for a maximum of 30 credits.

**MUP 163. Functional Piano. 2 Credits.**
Group instruction in functional keyboard skills. Repeatable twice for maximum of 6 credits.
Prereq: MUS 138.

**MUP 171. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 172. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 173. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 174. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 175. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 176. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 177. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 178. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 179. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 180. Performance Studies: Guitar. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 181. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 182. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 183. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 184. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 185. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 186. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 187. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 188. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 189. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 190. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq for majors: enroll in major ensemble.

**MUP 191. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio Instruction.
Prereq: Audition; coreq: MUS 394 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

**MUP 199. Special Studies: [Topic]. 1-5 Credits.**
Recent topics include Breathing Technique and Tuba-Euphonium Routine.

**MUP 271. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 272. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 273. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 274. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 275. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 276. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 277. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 278. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 279. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 280. Performance Studies: Guitar. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 281. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 282. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 283. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 284. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 285. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 286. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 287. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 288. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 289. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 290. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq for majors: enroll in major ensemble.

**MUP 291. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 100 level; coreq: MUS 394 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

**MUP 341. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 342. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 343. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 344. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 345. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 346. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 347. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 348. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 349. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 350. Performance Studies: Guitar. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 351. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 352. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 353. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 354. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 355. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 356. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 357. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 358. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 359. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 360. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200 level; coreq for majors: enroll in major ensemble.

**MUP 361. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of 200- level; coreq: MUS 394 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

**MUP 362. Performance Studies: [Topic]. 1-5 Credits.**
Recent topics include Beatles Guitar Music, Jazz Drumset, Baroque Cello. Repeatable five times when topic changes for a maximum of 30 credits.

**MUP 371. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 271; coreq for majors: enroll in major ensemble.

**MUP 372. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 272; coreq for majors: enroll in major ensemble.

**MUP 373. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 273; coreq for majors: enroll in major ensemble.

**MUP 374. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 274; coreq for majors: enroll in major ensemble.

**MUP 375. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 275; coreq for majors: enroll in major ensemble.

**MUP 376. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 276; coreq for majors: enroll in major ensemble.

**MUP 377. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 277; coreq for majors: enroll in major ensemble.

**MUP 378. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 278; coreq for majors: enroll in major ensemble.

**MUP 379. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 279; coreq for majors: enroll in major ensemble.

**MUP 380. Performance Studies: Guitar. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 280; coreq for majors: enroll in major ensemble.

**MUP 381. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 281; coreq for majors: enroll in major ensemble.

**MUP 382. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 282; coreq for majors: enroll in major ensemble.

**MUP 383. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 283; coreq for majors: enroll in major ensemble.

**MUP 384. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 284; coreq for majors: enroll in major ensemble.

**MUP 385. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 285; coreq for majors: enroll in major ensemble.

**MUP 386. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 286; coreq for majors: enroll in major ensemble.

**MUP 387. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 287; coreq for majors: enroll in major ensemble.

**MUP 388. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 288; coreq for majors: enroll in major ensemble.

**MUP 389. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 289; coreq for majors: enroll in major ensemble.

**MUP 390. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 290; coreq for majors: enroll in major ensemble.

**MUP 391. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demostrate proficiency equivalent to completion of MUP 291; coreq: MUS 394 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

**MUP 471. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 371; coreq for majors: enroll in major ensemble.

**MUP 472. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 372; coreq for majors: enroll in major ensemble.

**MUP 473. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 373; coreq for majors: enroll in major ensemble.

**MUP 474. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 374; coreq for majors: enroll in major ensemble.

**MUP 475. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 375; coreq for majors: enroll in major ensemble.

**MUP 476. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 376; coreq for majors: enroll in major ensemble.

**MUP 477. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 377; coreq for majors: enroll in major ensemble.

**MUP 478. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 378; coreq for majors: enroll in major ensemble.

**MUP 479. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 379; coreq for majors: enroll in major ensemble.

**MUP 480. Performance Studies: Guitar. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 380; coreq for majors: enroll in major ensemble.

**MUP 481. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 381; coreq for majors: enroll in major ensemble.

**MUP 482. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 382; coreq for majors: enroll in major ensemble.

**MUP 483. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 383; coreq for majors: enroll in major ensemble.

**MUP 484. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 384; coreq for majors: enroll in major ensemble.

**MUP 485. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 385; coreq for majors: enroll in major ensemble.

**MUP 486. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 386; coreq for majors: enroll in major ensemble.

**MUP 487. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 387; coreq for majors: enroll in major ensemble.

**MUP 488. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 388; coreq for majors: enroll in major ensemble.

**MUP 489. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 389; coreq for majors: enroll in major ensemble.

**MUP 490. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 390; coreq for majors: enroll in major ensemble.

**MUP 491. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate proficiency equivalent to completion of MUP 391; coreq: MUS 394 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

**MUP 611. Performance Studies: Piano. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 271; coreq for majors: enroll in major ensemble.

**MUP 612. Performance Studies: Harpsichord. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 272; coreq for majors: enroll in major ensemble.

**MUP 613. Performance Studies: Organ. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 273; coreq for majors: enroll in major ensemble.

**MUP 614. Performance Studies: Voice. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 274; coreq for majors: enroll in major ensemble.

**MUP 615. Performance Studies: Violin. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 275; coreq for majors: enroll in major ensemble.

**MUP 616. Performance Studies: Viola. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 276; coreq for majors: enroll in major ensemble.

**MUP 617. Performance Studies: Cello. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 277; coreq for majors: enroll in major ensemble.

**MUP 618. Performance Studies: Bass. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 278; coreq for majors: enroll in major ensemble.

**MUP 619. Performance Studies: Harp. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 279; coreq for majors: enroll in major ensemble.

**MUP 620. Performance Studies: Guitar. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 280; coreq for majors: enroll in major ensemble.

**MUP 621. Performance Studies: Flute. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 281; coreq for majors: enroll in major ensemble.

**MUP 622. Performance Studies: Oboe. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 282; coreq for majors: enroll in major ensemble.

**MUP 623. Performance Studies: Clarinet. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 283; coreq for majors: enroll in major ensemble.

**MUP 624. Performance Studies: Saxophone. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 284; coreq for majors: enroll in major ensemble.

**MUP 625. Performance Studies: Bassoon. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 285; coreq for majors: enroll in major ensemble.

**MUP 626. Performance Studies: Trumpet. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 286; coreq for majors: enroll in major ensemble.

**MUP 627. Performance Studies: French Horn. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 287; coreq for majors: enroll in major ensemble.

**MUP 628. Performance Studies: Trombone. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 288; coreq for majors: enroll in major ensemble.

**MUP 629. Performance Studies: Euphonium. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 289; coreq for majors: enroll in major ensemble.

**MUP 630. Performance Studies: Tuba. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 290; coreq for majors: enroll in major ensemble.

**MUP 631. Performance Studies: Percussion. 2 Credits.**
Repeatable. Studio instruction. Repeatable twice for a maximum of 6 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 291; coreq: MUS 694 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

**MUP 641. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 341 or 371; coreq for majors: enroll in major ensemble.

**MUP 642. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 342 or 372; coreq for majors: enroll in major ensemble.

**MUP 643. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 343 or 373; coreq for majors: enroll in major ensemble.

**MUP 644. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 344 or 374; coreq for majors: enroll in major ensemble.

**MUP 645. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 345 or 375; coreq for majors: enroll in major ensemble.

**MUP 646. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 346 or 376; coreq for majors: enroll in major ensemble.

**MUP 647. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 347 or 377; coreq for majors: enroll in major ensemble.

**MUP 648. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 348 or 378; coreq for majors: enroll in major ensemble.

**MUP 649. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 349 or 379; coreq for majors: enroll in major ensemble.

**MUP 651. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 351 or 381; coreq for majors: enroll in major ensemble.

**MUP 652. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 352 or 382; coreq for majors: enroll in major ensemble.

**MUP 653. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 353 or 383; coreq for majors: enroll in major ensemble.

**MUP 654. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 354 or 384; coreq for majors: enroll in major ensemble.

**MUP 655. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 355 or 385; coreq for majors: enroll in major ensemble.

**MUP 656. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 356 or 386; coreq for majors: enroll in major ensemble.

**MUP 657. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 356 or 386; coreq for majors: enroll in major ensemble.

**MUP 658. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 358 or 388; coreq for majors: enroll in major ensemble.

**MUP 659. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 359 or 389; coreq for majors: enroll in major ensemble.

**MUP 660. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 360 or 390; coreq for majors: enroll in major ensemble.

**MUP 661. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable for maximum of 12 credits.
Prereq: Audition to demonstrate proficiency required for admission to MUP 361 or 392; coreq: MUS 694 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

**MUP 662. Advanced Performance Studies: [Topic]. 1-5 Credits.**
Repeatable. Recent topics include Beatles Guitar Music, Jazz Drumset, Baroque Cello, Basso Continuo. Repeatable when topic changes. Repeatable five times for a maximum of 30 credits.

**MUP 670. Performance Studies: Piano Accompanying. 2-4 Credits.**
Repeatable. Studio instruction. Concentration on vocal and instrumental repertoire. Repeatable six times.
Prereq: Audition to master's level.

**MUP 671. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 672. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 673. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 674. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 675. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 676. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 677. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 678. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 679. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 681. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 682. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 683. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 684. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 685. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 686. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 687. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 688. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 689. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 690. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 691. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to master's level.

**MUP 741. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 742. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 743. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 744. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 745. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 746. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 747. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 748. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 749. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 751. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 752. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 753. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 754. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 755. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 756. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 757. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 758. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 759. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 760. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 761. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral supporting level.

**MUP 769. Performance Studies: Data-Driven Instruments. 2-4 Credits.**
Examines how recent technology can be performed in real time to actuate and control musical outcomes.
Prereq: Audition to doctoral primary area.

**MUP 770. Performance Studies: Collaborative Piano. 2-4 Credits.**
Studio instruction. Concentration of vocal and instrumental repertoire.
Prereq: Audition to doctoral primary area.

**MUP 771. Performance Studies: Piano. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 772. Performance Studies: Harpsichord. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 773. Performance Studies: Organ. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 774. Performance Studies: Voice. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 775. Performance Studies: Violin. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 776. Performance Studies: Viola. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 777. Performance Studies: Cello. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 778. Performance Studies: Bass. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 779. Performance Studies: Harp. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 781. Performance Studies: Flute. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 782. Performance Studies: Oboe. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 783. Performance Studies: Clarinet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 784. Performance Studies: Saxophone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 785. Performance Studies: Bassoon. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 786. Performance Studies: Trumpet. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 787. Performance Studies: French Horn. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 788. Performance Studies: Trombone. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 789. Performance Studies: Euphonium. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 790. Performance Studies: Tuba. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

**MUP 791. Performance Studies: Percussion. 2-4 Credits.**
Repeatable. Studio instruction. Repeatable six times.
Prereq: Audition to doctoral primary area.

## Courses

**MUS 125. Understanding Music. 4 Credits.**
Presents the basic elements of music, historical style periods of Western art music, development of jazz and popular music.

**MUS 129. Basic Guitar Theory. 2 Credits.**
Develops skills to visualize and "think" on the fingerboard. Chords, scales and arpeggios, note location. Interval identification, chord spelling, and scale harmonizations. Students must provide own instrument. Amplifier provided. Basic music reading skills recommended. Extra fee.

**MUS 131. Music Theory I. 2 Credits.**
Elementary study of musical structure, emphasizing the acquisition of descriptive, notational, compositional, and analytical capacity. Sequence.
Prereq: placement examination.

**MUS 132. Music Theory II. 2 Credits.**
Elementary study of musical structure, emphasizing the acquisition of descriptive, notational, compositional, and analytical capacity. Sequence.
Prereq: MUS 131, 134, 137.

**MUS 133. Music Theory III. 2 Credits.**
Elementary study of musical structure, emphasizing the acquisition of descriptive, notational, compositional, and analytical capacity. Sequence.
Prereq: MUS 132, 135, 138.

**MUS 134. Aural Skills I. 2 Credits.**
Elementary ear training through sight singing, dictation, and related activities. Sequence.
Prereq: placement examination.

**MUS 135. Aural Skills II. 2 Credits.**
Elementary ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 131, 134, 137.

**MUS 136. Aural Skills III. 2 Credits.**
Elementary ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 132, 135, 138.

**MUS 137. Keyboard Skills I. 1 Credit.**
Performance of rhythmic patterns, scales, intervals, and chord progressions. Harmonization, transposition, improvisation, and figured bass on the keyboard. Sequence. Keyboard lab fee.

**MUS 138. Keyboard Skills II. 1 Credit.**
Performance of rhythmic patterns, scales, intervals, and chord progressions. Harmonization, transposition, improvisation, and figured bass on the keyboard. Sequence. Keyboard lab fee.
Prereq: MUS 131, 134, 137.

**MUS 139. Keyboard Skills III. 1 Credit.**
Performance of rhythmic patterns, scales, intervals, and chord progressions. Harmonization, transposition, improvisation, and figured bass on the keyboard. Sequence. Keyboard lab fee.
Prereq: MUS 132, 135, 138.

**MUS 151. Popular Songwriting. 4 Credits.**
Composing and producing songs using software applications and studying historical examples to understand how musical techniques reflect societal trends and express ideas. Music background optional.

**MUS 155. Introduction to Lyric Diction. 2 Credits.**
Introduction to pronunciation of standard languages for students pursuing careers related to singing. The International Phonetic Alphabet is applied to the texts of simple repertoire. English, Italian, Spanish. Sequence.
Coreq: MUP 174 or above, Voice.

**MUS 156. Introduction to Lyric Diction. 2 Credits.**
Introduction to pronunciation of standard languages for students pursuing careers related to singing. The International Phonetic Alphabet is applied to the texts of simple repertoire. German, French. Sequence.
Prereq: MUS 155; coreq: MUP 174 or above, Voice.

**MUS 168. Guided Listening. 1 Credit.**
Guided listening experience designed to aid in acquisition of listening skills and experience with the most important repertoire, genres, and styles of Western music.

**MUS 198. Workshop: [Topic]. 1-2 Credits.**
Repeatable.

**MUS 199. Special Studies: [Topic]. 1-5 Credits.**
Repeatable.

**MUS 227. Elements of Electronic Music. 4 Credits.**
Introduction to experimental and popular electronic music. Topics include fundamental elements of musical construction, history, technology, composers, musicians, copyright law, sampling, styles, and aesthetics.

**MUS 231. Music Theory IV. 2 Credits.**
Study of musical structure, emphasizing the acquisition of descriptive, notational, compositional, and analytical capacity. Sequence.
Prereq: MUS 133, 136, 139 or equivalent.

**MUS 232. Music Theory V. 2 Credits.**
Study of musical structure, emphasizing the acquisition of descriptive, notational, compositional, and analytical capacity. Sequence.
Prereq: MUS 231.

**MUS 233. Music Theory VI. 2 Credits.**
Study of musical structure, emphasizing the acquisition of descriptive, notational, compositional, and analytical capacity. Sequence.
Prereq: MUS 232.

**MUS 234. Aural Skills IV. 2 Credits.**
Ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 133, 136, 139 or equivalent.

**MUS 235. Aural Skills V. 2 Credits.**
Ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 234.

**MUS 236. Aural Skills VI. 2 Credits.**
Ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 235.

**MUS 237. Keyboard Skills IV. 1 Credit.**
Performance of rhythmic patterns, scales, intervals, and chord progressions. Harmonization, transposition, improvisation, and figured bass on the keyboard. Sequence. Keyboard lab fee.
Prereq: MUS , 133, 136, 139 or equivalent.

**MUS 238. Keyboard Skills V. 1 Credit.**
Performance of rhythmic patterns, scales, intervals, and chord progressions. Harmonization, transposition, improvisation, and figured bass on the keyboard. Sequence. Keyboard lab fee.
Prereq: MUS 237.

**MUS 239. Keyboard Skills VI. 1 Credit.**
Performance of rhythmic patterns, scales, intervals, and chord progressions. Harmonization, transposition, improvisation, and figured bass on the keyboard. Sequence. Keyboard lab fee.
Prereq: MUS 238.

**MUS 240. Composition I. 3 Credits.**
Introduction to musical composition. Problems of notation, scoring for instruments, basic concepts of form; contemporary techniques; emphasis on student's own beginning creative work. Sequence.
Prereq: MUS 133, 136, 139 or equivalent.

**MUS 241. Composition I. 3 Credits.**
Introduction to musical composition. Problems of notation, scoring for instruments, basic concepts of form; contemporary techniques; emphasis on student's own beginning creative work. Sequence.
Prereq: MUS 240.

**MUS 242. Composition I. 3 Credits.**
Introduction to musical composition. Problems of notation, scoring for instruments, basic concepts of form; contemporary techniques; emphasis on student's own beginning creative work. Sequence.
Prereq: MUS 241.

**MUS 250. Popular Musics in Global Context. 4 Credits.**
Surveys the global popular music landscape of the 20th and 21st centuries, with an emphasis on identity and cultural mixture.

**MUS 264. Rock History, 1950–70. 4 Credits.**
Evolution of rock emphasizing musical style and social context. Roots of rock through the British Invasion.

**MUS 265. Rock History, 1965 to Present. 4 Credits.**
Evolution of rock emphasizing musical style and social context. Psychedelic rock to early rap music.

**MUS 267. Survey of Music History. 4 Credits.**
Study of the history and evolution of music, principally Western art music, from the early Middle Ages to the present.
Prereq: WR 121, MUS 133; pass Listening Repertoire Identification Exam.

**MUS 268. Survey of Music History. 4 Credits.**
Study of the history and evolution of music, principally Western art music, from the early Middle Ages to the present.
Prereq: WR 121, MUS 133; pass Listening Repertoire Identification Exam.

**MUS 269. Survey of Music History. 4 Credits.**
Study of the history and evolution of music, principally Western art music, from the early Middle Ages to the present.
Prereq: WR 121, MUS 133; pass Listening Repertoire Identification Exam.

**MUS 270. History of the Blues. 4 Credits.**
Traces blues music from its African and African American roots through its 20th-century history and its influence on the values of jazz, rhythm and blues, and country music.

**MUS 280. First Nights in American Music. 4 Credits.**
Focus on issues of religion, race, gender and low and high art by studying the origins and contexts of pieces representing different phases of American musical history.

**MUS 281. Music of the Woodstock Generation. 4 Credits.**
Examines the relationship between popular music and social upheavals in the United States during the 1960s.

**MUS 322. Music Fundamentals. 3 Credits.**
Music notation and terminology; learning musical rudiments through singing simple songs; introduction to simple melodic, rhythmic, and harmonic instruments. Laboratory fee. Educational foundations majors only.

**MUS 327. Analysis: [Topic]. 3 Credits.**
Techniques of analysis in various types of music. Repeatable when topic changes.
Prereq: MUS 233, 236, 239.

**MUS 340. Composition II. 3 Credits.**
Composition and public performance of small works for piano, voice, and small ensembles.
Prereq: MUS 242 or equivalent.

**MUS 341. Composition II. 3 Credits.**
Composition and public performance of small works for piano, voice, and small ensembles.
Prereq: MUS 242 or equivalent.

**MUS 342. Composition II. 3 Credits.**
Composition and public performance of small works for piano, voice, and small ensembles.
Prereq: MUS 242 or equivalent.

**MUS 349. American Ethnic and Protest Music. 3 Credits.**
Social change and ethnicity reflected by music of and about Native Americans, African Americans, and women as well as songs of protest and Spanish-speaking groups.

**MUS 351. The Music of Bach and Handel. 4 Credits.**
Compositions by Bach and Handel such as organ chorales, cantatas, oratorios, operas, and masses; cultural context in Germany, France, Italy, and England for the development of their styles.

**MUS 353. Survey of Opera. 4 Credits.**
Introduces great operas including works by Mozart, Wagner, and Verdi. Primarily for nonmajors.

**MUS 356. Innovative Jazz Musicians: [Topic]. 4 Credits.**
Covers one or two innovative and influential jazz musicians per term. Examines issues of history, biography, multiculturalism, racism, and critical reception. Repeatable twice when topic changes for maximum of 12 credits.

**MUS 358. Music in World Cultures. 4 Credits.**
Music of Africa, India, and Indonesia in sociocultural context. Emphasis on listening skills, relationships between music and culture, aesthetics, styles, genres, music structures and forms, and participatory music making.

**MUS 359. Music of the Americas. 4 Credits.**
African American, Latin American, and Native American music in sociocultural context. Includes listening skills, music-culture relationship, aesthetics, styles, genres, music structures and forms, and participatory music making.

**MUS 360. Hip-Hop Music: History, Culture, Aesthetics. 4 Credits.**
Examines the history and evolution of hip-hop and rap music in the late 20th and early 21st centuries.

**MUS 363. The Beatles and Their Times. 4 Credits.**
Presents and examines the music of the Beatles in the context of post–World War II English and United States cultures and 1960s Western youth cultures.

**MUS 365. Regional Ethnomusicology: [Topic]. 4 Credits.**
Students analyze the music and dance of a specified geographic region in relation to its culture. Covers local performance and genres, social constructions. Repeatable twice for a maximum of 12 credits when geographic region changes.

**MUS 380. Film: Drama, Photography, Music. 4 Credits.**
Understanding the manner in which drama, photography, and music combine to form the whole through extensive viewing and analysis.

**MUS 384. Introduction to Conducting. 2 Credits.**
Introduction to conducting with emphasis on the art and study of conducting, baton and left-hand technique, nonverbal communication, leadership, terminology, transpositions, and score reading.
Prereq: MUS 233, 236, 239, 267, 268, and 269.

**MUS 390. East European Folk Ensemble. 2 Credits.**
Performance ensemble in which instrumentalists learn village-style folk dance music from Bulgaria, Macedonia, Serbia, Greece, and neighboring regions of Eastern Europe. Repeatable twice for maximum of 6 credits.

**MUS 391. Collegium Musicum. 1-3 Credits.**
Study of music repertoire of the medieval, Renaissance, and baroque periods through rehearsals and extensive sight-reading; vocal and instrumental repertoire. Ensemble fee.
Prereq: audition.

**MUS 393. Oregon Electronic Device Orchestra. 2 Credits.**
Performance ensemble that uses data-driven musical instruments in combination with software and hardware to perform music and intermedia compositions.
Prereq: MUS 447 or 448.

**MUS 394. Chamber Ensemble: [Topic]. 1 Credit.**
Accompanying, Brass Choir, Brass Ensemble, Chamber Ensemble, Trombone Ensemble, Tuba and Euphonium Ensemble, Studio Guitar Ensemble, Jazz Guitar Ensemble, Oregon Percussion Ensemble.
Prereq: audition (except chamber ensemble).

**MUS 395. Band: [Topic]. 1-2 Credits.**
Repeatable. Green Garter Band, Oregon Basketball Band, Oregon Marching Band, Oregon Wind Ensemble, UO Campus Band, UO Symphonic Band, Yellow Garter Band. Ensemble fee for Oregon Wind Ensemble, UO Symphonic Band, UO Campus Band.
Prereq: audition (except UO Campus Band and Oregon Marching Band).

**MUS 396. Orchestra: [Topic]. 2 Credits.**
Repeatable. University Symphony Orchestra, Campus Orchestra. Ensemble fee.
Prereq: audition.

**MUS 397. Chorus: [Topic]. 2 Credits.**
Repeatable. Chamber Choir, Concert Choir, Gospel Singers, Repertoire Singers, University Gospel Choir, University Gospel Ensemble, University Singers. Ensemble fee.
Prereq: audition or voice screening (except Gospel Choir, Men's Choir, and Women's Choir).

**MUS 398. Opera Workshop. 2 Credits.**
Repeatable. Traditional and contemporary repertory for musical theater through analysis, rehearsal, and performance of complete and excerpted works; training in stage movement, diction, and rehearsal techniques.
Prereq: audition.

**MUS 399. Special Studies: [Topic]. 1-5 Credits.**
Repeatable.

**MUS 401. Research: [Topic]. 1-21 Credits.**
Repeatable.

**MUS 403. Thesis. 1-12 Credits.**
Repeatable.

**MUS 405. Reading and Conference: [Topic]. 1-4 Credits.**
Repeatable. Individual study of topics agreed upon by the student and faculty adviser.
Prereq: completion of all regularly scheduled courses related to the topic or equivalent.

**MUS 407. Seminar: [Topic]. 1-5 Credits.**
Repeatable. Various topics at an advanced level, offered periodically according to student and faculty interest and availability.

**MUS 408. Workshop: [Topic]. 1-21 Credits.**
Repeatable. A recent topic is Javanese Gamelan.

**MUS 409. Supervised Tutoring. 1-21 Credits.**
Repeatable.

**MUS 410. Experimental Course: [Topic]. 1-5 Credits.**
Repeatable. Recent courses include Meditation for Performers and Campus Orchestra.

**MUS 412. Music Theory Review. 2 Credits.**
Review of tonal theory. Graduate entrance examination required.

**MUS 413. Music History Review. 3 Credits.**
Review of music history from the medieval period to the present. Graduate entrance examination required.

**MUS 414. Aural Skills Review. 2 Credits.**
Review of aural skills and sight singing. Graduate entrance examination required.

**MUS 415. Advanced Aural Skills. 3 Credits.**
Develops students' sight-singing and dictation skills in chromatic tonal music and introduces them to sight-singing and dictation strategies for atonal music. Offered alternate years.

**MUS 416. Post-Tonal Theory I. 3 Credits.**
Introduction to theory and analysis of post-tonal music. Concepts of pitch-class set analysis and practical applications. Sequence. Offered alternate years.
Prereq: MUS 327.

**MUS 417. Post-Tonal Theory II. 3 Credits.**
Introduction to theory and analysis of post-tonal music. Concepts of pitch-class set analysis and practical applications. Sequence. Offered alternate years.
Prereq: MUS 416.

**MUS 421. The Collaborative Pianist. 2 Credits.**
Comprehensive study of techniques and literature for artistic ensemble performance by pianists. Includes chamber music, art song, opera arias, accompaniment, sight-reading, and orchestral reduction skills. Sequence. Repeatable once each for maximum of 4 credits per course.
Prereq: MUP 271 or above.

**MUS 422. The Collaborative Pianist. 2 Credits.**
Comprehensive study of techniques and literature for artistic ensemble performance by pianists. Includes chamber music, art song, opera arias, accompaniment, sight-reading, and orchestral reduction skills. Sequence. Repeatable once each for maximum of 4 credits per course.
Prereq: MUS 421.

**MUS 423. The Collaborative Pianist. 2 Credits.**
Comprehensive study of techniques and literature for artistic ensemble performance by pianists. Includes chamber music, art song, opera arias, accompaniment, sight-reading, and orchestral reduction skills. Sequence. Repeatable once each for maximum of 4 credits per course.
Prereq: MUS 422.

**MUS 424. Advanced Keyboard Harmony. 3 Credits.**
Development of skills in figured bass realization, melody harmonization, and score reading at the keyboard. Offered alternate years.

**MUS 430. Schenkerian Analysis. 3 Credits.**
Analytical techniques, developed by Heinrich Schenker, studied through application to music of all periods and styles. Sequence.
Prereq: MUS 327.

**MUS 431. Schenkerian Analysis. 3 Credits.**
Analytical techniques, developed by Heinrich Schenker, studied through application to music of all periods and styles. Sequence.
Prereq: MUS 430.

**MUS 433. Counterpoint. 4 Credits.**
Study of modal and tonal counterpoint through analysis and composition: 16th-century sacred polyphony.
Prereq: MUS 233, 236.

**MUS 434. Counterpoint. 4 Credits.**
Study of modal and tonal counterpoint through analysis and composition: baroque imitative counterpoint.
Prereq: MUS 433.

**MUS 435. Counterpoint. 4 Credits.**
Study of modal and tonal counterpoint through analysis and composition: varies—typically devoted to more advanced fugal writing, 20th-century counterpoint, or other modal composition.
Prereq: MUS 434.

**MUS 438. Composers Forum. 1 Credit.**
Formulation of a two- or three-concert series of student compositions; sessions with visiting composers and UO performers and listening projects related to these residencies. Repeatable eleven times for a maximum of 12 credits.

**MUS 439. Scoring for Voices and Instruments. 3 Credits.**
Techniques of arranging and scoring for various types of choral and instrumental groups.
Prereq: MUS 233, 236, 239.

**MUS 440. Composition III. 3 Credits.**
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital.
Prereq: MUS 342.

**MUS 441. Composition III. 3 Credits.**
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital.
Prereq: MUS 342.

**MUS 442. Composition III. 3 Credits.**
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital.
Prereq: MUS 342.

**MUS 445. Electronic Composition. 3 Credits.**
Develops an elementary understanding about how computers and software are used to process digital audio and create musical compositions. Laboratory fee. Repeatable twenty-four times for maximum of 75 credits.
Prereq: MUS 447, 448, 476.

**MUS 446. Computer Music Applications: [Topic]. 3 Credits.**
Use of computers for music notation, education, analysis, performance, research, and other applications. Repeatable three times when topic changes for maximum of 12 credits.

**MUS 447. Digital Audio and Sound Design. 4 Credits.**
Examines concepts of digital audio representation, sampling, and processing; considers audio mixing, basic synthesis, and sound modification techniques and fundamentals of electroacoustic composition.

**MUS 448. Interactive Media Performance. 3 Credits.**
Examines concepts of interactive performance using MIDI, digital audio, and video processing, and considers issues related to designing performance algorithms in software.

**MUS 449. Creativity in Technology. 3 Credits.**
Repeatable. Explores the influences and applicants of technology in the musical, performing, and visual arts, assessing actualized works and considering their aesthetic and culture impact. Repeatable when course content changes.

**MUS 450. SensorMusik. 3 Credits.**
Repeatable. Examines the fundamental principles for microprocessors and sensor interface design within the context of musical performance, composition, and improvisation. Repeatable thrice for a maximum of 12 credits.

**MUS 451. Introduction to Ethnomusicology. 4 Credits.**
World musics studied in their social and cultural contexts. Compares the varied approaches, ideas, and methods of selected American and European researchers since 1980.

**MUS 452. Musical Instruments of the World. 4 Credits.**
Examines instruments of the world in their cultural contexts. Covers cross-cultural issues and focuses on particular geographic areas. Includes films, recordings, live demonstrations.

**MUS 453. Folk Music of the Balkans. 4 Credits.**
Forms and styles of folk musics and dances in their cultural contexts in southeastern Europe: Albania, Bosnia, Bulgaria, Croatia, Greece, Macedonia, Romania, Serbia.

**MUS 454. Music of India. 4 Credits.**
Classical music traditions of North and South India with some discussion of dance, rural folk music, and popular film music; participatory music making and demonstrations by visiting artists.

**MUS 455. Lyric Diction. 3 Credits.**
Analysis and International Phonetic Alphabet transcription of song and opera texts with emphasis on the singer's approach to performance. Offered alternate years.
Prereq: MUS 156.

**MUS 456. Lyric Diction. 3 Credits.**
Analysis and International Phonetic Alphabet transcription of song and opera texts with emphasis on the singer's approach to performance. Offered alternate years.
Prereq: MUS 156.

**MUS 457. Native American Music. 4 Credits.**
Survey of ceremonial, powwow, folk, and contemporary music; women's musical traditions; Native American film music. Powwow drumming and singing in indigenous languages taught by a Native American. Offered summer session only.

**MUS 458. Celtic Music. 4 Credits.**
Explores music and culture of Ireland, Scotland, Wales, and Brittany. History, culture, and modern and old performance styles studied.

**MUS 459. African Music. 4 Credits.**
Authentic musical instruments, repertoire, and recordings illustrate how different societies use music to express identity in a contemporary and ever-changing Africa. Traditional and recent popular styles. Offered summer session only.

**MUS 460. Music and Gender. 4 Credits.**
Examines the role of gender in shaping the music that is created, performed, taught, and listened to in representative cultures of the world, including the West.

**MUS 462. Popular Musics in the African Diaspora. 4 Credits.**
Examines social and historical contexts of popular musics in the African diaspora from the 20th century forward. Geographic focus is North America, the Caribbean, and Africa.

**MUS 467. Solo Vocal Music. 3 Credits.**
Solo songs with accompaniment; the lute air and Purcell; 19th-century art songs in Germany and France; 20th-century British, American, and Continental song literature; development of bases for artistic performance and sound critical judgment through study of text, voice, and accompaniment. Offered alternate years.
Prereq: MUS 269 or equivalent.

**MUS 468. Solo Vocal Music. 3 Credits.**
Solo songs with accompaniment; the lute air and Purcell; 19th-century art songs in Germany and France; 20th-century British, American, and Continental song literature; development of bases for artistic performance and sound critical judgment through study of text, voice, and accompaniment. Offered alternate years.
Prereq: MUS 269 or equivalent.

**MUS 470. History of Electroacoustic Music. 3 Credits.**
Examines the development of aesthetic movements, styles, media, instruments, and performance practice related to electroacoustic music. Repeatable once with no conditions.
Prereq: Standing as a music technology major or meeting the prerequisites for history survey courses.

**MUS 471. Musical Performance Networks. 3 Credits.**
Examines various types of network architectures and data-processing and mapping strategies that can be applied to real-time musical outcomes. Repeatable with no conditions.

**MUS 474. History of Opera. 4 Credits.**
Critical study of the musical and dramatic content of operas forming the standard international repertoire, from Monteverdi to Mozart.
Prereq: MUS 269 or equivalent.

**MUS 475. History of Opera. 4 Credits.**
Critical study of the musical and dramatic content of operas forming the standard international repertoire, from Mozart to the present.
Prereq: MUS 269 or equivalent.

**MUS 476. Digital Audio Workstation Tech I. 3 Credits.**
Explores how MIDI (musical instrument digital interface) is used to compose, edit, and record using a personal computer. Sequence with MUS 477 and 478. Basic Mac skills recommended. Repeatable once for a maximum of 6 credits.

**MUS 477. Digital Audio Workstation Tech II. 3 Credits.**
Explores the principles and techniques used in recording audio with a computer. Sequence with MUS 476 and 478. Repeatable once for a maximum of 6 credits.
Prereq: MUS 476.

**MUS 478. Digital Audio Workstation Tech III. 3 Credits.**
Explores advanced uses of plug-ins, mixing, and editing using a computer. Sequence with MUS 476 and 477. Repeatable once for a maximum of 6 credits.
Prereq: MUS 477.

**MUS 480. Audio Recording Techniques I. 3 Credits.**
Hardware and software techniques for use in a recording studio environment, including microphone usage, recording techniques, and digital production. Sequence with MUS 481, 482.

**MUS 481. Audio Recording Techniques II. 3 Credits.**
Application of advanced recording techniques. Sequence with MUS 480, 482.
Pre- or coreq: MUS 480.

**MUS 482. Audio Recording Techniques III. 3 Credits.**
Focuses on the production concepts and techniques necessary to produce a full-length, professional-quality compact disc. Sequence with MUS 480, 481.
Prereq: MUS 481.

**MUS 484. Choral Conducting and Literature. 3 Credits.**
Choral conducting, gesture and communication, rehearsal technique, and choral literature appropriate for secondary school choral music programs (grades 6–12), community youth choirs, and collegiate emsembles. Repeatable once for maximum of 6 credits.
Prereq: MUP 140 or higher.

**MUS 486. Instrumental Conducting. 3 Credits.**
Conducting techniques as applied to band and orchestral music with emphasis on various styles and periods of music; study of 20th-century rhythms and related conducting problems. Repeatable once for a maximum of 6 credits.
Prereq: major standing.

**MUS 490. Balinese Gamelan. 2 Credits.**
Pacific Rim Gamelan ensemble. Performance of original compositions and traditional music for gamelan. Limited to twelve performers. Three public performances a year.

**MUS 499. Senior Project. 3 Credits.**
Projects in music history, analysis, theory, composition, performance, or related disciplines designed by the student in consultation with the instructor. Repeatable twice for maximum of 9 credits.

**MUS 503. Thesis. 1-16 Credits.**
Repeatable.

**MUS 507. Seminar: [Topic]. 1-5 Credits.**
Repeatable. Various topics at an advanced level, offered periodically according to student and faculty interest and availability.

**MUS 508. Workshop: [Topic]. 1-21 Credits.**
Repeatable. A recent topic is Javanese Gamelan.

**MUS 510. Experimental Course: [Topic]. 1-5 Credits.**
Repeatable.

**MUS 515. Advanced Aural Skills. 3 Credits.**
Develops students' sight-singing and dictation skills in chromatic tonal music and introduces them to sight-singing and dictation strategies for atonal music. Offered alternate years.

**MUS 516. Post-Tonal Theory I. 3 Credits.**
Introduction to theory and analysis of post-tonal music. Concepts of pitch-class set analysis and practical applications. Sequence. Offered alternate years.

**MUS 517. Post-Tonal Theory II. 3 Credits.**
Introduction to theory and analysis of post-tonal music. Concepts of pitch-class set analysis and practical applications. Sequence. Offered alternate years.
Prereq: MUS 416/516.

**MUS 521. The Collaborative Pianist. 2 Credits.**
Comprehensive study of techniques and literature for artistic ensemble performance by pianists. Includes chamber music, art song, opera arias, accompaniment, sight-reading, and orchestral reduction skills. Sequence. Repeatable once each for maximum of 4 credits per course.

**MUS 522. The Collaborative Pianist. 2 Credits.**
Comprehensive study of techniques and literature for artistic ensemble performance by pianists. Includes chamber music, art song, opera arias, accompaniment, sight-reading, and orchestral reduction skills. Sequence. Repeatable once each for maximum of 4 credits per course.
Prereq: MUS 421/521.

**MUS 523. The Collaborative Pianist. 2 Credits.**
Comprehensive study of techniques and literature for artistic ensemble performance by pianists. Includes chamber music, art song, opera arias, accompaniment, sight-reading, and orchestral reduction skills. Sequence. Repeatable once each for maximum of 4 credits per course.
Prereq: MUS 422/522.

**MUS 524. Advanced Keyboard Harmony. 3 Credits.**
Development of skills in figured bass realization, melody harmonization, and score reading at the keyboard. Offered alternate years.

**MUS 530. Schenkerian Analysis. 3 Credits.**
Analytical techniques, developed by Heinrich Schenker, studied through application to music of all periods and styles. Sequence.

**MUS 531. Schenkerian Analysis. 3 Credits.**
Analytical techniques, developed by Heinrich Schenker, studied through application to music of all periods and styles. Sequence.
Prereq: MUS 4/530.

**MUS 533. Counterpoint. 4 Credits.**
Study of modal and tonal counterpoint through analysis and composition: 16th-century sacred polyphony.

**MUS 534. Counterpoint. 4 Credits.**
Study of modal and tonal counterpoint through analysis and composition: baroque imitative counterpoint.
Prereq: MUS 4/533.

**MUS 535. Counterpoint. 4 Credits.**
Study of modal and tonal counterpoint through analysis and composition: focus varies—typically devoted to more advanced fugal writing, 20th-century counterpoint, or other modal composition.
Prereq: MUS 4/534.

**MUS 538. Composers Forum. 1 Credit.**
Formulation of a two- or three-concert series of student compositions; sessions with visiting composers and UO performers and listening projects related to these residencies. Repeatable eleven times for a maximum of 12 credits.

**MUS 539. Scoring for Voices and Instruments. 3 Credits.**
Techniques of arranging and scoring for various types of choral and instrumental groups.

**MUS 540. Composition III. 3 Credits.**
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital.

**MUS 541. Composition III. 3 Credits.**
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital.

**MUS 542. Composition III. 3 Credits.**
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital.

**MUS 547. Digital Audio and Sound Design. 4 Credits.**
Examines concepts of digital audio representation, sampling, and processing; considers audio mixing, basic synthesis, and sound modification techniques and fundamentals of electroacoustic composition.

**MUS 548. Interactive Media Performance. 3 Credits.**
Examines concepts of interactive performance using MIDI, digital audio, and video processing, and considers issues related to designing performance algorithms in software.

**MUS 549. Creativity in Technology. 3 Credits.**
Explores the influences and applicants of technology in the musical, performing, and visual arts, assessing actualized works and considering their aesthetic and culture impact. Repeatable when course content changes.

**MUS 550. SensorMusik. 3 Credits.**
Examines the fundamental principles for microprocessors and sensor interface design within the context of musical performance, composition, and improvisation. Repeatable thrice for a maximum of 12 credits.

**MUS 551. Introduction to Ethnomusicology. 4 Credits.**
World musics studied in their social and cultural contexts. Compares the varied approaches, ideas, and methods of selected American and European researchers since 1980.

**MUS 552. Musical Instruments of the World. 4 Credits.**
Examines instruments of the world in their cultural contexts. Covers cross-cultural issues and focuses on particular geographic areas. Includes films, recordings, live demonstrations.

**MUS 553. Folk Music of the Balkans. 4 Credits.**
Forms and styles of folk musics and dances in their cultural contexts in southeastern Europe: Albania, Bosnia, Bulgaria, Croatia, Greece, Macedonia, Romania, Serbia.

**MUS 554. Music of India. 4 Credits.**
Classical music traditions of North and South India with some discussion of dance, rural folk music, and popular film music; participatory music making and demonstrations by visiting artists.

**MUS 555. Lyric Diction. 3 Credits.**
Analysis and International Phonetic Alphabet transcription of song and opera texts with emphasis on the singer's approach to performance. Offered alternate years.

**MUS 556. Lyric Diction. 3 Credits.**
Analysis and International Phonetic Alphabet transcription of song and opera texts with emphasis on the singer's approach to performance. Offered alternate years.

**MUS 557. Native American Music. 4 Credits.**
Survey of ceremonial, powwow, folk, and contemporary music; women's musical traditions; Native American film music. Powwow drumming and singing in indigenous languages taught by a Native American. Offered summer session only.

**MUS 558. Celtic Music. 4 Credits.**
Explores music and culture of Ireland, Scotland, Wales, and Brittany. History, culture, and modern and old performance styles studied.

**MUS 559. African Music. 4 Credits.**
Authentic musical instruments, repertoire, and recordings illustrate how different societies use music to express identity in a contemporary and ever-changing Africa. Traditional and recent popular styles. Addison. Offered summer session only.

**MUS 560. Music and Gender. 4 Credits.**
Examines the role of gender in shaping the music that is created, performed, taught, and listened to in representative cultures of the world, including the West.

**MUS 562. Popular Musics in the African Diaspora. 4 Credits.**
Examines social and historical contexts of popular musics in the African diaspora from the 20th century on. Geographic focus is North America, the Caribbean, and Africa.

**MUS 567. Solo Vocal Music. 3 Credits.**
Solo songs with accompaniment; the lute air and Purcell; 19th-century art songs in Germany and France; 20th-century British, American, and Continental song literature; development of bases for artistic performance and sound critical judgment through study of text, voice, and accompaniment. Offered alternate years.

**MUS 568. Solo Vocal Music. 3 Credits.**
Solo songs with accompaniment; the lute air and Purcell; 19th-century art songs in Germany and France; 20th-century British, American, and Continental song literature; development of bases for artistic performance and sound critical judgment through study of text, voice, and accompaniment. Offered alternate years.

**MUS 570. History of Electroacoustic Music. 3 Credits.**
Examines the development of aesthetic movements, styles, media, instruments, and performance practice related to electroacoustic music. Repeatable once with no conditions.
Prereq: Standing as a music technology major or meeting the prerequisites for history survey courses.

**MUS 571. Musical Performance Networks. 3 Credits.**
Examines various types of network architectures and data-processing and mapping strategies that can be applied to real-time musical outcomes. Repeatable with no conditions.

**MUS 574. History of Opera. 4 Credits.**
Critical study of the musical and dramatic content of operas forming the standard international repertoire, from Monteverdi to Mozart. Sequence.

**MUS 575. History of Opera. 4 Credits.**
Critical study of the musical and dramatic content of operas forming the standard international repertoire, from Mozart to the present. Sequence.

**MUS 576. Digital Audio Workstation Tech I. 3 Credits.**
Explores how MIDI (musical instrument digital interface) is used to compose, edit, and record using a personal computer. Sequence with MUS 577 and 578. Basic Mac skills recommended. Repeatable once for a maximum of 6 credits.

**MUS 577. Digital Audio Workstation Tech II. 3 Credits.**
Explores the principles and techniques used in recording audio with a computer. Sequence with MUS 576 and 578. Repeatable once for a maximum of 6 credits.
Prereq: MUS 576.

**MUS 578. Digital Audio Workstation Tech III. 3 Credits.**
Explores advanced uses of plug-ins, mixing, and editing using a computer. Sequence with MUS 576 and 577. Repeatable once for a maximum of 6 credits.
Prereq: MUS 577.

**MUS 580. Audio Recording Techniques I. 3 Credits.**
Hardware and software techniques for use in a recording studio environment, including microphone usage, recording techniques, and digital production. Sequence with MUS 581, 582.

**MUS 581. Audio Recording Techniques II. 3 Credits.**
Application of advanced recording techniques. Sequence with MUS 580, 582.
Pre- or coreq: MUS 580.

**MUS 582. Audio Recording Techniques III. 3 Credits.**
Focuses on the production concepts and techniques necessary to produce a full-length, professional-quality compact disc. Sequence with MUS 580, 581.
Prereq: MUS 581.

**MUS 584. Choral Conducting and Literature. 3 Credits.**
Choral conducting, gesture and communication, rehearsal technique, and choral literature appropriate for secondary school choral music programs (grades 6–12), community youth choirs, and collegiate emsembles. Repeatable once for maximum of 6 credits.

**MUS 590. Balinese Gamelan. 2 Credits.**
Pacific Rim Gamelan ensemble. Performance of original compositions and traditional music for gamelan. Limited to twelve performers. Three public performances a year.

**MUS 601. Research: [Topic]. 1-16 Credits.**
Repeatable.

**MUS 602. Supervised College Teaching. 1-5 Credits.**
Repeatable.

**MUS 603. Dissertation. 1-16 Credits.**
Repeatable.

**MUS 605. Reading and Conference: [Topic]. 1-4 Credits.**
Repeatable. Individual study of topics beyond the availability of the standard curriculum.
Prereq: completion of all regularly scheduled courses related to the topic.

**MUS 607. Seminar: [Topic]. 1-5 Credits.**
Repeatable. Studies of various topics at an advanced level offered periodically according to student and faculty interest and availability. Extra fee for Oregon Bach Festival seminars.

**MUS 608. Workshop: [Topic]. 1-16 Credits.**
Repeatable.

**MUS 609. Terminal Project. 1-16 Credits.**
Repeatable.

**MUS 610. Experimental Course: [Topic]. 1-5 Credits.**
Repeatable. Recent courses include Campus Orchestra.

**MUS 611. Research Methods in Music. 3 Credits.**
Use of reference, research, and bibliographical sources in music. Sequence.

**MUS 614. Introduction to Musicology. 4 Credits.**
Introduces musicology and several of its subfields; includes current and recent arguments.
Prereq: major standing.

**MUS 620. Bibliography in Instrumental Conducting. 3 Credits.**
Survey of research in conducting. Discussion of rehearsal strategies and psychology.

**MUS 621. Wind Repertoire. 3 Credits.**
Survey and analysis of music composed for large wind groups, from 1500 to the present. Sequence.

**MUS 622. Wind Repertoire. 3 Credits.**
Survey and analysis of music composed for large wind groups, from 1500 to the present. Sequence.
Prereq: MUS 621.

**MUS 623. Wind Repertoire. 3 Credits.**
Survey and analysis of music composed for large wind groups, from 1500 to the present. Sequence.
Prereq: MUS 622.

**MUS 624. Instrumental Conducting Laboratory. 2 Credits.**
Study, preparation, and conducting of works for instrumental ensembles in rehearsals and performances. Repeatable twice for maximum of 6 credits.

**MUS 625. Orchestral Music: Bach to Beethoven. 2 Credits.**
Survey of orchestral music from Bach to Beethoven. Sequence with MUS 626. Offered alternate years.

**MUS 626. Orchestral Music: 1825 to Modern. 2 Credits.**
Survey of orchestral music from 1825 to the modern era. Sequence with MUS 625. Offered alternate years.

**MUS 629. Repertoire and Analysis. 3 Credits.**
Analytical interpretations of musical works in a context that focuses on repertoire rather than on particular analytical methodologies. The pieces studied vary each time the course is offered. Repeatable with varying repertoire.

**MUS 630. History of Theory I. 3 Credits.**
Examination and evaluation of theories of music from ancient times to the 16th century, including Aristides Quintilianus, Boethius, Hucbald, Guido, Franco, Tinctoris, Ramis, and Aron. Offered alternate years.

**MUS 631. History of Theory II. 3 Credits.**
Examination and evaluation of theories of music from the 16th to 19th centuries, including Glarean, Zarlino, Descartes, Rameau, Tartini, Kirnberger, C. P. E. Bach, Fetis, Sechter, and Helmholtz. Offered alternate years.

**MUS 632. History of Theory III. 3 Credits.**
Theories of harmony and structure ranging from the mid-19th century to the present, including Hauptmann, Riemann, Schenker, Schoenberg, Hindemith, Babbitt, Forte, Lewin, Straus, and Lerdahl. Offered alternate years.

**MUS 633. Advanced Schenkerian Analysis. 3 Credits.**
Advanced analytical techniques developed by Heinrich Schenker.
Pre- or coreq: MUS 431/531 or equivalent.

**MUS 634. Advanced Post-Tonal Theory. 3 Credits.**
Analytic approaches to twelve-tone music.

**MUS 640. Advanced Composition Studies. 3 Credits.**
Studio instruction in composition. Repeatable twice for a maximum of 9 credits.
Prereq: MUS 4/542; coreq: MUS 538.

**MUS 641. Advanced Composition Studies. 3 Credits.**
Studio instruction in composition. Repeatable twice for a maximum of 9 credits.
Prereq: MUS 640; coreq: MUS 538.

**MUS 642. Advanced Composition Studies. 3 Credits.**
Studio instruction in composition. Repeatable twice for a maximum of 9 credits.
Prereq: MUS 641; coreq MUS 538.

**MUS 643. Notation of Medieval and Renaissance Music. 3 Credits.**
Representative examples of notational systems and practices in Western European polyphony from 900 to 1600. Offered alternate years.

**MUS 644. Notation of Medieval and Renaissance Music. 3 Credits.**
Representative examples of notational systems and practices in Western European polyphony from 900 to 1600. Offered alternate years.

**MUS 645. Advanced Electronic Composition. 3 Credits.**
Repeatable. Develops an advanced understanding of computers and software and how they are used to process digital audio and create musical and mediacompositions. Repeatable with instructor's consent.
Prereq: MUS 547, 548, 576; or equivalent.

**MUS 650. Piano Literature. 3 Credits.**
Advanced study of solo piano literature from Bach to the present. Sequence with MUS 650, 651, 652. Offered alternate years.

**MUS 651. Piano Literature. 3 Credits.**
Advanced study of solo piano literature from Bach to the present. Sequence with MUS 650, 651, 652. Offered alternate years.
Prereq: MUS 650.

**MUS 652. Piano Literature. 1-3 Credits.**
Advanced study of solo piano literature from Bach to the present. Sequence with MUS 650, 651, 652. Offered alternate years.
Prereq: MUS 651.

**MUS 660. Music in the Middle Ages. 3 Credits.**
Sources of Western European music in classical antiquity and the Near East; sacred monophony, secular monophony; development of polyphony. Offered alternate years.

**MUS 661. Music in the Renaissance. 3 Credits.**
The central Renaissance style in 15th-century France and Italy; high Renaissance music; late Renaissance music; developments in England and Germany; instrumental music; Renaissance music theory. Offered alternate years.

**MUS 662. Music in the Baroque Era. 3 Credits.**
Musical genres in Italy, France, Germany, Austria, Britain, the Netherlands, Spain, Mexico, and South America in historical, social, political, and cultural contexts—early 17th century through Bach and Handel. Offered alternate years.

**MUS 663. Music in the Classical Period. 3 Credits.**
Study of galant, Emfindsamer, and classical styles from c. 1730 to Boccherini, Haydn, and Mozart. Focus on instrumental and sacred music, and on opera before Mozart. Offered alternate years.

**MUS 664. Music in the Romantic Era. 3 Credits.**
Virtuosic and lyric extremes in instrumental and vocal styles. Literary romanticism, descriptive music, and the Lied; opera in France and Italy; Wagner's music drama as Gesamtkunstwerk. Offered alternate years.

**MUS 665. Music in the 20th Century. 3 Credits.**
Crisis of romanticism and tonality: transition of Debussy, Mahler, and others; new styles of Stravinsky, Schoenberg, Bartok; developments in the United States; implications of recent trends. Offered alternate years.

**MUS 680. Historical Performance Practices I. 3 Credits.**
Introduction to theory and practice of sound production, rhetoric, pronunciation, instrumentation, pitch, temperament, and ornamentation in period vocal and instrumental solo and ensemble music, from the 12th through 16th centuries. Offered once every third year.

**MUS 681. Historical Performance Practices II. 3 Credits.**
Introduction to theory and practice of sound production, rhetoric, pronunciation, instrumentation, pitch, temperament, and ornamentation in period vocal and instrumental solo and ensemble music in the 17th and early 18th centuries. Offered once every third year.

**MUS 682. Historical Performance Practices III. 3 Credits.**
Introduction to theory and practice of sound production, rhetoric, pronunciation, instrumentation, pitch, temperament, and ornamentation in period vocal and instrumental solo and ensemble music in the late 18th and 19th centuries. Offered once every third year.

**MUS 690. East European Folk Ensemble. 2 Credits.**
Performance ensemble in which participants learn to play village-style folk dance music from Bulgaria, Macedonia, Serbia, Greece, and neighboring regions of Eastern Europe. Repeatable twice for a maximum of 6 credits.
Prereq: instructor's consent.

**MUS 691. Collegium Musicum. 1-3 Credits.**
Study of music repertoire of the medieval, Renaissance, and baroque periods through rehearsals and extensive sight-reading; vocal and instrumental repertoire. Ensemble fee.
Prereq: audition.

**MUS 693. Oregon Electronic Device Orchestra. 2 Credits.**
Performance ensemble that uses data-driven musical instruments in combination with software and hardware to perform music and intermedia compositions.
Prereq: MUS 547, 548.

**MUS 694. Chamber Ensemble: [Topic]. 1 Credit.**
Accompanying, Brass Choir, Brass Ensemble, Chamber Ensemble, Trombone Ensemble, Tuba and Euphonium Ensemble, Studio Guitar Ensemble, Jazz Guitar Ensemble, Oregon Percussion Ensemble. Repeatable.
Prereq: audition (except chamber ensemble).

**MUS 695. Band: [Topic]. 1-2 Credits.**
Green Garter Band, Oregon Basketball Band, Oregon Marching Band, Oregon Wind Ensemble, UO Campus Band, UO Symphonic Band, Yellow Garter Band. Ensemble fee for Oregon Wind Ensemble, UO Symphonic Band, UO Campus Band. Repeatable.
Prereq: audition (except UO Campus Band and Oregon Marching Band).

**MUS 696. Orchestra: [Topic]. 2 Credits.**
University Symphony Orchestra, Campus Orchestra. Ensemble fee. Repeatable.
Prereq: audition.

**MUS 697. Chorus: [Topic]. 2 Credits.**
Chamber Choir, Concert Choir, Gospel Singers, Repertoire Singers, University Gospel Choir, University Gospel Ensemble, University Singers. Ensemble fee. Repeatable.
Prereq: audition or voice screening (except Concert Choir and Gospel Choir).

**MUS 698. Opera Workshop. 2 Credits.**
Traditional and contemporary repertory for musical theater through analysis, rehearsal, and performance of complete and excerpted works; training in stage movement, diction, and rehearsal techniques. Repeatable.
Prereq: audition.