Music

C. Brad Foley, Dean
541-346-3761
541-346-0723 fax
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 scores. The Audio and Video Room (the Douglass 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 Jürgen 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 250 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 40 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 and the Steve Larson Distinguished Lecture Series.

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, discuss the profession of teaching and research, and 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 maintain 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
- Women's Choir
- Opera Ensemble
- Repertoire Singers
- Campus Band
- Campus Orchestra
- Oregon Marching Band
- Green Garter Band
- Yellow Garter Band
- Oregon Basketball Band
- Oregon Percussion Ensemble
- Trombone Choir
- Tuba-Euphonium Ensemble
- Jazz Guitar Ensemble
- Brass Ensemble
- Jazz Laboratory Bands
- Small jazz ensembles
- Latin Jazz Ensemble
- Andean Music Ensemble
- 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 these are allocated for undergraduate (http://music.uoregon.edu/apply/undergraduate-music/financial-aid) study, limited scholarship funding is also available for graduate students (http://music.uoregon.edu/apply/graduate-music/financial-aid). Information on music scholarships is available from the music admissions office 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 up to four years. 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 assistant dean of admissions and financial aid (http://music.uoregon.edu/apply/graduate-music/financial-aid) at 541-346-6191 or the Department of Dance at 541-346-3386.

Fees

Other Fees (per term)	Dollars
Private performance studies (studio instruction), per credit, per term	90

Maintenance fee per term for harpsichord, organ, classical percussion	30
Ensemble fee	30
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	30
MIDI music lab course fee	85
Audio recording lab course fee	85
Use of electronic studio course fee	85
Use of organs and harpsichords	30
Music education course fee	30
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.

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.

Juries must precede advancement from one level to the next.

Performance studies courses carry 2 or 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.

For details concerning levels, repertory, and any other questions, please contact 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 policies and procedures. This information is found in several sections of this catalog, including the **Registration and Academic Policies** (http://catalog.uoregon.edu/archive/2016-2017/admissiontograduation/registration_policies) and **Graduate School** (http://catalog.uoregon.edu/archive/2016-2017/graduate) sections.

Faculty

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

Barbara Myers Baird, senior 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)

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

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

David R. Case, senior 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, professor (composition, theory). BM, 1985, Eastman School of Music; MA, 1991, PhD, 1992, Pennsylvania. (1997)

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

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

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

Alexandre Dossin, 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)

Amy Fickenscher, instructor pro tem (music education). BMus, 2006, MMus, 2009, Oregon. (2013)

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

Fritz Gearhart, professor (violin). BM, 1986, MM 1988, Eastman School of Music. On leave 2016–17. (1998)

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

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

Michael Grose, professor (tuba, music appreciation); associate dean, undergraduate studies; summer session coordinator. BM, 1984, MM, 1985, Northwestern. (2001)

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

Akiko Hatakeyama, assistant professor (music technology). Associate's degree,1994, Otsuma Women's; AA, 2006, Community College of Philadelphia; BA, 2009, Mills College; MA, 2011, Wesleyan; MA, 2013, Brown. (2016)

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

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

Habib Iddrisu, assistant professor (African dance and music, ethnomusicology). BA, 2002, MA, 2004, Bowling Green State; PhD, 2011, Northwestern. (2013)

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

John Jantzi, senior 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)

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

Loren Kajikawa, associate 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. On leave spring 2017. (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. (2001)

Robert Kyr, Philip H. Knight Professor (composition, theory); director, Pacific Rim Gamelan, Vanguard Concert Series, Music Today Festival. BA, 1974, Yale; postgraduate certificate, 1976, Royal College of Music; MA, 1980, Pennsylvania; PhD, 1989, Harvard. (1990)

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

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

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

Brian McWhorter, associate professor (trumpet, music appreciation). BMus, 1998, Oregon; MM, 2000, Juilliard. On leave 2016–17. (2006)

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

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

Mandy Mullet, instructor pro tem (music education); BMus, 2004, MMus, 2006, Oregon. (2014)

Drew Nobile, assistant professor (theory, musicianship). ScB, 2007, Brown; MA, 2009, Washington (Seattle); PhD, 2014, City University of New York, Graduate Center. (2015)

Gordon Ogo, instructor pro tem (music education). BA, 1968, Eastern Washington; MS, 1992, Western Oregon. (2014)

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

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

Timothy Pack, senior 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). BME, 1983, Lenoir-Rhyne; MME, 1990, PhD, 2003, Florida State. (2003)

Sharon J. Paul, Robert Trotter Memorial Chair in Music; professor (choral conducting). BA, 1978, Pomona; MFA, 1981, California, Los Angeles; DMA, 1984, Stanford. (2000)

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

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)

Michelle Rahn, instructor pro tem (viola). BMus, 2004, Oregon; MMus, 2007, Performance Diploma, 2009, DMA, 2012, Boston University. (2016)

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

Lindsey Henriksen Rodgers, instructor pro tem (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)

Idit Shner, associate professor (saxophone, jazz studies). BM, Oklahoma City; MM, Central Oklahoma; DMA, 2007, North Texas. On leave spring 2017. (2005)

Jason Silveira, assistant professor (instrumental music education). BM, 2002, MM, 2008, Ithaca College; PhD, 2011, Florida State. (2016)

Marian Elizabeth Smith, professor (musicology). BA, 1976, Carleton; BMus, 1980, Texas, Austin; PhD, 1988, Yale. On leave winter 2017. (1988)

Jeffrey Stolet, professor (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); associate dean, graduate studies; director, Community Music Institute. BM, 1976, MM, 1978, DMA, 1987, Arizona State. (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. (1987)

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. On leave spring 2016. (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)

Sarah Viens, instructor pro tem (trumpet). BM, 2004, Cleveland Institute of Music; MM, 2007, Temple. (2014)

Claire L. Wachter, associate professor (piano pedagogy, piano). BM, 1975, Peabody Conservatory; MM, 1977, DMA, 1993, Texas, Austin. (1991)

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

Lawrence Wayte, 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. On leave fall 2016. (2013)

Laura Zaerr, 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)

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

Ann B. Shaffer, library

Undergraduate Studies

Nonmajors

The School of Music and Dance offers nonmajors a variety of music courses and performance ensembles. For details, see course listings. The following courses, which are open to students who have not had musical instruction, satisfy some of the university's general-education requirements. See **Group Requirements** and **Multicultural Requirement** in the **Bachelor's Degree Requirements** 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 141	Popular Piano and Musicianship I	4
MUS 142	Popular Piano and Musicianship II	4
MUS 143	Popular Piano and Musicianship III	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 281	Music of the Woodstock Generation	4
MUS 345M	Music, Politics, and Race	4
MUS 347	Music, Gender, Sexuality	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 365	Regional Ethnomusicology: [Topic]	4
MUS 382	American Musical Theater	4
MUS 451	Introduction to Ethnomusicology	4
MUS 452	Musical Instruments of the World	4
MUS 457	Native American Music	4
MUS 458	Celtic Music	4
MUS 459	African Music	4
MUS 460	Music and Gender	4
MUS 462	Popular Musics in the African Diaspora	4

Ensembles

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

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 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 (http://music.uoregon.edu/undergraduate-music-minor-application) to the School of Music and Dance at any time during their undergraduate studies. No audition is required.

Minor in Music

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 must be taken for a grade if the graded option is offered. Courses applied to the minor must be graded C– or better or P* (pass/no pass only), and no more than 6 credits may overlap with course work applied to any other music degree program. No specific courses or categories are required. Credits for the minor may be earned by taking any of the following preapproved courses. For additional information, please visit the website (http://music.uoregon.edu/current-students/undergraduate-music-students) or contact the music undergraduate office (ugradmus@uoregon.edu).

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 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		
MUJ 350	History of Jazz, 1900–1950	4
MUJ 351	History of Jazz, 1940 to Present	4
MUS 151	Popular Songwriting	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 270	History of the Blues	4
MUS 281	Music of the Woodstock Generation	4
MUS 345M	Music, Politics, and Race	4
MUS 347	Music, Gender, Sexuality	4
MUS 349	American Ethnic and Protest Music	3
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
MUS 382	American Musical Theater	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 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
MUS 141	Popular Piano and Musicianship I	4
MUS 142	Popular Piano and Musicianship II	4
MUS 143	Popular Piano and Musicianship III	4
Western Art Music		
HUM 300	Themes in the Humanities	4
MUS 267–269	Survey of Music History	12
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 365	Regional Ethnomusicology: [Topic]	4
MUS 451	Introduction to Ethnomusicology	4
MUS 452	Musical Instruments of the World	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 courses be taken concurrently.

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

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 must be taken for a grade if the graded option is offered. Courses applied to the minor must be graded C– or better or P* (pass/no pass only), and no more than 6 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 450	SensorMusik	3
MUS 470	History of Electroacoustic Music	3
MUS 471	Musical Performance Networks	3
MUS 477	Digital Audio Workstation Tech II	3
MUS 480	Audio Recording Techniques I	3
MUS 481	Audio Recording Techniques II	3

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

Music Major Programs

- **Bachelor of Arts in Music (General Music Concentration)**
- **Bachelor of Arts in Music (Music History and Literature Concentration)**
- **Bachelor of Arts in Music (Music Theory Concentration)**
- **Bachelor of Arts in Music (Popular Music Studies Concentration)**
- **Bachelor of Science in Music (General Music Concentration)**
- **Bachelor of Science in Music (Music Technology Concentration)**
- **Bachelor of Science in Music (Popular Music Studies Concentration)**
- **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.

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 as music majors. For information about admission to the University of Oregon, refer to the Admissions (http://catalog.uoregon.edu/archive/2016-2017/admissiontograduation/admissions) section of this catalog.

Application Procedure

1. Complete the University of Oregon application for admission
2. Review the school's undergraduate music major admission requirements (http://music.uoregon.edu/apply/undergraduate-music)
3. Complete the school's online application (http://music.uoregon.edu/apply/undergraduate-music)

Early action—submit UO and School of Music and Dance applications	November 1
Early action—undergraduate auditions; recorded auditions and music technology portfolios due by noon	Mid-November*
School of Music and Dance standard application deadline	January 15
Undergraduate audition days; recorded auditions and music technology portfolios due	Late January through February
School of Music and Dance mails admission and scholarship offers	April 1

For audition dates and submission deadlines for recordings and portfolios, visit the Undergraduate Music Admissions website.

Auditions

In many degree programs, the audition is the most important factor in determining admission to the School of Music and Dance. As part of the admission process, applicants to most music degree programs must either audition (in person or via recording) or submit a portfolio (the option for applicants to the music technology program). Students who submit recorded auditions may be required to audition in person upon arrival on campus. Auditions for admission are held in November, January, and February. 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/undergraduate-music). (http://music.uoregon.edu/apply)

Audition is not required for admission to the BA or BS general music or popular music studies concentrations.

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) or International English Language Testing System (IELTS) 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 one of the following: a minimum total TOEFL score of 575 on the paper-based test or a minimum total score of 88 on the Internet-based test; a minimum total score of 7.0 on the International English Language Testing System (IELTS); or completion of all required Academic English for International Students (AEIS) course work.

Placement Examinations

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. Incoming freshman students may choose to take the music core placement exam (for the purpose of testing out of part of the music core). Study guides for the placement are available from the music undergraduate office.

Admission to a Specific Degree Program

Initial admission to the school is as a general music major. The only exception is for majors in music: jazz studies or in music with the music technology concentration, who, upon acceptance, are directly admitted to their respective major programs.

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 Arts in Music (General Music Concentration)	Passing grade of C– or better in MUS 131, MUS 132; and passing grade of C– or better in one course in the history and culture category.
Bachelor of Arts in Music (Music History and Literature Concentration)	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 Arts in Music (Music Theory Concentration)	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 Arts in Music (Popular Music Studies Concentration)	Passing grade of C– or better in one of the following: MUS 131, MUS 141, MUS 151, MUJ 180; and passing grade of C– or better in any one course in the history and culture category.
Bachelor of Science in Music (Music Technology Concentration)	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	In addition to two-year musicianship and History and Culture core, successful completion of Foundations of Music Education (MUE 326) with grade of B– or better. Application to degree program, audition, and 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 (Guitar)	Successful jury to the MUP 380 level.
Bachelor of Music in Music: Performance (Keyboard)	Successful jury to the MUP 371, MUP 372, or MUP 373 level.
Bachelor of Music in Music: Performance (Percussion)	Successful jury to the MUP 391 level.
Bachelor of Music in Music: Performance (Strings)	Successful jury to the MUP 375, MUP 376, MUP 377, MUP 378, or MUP 379 level.
Bachelor of Music in Music: Performance (Voice)	Successful jury to the MUP 374 level.
Bachelor of Music in Music: Performance (Woodwinds)	Successful jury to the MUP 381, MUP 382, MUP 383, MUP 384, or MUP 385 level.

Program Requirements

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 Chamber Ensemble: [Topic] (MUS 394) (Accompanying).

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 (http://music.uoregon.edu/current-students/undergraduate-music-students/undergraduate-checklists). 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
- Women's 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 in Music (General Music Concentration)—three of the required six terms may be transferred (see checklist for transfer credit limitations)

BA in Music (Music History and Literature Concentration)—all three of the required terms must be completed in residence

BA in Music (Music Theory Concentration)—all three of the required terms must be completed in residence

BA in Music (Popular Music Studies Concentration)—two of the required four terms may be transferred (see checklist for transfer credit limitations)

BS in Music (General Music Concentration)—three of the required six terms may be transferred (see checklist for transfer credit limitations)

BS in Music (Music Technology Concentration)—all three of the required terms must be completed in residence

BS in Music (Popular Music Studies Concentration)—two of the required four terms may be transferred (see checklist for transfer credit limitations)

BMus in Music Composition—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

BMME in Music Education—three of the required nine 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.

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 MUS 394 Chamber Ensemble: [Topic] (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)
- With instructor approval, 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
- Students pursuing the popular music studies concentration have nontraditional ensemble options and requirements. For details, see checklist

Other exceptions to ensemble requirements may be considered by the ensemble petition committee after the student completes the following:

- auditions for the appropriate ensemble auditioning committee (choral or instrumental)
- submits a petition to the music undergraduate office

General Requirements

In addition to the general university requirements for bachelor's degrees (see the **Registration and Academic Policies** (http://catalog.uoregon.edu/archive/2016-2017/admissiontograduation/registration_policies) section of this catalog), all undergraduate degrees in music require the following:

Core Courses for Bachelor of Music (BMus) and Bachelor of Music in Music Education (BMME) Degree Programs

Musicianship [1]		
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 [2]	6
MUS 237–239	Keyboard Skills IV-VI [2]	3
History and Culture		
MUS 267–269	Survey of Music History	12
MUS 358	Music in World Cultures	4
Total Credits		**46**

1 For some majors, one to three terms of Analysis: [Topic] (MUS 327) may be required beyond the two-year musicianship core. For details, see checklist (https://music.uoregon.edu/current-students/undergraduate-music-students).

2 Not required for BMus in music: jazz studies. For details, see checklist (https://music.uoregon.edu/current-students/undergraduate-music-students).

Satisfactory Progress toward the Degree

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

Courses must be taken for a grade if the graded option is offered. 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.

Candidates for the BMus, BMME, BA in music (history and literature concentration), BA in music (theory concentration), or BS in music (music technology concentration) who have been in residence for two years but have not successfully completed the two-year musicianship 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 or music performance or a BMME in music education 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 for Bachelor of Music (BMus) and Bachelor of Music in Music Education (BMME) Degree Programs

Course	Title	Credits
First Year		
Fall		
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
	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
	Credits	**15**
Spring		
MUS 133	Music Theory III	2
MUS 136	Aural Skills III	2
MUS 139	Keyboard Skills III	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		15
	Credits	**15**
	Total Credits	**45**

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 Concentration)

Musicianship		
MUS 131	Music Theory I	2
MUS 132	Music Theory II	2
MUS 133	Music Theory III	2
Select a minimum of 10 credits from the following:		10
MUS 134–136	Aural Skills I-III	
MUS 137–139	Keyboard Skills I-III	
MUS 141	Popular Piano and Musicianship I	
MUS 142	Popular Piano and Musicianship II	
MUS 143	Popular Piano and Musicianship III	
MUS 151	Popular Songwriting	
MUS 231–233	Music Theory IV-VI	
MUS 234–236	Aural Skills IV-VI	
MUS 237–239	Keyboard Skills IV-VI	
MUS 447	Digital Audio and Sound Design	
MUJ 180–182	Jazz Performance Laboratory	
MUJ 270	Jazz Theory	
MUJ 271–272	Functional Jazz Piano I-II	
MUJ 273–274	Jazz Improvisation I-II	
History and Culture		
Select one from the following:		4
MUS 267–269	Survey of Music History [1]	
Select a minimum of 12 credits from the following:		12
MUS 267–269	Survey of Music History [1]	
MUS 125	Understanding Music	
MUS 227	Elements of Electronic Music	
MUS 250	Popular Musics in Global Context	
MUS 264	Rock History, 1950–70	
MUS 265	Rock History, 1965 to Present	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race	
MUS 349	American Ethnic and Protest Music	
MUS 351	The Music of Bach and Handel	
MUS 353	Survey of Opera	
MUS 356	Innovative Jazz Musicians: [Topic]	
MUS 358	Music in World Cultures	
MUS 359	Music of the Americas	
MUS 360	Hip-Hop Music: History, Culture, Aesthetics	
MUS 363	The Beatles and Their Times	
MUS 365	Regional Ethnomusicology: [Topic]	
MUS 382	American Musical Theater	
MUS 451	Introduction to Ethnomusicology	
MUS 452	Musical Instruments of the World	
MUS 459	African Music	
MUS 460	Music and Gender	

MUS 462	Popular Musics in the African Diaspora	
MUS 470	History of Electroacoustic Music	
MUJ 350	History of Jazz, 1900–1950	
MUJ 351	History of Jazz, 1940 to Present	
Additional musicianship or history and culture credits [2]		4
Performance Studies [3]		6-12
Ensembles (six terms)		6-12
Additional credits in music [4]		12
Total Credits		**60-72**

1. Additional survey of music history courses may also count toward the 12 credits required.
2. At least 36 total credits in combined musicianship and history and culture categories is required, with a minimum of 16 credits earned in each category.
3. At least three terms on one or more instruments, with concurrent enrollment in assigned ensemble. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2016-2017/admissiontograduation/registration_policies) section of this catalog.
4. At least 12 credits of MUE, MUJ, MUP, and/or MUS courses, including any upper-division credits necessary to earn 24 total upper-division credits in music.

Bachelor of Arts in Music (Music History and Literature Concentration)

Core Courses for BMus and BMME Degree Programs (listed above)		46
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	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		9-12
Total Credits		**97-106**

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/2016-2017/admissiontograduation/registration_policies) section of this catalog.
2. Completed under faculty guidance. For details and procedures, consult advisor.

Bachelor of Arts in Music (Music Theory Concentration)

Core Courses for BMus and BMME Degree Programs (listed above)		46
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 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		**109-118**

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/2016-2017/admissiontograduation/registration_policies) section of this catalog.
2. Completed under faculty guidance. For details and procedures, consult advisor.

Other Requirements

Demonstrated piano proficiency at Performance Studies: Piano (MUP 271) or three terms of Performance Studies: Piano (MUP 171) with grades of C– or better.

Bachelor of Arts in Music (Popular Music Studies Concentration)

Musicianship		
MUS 151	Popular Songwriting	4
Select one from the following:		2-4
MUS 131	Music Theory I [1]	
MUS 141	Popular Piano and Musicianship I [1]	
MUJ 180	Jazz Performance Laboratory [1]	
Select courses from the following as needed to reach a minimum of 16 total musicianship credits:		8-10
MUS 131–133	Music Theory I-III [1]	
MUS 134–136	Aural Skills I-III	

MUS 137–139	Keyboard Skills I-III	
MUS 141	Popular Piano and Musicianship I [1]	
MUS 142	Popular Piano and Musicianship II [1]	
MUS 143	Popular Piano and Musicianship III [1]	
MUS 447	Digital Audio and Sound Design	
MUJ 180–182	Jazz Performance Laboratory [1]	
MUJ 270	Jazz Theory	
MUJ 271–272	Functional Jazz Piano I-II	
MUJ 273–274	Jazz Improvisation I-II	
History and Culture		
MUS 407	Seminar: [Topic] (Popular Music Studies)	4
Select a minimum of 12 credits from the following:		12
MUS 227	Elements of Electronic Music	
MUS 250	Popular Musics in Global Context	
MUS 264	Rock History, 1950–70	
MUS 265	Rock History, 1965 to Present	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race [2]	
MUS 349	American Ethnic and Protest Music	
MUS 363	The Beatles and Their Times	
MUS 382	American Musical Theater	
MUJ 350	History of Jazz, 1900–1950	
MUJ 351	History of Jazz, 1940 to Present	
Additional musicianship or history and culture credits [3]		4
Performance Studies (three terms) [4]		6-12
Ensembles (four terms), at least one term chosen from the following:		4-8
MUS 393	Oregon Electronic Device Orchestra	
MUS 394	Chamber Ensemble: [Topic] (Hip-Hop Ensemble, Jazz Guitar Ensemble, Latin Jazz Ensemble, Studio Guitar Ensemble)	
MUS 395	Band: [Topic] (Oregon Marching Band)	
MUS 397	Chorus: [Topic] (Gospel Singers, University Gospel Choir, University Gospel Ensemble)	
MUJ 390	Jazz Laboratory Band III	
MUJ 391	Jazz Laboratory Band II	
MUJ 392	Oregon Jazz Ensemble	
MUJ 395	Small Jazz Ensemble: [Topic]	
Additional credits in music [5]		12
Interdisciplinary studies (at least 8 credits from the following): [6]		8
ANTH 419	Performance, Politics, and Folklore	
ENG 241	Introduction to African American Literature	
ENG 260	Media Aesthetics	
ES 310	Race and Popular Culture: [Topic]	
ES 345M	Music, Politics, and Race [3]	
CINE 230	Remix Cultures	
CINE 399	Special Studies: [Topic] (Hip-Hop and Screens)	
CINE 399	Special Studies: [Topic] (Music Television: Identity, Representation, and Money)	
CINE 425	Cinema Production: [Topic]	
FLR 370	Folklore and Sexuality	
FLR 399	Special Studies: [Topic] (US Protest Music)	
FLR 483	Folklore and Mythology of the British Isles	
FLR 491	Anglo-American Ballad and Folk Song	
Total Credits		**64-78**

1. Additional courses from this list may count toward 16 credits required.
2. If Music, Politics, and Race (ES 345M) applied to the interdisciplinary studies category, Music, Politics, and Race (MUS 345M) may not be taken to count toward the history and culture category.
3. At least 36 total credits in combined musicianship and history and culture categories is required, with a minimum of 16 credits earned in each category.
4. At least three terms on one or more instruments. See General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2016-2017/admissiontograduation/registration_policies) section of this catalog.
5. At least 12 credits of MUE, MUJ, MUP and/or MUS courses, including any upper-division credits necessary to earn 24 total upper-division credits in music.
6. See advisor for list of additional preapproved courses.

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 Concentration)

Musicianship		
MUS 131	Music Theory I	2
MUS 132	Music Theory II	2
MUS 133	Music Theory III	2
Select a minimum of 10 credits from the following:		10
MUS 134–136	Aural Skills I-III	
MUS 137–139	Keyboard Skills I-III	
MUS 141	Popular Piano and Musicianship I	
MUS 142	Popular Piano and Musicianship II	
MUS 143	Popular Piano and Musicianship III	
MUS 151	Popular Songwriting	
MUS 231–233	Music Theory IV-VI	
MUS 234–236	Aural Skills IV-VI	
MUS 237–239	Keyboard Skills IV-VI	
MUS 447	Digital Audio and Sound Design	
MUJ 180–182	Jazz Performance Laboratory	
MUJ 270	Jazz Theory	
MUJ 271–272	Functional Jazz Piano I-II	
MUJ 273–274	Jazz Improvisation I-II	
History and Culture		
Select one from the following:		4
MUS 267–269	Survey of Music History [1]	
Select a minimum of 12 credits from the following:		12
MUS 267–269	Survey of Music History [1]	

MUS 125	Understanding Music	
MUS 227	Elements of Electronic Music	
MUS 250	Popular Musics in Global Context	
MUS 264	Rock History, 1950–70	
MUS 265	Rock History, 1965 to Present	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race	
MUS 349	American Ethnic and Protest Music	
MUS 351	The Music of Bach and Handel	
MUS 353	Survey of Opera	
MUS 356	Innovative Jazz Musicians: [Topic]	
MUS 358	Music in World Cultures	
MUS 359	Music of the Americas	
MUS 360	Hip-Hop Music: History, Culture, Aesthetics	
MUS 363	The Beatles and Their Times	
MUS 365	Regional Ethnomusicology: [Topic]	
MUS 382	American Musical Theater	
MUS 451	Introduction to Ethnomusicology	
MUS 452	Musical Instruments of the World	
MUS 459	African Music	
MUS 460	Music and Gender	
MUS 462	Popular Musics in the African Diaspora	
MUS 470	History of Electroacoustic Music	
MUJ 350	History of Jazz, 1900–1950	
MUJ 351	History of Jazz, 1940 to Present	
Additional musicianship or history and culture credits [2]		4
Performance Studies (three different terms) [3]		6-12
Ensemble (six different terms)		6-12
Additional credits in music [4]		12
Total Credits		**60-72**

1. Additional survey of music history courses may also count toward the 12 credits required.
2. At least 36 total credits in combined musicianship and history and culture categories is required, with a minimum of 16 credits earned in each category.
3. At least three terms with concurrent enrollment in assigned ensemble. See General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2016-2017/admissiontograduation/registration_policies) section of the catalog.
4. At least 12 credits of MUE, MUJ, MUP and/or MUS courses, including any upper-division credits necessary to earn 24 total upper-division credits in music.

Bachelor of Science in Music (Music Technology Concentration)

Core Courses for BMus and BMME Degree Programs (listed above)		46
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	
Additional performance studies		
Additional ensembles		
Courses in the music of other cultures		
MUS 499	Senior Project [2]	3-9
Total Credits		**138-150**

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/2016-2017/admissiontograduation/registration_policies) section of this catalog.
2. Completed under faculty guidance. For details and procedure, consult advisor.

Bachelor of Science in Music (Popular Music Studies Concentration)

Musicianship		
MUS 151	Popular Songwriting	4
Select one from the following:		2-4
MUS 131	Music Theory I [1]	
MUS 141	Popular Piano and Musicianship I [1]	
MUJ 180	Jazz Performance Laboratory [1]	
Select courses from the following as needed to reach a minimum of 16 total musicianship credits:		8-10
MUS 131–133	Music Theory I-III [1]	
MUS 134–136	Aural Skills I-III	
MUS 137–139	Keyboard Skills I-III	
MUS 141	Popular Piano and Musicianship I [1]	
MUS 142	Popular Piano and Musicianship II [1]	
MUS 143	Popular Piano and Musicianship III [1]	
MUS 447	Digital Audio and Sound Design	
MUJ 180–182	Jazz Performance Laboratory [1]	

MUJ 270	Jazz Theory	
MUJ 271–272	Functional Jazz Piano I-II	
MUJ 273–274	Jazz Improvisation I-II	
History and Culture		
MUS 407	Seminar: [Topic] (Popular Music Studies)	4
Select a minimum of 12 credits from the following:		12
MUS 227	Elements of Electronic Music	
MUS 250	Popular Musics in Global Context	
MUS 264	Rock History, 1950–70	
MUS 265	Rock History, 1965 to Present	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race [2]	
MUS 349	American Ethnic and Protest Music	
MUS 363	The Beatles and Their Times	
MUS 382	American Musical Theater	
MUJ 350	History of Jazz, 1900–1950	
MUJ 351	History of Jazz, 1940 to Present	
Additional musicianship or history and culture credits [3]		4
Performance Studies (three terms) [4]		6-12
Ensembles (four terms), at least one term chosen from the following:		4-8
MUS 393	Oregon Electronic Device Orchestra	
MUS 394	Chamber Ensemble: [Topic] (Hip-Hop Ensemble, Jazz Guitar Ensemble, Latin Jazz Ensemble, Studio Guitar Ensemble)	
MUS 395	Band: [Topic] (Oregon Marching Band)	
MUS 397	Chorus: [Topic] (Gospel Singers, University Gospel Choir, University Gospel Ensemble)	
MUS 410	Experimental Course: [Topic] (Ethnic Music Ensemble)	
MUJ 390	Jazz Laboratory Band III	
MUJ 391	Jazz Laboratory Band II	
MUJ 392	Oregon Jazz Ensemble	
MUJ 395	Small Jazz Ensemble: [Topic]	
Additional credits in music [5]		12
Interdisciplinary studies (at least 8 credits from the following): [6]		8
ANTH 419	Performance, Politics, and Folklore	
ENG 241	Introduction to African American Literature	
ENG 260	Media Aesthetics	
ES 310	Race and Popular Culture: [Topic]	
ES 345M	Music, Politics, and Race [3]	
CINE 230	Remix Cultures	
CINE 399	Special Studies: [Topic] (Hip Hop and Screens)	
CINE 399	Special Studies: [Topic] (Music Television: Identity, Representation, and Money)	
CINE 425	Cinema Production: [Topic] (Sound for TV & Film)	
FLR 370	Folklore and Sexuality	
FLR 399	Special Studies: [Topic] (US Protest Music)	
FLR 483	Folklore and Mythology of the British Isles	
FLR 491	Anglo-American Ballad and Folk Song	
Total Credits		66-76

1. Additional courses from this list may count toward 16 credits required.
2. If Music, Politics, and Race (ES 345M) applied to the interdisciplinary studies category, Music, Politics, and Race (MUS 345M) may not be taken to count toward the history and culture category.
3. At least 36 total credits in combined musicianship and history and culture categories is required, with a minimum of 16 credits earned in each category.
4. At least three terms on one or more instruments. See General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/archive/2016-2017/admissiontograduation/registration_policies) section of this catalog.
5. At least 12 credits of MUE, MUJ, MUP and/or MUS courses, including any upper-division credits necessary to earn 24 total upper-division credits in music.
6. See advisor for list of additional preapproved courses.

Bachelor of Music (BMus)

Bachelor of Music in Music: Jazz Studies

Core Courses for BMus and BMME Degree Programs (listed above)		37
Performance Studies (Studio Instruction, Jazz) [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 480–482	Jazz Arranging I-III	9
MUJ 477–479	Advanced Jazz Repertoire I-III	9
or MUJ 483–485	Advanced Jazz Arranging I-III	
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 [2]		
Senior Recital		
Total Credits		136-142

1 Including three terms of performance studies at Performance Studies: Piano (MUP 271) or higher.

2 For details, consult jazz studies advisor.

Other Requirements

Proficiency at a level that allows enrollment in classical performance studies at Performance Studies: Piano (MUP 271) or higher. Students who meet this requirement upon entrance are not required to enroll in classical studio instruction.

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

Bachelor of Music in Music Composition

Core Courses for BMus and BMME Degree Programs (listed above)		46
Performance Studies [1]		1-36
Ensemble (at least nine terms) [2]		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:		3-4
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 365	Regional Ethnomusicology: [Topic]	
MUS 451	Introduction to Ethnomusicology	
MUS 452	Musical Instruments of the World	
MUS 490	Balinese Gamelan	
Senior Recital [3]		
Total Credits		127-166

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 For students whose primary performance medium is piano and are enrolled in Performance Studies: Piano (MUP 171) or above, three terms must be Chamber Ensemble: [Topic] (MUS 394) (Accompanying).

3 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 are provided by the composition faculty.

Bachelor of Music in Music Performance

Core Courses for BMus and BMME Degree Programs (listed above)		46
Performance Studies [1]		36-48
Ensemble (at least 12 terms)		24
MUS 327	Analysis: [Topic] (two terms)	6
MUS 384	Introduction to Conducting	2
Upper-division MUS electives		5
Junior and senior recitals [2,3]		
Total Credits		**119-131**

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: [Topic] (MUS 405) (Recital). This is in addition to credit earned in Performance Studies.

3 Prerecital auditions must be approved at least four weeks before the proposed recital date. For details, consult studio teacher.

Areas of Specialization

- 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 instructor.

Additional Requirements

Voice Option

Proficiency in French, German, or Italian equivalent to completion of one year of college study in each of two languages or two years of study in one language (typically 27–30 credits)		
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

Harpsichord and Organ Option

Six of the 12 terms of ensemble must be in MUS 394 Chamber Ensemble: [Topic] (Accompanying).

Strings, Woodwinds, Brass, and Harp Option

In addition to the 12 terms of ensemble, at least three terms of MUS 394 Chamber Ensemble: [Topic] are required.

Percussion Option

In addition to 12 terms of ensemble, 12 terms of MUS 394 Chamber Ensemble: [Topic] (Oregon Percussion Ensemble) are required.

Bachelor of Music in Music Education (BMME)

Bachelor of Music in Music Education

Core Courses for BMus and BMME Degree Programs (listed above)		46
Music Education Core		
PSY 308	Developmental Psychology	4
MUE 326	Foundations of Music Education	3
MUE 392	Instrumental Techniques: [Topic] (Saxophone)	1
MUE 406	Field Studies: [Topic] (Practicum Public Schools)	15
MUE 407	Seminar: [Topic] (Instructional Frameworks)	3
MUE 407	Seminar: [Topic] (Cultural Context of Music Education)	3
MUE 407	Seminar: [Topic] (Student Teaching)	1
MUE 412	Elementary Music Methods	3
MUE 429	Music in Special Education	3
MUE 430	Music Classroom Management	3
MUS 439	Scoring for Voices and Instruments	3
MUS 447	Digital Audio and Sound Design	4
MUE 486	Teaching Laboratory II	1
Ensemble, ten terms [1]		19
Performance Studies [2]		18-36
Band Specialty		
MUE 387	Teaching Laboratory I	1
MUE 388	Teaching Laboratory I	1
MUE 392	Instrumental Techniques: [Topic] (Flute, Clarinet)	1
MUE 392	Instrumental Techniques: [Topic] (High Brass)	1
MUE 392	Instrumental Techniques: [Topic] (Low Brass)	1
MUE 392	Instrumental Techniques: [Topic] (Oboe, Bassoon)	1
MUE 392	Instrumental Techniques: [Topic] (Percussion)	1
MUE 392	Instrumental Techniques: [Topic] (Strings)	1
MUE 392	Instrumental Techniques: [Topic] (Voice)	1
MUE 407	Seminar: [Topic] (Band Materials)	3
MUE 411	Band Methods	3
MUE 455	Marching Band Methods	3
MUS 486	Instrumental Conducting	3
Choral Specialty		
MUS 155–156	Introduction to Lyric Diction	4
MUE 386–388	Teaching Laboratory I	3
MUE 413	Secondary Choral Methods	3
MUE 442	Teaching Singing in the Classroom	3
MUS 484	Choral Conducting and Literature	3
Elementary Specialty		
MUE 386–388	Teaching Laboratory I	3
MUE 413	Secondary Choral Methods	3
MUE 420	Contemporary Methods	3
MUE 428	Music for Early Childhood	3
MUE 442	Teaching Singing in the Classroom	3
MUS 484	Choral Conducting and Literature	3
Strings Specialty		
MUE 387	Teaching Laboratory I	1
MUE 388	Teaching Laboratory I	1
MUE 392	Instrumental Techniques: [Topic] (Percussion)	1
MUE 392	Instrumental Techniques: [Topic] (Voice)	1
MUE 407	Seminar: [Topic] (String Materials)	3
MUE 456	String Methods	3
MUS 486	Instrumental Conducting	3
Total Credits		143-154

1 During the first nine terms, all students enroll in a conducted large ensemble. During the 10th term, students enroll in Small Jazz Ensemble: [Topic] (MUJ 395). Students receiving a School of Music and Dance scholarship enroll in a conducted large ensemble for 11 terms.

2 Students must pass three terms of Performance Studies on their primary instrument at the MUP 341–391 level.

Other Requirements

- A minimum cumulative grade point average (GPA) of 2.75 and 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 music education courses. 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 stringed 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 stringed instrument must pass one term of voice performance studies.

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 current music education checklist is available from the music undergraduate office.

- **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**
- **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**

Graduate Studies

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 (US) nonrefundable application fee. In addition, send two sets of sealed, official transcripts from all colleges or universities from which a bachelor's and all subsequent degrees were earned; transcripts must show the degrees awarded. Address one set to Office of Admissions, 1217 University of Oregon, Eugene, Oregon 97403-1217. Address the second set to School of Music and Dance, Graduate Admissions, 1225 University of Oregon, Eugene, Oregon 97402-1225.

Doctoral PhD applicants must also send Graduate Record Examination (GRE) scores from the General Test (verbal, quantitative, analytical). Scores must come directly from the Educational Testing Service (ETS). Instruct the ETS to send the scores electronically to the University of Oregon Graduate School, code 4846.

Additional Requirements for International Students

International applicants must have a credential that is equivalent to a four-year bachelor's degree earned in the United States. These credentials must be received from an institution recognized by the country's educational body that oversees institutional approval, such as the Ministry of Education. Two copies of the following documents should be requested:

- Official transcripts
- Certified English translations of all college or university work
- If the degree and conferral date do not appear on the transcripts, official degree certificates with certified English translations

Send two sets of transcripts, one to the Office of Admissions, 1217 University of Oregon, Eugene, Oregon 97403-1217 USA, the other to the School of Music and Dance, Graduate Admissions, 1225 University of Oregon, Eugene, Oregon 97402-1225 USA.

International applicants must file the International Student Financial Statement online.

International applicants from a non-English-speaking country must provide a TOEFL score of 575 or above (paper-based test) or 88 or above (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. International applicants from a non-English-speaking country cannot be admitted without a qualifying TOEFL score. International applicants who hold degrees from English-speaking American, Canadian, or British universities are not required to provide a TOEFL score.

Master's Degree Admission

All submissions must include the University of Oregon online Graduate Application (https://gradweb.uoregon.edu/online_app/application/guidelines1.asp). Following are additional admission requirements for specific programs:

Degree Program	Admission Procedures and Requirements
MA, Musicology	Résumé; statement of purpose; two research or analysis papers in history or ethnomusicology; recent concert or recital programs (optional)
MA, Music Theory	Curriculum vitae; statement of purpose; two scholarly writing samples exemplifying scholarship and student's ability to develop a single, coherent line of reasoning and ability to analyze tonal or atonal music or both; Preliminary Written Exam for the Music Theory GTF (written test designed to evaluate part-writing and analysis skills); interview with music theory faculty

MMus, Music Composition	Résumé; statement of purpose; scholarly writing sample; evidence of live performance of student works; list of compositions; list of performances of compositions; scores of original works for large and small ensembles that demonstrate marked ability and technical skill in composition; audio or video recordings of compositions; interview with member of composition faculty (optional)
MMus, Music: Conducting (Choral, Orchestral, or Wind Ensemble)	Résumé; statement of purpose; scholarly writing sample; recent concert or recital programs conducted; preliminary audition recording; live audition and interview (if invited to campus following review of preliminary recorded audition). For conducting audition details, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf
MMus, Intermedia Music Technology	Résumé; statement of purpose; scholarly writing sample; recent concert or recital programs; intermedia music technology statement; intermedia music technology-related work summary; software-hardware experience; portfolio recordings
MMus, Music: Jazz Studies (Instrumental Performance or Composition-Arranging)	Résumé; statement of purpose; scholarly writing sample; repertoire list (optional); recent concert or recital programs (optional); preliminary audition recording (due by December 10); live audition, if selected from preliminary audition recording. For audition details, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf. For composition and arranging emphasis, submit two representative scores and recordings of arrangements and/or compositions for jazz ensemble. At least one of these pieces should be scored for a large ensemble (10 or more performers). Students admitted on the basis of recorded performances must perform a placement audition upon arrival on campus to begin studies.
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 detailing teaching experience; a recent video recording of public school teaching and public school ensemble performances; a campus visit and interview with members of the music education faculty is recommended. 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 Performance	Résumé; statement of purpose; scholarly writing sample; repertoire list; recent concert or recital programs; audition (either live or recorded). For current audition requirements and procedures, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf. Flute and saxophone applicants must submit a preliminary audition recording by December 10. Note that any student admitted on the basis of a recorded performance must perform a placement audition upon arrival on campus to begin studies.
MMus, Music: Piano Pedagogy	Résumé; statement of purpose; scholarly writing sample; repertoire list; recent concert or recital programs; video of student teaching a beginning-level student and an intermediate- or advanced-level student; either a live or a recorded audition. Note that any student admitted on the basis of a recorded performance must perform a placement audition upon arrival on campus to begin studies.

Doctoral Degree Conditional Admission

All submissions must include the University of Oregon online Graduate Application (https://gradweb.uoregon.edu/online_app/application/guidelines1.asp); doctoral PhD applicants must submit Graduate Record Examination (GRE) scores.

Doctoral students in music must complete one primary area and one supporting area. Details are available from the School of Music and Dance graduate office. Following are additional admission requirements for specific programs:

Degree Program	Admission Procedures and Requirements
PhD and DMA, Music Composition	Résumé; statement of purpose; scholarly writing sample; evidence of live performance of works; list of compositions; list of performances of compositions; scores of original works for large and small ensembles that demonstrate marked ability and technical skill in composition; audio or video recordings of compositions; interview with a member of the composition faculty (optional)
PhD, Music Education	Résumé detailing evidence of at least three years of successful full-time music teaching experience in 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 recent video recording of public school teaching and public school ensemble performances; and an on-campus interview with members of the music education faculty
PhD, Musicology	Résumé; statement of purpose; two research or analysis papers in history or ethnomusicology; recent concert or recital programs (optional); if interested in historical performance practice, submit recent audio or video recordings of performances (optional)
PhD, Music Theory	Curriculum vitae; statement of purpose; two scholarly writing samples exemplifying scholarship and ability to develop a single, coherent line of reasoning and ability to analyze tonal or atonal music or both; recent concert or recital programs (optional); Preliminary Written Exam for Music Theory GTF (a written test designed to evaluate part-writing and analysis skills); interview with member of music theory faculty
DMA, Music Performance	Résumé; statement of purpose; scholarly writing sample; repertoire list; recent concert or recital programs; audition. For current audition requirements and procedures, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf. Applicants to the DMA, music performance—piano pedagogy option program have two additional application requirements: (1) a list of pedagogical materials and literature used in the applicant's teaching; and (2) a high-quality, 45-minute video recording demonstrating piano instruction of two different works to an advanced-level student. Teaching repertoire may be chosen from works such as the following: Bach two- and three-part inventions; Beethoven, Haydn, or Mozart sonatas, rondos, or a set of variations; a Chopin nocturne or Brahms intermezzo; a Debussy prelude, or a work by Ravel; a modern work written after 1900. Flute and saxophone applicants must submit a preliminary audition recording by December 10. Note that any student admitted on the basis of a recorded performance must perform a placement audition upon arrival on campus to begin studies.

Admission Requirements for Doctoral Supporting Areas

Degree Program	Admission Procedures and Requirements
Arts Administration	This doctoral supporting area is administered by the Arts and Administration Program in the UO School of Architecture and Allied Arts. For more information, visit the Arts and Administration website (aad.uoregon.edu/phddma-program).
Collaborative Piano	Repertoire list; live audition. For audition requirements, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf.

Composition	List of compositions; list of performances of compositions; scores of original works for large and small ensembles that demonstrate marked ability and technical skill in composition; audio or video recordings of compositions
Conducting (Choral, Orchestral, or Wind Ensemble)	Recent concert or recital programs conducted; evidence of two years of successful conducting experience; preliminary audition recording; live audition and interview (if invited following review of preliminary recorded audition). For conduction audition details, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf. Supporting area applications for choral conducting are due December 10; all others apply during their first year of study.
Intermedia Music Technology	Intermedia music technology statement, intermedia music technology-related work summary; software-hardware experience; three portfolio recordings.
Jazz Studies (Instrumental Performance or Composition-Arranging)	Repertoire list; live audition. For jazz composition and arranging emphasis, submit two representative scores and recordings of arrangements and/or compositions for jazz ensemble. At least one of these pieces should be scored for a large ensemble (10 or more performers).
Multiple Woodwinds	Repertoire list; live audition. For audition details, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf.
Music Education	Résumé detailing evidence of at least two years of successful full-time music teaching experience in 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 music be in music education; copies of concerts or programs conducted; a recent video recording of public school teaching and public school ensemble performances; and an on-campus interview with members of the music education faculty when visiting the UO for primary area
Musicology, Ethnomusicology, or Historical Performance Practice	Statement of purpose (describing reasons for wanting to enroll in this supporting area); two research or analysis papers in history or ethnomusicology. Optional: if nterested in historical performance practice, arrange an audition with the musicology faculty
Music Theory	Two scholarly writing samples exemplifying scholarship and ability to develop a single, coherent line of reasoning and ability to analyze tonal or atonal music or both; take the Preliminary Written Exam for Music Theory GTF (a written test designed to evaluate part-writing and analysis skills).
Performance	Repertoire list; live audition
Piano Pedagogy	Repertoire list; live audition
Violin and Viola Pedagogy	Résumé or curriculum vitae emphasizing teacher training and experience; statement of purpose (one to two pages describing (a) the applicant's experience with teaching and/or working with children ages preschool through high school, as well as students at the college level; (b) the applicant's experience in working a part of a team, on a music teaching staff or otherwise; and (c) the applicant's reason for wanting to enroll in this program and what motivates his or her desire to learn. This statement is in addition to the one requested for general admission); vdeo recording of teaching, preferably in both group and private string instruction settings, no less than 30 minutes in length (this requirement may be waived if the applicant has no prior teaching experience). Supporting area applications for violin and viola pedagogy are due December 10.

Entrance Examinations

Before their first term of enrollment, students who are admitted into a graduate music degree program must take entrance examinations in music theory, aural skills, and music history. These examinations are administered before each fall term during Week of Welcome.

Students who score below 70 percent on the music theory and aural skills portions of the Graduate Entrance Exam are strongly advised to attend the Graduate Enrichment Laboratory, a focused tutoring session that meets regularly during the academic term. At the end of one or two terms of the lab, students take a second proficiency exam measuring their abilities. Students must pass either the Graduate Entrance Exam or subsequent proficiency exam in music theory and aural skills before enrolling in graduate-level music theory courses.

Students scoring between 50 and 69 percent on the music history portion of the Graduate Entrance Exam are required to take an extra music history survey course from the MUS 660–665 series (in addition to any MUS 660–665 courses required for the degree). Based on the test results

and demonstrated areas of weakness, members of the musicology faculty determine one or two of the survey courses to be taken by the student.

Students scoring below 50 percent are required to take Survey of Music History (MUS 267), Survey of Music History (MUS 268), and Survey of Music History (MUS 269).

Master's Degree Requirements

In addition to the University of Oregon Graduate School's requirements for master's degrees, the School of Music and Dance has the following requirements. For additional information, contact the music graduate office or consult the Info for Grad Students (https://music.uoregon.edu/current-students/info-graduate-music-students) website.

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 complete a terminal project (e.g., recital, thesis, project), all of which must be archived in one of the following locations: Music Services in Knight Library, Scholars' Bank, ProQuest, or Cykler Music Education Library.

Master of Arts in Musicology

Performance Studies, at least three terms		6
Appropriate ensemble, at least three terms		3-6
MUS 503	Thesis	9
MUS 614	Introduction to Musicology	4
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/enthomusicology, theory, or approved area other than music		3-4
Total Credits		**49-57**

Language Requirement

Proficiency in a second language selected in consultation with an advisor. Language courses taken to satisfy this requirement may not be used to fulfill the 49 total graduate credits.

Additional Requirements

A final 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 611	Research Methods in Music	3
MUS 633	Advanced Schenkerian Analysis	3
MUS 634	Advanced Post-Tonal Theory	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 (German for Reading Knowledge (GER 327), German for Reading Knowledge (GER 328)). Language courses taken to satisfy this requirement may not be used to fulfill the 54 total graduate credits.

Additional Requirements

A final 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 550	SensorMusik	3
MUS 570	History of Electroacoustic Music	3
MUS 571	Musical Performance Networks	3
MUS 609	Terminal Project	9
MUS 611	Research Methods in Music	3
MUS 645	Advanced Electronic Composition	18
MUS 693	Oregon Electronic Device Orchestra	4
Two nonmusic courses, approved in advance by the advisor		6-8
Total Credits		**55-59**

Additional Requirements

- 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 to bring final total to 54 graduate credits [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 advisor.

3 Chosen in consultation with an advisor.

Additional 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 conducted 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 to bring final total to 54 graduate credits [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 Chosen in consultation with an advisor.

Additional 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 conducted 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

Performance Studies: Voice, at least three terms		6
MUS 607	Seminar: [Topic] (three terms of Advanced Choral Conducting)	6
MUS 607	Seminar: [Topic] (two terms of Choral literature courses)	6
MUE 609	Practicum: [Topic] (three terms)	6
MUS 611	Research Methods in Music	3
MUS 697	Chorus: [Topic] (three terms of Chamber Choir or University Singers)	6
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 605	Reading and Conference: [Topic] (OBF Chamber Choir)	
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 639	Pedagogy and Practicum: [Topic] (Choral Conducting)	
Electives in the area of emphasis, chosen in consultation with advisor to bring final total to 54 graduate credits		9
Total Credits		**54**

Residence Requirement

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

Additional Requirements

- final program portfolio

- 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 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 Performance Studies (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 at the 500 level or above in the area of emphasis [2]		11
Total Credits		**54**

1 Ensemble must by approved by an advisor.

2 Chosen in consultation with an advisor.

Additional 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**

Additional Requirements

- as a culminating demonstration of professional capability in the major field, the student must conduct a juried rehearsal and 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] (Final Project) [3]	3
Total Credits		**52-55**

1 Minimum of 12 credits.

2 Chosen in consultation with an advisor.

3 Project and recital of at least 30 minutes of music performance. If pursuing a concurrent piano performance degree, a lecture-demonstration will serve in lieu of the recital.

Additional Requirement

A final 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 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 years 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 271 Performance Studies: Piano or proficiency in Performance Studies: Piano (MUP 171) and proficiency in another instrument or in 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

Candidates are required to establish an area of emphasis among the following:

- 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)

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 [1]		3-6
Performance Studies, three terms [1]		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		**48-58**

1. Chosen in consultation with advisor.
2. Suggested courses: Administration of School Music (MUE 636), Law and Governance (EDLD 627), or other courses approved by the advisor.
3. Oral examination covers all music education course work.
4. Course work is 6 credits of Research: [Topic] (MUE 601).
5. Requires enrollment in Performance Studies: Piano (MUP 641) through Performance Studies: Percussion (MUP 661) or above. During term of recital, must be enrolled in Performance Studies.

Additional Requirements

As needed, courses in expository writing.

Master of Music in Music Performance

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

MUS 611	Research Methods in Music	3
Performance Studies [1,2,3]		24
Appropriate ensemble, at least six terms [4]		9-12
MUS 691	Collegium Musicum [5]	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
500-level or above course in musicology-ethnomusicology, theory, or literature [6]		3-4
600-level or above course in musicology-ethnomusicology or theory [6]		3-4
Total Credits		**49-55**

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

2 During the term of the public recital, enroll in Performance Studies: Piano Accompanying (MUP 670) through Performance Studies: Percussion (MUP 691). For procedures, consult advisor.

3 Exception is multiple woodwind or brass instruments option.

4 Exception is voice and multiple woodwind or brass instruments option.

5 Not required for saxophone students.

6 Exceptions are collaborative piano and voice options.

Ensemble Requirements

Before each fall term, students must audition for ensemble placement. 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, Women's Choir
- Students studying harpsichord, organ, harp, or classical guitar may enroll in one of the following courses instead of large conducted ensembles:

MUS 605	Reading and Conference: [Topic]	1-4
MUS 691	Collegium Musicum	1-3
MUS 694	Chamber Ensemble: [Topic]	1

- Students studying piano must enroll in the following courses:

MUS 521–523	The Collaborative Pianist	6
MUS 694	Chamber Ensemble: [Topic] (Accompanying)	3

- Students studying collaborative piano must enroll in the following course:

MUS 694	Chamber Ensemble: [Topic] (Chamber Ensemble)	6

Additional 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.

Additional Requirements

- 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
- 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

MUS 694	Chamber Ensemble: [Topic] (Oregon Percussion Ensemble)	6-12

Piano

MUS 650–652	Piano Literature	9

Collaborative Piano

MUS 155–156	Introduction to Lyric Diction	4
MUS 567–568	Solo Vocal Music	6
MUS 605	Reading and Conference: [Topic]	2
MUP 671	Performance Studies: Piano	4

Additional Requirements

Two public recitals: consult an advisor for procedures.

Stringed Instruments

MUS 694	Chamber Ensemble: [Topic] (Chamber Ensemble, three terms)	3

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

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

Doctoral Degree Requirements

In addition to the Graduate School's requirements for doctoral degrees, the School of Music and Dance has the following core and general requirements. For additional information, contact the music graduate office or consult the Info for Grad Students (https://music.uoregon.edu/current-students/info-graduate-music-students) website.

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

When a graduate student is required to enroll as a full-time graduate student (e.g., doctoral year of residency, graduate teaching fellow), the student may not use undergraduate credits as part of the required 9 graduate credits for full-time enrollment. However, undergraduate credits that exceed the 9 graduate credits are acceptable.

Doctor of Musical Arts Core Courses

MUS 607	Seminar: [Topic] (Lecture-Document Organization)	2
MUS 611	Research Methods in Music	3
MUS 629	Repertoire and Analysis	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	
Total Credits		**17**

Doctor of Philosophy Core Courses

MUS 611	Research Methods in Music [1]	3
MUS 629	Repertoire and Analysis [2]	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 [3]	
Total Credits		**15**

1. Not required for PhD Music Education and PhD Musicology.
2. Students with a primary or supporting area in music theory are exempt from MUS 629.
3. Students with a primary or supporting area in composition must take Music in the 20th Century (MUS 665).

General Degree Requirements

Other courses. Eight credits of nonmusic courses (excluding basic language courses taken to fulfill the language requirement) chosen in consultation with the faculty advisor. Students in the DMA program in music performance (collaborative piano option) must take courses in art history to fulfill this requirement. Students in the PhD program in music education are exempt from this requirement.

Ensemble. After conditional admission, students with a primary or supporting area in piano performance must enroll in three terms of piano accompaniment courses (The Collaborative Pianist (MUS 521), The Collaborative Pianist (MUS 522), The Collaborative Pianist (MUS 523)). Students with a primary area in music performance (collaborative piano option) must enroll in three terms of chamber ensemble accompanment courses—Chamber Ensemble: [Topic] (MUS 694). Students with a primary or supporting area in voice, wind, string, or percussion performance must enroll in three consecutive terms of band, chorus, or orchestra, and they must audition for ensemble placement before each fall term. Students with a primary area in voice may substitute Opera Workshop (MUS 698) for chorus.

In making 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.

Language. PhD candidates, except those in music education, must demonstrate proficiency in a second and third language, usually chosen from French, German, and Italian. DMA candidates must demonstrate proficiency in a second language, usually French, German, or Italian. Students with a primary or supporting area in voice must complete two years of college study in French, German, or Italian and one year of college study in each of the other two.

Specific Area Requirements

In addition to the degree requirements of the Graduate School and the School of Music and Dance for doctoral degrees referenced above, the following are specific requirements for primary and supporting areas. If approved by the supporting area advisor, courses used to fulfill primary requirements may also be used to fulfill supporting area requirements.

Doctor of Musical Arts in Music Composition––Primary Area

Primary area requirements are the same for the PhD and DMA degrees except for the choice of supporting area. PhD candidates choose from intermedia music technology, ethnomusicology, music education, music theory, or musicology. DMA candidates choose from collaborative piano, choral conducting, jazz studies, multiple woodwinds, music performance, orchestral conducting, piano pedagogy, violin and viola pedagogy, or wind ensemble conducting.

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 590	Balinese Gamelan (two terms)	
500- or 600-level seminar or course in musicology/ ethnomusicology 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] (Composition)	3
MUS 640–642	Advanced Composition Studies (two sequences)	18
Total Credits		**75-77**

1 Summer session enrollment requires 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. 27). (See Doctor of Philosophy Core Courses, which are listed elsewhere in this catalog.)

Additional Requirements

- proficiency in notation
- proficiency in orchestration
- public performance (60-minute minimum) 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

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 musicology-ethnomusicology or theory at the graduate level		6
MUE 639	Pedagogy and Practicum: [Topic]	3
Performance studies, six terms [1]		24
MUS 601	Research: [Topic] (Lecture-Document) [2,3]	6,18
or MUS 603	Dissertation	
MUS 607	Seminar: [Topic] (Lecture-Document Organization)	1-5
MUS 650–652	Piano Literature [4]	9
Total Credits		**49-65**

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

2 DMA students may complete either option.

3 Summer session enrollment requires advisor's consent.

4 Piano students only.

Additional Requirement

Three public performances (subject to prerecital approval by faculty jury) on the University of Oregon campus, including one solo recital. For students in the piano performance and pedagogy option: three public performances (recital, one-hour public presentation, one-hour public master class).

In addition, students in the collaborative piano option must meet the following requirements:

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)	3
MUS 694	Chamber Ensemble: [Topic] (Accompanying) (3 terms) [2]	3
Two art history courses [3]		8

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

2 Fulfills ensemble requirement.

3 Fulfills nonmusic courses.

Piano Performance and Pedagogy Option

MUE 528	Music for Early Childhood	3
MUE 547	Psychology of Music	3
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 639	Pedagogy and Practicum: [Topic] (Piano Pedagogy and Practicum II)	3
MUE 639	Pedagogy and Practicum: [Topic] (Piano Pedagogy and Practicum III)	3

Data-Driven Instruments Option

MUS 550	SensorMusik	3
MUS 570	History of Electroacoustic Music	3
MUS 571	Musical Performance Networks	3

Doctor of Philosophy in Music Composition––Primary Area

Primary-area requirements are the same for the PhD and DMA degrees except for the choice of supporting area. PhD candidates choose from intermedia music technology, ethnomusicology, music education, music theory, or musicology. DMA candidates choose from collaborative piano, choral conducting, jazz studies, multiple woodwinds, music performance, orchestral conducting, piano pedagogy, violin and viola pedagogy, or wind ensemble conducting.

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 590	Balinese Gamelan (two terms)	
500- or 600-level seminar or course in musicology/ethnomusicology or theory		3-4
MUS 603	Dissertation [1]	18
MUS 605	Reading and Conference: [Topic] (Dissertation Proposal) [1]	1
MUE 639	Pedagogy and Practicum: [Topic] (Composition)	3
MUS 640–642	Advanced Composition Studies (two sequences)	18
Total Credits		**75-77**

[1] Summer session enrollment requires 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. 27). (See Doctor of Philosophy Core Courses.)

Additional Requirements

- proficiency in notation
- proficiency in orchestration
- public performance (60-minute minimum) 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

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 (seminar)		3
Additional graduate MUE courses in specialty area to be chosen in consultation with advisor		6
Total Credits		**45-50**

[1] Summer session enrollment requires advisor's consent.

Note: Candidates are exempt from nonmusic course requirements (p. 27) and core language course requirements (p. 27).

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 Theory––Primary Area

MUS 516	Post-Tonal Theory I	3
MUS 517	Post-Tonal Theory II	3
or MUS 633	Advanced Schenkerian Analysis	
MUS 530	Schenkerian Analysis	3
MUS 531	Schenkerian Analysis	3
MUS 533	Counterpoint	4
MUS 534	Counterpoint	4
MUS 535	Counterpoint	3-4
or MUS 630	History of Theory I	
MUS 607	Seminar: [Topic] (Music Theory)	3
MUS 607	Seminar: [Topic] (Music Theory)	3
MUS 607	Seminar: [Topic] (Music Theory)	3
MUS 631	History of Theory II	3
MUS 632	History of Theory III	3
MUS 634	Advanced Post-Tonal Theory	3
MUE 639	Pedagogy and Practicum: [Topic]	3
Total Credits		**44-45**

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

Note: Students with a primary area in music theory are exempt from MUS 629 Repertoire and Analysis.

Additional Requirement

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

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] (Musicology)	3
MUS 643	Notation of Medieval and Renaissance Music	3
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

Supporting Area Options

Supporting area options include collaborative piano, choral conducting, ethnomusicology, independent research, intermedia music technology, jazz studies, multiple woodwinds, music education, music performance, music theory, musicology, orchestral conducting, piano pedagogy, violin and viola pedagogy, or wind ensemble conducting.

Choral Conducting––Supporting Area

MUE 602	Supervised College Teaching (Music)	3
MUS 607	Seminar: [Topic] (Choral Conducting (three terms)	6
MUS 607	Seminar: [Topic] (Choral Literature (two terms)	6
Select two of the following:		6
MUS 607	Seminar: [Topic] (Master Class: Oregon Bach Festival)	
MUS 680	Historical Performance Practices I	
MUS 681	Historical Performance Practices II	
MUS 682	Historical Performance Practices III	
MUE 609	Practicum: [Topic]	2
MUP 614	Performance Studies: Voice (three terms)	6-12
or MUP 644	Performance Studies: Voice	
MUE 639	Pedagogy and Practicum: [Topic] (Conducting)	3
MUS 697	Chorus: [Topic] (Chamber Choir or University Singers) (three terms)	6
Total Credits		**38-44**

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

Collaborative Piano––Supporting Area: Instrumental Emphasis

Both options require a 60-minute public recital, which may show either vocal or instrumental emphasis, though both must be represented. The student must enroll in Performance Studies: Piano Accompanying (MUP 670) the term before and the term of the degree recital. The recital must be performed on the University of Oregon campus.

MUS 155–156	Introduction to Lyric Diction	4
MUS 521–523	The Collaborative Pianist	6
MUS 605	Reading and Conference: [Topic] (Instrumental Duo)	2
MUE 639	Pedagogy and Practicum: [Topic] (Piano Accompaniment)	3
MUP 670	Performance Studies: Piano Accompanying (at least three terms)	9
MUS 694	Chamber Ensemble: [Topic] (at least four terms)	4
Total Credits		**28**

Collaborative Piano––Supporting Area: Vocal Emphasis

MUS 155–156	Introduction to Lyric Diction	4
MUS 521–523	The Collaborative Pianist	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] (Piano Accompaniment)	3
MUP 670	Performance Studies: Piano Accompanying (at least three terms)	9
Total Credits		**28-29**

Ethnomusicology––Supporting Area

MUS 551	Introduction to Ethnomusicology	4
Select at least four of the following:		16
MUS 507	Seminar: [Topic] (on a topic in ethnomusicology)	
MUS 508	Workshop: [Topic] (on a topic in ethnomusicology)	
MUS 552	Musical Instruments of the World	
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 610	Experimental Course: [Topic] (Andean Music 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] (Ethnomusicology) [2]	3
Total Credits		**27**

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

[2] If primary area is musicology, not required.

Historical Performance Practice––Supporting Area

One art history course chosen in consultation with advisor		4
MUS 533	Counterpoint	4
or MUS 534	Counterpoint	
MUS 607	Seminar: [Topic] (Rhetoric in Music)	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
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**

Individualized Study––Supporting Area

Student must provide a statement describing the focus and goals, including a list of the courses[1] and an approval page signed by one music faculty member who agrees to serve as the advisor.[2,3]

1 A minimum of 24 graduate credits in music or outside of music, or a combination, including at least four regularly scheduled courses (i.e., not individualized study, studio lessons, ensemble or experimental courses).

2 The primary area advisor *may not* also serve as the supporting area advisor. However, if the focus of the supporting area is primarily outside of music, the plan of study must be approved by both a music faculty member who serves as coordinator (and may be the primary area advisor) and a faculty member from outside of music, who serves as the supporting area advisor.

3 The supporting area advisor will guide the student in the approved course plan and will administer the comprehensive exam, which will occur after the student completes all course work.

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] (Intermedia Music Technology)	3
Additional course in consultation with the advisor		
Total Credits		**22**

Additional Requirement

A final lecture-recital.

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] (Jazz Studies)	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

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] (Jazz Studies)	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

Multiple Woodwinds––Supporting Area

Performance Studies, select one of the following: [1,2]		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] [3,4]	6
MUE 639	Pedagogy and Practicum: [Topic] (Multiple Woodwinds)	3
Total Credits		**21-33**

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

2 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

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

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

Additional Requirements

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

Music Composition––Supporting Area

MUS 533–535	Counterpoint	12
MUS 538	Composers Forum (four terms)	4
MUE 639	Pedagogy and Practicum: [Topic] (Composition)	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. 27).

Additional Requirements

- proficiency in notation
- proficiency in orchestration
- public performance (30-minute minimum) of music compositions completed during doctoral study that have been approved by the music composition faculty—must be presented on the University of Oregon campus

Music Education––Supporting Area

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

Music Performance––Supporting Area

MUE 639	Pedagogy and Practicum: [Topic]	3
Performance Studies, three terms [1]		12
Large ensemble, three terms		6

1 MUP 741 Performance Studies: Piano through MUP 761 Performance Studies: Percussion, with the exception of the collaborative piano option.

Additional Requirement

Two public performances (subject to prerecital approval by faculty hearing) on the University of Oregon campus. One must be a solo recital, with the exception of the collaborative piano option.

Students in the Music Performance—Supporting Area in voice are required to perform one public solo recital, and must complete one year of language study in each of three languages (French, Italian, and German).

Collaborative Piano Option––Instrumental Emphasis

MUP 670	Performance Studies: Piano Accompanying (at least 3 terms)	9
MUS 694	Chamber Ensemble: [Topic] (three terms) [1]	3
MUS 605	Reading and Conference: [Topic] (Instrumental Duo)	1-4
Lyric diction proficiency (to be met by passing MUS 155 and MUS 156, Introduction to Lyric Diction, or the equivalent)		

1 Fulfills core requirement for ensemble.

Additional Requirement

A 60-minute public recital (subject to prerecital approval by faculty hearing) on the University of Oregon campus.

Collaborative Piano Option––Vocal Emphasis

Choose either		
MUS 567	Solo Vocal Music	
MUS 568	Solo Vocal Music	
or		
MUS 574	History of Opera	
MUS 575	History of Opera	
Lyric Diction Proficiency (to be met by passing MUS 155 and MUS 156 Intro to Lyric Diction, or the equivalent)		

Additional Requirement

A 60-minute public recital (subject to prerecital approval by faculty hearing) on the University of Oregon campus.

Solo Piano Option

MUS 650–652	Piano Literature	9

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] (Music Theory)	3
In addition to primary area requirements, at least one graduate-level course or seminar in musicology-ethnomusicology or music theory		3-4
Total Credits		**26-31**

Note: Candidates are exempt from MUS 629 Repertoire and Analysis in core requirements (p. 27).

Musicology––Supporting Area

MUS 551	Introduction to Ethnomusicology	4
MUS 614	Introduction to Musicology	4
MUE 639	Pedagogy and Practicum: [Topic] (Musicology)	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 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**

Orchestral Conducting––Supporting Area

MUS 620	Bibliography in Instrumental Conducting	3
MUS 624	Instrumental Conducting Laboratory (three terms)	6
MUE 639	Pedagogy and Practicum: [Topic] (Conducting)	3
MUS 625	Orchestral Music: Bach to Beethoven	2
MUS 626	Orchestral Music: 1825 to Modern	2
MUS 681	Historical Performance Practices II	3
or MUS 682	Historical Performance Practices III	
Ensemble approved by advisor		3-6
Performance Studies, three terms [1]		6-12
Total Credits		**28-37**

[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.

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] (Piano Pedagogy)	3
MUP 641 (or above) Performance Studies: Piano		12
Total Credits		**25**

Additional Requirement

If primary area is other than piano performance, a solo 30-minute piano recital (subject to prerecital approval by faculty hearing) on the University of Oregon campus.

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] (Violin/Viola Pedagogy) [1]	3
Total Credits		**28**

[1] If primary area is string performance, not required.

Additional Requirement

A 90-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] (Conducting)	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.

Program Requirements

Comprehensive Examinations

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 course work
2. Completion of all course work and additional requirements (e.g., recitals, CD recording, capstone presentation) in the examination area
3. Satisfaction of all general degree requirements (not mandatory if the supporting area exam is taken before the primary area exam)
4. Approval from area advisor

Additional information about comprehensive examinations is available from the music graduate office and the advisor.

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.

Dissertation

A dissertation is required in all doctoral degree programs except the DMA in performance, for which a lecture-document that focuses on some aspect of the performance medium may be substituted.

For candidates whose primary area is composition, the dissertation must be an original composition of major proportions composed during doctoral study and performed and recorded on the University of Oregon campus.

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.

Research (MUE or MUS 601), Dissertation (MUE or MUS 603), and Reading and Conference (MUE, MUJ, or MUS 605) are available during summer session only with advisor's consent.

Final Oral Defense

A final oral defense 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.

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. Coreq: MUE 442.

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. Coreq: MUS 484 or MUS 486.

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. Coreq: MUE 411 or MUE 413.

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 required.
Prereq: admission to music education major; admission to the MUP 300 level on primary instrument; MUE 392, MUS 486; coreq: MUE 388 or MUE 406.

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, MUE 413; coreq: MUE 406, MUE 486.

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 music education major; admission to the MUP 300 level in voice or piano; MUS 484; coreq: MUE 388 or MUE 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. Laboratory fee.
Prereq: MUE 412, MUS 484.

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 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.

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 409.

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 MUE 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 511, MUE 513; coreq: MUE 486, MUE 606.

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/MUS 584; coreq: MUE 388 or MUE 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. Laboratory fee.
Prereq: MUE 412/MUE 512, MUS 484/MUS 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 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 559; coreq: MUE 609 (Prac Community Music Institute).

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 609 (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 471/MUE 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 472/MUE 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.

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.

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 273.

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. Ensemble fee.

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. Ensemble fee.

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. Ensemble fee.
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. Ensemble fee.
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/MUJ 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/MUJ 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/MUJ 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/MUJ 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/MUJ 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/MUJ 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/MUJ 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/MUJ 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/MUJ 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/MUJ 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. Ensemble fee.

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. Ensemble fee.

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. Ensemble fee.

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. Ensemble fee.

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 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 Baroque Cello, Jazz Improvisation, Jazz Composition. Repeatable five times when topic changes for a maximum of 30 credits.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MUP 391. Performance Studies: Percussion. 2-4 Credits.
Studio instruction. Repeatable six times.
Prereq: Audition to demonstrate 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 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 MUP 392; coreq: MUS 694 Percussion Ensemble; additional coreq for majors: enroll in major ensemble.

MUP 662. Advanced Performance Studies: [Topic]. 1-5 Credits.
Recent topics include Baroque Cello, Jazz Improvisation, Jazz Composition. Repeatable five times when topic changes 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. Repeatable six times.
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 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.
Coreq: MUS 134, MUS 137.

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, MUS 134, MUS 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, MUS 135, MUS 138.

MUS 134. Aural Skills I. 2 Credits.
Elementary ear training through sight singing, dictation, and related activities. Sequence.
Coreq: MUS 131, MUS 137.

MUS 135. Aural Skills II. 2 Credits.
Elementary ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 131, MUS 134, MUS 137.

MUS 136. Aural Skills III. 2 Credits.
Elementary ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 132, MUS 135, MUS 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.
Coreq MUS 131, MUS 134.

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, MUS 134, MUS 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, MUS 135, MUS 138.

MUS 141. Popular Piano and Musicianship I. 4 Credits.
Understanding general musicianship—what it is and how it relates to genre and culture—in popular music. Sequence with MUS 142, MUS 143.

MUS 142. Popular Piano and Musicianship II. 4 Credits.
Continuing study of musicianship—integrated music theory, ear training, and piano—through piano instruction in popular music styles. Sequence with MUS 141, MUS 143.
Prereq: MUS 141.

MUS 143. Popular Piano and Musicianship III. 4 Credits.
Continuing study of musicianship—integrated music theory, ear training, and piano—through piano instruction in popular music styles. Sequence with MUS 141, MUS 142.
Prereq: MUS 142.

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. Laboratory fee.

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 198. Workshop: [Topic]. 1-2 Credits.
Repeatable.

MUS 199. Special Studies: [Topic]. 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, MUS 136, MUS 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, MUS 136, MUS 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, MUS 136, MUS 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, MUS 136, MUS 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.
Prereg: 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 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 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 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 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, MUS 236, MUS 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 340.

MUS 342. Composition II. 3 Credits.
Composition and public performance of small works for piano, voice, and small ensembles.
Prereq: MUS 341.

MUS 345M. Music, Politics, and Race. 4 Credits.
Examines a variety of musical forms and their relationship to histories of racial and social justice, inequality, and political movements. Offered alternate years. Multilisted with ES 345M.

MUS 346. Music, Money, and the Law. 4 Credits.
Explores theory and history of relationship between money and music, and corresponding laws that govern and shape that relationship. Topics include copyright, contract rights, media distribution technology, marketing, unions.

MUS 347. Music, Gender, Sexuality. 4 Credits.
Focuses on the intersections of gender, sexuality, race, and identity in popular music and the Western classical canon.

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.
Explores the music of three world regions in their 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 367. Survey of African Music. 4 Credits.
Students analyze musical expression—including traditional, neotraditional, and contemporary mass mediated popular music (Afro-pop)—in Africa and the diaspora.

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 382. American Musical Theater. 4 Credits.
Students analyze selected American musicals in relation to social conditions and events at different junctures in the 19th, 20th, and 21st centuries. Offered alternate years.

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, MUS 236, MUS 239.

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 MUS 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. Repeatable.
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]. 1-2 Credits.
Repeatable. University Symphony Orchestra, Campus Orchestra. Ensemble fee.
Prereq: audition (except Campus Orchestra).

MUS 397. Chorus: [Topic]. 2 Credits.
Chamber Choir, Concert Choir, Gospel Singers, Repertoire Singers, University Gospel Choir, University Gospel Ensemble, University Singers, Women's Choir. Ensemble fee. Repeatable.
Prereq: audition or voice screening (except Concert Choir and Gospel 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.

MUS 409. Supervised Tutoring. 1-21 Credits.
Repeatable.

MUS 410. Experimental Course: [Topic]. 1-5 Credits.
Repeatable. Recent courses include Meditation for Performers and Andean Music Ensemble.

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 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, MUS 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, MUS 236, MUS 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 440.

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 441.

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, MUS 448, MUS 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. Laboratory fee.

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. Laboratory fee.

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 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.

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.

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 463. Popular Music Studies. 4 Credits.
Explores current research and foundational texts in the interdisciplinary field of popular music studies.

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 MUS 478. Basic Mac skills recommended. Repeatable once for a maximum of 6 credits. Laboratory fee.

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 MUS 478. Repeatable once for a maximum of 6 credits. Laboratory fee.
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 MUS 477. Repeatable once for a maximum of 6 credits. Laboratory fee.
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, MUS 482. Laboratory fee.

MUS 481. Audio Recording Techniques II. 3 Credits.
Application of advanced recording techniques. Sequence with MUS 480, MUS 482. Laboratory fee.
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, MUS 481. Laboratory fee.
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 ensembles. Repeatable once for maximum of 6 credits.
Prereq: MUP 140 or higher. Coreq: MUE 387, MUE 406 Fld Prac Public School.

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. Coreq: MUE 387.

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.

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/MUS 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/MUS 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/MUS 522.

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 430/MUS 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 433/MUS 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 434/MUS 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.

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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. Laboratory fee.

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. Laboratory fee.

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 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.

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.

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 MUS 578. Basic Mac skills recommended. Repeatable once for a maximum of 6 credits. Laboratory fee.

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 MUS 578. Repeatable once for a maximum of 6 credits. Laboratory fee.
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 MUS 577. Repeatable once for a maximum of 6 credits. Laboratory fee.
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, MUS 582. Laboratory fee.

MUS 581. Audio Recording Techniques II. 3 Credits.
Application of advanced recording techniques. Sequence with MUS 580, MUS 582. Laboratory fee.
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, MUS 581. Laboratory fee.
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 ensembles. Repeatable once for maximum of 6 credits.
Prereq: MUP 140 or higher. Coreq: MUE 387, MUE 606 Fld Prac Public School.

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.

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 442/MUS 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. Laboratory fee.
Prereq: MUS 547, MUS 548, MUS 576; or equivalent.

MUS 650. Piano Literature. 3 Credits.
Advanced study of solo piano literature from Bach to the present. Sequence with MUS 650, MUS 651, MUS 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, MUS 651, MUS 652. Offered alternate years.
Prereq: MUS 650.

MUS 652. Piano Literature. 3 Credits.
Advanced study of solo piano literature from Bach to the present. Sequence with MUS 650, MUS 651, MUS 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 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. Repeatable.
Prereq: MUS 547, MUS 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, Latin Jazz 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]. 1-2 Credits.
University Symphony Orchestra, Campus Orchestra. Ensemble fee. Repeatable.
Prereq: audition (except Campus Orchestra).

MUS 697. Chorus: [Topic]. 2 Credits.
Chamber Choir, Concert Choir, Gospel Singers, Repertoire Singers, University Gospel Choir, University Gospel Ensemble, University Singers, Women's Choir. 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.