Music

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121 MarAbel B. Frohnmayer Music Building
1225 University of Oregon
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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—is listed as one 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. Nearly half of the collection of 125 pianos are Steinways, which includes six concert grands. All classrooms and practice rooms are equipped with grand or upright pianos, and piano majors have access to locked grand piano practice rooms. Other keyboard instruments include two clavichords 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, 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, 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 Wind Symphony
- University Singers
- Opera Ensemble
- Repertoire Singers
- Campus Band
- Campus Orchestra
- Oregon Marching Band
- Green Garter Band
- Yellow Garter Band
- Oregon Basketball Band
- Oregon Electronic Device Orchestra
- 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
- Hip-Hop 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 Employees

A limited number of graduate employee (GE) positions are available to admitted graduate music 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.

Fees

Other Fees (per term)	Dollars
Private performance studies (studio instruction) per term	200-400/term
Ensemble fee	50-70
Music education course fee	50-110
Keyboard skills course fee	20
MIDI music lab course fee	110
Audio recording lab course fee	110
Electronic studio course fee	110-125
Other music course fees	50-150
Dance course fee	75
Instrument fee per term for harpsichord, organ, classical percussion	50
Rental of university instruments is based on use and value-maximum fee	30-60
Short-term instrument rental (per week)	10
Summer instrument rental	60
Oregon Marching Band uniforms and equipment fee	45–180

Performance Studies

Courses in performance studies are listed with the MUP subject code. Fees are required. These courses customarily include weekly lessons and studio master classes. MUP courses fall into two general categories:

- Basic and Intermediate Performance Studies: MUP 114, 115.
- Performance Studies: MUP 165, 265, 270, 365, 465, 635, 650, 665, 765.

Enrollment in any performance studies registration number between 165 - 765 must be preceded by an audition. Auditions are conducted to establish the appropriate registration number.

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 employee for credit at extra cost.

Undergraduate Music Performance and Music Education students advance from one registration number to the next through area juries.

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 not enroll in Reading and Conference: [Topic] (MUS 405) or Reading and Conference: [Topic] (MUS 605) in preparation for their recital. Pre-recital 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 specific registration numbers, repertory, and any other questions, please contact the individual studio faculty members.

Music Performance majors whose primary instrument is piano have an accompanying requirement, described under the Bachelor of Music in Music Performance heading 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/2020-2021/admissiontograduation/registration_policies/**)** and Graduate School **(**http://catalog.uoregon.edu/archive/2020-2021/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, 1976, Southern Methodist; DMA, 1988, Oregon. (1986)

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

Jon Paul Bellona, instructor (music technology). BA, 2003, Hamilton College; MM, 2011, Oregon; PhD, 2018, Virginia. (2017)

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

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

Melissa Brunkan, assistant professor (choral music education). BM, 1995, Minnesota; MMus, 1999, Northwestern; PhD, 2012, Kansas. (2017)

Mandy Burton, instructor (music education). BMus, 2004, MMus, 2006, Oregon. (2014)

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

Jacqueline Cordova-Arrington, assistant professor (flute). BM, 2008, Michigan; MM, 2010, Cincinnati; DMA, 2015, Eastman School of Music. (2018)

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

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

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

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

Abigail Fine, assistant professor (musicology). BA, 2010, Pennsylvania; PhD, 2017, Chicago. (2019)

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

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

Arnaud Ghillebaert, instructor (viola). DEM, 2006, National Regional Conservatory, Saint-Maur-des-Fossés; MPerf, 2008, Royal College of Music; DMA, 2016, State University of New York, Stony Brook. (2017)

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

Margret Gries, instructor (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)

Hal Grossman, associate professor (violin). BM, 1981, Michigan; MM, 1985, Eastman School of Music. (2019)

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, associate professor (conducting, orchestra); director, orchestral studies. 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)

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

Wonkak Kim, assistant professor (clarinet). BMus, BA, 2007, North Carolina, Chapel Hill; MMus, 2009, DM, 2012, Florida State. (2017)

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

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

Paul Krueger, instructor (jazz history, jazz studies). BME, 2009, Nebraska, Lincoln; MMus, 2011, Oregon. (2016)

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)

Dennis Llinás, associate professor (conducting); director of bands. BME, 2003, Florida International; MM, 2010, Texas, Austin; DMA, 2012, Texas, Austin. (2019)

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

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. (2006)

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

Lance Miller, senior sound and video recording engineer (audio recording). AA, 1982, Mt. Hood Community. (1998)

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 (music education). BA, 1968, Eastern Washington; MS, 1992, Western Oregon. (2014)

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)

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

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

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

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, financial aid. BME, 1979, Wisconsin, Eau Claire; MM, 1985, Michigan, Ann Arbor. (1992)

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

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

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

Idit Shner, professor (saxophone, jazz studies). BA, 1998, Oklahoma City; MM, 2001, Central Oklahoma; DMA, 2007, North Texas. (2005)

Jason Silveira, associate 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. (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)

Andrew Strietelmeier, assistant professor (music education, strings). BME, 2002, Valparaiso; MM, 2004, PhD, 2016, Texas, Austin. (2017)

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, professor (horn). BM, 1991, Wisconsin, Madison; MM, 1993, Juilliard. (2006)

Marc Vanscheeuwijck, professor (musicology, Collegium Musicum). BA, 1982, 1986, 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 (trumpet). BM, 2004, Cleveland Institute of Music; MM, 2007, Temple. (2014)

Claire L. Wachter, 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)

Zach Wallmark, assistant professor (musicology). BM, 2003, NYU; MA, 2007, Oregon; PhD, 2014, UCLA. (2019)

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

Beth A. Wheeler, instructor (music education). BS, 2000, Northwest Missouri State; ME, 2012, Graceland; PhD, 2016, Kansas. (2016)

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

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

Juan Eduardo "Ed" Wolf, associate professor (ethnomusicology); coordinator, UO World Music Series. BA, BS, 1993, Notre Dame; MS, 1995, Northwestern; MA, 2007, PhD, 2013, Indiana, Bloomington. (2013)

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)

David R. Case, senior instructor emeritus. BA, 1979, MA, 1984, Oregon. (1975)

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)

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

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)

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.

Code	Title	Credits
MUJ 350	History of Jazz, 1900–1950	4
MUJ 351	History of Jazz, 1940 to Present	4
MUS 125	Understanding Music	4
MUS 141	Popular Piano and Musicianship I	4
MUS 142	Popular Piano and Musicianship II	4
MUS 151	Popular Songwriting	4
MUS 227	Elements of Electronic Music	4
MUS 250		4
MUS 264	US Popular Music 1930 to 1965	4
MUS 265	US Popular Music 1965 to 2000	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 346	Music, Money, and the Law	4
MUS 349	American Ethnic and Protest Music	3
MUS 351	The Music of Bach and Handel	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 367	Survey of African Music	4
MUS 382	American Musical Theater	4
MUS 451	Introduction to Ethnomusicology	4
MUS 452	Musical Instruments of the World	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.

Code	Title	Credits
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, music technology, and audio production. 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 specific courses or categories are required. The minor in Music may not be taken concurrently with any other music degree program. Credits for the minor may be earned by taking any of the following pre-approved 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

Code	Title	Credits
Electronic or Computer Music Applications		
MUS 227	Elements of Electronic Music	4
MUS 446	Music Engraving	2
MUS 447	Digital Audio and Sound Design	4
MUS 448	Interactive Media Performance	3
MUS 450	Sensor Music	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
MUS 483	Audio Effects Theory and Design	4
Jazz and Popular Music		
MUJ 350	History of Jazz, 1900–1950	4
MUJ 351	History of Jazz, 1940 to Present	4
MUS 250	Popular Musics in Global Context	4
MUS 264	US Popular Music 1930 to 1965	4
MUS 265	US Popular Music 1965 to 2000	4
MUS 270	History of the Blues	4
MUS 281	Music of the Woodstock Generation	4
MUS 345M	Music, Politics, and Race	4
MUS 346	Music, Money, and the Law	4
MUS 349	American Ethnic and Protest Music	3
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 131–133	Music Theory I-III [2]	6
MUS 134–136	Aural Skills I-III [2]	6
MUS 137–139	Keyboard Skills I-III [2]	3
MUS 141	Popular Piano and Musicianship I	4
MUS 142	Popular Piano and Musicianship II	4
MUS 151	Popular Songwriting	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
World Music		
MUS 358	Music in World Cultures	4
MUS 359	Music of the Americas	4
MUS 365	Regional Ethnomusicology: [Topic]	4
MUS 367	Survey of African Music	4
MUS 451	Introduction to Ethnomusicology	4
MUS 452	Musical Instruments of the World	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, Aural Skills and Keyboard Skills courses be taken concurrently.

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

Music Major Programs

- **Bachelor of Arts in Music (Music History and Literature Concentration)**
- **Bachelor of Arts in Music (Music Theory Concentration)**
- **Bachelor of Science in Music (Music Technology Concentration)**
- **Bachelor of Music in Music: Jazz Studies**
- **Bachelor of Music in Music Composition**
- Bachelor of Music in Music Education **(**p. 17**)**
- Bachelor of Music in Music Performance **(**p. 16**)**
- **Bachelor of Arts in Music (General Music Concentration)**
- **Bachelor of Arts in Music (Popular Music Studies Concentration)**
- **Bachelor of Science in Music (General Music Concentration**) **(**p. 13**)**
- **Bachelor of Science in Music (Popular Music Studies Concentration)**

A detailed checklist of requirements for each undergraduate degree is available online.

Students who want a conservatory-style education in music should work toward the bachelor of music (BMus) degree or a music major with the music history and literature concentration, music theory concentration or music technology concentration. The bachelor of arts (BA) and bachelor of science (BS) degrees with the general music concentration or popular music studies concentration are primarily for students who want a broad liberal arts education 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/2020-2021/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	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/)

An audition is not required for admission to the BA or BS in music with theory, history & literature, general music or popular music studies concentrations.

Jazz Studies

Students who want to enter the jazz studies major have a jazz audition. 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 may take a musicianship diagnostic, which is designed to assess basic skills in theory, ear training and keyboard skills. 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 website.

Admission to a Specific Degree Program

Students are placed in their primary program of choice, as indicated on their School of Music and Dance application, upon Initial admission to the school. Requirements for continued enrollment in music majors vary significantly, as outlined in the chart below. Additional information is available from the undergraduate office.

Program Overlap Limitations

Due to significant curricular overlap, concurrent pursuit of the following music programs is not allowed:

- Music minor with any other major or minor program in music
- Music technology major with music technology minor
- Music technology major with audio production minor
- Music major with general music or popular music studies concentrations with any bachelor of music (BMus) or bachelor of music in music education (BMME) degree

In addition, it is not possible to pursue a bachelor of arts or bachelor of science in music with multiple concentrations.

Music Degree Program Continued Enrollment Requirements

Degree Program	Continued Enrollment 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. WR 121 must be completed and the Music Core courses passed with a grade of B– or better.
Bachelor of Arts in Music (Music Theory Concentration)	Complete an interview with a member of the Theory faculty. The second-year music theory core (theory, aural 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	Complete the Music Core courses with grades of C- or better. Complete the Composition I series (MUS 240, MUS 241, MUS 242) with grades of B- or better.
Bachelor of Music in Music: Jazz Studies	Successful completion of sophomore and junior proficiency examinations.

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 465 level.
Bachelor of Music in Music: Performance (Guitar)	Successful jury to the MUP 465 level.
Bachelor of Music in Music: Performance (Keyboard)	Successful jury to the MUP 465 level.
Bachelor of Music in Music: Performance (Percussion)	Successful jury to the MUP 465 level.
Bachelor of Music in Music: Performance (Strings)	Successful jury to the MUP 465 level.
Bachelor of Music in Music: Performance (Voice)	Successful jury to the MUP 465 level.
Bachelor of Music in Music: Performance (Woodwinds)	Successful jury to the MUP 465 level.

Program Requirements

Accompanying Requirement for Piano Students

Music Performance majors whose primary instrument is piano have an accompanying requirement, described under the Bachelor of Music in Music Performance heading in the Undergraduate section.

Ensemble Requirements for Music Majors

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, and may also be required to re-audition before each spring term.

Instrumental Majors

Ensembles that satisfy this requirement are

- University Symphony Orchestra
- Oregon Wind Symphony
- 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 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/2020-2021/admissiontograduation/registration_policies/**)** section of this catalog), all undergraduate degrees in music require the following:

Core Courses for Traditional Music Major Degree Programs

Code	Title	Credits
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	Aural Skills IV	2
MUS 235	Aural Skills V	2
History and Culture		
MUS 267–269	Survey of Music History	12
MUS 358	Music in World Cultures	4
Total Credits		41

[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/).

Satisfactory Progress toward the Degree

Satisfactory progress toward the degree is monitored every term by the SOMD Undergraduate Office. The following conditions must be maintained for good academic standing within the department:

1. Students must maintain a 3.0 GPA for all classes taken with the subject codes MUS, MUP, MUE and MUJ within a given term.
2. 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—that is required for their major. A student who receives a grade of D+ or worse or a mark of W (withdrawal) or I (incomplete) for a required course is placed on departmental academic warning.
3. Candidates for the BMus, BMME, BA in Music (History and Literature concentration), BA in Music (Theory concentration), or BS in Music (Music Technology concentration) must successfully complete the two-year musicianship core (with the exception of MUS 327 Analysis) within their first two years of residence.
4. Candidates for a BMus in Music Performance or a BMME in Music Education must advance to the next performance level at least once every seven terms.

Not meeting these requirements will result in initial academic warning status. If this status is not lifted by the end of the next term in which the student has had the opportunity to remedy the situation, the student will move on to a level II departmental academic warning. Failure to improve per conditions set forth in an advising plan following the warning will move the student onto probationary status and subsequent failure to improve thereafter will result in dismissal from the music major.

Reinstatement to the major may occur upon review by the SOMD Undergraduate Office and determination that the student has fulfilled the conditions listed above for satisfactory standing.

Undergraduate music majors re-enrolling after two or more consecutive terms of non-enrollment in the music major curriculum (excluding summer session) are required to petition for readmission to the music major. Depending on the results of this petition, a student may be required to reapply for music major admission through standard music admission processes or re-audition for level placement in performance studies as a music major. Placement exams in theory, aural skills, and keyboard skills may also be required. In addition, undergraduate majors admitted to a specific degree program prior to being un-enrolled for two or more consecutive terms may also be required to re-apply for admittance to that specific degree program by their major department or area. Students studying abroad or in an approved exchange program are exempt from the readmission petition requirement.

Typical First-Year Program for Music Major Degree Programs

The bachelor of arts in music (both general music and popular music studies concentrations) and the bachelor of science in music (both general music and popular music studies concentrations) can vary significantly in their options for the first year of study.

First Year		
Fall		**Credits**
MUS 131	Music Theory I	2
MUS 134	Aural Skills I	2
MUS 137	Keyboard Skills I	1
MUS 358	Music in World Cultures	4
MUS 395, 396, or 397	Band: [Topic] (Orchestra: [Topic] or Chorus: [Topic])	2
Performance Studies (studio instruction)		4
Fall Credits		15
Winter		
MUS 132	Music Theory II	2
MUS 135	Aural Skills II	2
MUS 138	Keyboard Skills II	1
MUS 395, 396, or 397	Band: [Topic] (Orchestra: [Topic] or Chorus: [Topic])	2
Performance Studies (studio instruction)		4
WR 121	College Composition I	4

Winter Credits		15
Spring		
MUS 133	Music Theory III	2
MUS 136	Aural Skills III	2
MUS 139	Keyboard Skills III	1
MUS 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
	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 **Bachelor's Degree Requirements** section of this catalog).

Bachelor of Arts in Music (General Music Concentration)

Code	Title	Credits
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 126	Music Theory Fundamentals	
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 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	US Popular Music 1930 to 1965	
MUS 265	US Popular Music 1965 to 2000	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race	
MUS 346	Music, Money, and the Law	
MUS 349	American Ethnic and Protest Music	
MUS 351	The Music of Bach and Handel	
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 367	Survey of African Music	
MUS 382	American Musical Theater	
MUS 451	Introduction to Ethnomusicology	
MUS 452	Musical Instruments of the World	
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
Ensembles (six different terms)		6-12
Additional credits in music [4]		12
Total Credits		60-66

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 of MUP 114, 115 or 165 on one or more instruments. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/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)

Code	Title	Credits
Core courses for music major degree programs (listed above)		41
Performance Studies [1]		6
Ensemble (three consecutive terms) [2]		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) [3]	6

Three upper-division music literature courses or seminars	9-12
Total Credits	92-95

1 At least three terms of MUP 114, 115, or 165 on one or more instruments.. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/admissiontograduation/registration_policies/) section of this catalog.

2 Students are not required to take performance studies concurrently with large ensemble participation. Ensemble is assigned by placement audition. For approved ensembles, check the UO catalog.

3 Completed under faculty guidance. For details and procedures, consult advisor.

Bachelor of Arts in Music (Music Theory Concentration)

Code	Title	Credits
Core courses for traditional music major degree programs (listed above)		41
Performance Studies [1]		6
Ensemble (three consecutive terms) [2]		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 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 475	History of Opera	
MUS 405	Reading and Conference: [Topic] (Junior Colloquium, Senior Colloquium)(two terms)	6
MUS 499	Senior Project (two terms) [3]	6
Total Credits		104-107

College Composition III (WR 123) is strongly recommended.

1 At least three terms of MUP 114, 115 or 165 on one or more instruments. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/admissiontograduation/registration_policies/) section of this catalog.

2 Students are not required to take performance studies concurrently with large ensemble participation. Ensemble is assigned by placement audition. For approved ensembles, check the UO catalog

3 Completed under faculty guidance. For details and procedures, consult advisor.

Other Requirements

Demonstrated piano proficiency with three terms of Performance Studies: Piano (MUP 165), with grades of C– or better.

Bachelor of Arts in Music (Popular Music Studies Concentration)

Code	Title	Credits
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 132	Music Theory II [1]	
MUS 133	Music Theory III [1]	
MUS 134–136	Aural Skills I-III	
MUS 137–139	Keyboard Skills I-III	
MUS 142	Popular Piano and Musicianship II [1]	
MUS 447	Digital Audio and Sound Design	
MUJ 181	Jazz Performance Laboratory [1]	
MUJ 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 463	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	US Popular Music 1930 to 1965	
MUS 265	US Popular Music 1965 to 2000	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race [2]	
MUS 346	Music, Money, and the Law	
MUS 349	American Ethnic and Protest Music	
MUS 359	Music of the Americas	
MUS 360	Hip-Hop Music: History, Culture, Aesthetics	
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	
MUS 462	Popular Musics in the African Diaspora	
Additional musicianship or history and culture credits [3]		4
Performance Studies [4]		6

Ensembles (four different terms), at least one term chosen from the following:		4-8
MUS 394	Chamber Ensemble: [Topic] (Hip-Hop Ensemble, Latin Jazz 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]	
DAN 410	Experimental Course: [Topic] (Dema African Performance Ensemble)	
Additional credits in music [5]		12
Interdisciplinary studies (at least 8 credits from the following): [6]		8
ACTG 211	Introduction to Accounting I	
AAD 301	Understanding Arts and Creative Sectors	
AAD 434	Entrepreneurship and the Arts	
AAD 435	Arts Business Development	
BA 215	Accounting: Language of Business Decisions	
BA 317	Marketing: Creating Value for Customers	
ENG 241	Introduction to African American Literature	
ENG 260M	Media Aesthetics	
ES 310	Race and Popular Culture: [Topic]	
ES 345M	Music, Politics, and Race [3]	
CINE 230	Remix Cultures	
CINE 268	United States Television History	
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]	
CRWR 230	Introduction to Poetry Writing	
CRWR 330	Intermediate Poetry Writing	
FLR 370	Folklore and Sexuality	
FLR 399	Special Studies: [Topic] (US Protest Music)	
FLR 483	Folklore and Mythology of the British Isles	
PHYS 152	Physics of Sound and Music	
PSY 348	Music and the Brain	
Total Credits		64-72

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 of MUP 114, 115 or 165 on one or more instruments. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/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 **Bachelor's Degree Requirements** section of this catalog).

Bachelor of Science in Music (General Music Concentration)

Code	Title	Credits
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 126	Music Theory Fundamentals	
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 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	US Popular Music 1930 to 1965	
MUS 265	US Popular Music 1965 to 2000	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race	
MUS 346	Music, Money, and the Law	
MUS 349	American Ethnic and Protest Music	
MUS 351	The Music of Bach and Handel	
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 367	Survey of African Music	
MUS 382	American Musical Theater	
MUS 451	Introduction to Ethnomusicology	
MUS 452	Musical Instruments of the World	
MUS 462	Popular Musics in the African Diaspora	
MUS 463	Popular Music Studies	
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
Ensemble (six different terms)		6-12
Additional credits in music [4]		12
Total Credits		60-66

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 of MUP 114, 115 or 165 on one or more instruments. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/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 Science in Music (Music Technology Concentration)

Code	Title	Credits
Core courses for traditional music major degree programs (listed above)		37
Performance Studies [1]		6
Classical ensemble (at least three different terms)		6
MUS 393	Oregon Electronic Device Orchestra (three terms)	6
CIS 110	Fluency with Information Technology	4
CIS 111	Introduction to Web Programming	4
CIS 122	Introduction to Programming and Problem Solving	4
MUS 227	Elements of Electronic Music	4
MUS 445	Electronic Composition (six terms)	18
MUS 447	Digital Audio and Sound Design	4
MUS 448	Interactive Media Performance	3
MUS 470	History of Electroacoustic Music	3
MUS 476–478	Digital Audio Workstation Tech I-III	9
MUS 480–481	Audio Recording Techniques I,II	6
PHYS 152	Physics of Sound and Music	4
Electives		
Select at least 12 credits from the following list:		12
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
Total Credits		133

1 At least three terms of MUP 114, 115 or 165 on one or more instruments. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/admissiontograduation/registration_policies/) section of this catalog.

2 Completed under faculty guidance; includes passage of Brown Book Exam. For details and procedure, consult advisor.

Bachelor of Science in Music (Popular Music Studies Concentration)

Code	Title	Credits
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 132	Music Theory II [1]	
MUS 133	Music Theory III [1]	
MUS 134–136	Aural Skills I-III	
MUS 137–139	Keyboard Skills I-III	
MUS 142	Popular Piano and Musicianship II [1]	
MUS 447	Digital Audio and Sound Design	
MUJ 181	Jazz Performance Laboratory [1]	
MUJ 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 463	Popular Music Studies	
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	US Popular Music 1930 to 1965	

MUS 265	US Popular Music 1965 to 2000	
MUS 270	History of the Blues	
MUS 281	Music of the Woodstock Generation	
MUS 345M	Music, Politics, and Race [2]	
MUS 346	Music, Money, and the Law	
MUS 349	American Ethnic and Protest Music	
MUS 359	Music of the Americas	
MUS 360	Hip-Hop Music: History, Culture, Aesthetics	
MUS 363	The Beatles and Their Times	
MUS 382	American Musical Theater	
MUS 462	Popular Musics in the African Diaspora	
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 [4]		6
Ensembles (four different terms), at least one term chosen from the following:		4-8
MUS 394	Chamber Ensemble: [Topic] (Hip-Hop Ensemble, Latin Jazz 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]	
DAN 410	Experimental Course: [Topic]	
Additional credits in music [5]		12
Interdisciplinary studies (at least 8 credits from the following):		8
ACTG 211	Introduction to Accounting I	
AAD 301	Understanding Arts and Creative Sectors	
AAD 434	Entrepreneurship and the Arts	
AAD 435	Arts Business Development	
BA 215	Accounting: Language of Business Decisions	
BA 317	Marketing: Creating Value for Customers	
ENG 241	Introduction to African American Literature	
ENG 260M	Media Aesthetics	
ES 310	Race and Popular Culture: [Topic]	
ES 345M	Music, Politics, and Race [3]	
CINE 230	Remix Cultures	
CINE 268	United States Television History	
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)	
CRWR 230	Introduction to Poetry Writing	
CRWR 330	Intermediate Poetry Writing	
FLR 370	Folklore and Sexuality	
FLR 399	Special Studies: [Topic] (US Protest Music)	
FLR 483	Folklore and Mythology of the British Isles	
PHYS 152	Physics of Sound and Music	
PSY 348	Music and the Brain	
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 of MUP 114, 115 or 165 on one or more instruments. See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/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.

Bachelor of Music (BMus)

Bachelor of Music in Music: Jazz Studies

Code	Title	Credits
Core courses for traditional music major degree programs (listed above)		37
Performance Studies (Studio Instruction, Jazz) [1]		12
Performance Studies (Studio Instruction, Classical) [1, 2]		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] [3]	
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	
MUJ 474–476	Jazz Repertoire I-III [4]	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	
Upper-Division 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 [5]		
Senior Recital		
Total Credits		**136-142**

1. Including six terms of jazz performance studies at MUP 165 and six terms of classical performance studies at MUP 165. Classical and jazz performance studios may be taken concurrently.
2. Classical performance studies and ensemble are not required for students whose primary instrument is guitar.
3. Chamber Ensemble: [Topic] (MUS 394) with Chamber Ensemble topic only
4. Optional for students whose primary instrument is percussion.
5. For details, consult jazz studies advisor.

Other Requirements

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

Bachelor of Music in Music Composition

Code	Title	Credits
Core courses for traditional music major degree programs (listed above)		41
Performance Studies [1]		12
Ensemble (at least nine terms)		18
MUS 327	Analysis: [Topic] (three terms)	9
MUS 240–242	Composition I	9
MUS 340–342	Composition II	9
MUS 440–442	Composition III	9
MUS 384	Introduction to Conducting	2
MUS 430–431	Schenkerian Analysis	6
MUS 433–435	Counterpoint	12
MUS 407	Seminar: [Topic] (Orchestration)	2
MUS 446	Music Engraving	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 367	Survey of African Music	
MUS 451	Introduction to Ethnomusicology	
MUS 452	Musical Instruments of the World	
MUS 490	Balinese Gamelan	
Senior Recital [2]		
Total Credits		**134-137**

1. Music Composition students must take 6 consecutive terms of MUP 165 on piano only, with exceptions allowed by proficiency examination administered by Composition faculty (which may be taken at the end of any of the first five terms of MUP 165 on piano).
2. A public performance of compositions written by the student under the guidance of the composition faculty. Final approval of the student's recital and general qualifications are provided by the composition faculty.
3. For continued enrollment in the Music Composition major, students must successfully complete the music Core Courses (listed above) with grades of C- or better. They must also successfully complete the Composition I series (MUS 240, 241, 242) with grades of B- or better. Lastly, students may retake only one course in the nine-quarter Composition course sequence (Composition I, II & III series) in which they earn a C+ or lower.

Bachelor of Music in Music Performance

Code	Title	Credits
Core courses for traditional music major degree programs (listed above)		41
Performance Studies [1]		48
Ensemble (at least 12 terms) [2]		24
MUS 327	Analysis: [Topic] (one term)	3
MUS 384	Introduction to Conducting	2
Upper-division MUS electives		5
Junior and senior recitals [3, 4]		
Total Credits		123

1. Six terms at the MUP 270 level and six terms at the MUP 465 level, with concurrent enrollment in assigned ensemble.
2. For Music Performance majors whose primary instrument is piano, 6 of the 12 required terms of Ensemble must be MUS 394 Accompanying.
3. Credit may not be earned toward recitals with Reading and Conference: [Topic] (MUS 405).
4. Pre-recital hearings must be approved at least four weeks before the proposed recital date. For details, consult studio instructor.

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

Code	Title	Credits
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

Code	Title	Credits
Six of the twelve terms of ensemble must be in MUS 394 Chamber Ensemble: 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

Code	Title	Credits
Core courses for traditional music major degree programs (listed above)		41
MUS 327	Analysis: [Topic] (one term)	3
Music Education Core		
MUE 126	Orientation to Music Education	1
PSY 202	Mind and Society	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 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
MUE 486	Teaching Laboratory II	1
MUE 432	Music in School and Society	3
MUE 438	Curricular Strategies in Music Education	3
Ensemble, ten terms [1]		19
Performance Studies [2]		18
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 439	Orff-Schulwerk Pedagogy	3
MUE 442	Teaching Singing in the Classroom	3
MUS 484	Choral Conducting and Literature	3
Functional Piano:		6
MUP 163	Functional Piano	
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		**141-148**

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 Six terms at the MUP 265 level and three terms at the MUP 365 level, with concurrent enrollment in assigned ensemble.

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 student teaching
- Continued enrollment in 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 three terms of Functional Piano (MUP 163). 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 three terms 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.

Four-Year Degree Plan

The degree plan shown is only a sample of how students may complete their degrees in four years. There are alternative ways. Students should consult their advisor to determine the best path for them.

- Music (General Music Concentration) **(**p. 18**)**
- **Music (Music History and Literature Concentration)**
- **Music (Music Theory Concentration)**
- **Music (Music Technology Concentration)**
- **Music (Popular Music Studies Concentration)**
- **Music Composition**
- **Music Education**
- **Music: Jazz Studies**
- **Music Performance**

Bachelor of Arts in Music (General Music Concentration)

Course	Title	Credits	Milestones
First Year			
Fall			
MUS 131	Music Theory I		2
MUS 134	Aural Skills I		2
MUS 358	Music in World Cultures		4
MUP 165	Music Performance Studies: [Topic]		2
MUS 395	Band: [Topic]		2
WR 121	College Composition I		4
	Credits		16
Winter			
MUS 132	Music Theory II		2
MUS 135	Aural Skills II		2
MUS 395	Band: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
WR 122	College Composition II		4
General-education course in social science			4
	Credits		16
Spring			
MUS 133	Music Theory III	Enrollment checkpoint	2
MUS 136	Aural Skills III		2
MUS 395	Band: [Topic]		2
MUJ 350	History of Jazz, 1900–1950		4
MUP 165	Music Performance Studies: [Topic]		2
General-education course in science			4
	Credits		16
	Total Credits		48

Course	Title	Credits	Milestones
Second Year			
Fall			
MUJ 180	Jazz Performance Laboratory		2
MUS 360	Hip-Hop Music: History, Culture, Aesthetics		4
First term of first-year second-language sequence			5
General-education course in social science			4
	Credits		15
Winter			
MUJ 181	Jazz Performance Laboratory		2
MUS 447	Digital Audio and Sound Design		4
Second term of first-year second-language sequence			5
General-education course in science			4
	Credits		15
Spring			
MUJ 182	Jazz Performance Laboratory	Additional music	2
MUS 345M	Music, Politics, and Race		4
Third term of first-year second-language sequence			5
General-education course in social science			4

Elective course			4
	Credits		19
	Total Credits		49

Course	Title	Credits Milestones	
Third Year			
Fall			
MUJ 270	Jazz Theory	Additional music	2
MUS 395	Band: [Topic]		2
First term of second-year second-language sequence			4
General-education course in arts and letters			4
Upper-division elective course			4
	Credits		16
Winter			
MUS 395	Band: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
Second term of second-year second-language sequence			4
Upper-division elective course			4
General-education course in social science			4
	Credits		16
Spring			
MUS 395	Band: [Topic]		2
MUS 346	Music, Money, and the Law	Additional music	4
MUP 165	Music Performance Studies: [Topic]		2
Third term of second-year second-language sequence			4
General-education course in science			4
	Credits		16
	Total Credits		48

Course	Title	Credits Milestones	
Fourth Year			
Fall			
General-education course in arts and letters			4
Upper-division elective course			8
Elective course			3
	Credits		15
Winter			
General-education course in science			4
Upper-division elective course			8
Elective course			3
	Credits		15
Spring			
General-education course in arts and letters			4
Upper-division elective course			8
	Credits		12
	Total Credits		42

Bachelor of Science in Music (General Music Concentration)

Course	Title	Credits Milestones	
First Year			
Fall			
MUS 358	Music in World Cultures		4
MUS 397	Chorus: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
WR 121	College Composition I		4
Elective course			4
	Credits		16
Winter			
MUS 397	Chorus: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
Mathematics course			4
General-education course in social science			4
WR 122	College Composition II		4
	Credits		16
Spring			
MUS 151	Popular Songwriting		4
MUS 397	Chorus: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
Mathematics course			4
General-education course in science			4
	Credits		16
	Total Credits		48

Course	Title	Credits Milestones	
Second Year			
Fall			
MUS 131	Music Theory I		2
MUS 134	Aural Skills I		2
Mathematics course			4
General-education course in social science			4
Elective course			4
	Credits		16
Winter			
MUS 132	Music Theory II		2
MUS 135	Aural Skills II		2
General-education course in arts and letters			4
General-education course in science			4
Elective course			4
	Credits		16
Spring			
MUS 133	Music Theory III	Enrollment checkpoint	2
MUS 136	Aural Skills III		2
MUS 345M	Music, Politics, and Race		4
General-education course in social science			4

Elective course		4
	Credits	16
	Total Credits	48

Course	Title	Credits Milestones
Third Year		
Fall		
MUS 382	American Musical Theater	4
MUS 397	Chorus: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
General-education course in arts and letters		4
Upper-division elective course		4
	Credits	16
Winter		
MUS 265	US Popular Music 1965 to 2000	4
MUS 397	Chorus: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
General-education course in social science		4
Upper-division elective course		4
	Credits	16
Spring		
MUS 269	Survey of Music History	4
MUS 397	Chorus: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
General-education course in science		4
Upper-division elective course		4
	Credits	16
	Total Credits	48

Course	Title	Credits Milestones	
Fourth Year			
Fall			
MUS 480	Audio Recording Techniques I	Additional Music	3
General-education course in science			4
Upper-division elective course			4
Elective course			4
	Credits		15
Winter			
MUS 481	Audio Recording Techniques II	Additional Music	3
General-education course in arts and letters			4
Upper-division elective course			4
Elective course			4
	Credits		15
Spring			
Upper-division elective course			12
	Credits		12
	Total Credits		42

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

Course	Title	Credits Milestones	
First Year			
Fall			
MUS 131	Music Theory I		2
MUS 134	Aural Skills I		2
MUS 137	Keyboard Skills I		1
MUS 397	Chorus: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
MUS 358	Music in World Cultures		4
	Credits		13
Winter			
MUS 132	Music Theory II		2
MUS 135	Aural Skills II		2
MUS 138	Keyboard Skills II		1
MUS 397	Chorus: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
WR 121	College Composition I		4
	Credits		13
Spring			
MUS 133	Music Theory III		2
MUS 136	Aural Skills III		2
MUS 139	Keyboard Skills III		1
MUS 397	Chorus: [Topic]		2
MUP 165	Music Performance Studies: [Topic]		2
WR 123	College Composition III	Enrollment checkpoint	4
	Credits		13
	Total Credits		39

Course	Title	Credits Milestones	
Second Year			
Fall			
MUS 231	Music Theory IV		2
MUS 234	Aural Skills IV		2
MUS 267	Survey of Music History		4
First term of first-year second-language sequence			5
Upper-division elective course			2
	Credits		15
Winter			
MUS 232	Music Theory V		2
MUS 235	Aural Skills V		2
MUS 268	Survey of Music History		4
Second term of first-year second-language sequence			5
Upper-division elective course			2
	Credits		15
Spring			
MUS 233	Music Theory VI		2
MUS 269	Survey of Music History		4
Third term of first-year second-language sequence			5

Upper-division elective course		2
	Credits	13
	Total Credits	43

Course	Title	Credits Milestones
Third Year		
Fall		
MUS 405	Reading and Conference: [Topic] (Junior Colloquium)	3
ARH 204	History of Western Art I	4
First term of second-year second-language sequence		4
General education course in social science		4
	Credits	15
Winter		
MUS 327	Analysis: [Topic]	3
ARH 205	History of Western Art II	4
Second term of second-year second-language sequence		4
General education course in science		4
	Credits	15
Spring		
MUS 327	Analysis: [Topic]	3
ARH 206	History of Western Art III	4
Third term of second-year second-language sequence		4
Upper-division social science group course		4
	Credits	15
	Total Credits	45

Course	Title	Credits Milestones
Fourth Year		
Fall		
MUS 435	Counterpoint	4
MUS 405	Reading and Conference: [Topic] (Senior Colloquium)	3
Upper-division science group course		4
Elective course		4
	Credits	15
Winter		
MUS 452	Musical Instruments of the World	4
MUS 499	Senior Project	3
Upper-division social science group course		4
Science group course		4
	Credits	15
Spring		
MUS 359	Music of the Americas	4
MUS 499	Senior Project	3
Upper-division social science group course		4
Science group course		4
	Credits	15
	Total Credits	45

Bachelor of Arts in Music (Music Theory Concentration)

Course	Title	Credits Milestones
First Year		
Fall		
MUS 131	Music Theory I	2
MUS 134	Aural Skills I	2
MUS 137	Keyboard Skills I	1
MUS 397	Chorus: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
MUS 358	Music in World Cultures	4
	Credits	13
Winter		
MUS 132	Music Theory II	2
MUS 135	Aural Skills II	2
MUS 138	Keyboard Skills II	1
MUS 397	Chorus: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
WR 121	College Composition I	4
	Credits	13
Spring		
MUS 133	Music Theory III	2
MUS 136	Aural Skills III	2
MUS 139	Keyboard Skills III	1
MUS 397	Chorus: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
WR 123	College Composition III	4
	Credits	13
	Total Credits	39

Course	Title	Credits Milestones
Second Year		
Fall		
MUS 231	Music Theory IV	2
MUS 234	Aural Skills IV	2
MUS 267	Survey of Music History	4
MUP 165	Music Performance Studies: [Topic]	2
First term of first-year second-language sequence		5
	Credits	15
Winter		
MUS 232	Music Theory V	2
MUS 235	Aural Skills V	2
MUS 268	Survey of Music History	4
MUP 165	Music Performance Studies: [Topic]	2
Second term of first-year second-language sequence		5
	Credits	15
Spring		
MUS 233	Music Theory VI	2
MUS 269	Survey of Music History	4
MUP 165	Music Performance Studies: [Topic]	2

Third term of first-year second-language sequence		Enrollment checkpoint	5
	Credits		13
Summer			
Social science Group-satisfying course			4
	Credits		4
	Total Credits		47

Course	Title	Credits	Milestones
Third Year			
Fall			
MUS 433	Counterpoint	4	
MUS 327	Analysis: [Topic]	3	
MUS 240	Composition I	3	
First term of second-year second-language sequence		4	
Science group-satisfying course		4	
	Credits	18	
Winter			
MUS 327	Analysis: [Topic]	3	
MUS 434	Counterpoint	4	
MUS 241	Composition I (Elective category 1)	3	
Second term of second-year second-language sequence		4	
Arts and letters group-satisfying course		4	
	Credits	18	
Spring			
MUS 435	Counterpoint	4	
MUS 327	Analysis: [Topic]	3	
MUS 405 (Junior Colloquium)		3	
Third term of second-year second-language sequence		4	
Social science group-satisfying course		4	
	Credits	18	
	Total Credits	54	

Course	Title	Credits	Milestones
Fourth Year			
Fall			
MUS 416	Post-Tonal Theory I	3	
MUS 430	Schenkerian Analysis	3	
MUS 405	Reading and Conference: [Topic] (Senior Colloquium)	3	
Arts and letters group-satisfying course		4	
Science group-satisfying course		4	
	Credits	17	
Winter			
MUS 417	Post-Tonal Theory II	3	
MUS 499	Senior Project	3	
Upper-division arts and letters group-satisfying course		4	
Social science group course that also satisfies American cultures multicultural requirement		4	
Science group-satisfying course		4	
	Credits	18	
Spring			
MUS 499	Senior Project	3	
MUS 359	Music of the Americas	4	
Upper-division social science group-satisfying course		4	
Arts and letters group-satisfying course		4	
Science group-satisfying course		4	
	Credits	19	
	Total Credits	54	

Bachelor of Science in Music (Music Technology Concentration)

Course	Title	Credits	Milestones
First Year			
Fall			
MUS 131	Music Theory I	2	
MUS 134	Aural Skills I	2	
MUS 137	Keyboard Skills I	1	
MUS 447	Digital Audio and Sound Design	4	
MUS 358	Music in World Cultures	4	
MUP 165	Music Performance Studies: [Topic]	2	
	Credits	15	
Winter			
MUS 132	Music Theory II	2	
MUS 135	Aural Skills II	2	
MUS 138	Keyboard Skills II	1	
MUS 448	Interactive Media Performance	3	
MUP 165	Music Performance Studies: [Topic]	2	
WR 121	College Composition I	4	
	Credits	14	
Spring			
MUS 133	Music Theory III	2	
MUS 136	Aural Skills III	2	
MUS 139	Keyboard Skills III	1	
MUP 165	Music Performance Studies: [Topic]	2	
CIS 110	Fluency with Information Technology	4	
WR 122	College Composition II	4	
	Credits	15	
	Total Credits	44	

Course	Title	Credits	Milestones
Second Year			
Fall			
MUS 231	Music Theory IV	2	
MUS 267	Survey of Music History	4	
CIS 111	Introduction to Web Programming	4	Satisfies mathematics requirement
MUS 476	Digital Audio Workstation Tech I	3	
MUS 395	Band: [Topic]	2	
	Credits	15	
Winter			
MUS 232	Music Theory V	2	

MUS 268	Survey of Music History	4
MUS 477	Digital Audio Workstation Tech II	3
MUS 395	Band: [Topic]	2
Science group-satisfying course		4
	Credits	15
Spring		
MUS 233	Music Theory VI	2
MUS 269	Survey of Music History	4
MUS 227	Elements of Electronic Music	4
MUS 478	Digital Audio Workstation Techniques III	3
MUS 395	Band: [Topic]	2
	Credits	15
	Total Credits	45

Course	Title	Credits	Milestones
Third Year			
Fall			
MUS 445	Electronic Composition	3	
MUS 470	History of Electroacoustic Music	3	
MUS 393	Oregon Electronic Device Orchestra	2	
PHYS 152	Physics of Sound and Music	4	
CIS 122	Introduction to Programming and Problem Solving	4	Satisfies mathematics requirement
	Credits	16	
Winter			
MUS 445	Electronic Composition	3	
MUS 393	Oregon Electronic Device Orchestra	2	
MUJ 351	History of Jazz, 1940 to Present	4	
MUS 327	Analysis: [Topic] (Music Elective)	3	
Arts and letters group-satisfying course		4	
	Credits	16	
Spring			
MUS 445	Electronic Composition	3	
MUS 393	Oregon Electronic Device Orchestra	2	
MUS 363	The Beatles and Their Times	4	
Social science group-satisfying course		4	
	Credits	13	
	Total Credits	45	

Course	Title	Credits	Milestones
Fourth Year			
Fall			
MUS 445	Electronic Composition	3	Pass Brown Book exam
MUS 480	Audio Recording Techniques I	3	
MUS 397	Chorus: [Topic]	2	
Social science group-satisfying course		4	
Science group-satisfying course		4	
	Credits	16	
Winter			
MUS 445	Electronic Composition	3	
MUS 481	Audio Recording Techniques II	3	
MUS 490	Balinese Gamelan	2	
Arts and letters group-satisfying course		4	
Social science group-satisfying course		4	
	Credits	16	
Spring			
MUS 445	Electronic Composition	3	
MUS 499	Senior Project	3	
MUS 395	Band: [Topic]	2	
Arts and letters group-satisfying course		4	
Social science group-satisfying course		4	
	Credits	16	
	Total Credits	48	

Bachelor of Arts in Music (Popular Music Studies Concentration)

Course	Title	Credits	Milestones
First Year			
Fall			
MUS 397	Chorus: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
WR 121	College Composition I	4	
Arts and letters group-satisfying course		4	
Social science group-satisfying course		4	
	Credits	16	
Winter			
MUS 265	US Popular Music 1965 to 2000	4	
Music Performance (MUP) course at the 140 level		2	
MUS 397	Chorus: [Topic]	2	
WR 122	College Composition II	4	
Science group-satisfying course		4	
	Credits	16	
Spring			
MUS 151	Popular Songwriting	4	
MUS 227	Elements of Electronic Music	4	
Music Performance (MUP) course at the 140 level		2	
MUS 397	Chorus: [Topic]	2	
Science group-satisfying course		4	Enrollment checkpoint
	Credits	16	
Summer			
MUS 141	Popular Piano and Musicianship I	4	
	Credits	4	
	Total Credits	52	

Course	Title	Credits	Milestones
Second Year			
Fall			
MUS 447	Digital Audio and Sound Design	4	
MUS 397	Chorus: [Topic] (Gospel Singers)	2	

MUP 165	Music Performance Studies: [Topic]	2
First term of first-year second-language sequence		5
Elective course		2
	Credits	15
Winter		
MUP 165	Music Performance Studies: [Topic]	2
Second term of first-year second-language sequence		5
Upper-division arts and letters group course		4
Elective course		4
	Credits	15
Spring		
MUS 463	Popular Music Studies	4
MUP 165	Music Performance Studies: [Topic]	2
Third term of first-year second-language sequence		5
Elective course		4
	Credits	15
Summer		
MUS 142	Popular Piano and Musicianship II	4
	Credits	4
	Total Credits	49

Course	Title	Credits	Milestones
Third Year			
Fall			
MUS 360	Hip-Hop Music: History, Culture, Aesthetics	4	
MUS 480	Audio Recording Techniques I	3	Additional music
First term of second-year second-language sequence		4	
Elective course		4	
	Credits	15	
Winter			
MUS 481	Audio Recording Techniques II	3	Additional Music
Second term of second-year second-language sequence		4	
Multicultural course in identity, pluralism, and tolerance		4	
Upper-division elective course		4	
	Credits	15	
Spring			
CINE 230	Remix Cultures	4	
Upper-division social science group-satisfying course		4	
Third term of second-year second-language sequence		4	
Upper-division elective course		3	
	Credits	15	
	Total Credits	45	

Course	Title	Credits	Milestones
Fourth Year			
Fall			
Science group-satisfying course		4	
Upper-division social science group-satisfying course		4	
Upper-division elective course		4	
Elective course		3	
	Credits	15	
Winter			
MUS 345M	Music, Politics, and Race	4	
AAD 315	Funding the Arts	4	Interdisciplinary studies
Science group-satisfying course		4	
Elective course		3	
	Credits	15	
Spring			
Social science group-satisfying course		4	
Upper-division elective course		6	
Elective course		5	
	Credits	15	
	Total Credits	45	

Bachelor of Science in Music (Popular Music Studies Concentration)

Course	Title	Credits	Milestones
First Year			
Fall			
MUJ 180	Jazz Performance Laboratory	2	
MUP 165	Music Performance Studies: [Topic]	2	
WR 121	College Composition I	4	
Arts and letters group-satisfying course		4	
Social science group-satisfying course		4	
	Credits	16	
Winter			
MUJ 181	Jazz Performance Laboratory	2	
MUS 447	Digital Audio and Sound Design	4	
MUP 165	Music Performance Studies: [Topic]	2	
WR 122	College Composition II	4	
Science group-satisfying course		4	
	Credits	16	
Spring			
MUS 151	Popular Songwriting	4	
MUJ 182	Jazz Performance Laboratory	2	
MUS 227	Elements of Electronic Music	4	
MUP 165	Music Performance Studies: [Topic]	2	
Social science group-satisfying course		4	Enrollment checkpoint
	Credits	16	
	Total Credits	48	

Course	Title	Credits	Milestones
Second Year			
Fall			
MUS 131	Music Theory I	2	
MUS 134	Aural Skills I	2	
MUJ 395	Small Jazz Ensemble: [Topic]	1	

MUS 476	Digital Audio Workstation Tech I	Additional music	3
Mathematics course			4
Science group-satisfying course			4
	Credits		16
Winter			
MUS 132	Music Theory II		2
MUS 135	Aural Skills II	Additional music	2
MUS 394	Chamber Ensemble: [Topic]		1
MUS 477	Digital Audio Workstation Tech II	Additional music	3
Mathematics course			4
Arts and letters group-satisfying course			4
	Credits		16
Spring			
MUS 394	Chamber Ensemble: [Topic]		1
MUS 478	Digital Audio Workstation Techniques III	Additional music	3
Course chosen in consultation with advisor			4
Mathematics course			4
Elective course			3
	Credits		15
	Total Credits		47

Course	Title		Credits Milestones
Third Year			
Fall			
MUS 360	Hip-Hop Music: History, Culture, Aesthetics		4
MUJ 395	Small Jazz Ensemble: [Topic]		1
AAD 312	Arts Management	Interdisciplinary studies	4
MUS 480	Audio Recording Techniques I	Additional music	3
Elective course			3
	Credits		15
Winter			
MUS 365	Regional Ethnomusicology: [Topic] International cultures multicultural course		4
Elective course		Additional music	4
Social science group-satisfying course			4
Upper-division elective course			4
	Credits		16
Spring			
MUS 463	Popular Music Studies		4
Science group-satisfying course			4
Upper-division elective course			4
Elective course			4
	Credits		16
	Total Credits		47

Course	Title	Credits Milestones
Fourth Year		
Fall		
MUS 270	History of the Blues	4
Social science group-satisfying course		4
Science group-satisfying course		4
Upper-division elective course		4
	Credits	16
Winter		
Arts and letters group-satisfying course		4
Upper-division elective course		8
Elective course		3
	Credits	15
Spring		
Science group-satisfying course		4
Upper-division elective course		6
Elective course		2
	Credits	12
	Total Credits	43

Bachelor of Music in Music Composition

Course	Title	Credits Milestones
First Year		
Fall		
MUS 131	Music Theory I	2
MUS 134	Aural Skills I	2
MUS 137	Keyboard Skills I	1
MUS 395	Band: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
MUS 358	Music in World Cultures (Arts and letters group course that satisfies International culture multicultural requirement)	4
	Credits	13
Winter		
MUS 132	Music Theory II	2
MUS 135	Aural Skills II	2
MUS 138	Keyboard Skills II	1
MUS 395	Band: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
WR 121	College Composition I	4
	Credits	13
Spring		
MUS 133	Music Theory III	2
MUS 136	Aural Skills III	2
MUS 139	Keyboard Skills III	1
MUS 395	Band: [Topic]	2
MUP 165	Music Performance Studies: [Topic]	2
WR 122	College Composition II	4
	Credits	13
	Total Credits	39

Course	Title	Credits	Milestones
Second Year			
Fall			
MUS 231	Music Theory IV	2	
MUS 234	Aural Skills IV	2	
MUS 267	Survey of Music History	4	
MUS 395	Band: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUS 240	Composition I	3	Enrollment checkpoint
	Credits	15	
Winter			
MUS 232	Music Theory V	2	
MUS 235	Aural Skills V	2	
MUS 268	Survey of Music History	4	
MUS 395	Band: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUS 241	Composition I	3	
	Credits	15	
Spring			
MUS 233	Music Theory VI	2	
MUS 269	Survey of Music History	4	
MUS 395	Band: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUS 242	Composition I	3	Apply to major
MUS 446	Music Engraving (Computer Engraving Skills)	2	
	Credits	15	
	Total Credits	45	

Course	Title	Credits	Milestones
Third Year			
Fall			
MUS 340	Composition II	3	
MUS 433	Counterpoint	4	
MUS 407	Seminar: [Topic] Orchestration	2	
MUS 395	Band: [Topic]	2	
Science group-satisfying course		4	
	Credits	15	
Winter			
MUS 341	Composition II	3	
MUS 434	Counterpoint	4	
MUS 384	Introduction to Conducting	2	
MUS 490	Balinese Gamelan (Ensemble, Ethnomusicolgy)	2	
Arts and letters group-satisfying course		4	
	Credits	15	
Spring			
MUS 342	Composition II	3	
MUS 435	Counterpoint	4	
MUS 327	Analysis: [Topic]	3	
MUS 395	Band: [Topic]	2	
Social science group-satisfying course		4	
	Credits	16	
	Total Credits	46	

Course	Title	Credits	Milestones
Fourth Year			
Fall			
MUS 327	Analysis: [Topic]	3	
MUS 440	Composition III	3	
MUS 430	Schenkerian Analysis	3	
Social science group-satisfying course that satisfies multicultural requirement		4	
Science group-satisfying course		4	
Senior recital			
	Credits	17	
Winter			
MUS 327	Analysis: [Topic]	3	
MUS 441	Composition III	3	
MUS 431	Schenkerian Analysis	3	
Social science group-satisfying course		4	
	Credits	13	
Spring			
MUS 442	Composition III	3	
MUS 447	Digital Audio and Sound Design (Electronic Music)	4	
Arts and letters group-satisfying course		4	
Science group-satisfying course		4	
Senior recital			
	Credits	15	
	Total Credits	45	

Bachelor of Music in Music Education

Course	Title	Credits	Milestones
First Year			
Fall			
MUS 131	Music Theory I	2	
MUS 134	Aural Skills I	2	
MUS 137	Keyboard Skills I	1	
MUS 395	Band: [Topic]	2	
MUP 265	Music Performance Studies: [Topic]	2	
MUS 358	Music in World Cultures	4	
	Credits	13	
Winter			
MUS 132	Music Theory II	2	
MUS 135	Aural Skills II	2	
MUS 138	Keyboard Skills II	1	
MUS 395	Band: [Topic]	2	
MUP 265	Music Performance Studies: [Topic]	2	
WR 121	College Composition I	4	
Science group-satisfying course		4	
	Credits	17	

Spring		
Placeholder		
MUS 133	Music Theory III	2
MUS 136	Aural Skills III	2
MUS 139	Keyboard Skills III	1
MUS 395	Band: [Topic]	2
MUP 265	Music Performance Studies: [Topic]	2
WR 123	College Composition III	4
MUE 126	Orientation to Music Education	1
	Credits	14
	Total Credits	44

Course	Title	Credits	Milestones
Second Year			
Fall			
MUS 231	Music Theory IV	2	
MUS 234	Aural Skills IV	2	
MUS 267	Survey of Music History	4	
MUS 395	Band: [Topic]	2	
MUP 265	Music Performance Studies: [Topic]	2	
MUE 392	Instrumental Techniques: [Topic] High brass	1	
Science group-satisfying course		4	
	Credits	17	
Winter			
MUS 232	Music Theory V	2	
MUS 235	Aural Skills V	2	
MUS 268	Survey of Music History	4	
MUS 395	Band: [Topic]	2	
MUP 265	Music Performance Studies: [Topic]	2	
MUE 392	Instrumental Techniques: [Topic] Low brass	1	
	Credits	13	
Spring			
MUS 233	Music Theory VI	2	
MUS 269	Survey of Music History	4	
MUS 395	Band: [Topic]	2	
MUP 265	Music Performance Studies: [Topic]	2	
MUE 326	Foundations of Music Education	3	Enrollment checkpoint
	Credits	13	
	Total Credits	43	

Course	Title	Credits	Milestones
Third Year			
Fall			
MUS 327	Analysis: [Topic]	3	
MUE 407	Seminar: [Topic] (Band materials)	3	
MUS 395	Band: [Topic]	2	
MUP 365	Music Performance Studies	2	
MUE 392	Instrumental Techniques: [Topic] Flute and clarinet	1	
PSY 202	Mind and Society Social science group-satisfying course	4	
	Credits	15	
Winter			
MUE 410	Experimental Course: [Topic] Jazz Methods	3	
MUE 406	Field Studies: [Topic] MUE 410 corequisite	1	
MUS 486	Instrumental Conducting	3	
MUE 387	Teaching Laboratory I MUS 486 corequisite	1	
MUS 395	Band: [Topic]	2	
MUP 365	Music Performance Studies	2	
MUE 392	Instrumental Techniques: [Topic] (Saxophone)	1	
MUE 392	Instrumental Techniques: [Topic] (Percussion)	1	
MUE 432	Music in School and Society	3	
	Credits	17	
Spring			
MUE 411	Band Methods	3	
MUE 388	Teaching Laboratory I MUE 411 corequisite	1	
MUE 406	Field Studies: [Topic] MUE 411 corequisite	1	
MUS 395	Band: [Topic]	2	
MUP 365	Music Performance Studies	2	
MUE 392	Instrumental Techniques: [Topic] (Voice)	1	
MUE 392	Instrumental Techniques: [Topic] (Oboe/Bassoon)	1	
Arts and letters group-satisfying course		4	
	Credits	15	
Summer			
MUE 429	Music in Special Education	3	
MUE 455	Marching Band Methods	3	
	Credits	6	
	Total Credits	53	

Course	Title	Credits	Milestones
Fourth Year			
Fall			
MUE 412	Elementary Music Methods	3	
MUE 486	Teaching Laboratory II	1	
MUE 406	Field Studies: [Topic]	1	
MUE 430	Music Classroom Management	3	
MUJ 395	Small Jazz Ensemble: [Topic] (Music education small group)	1	
MUE 392	Instrumental Techniques: [Topic] (String techniques)	1	
Social science group course that satisfies multicultural requirement		4	
Science group-satisfying course		4	
	Credits	18	
Winter			
MUE 407	Seminar: [Topic] (Licensure course)	3	
MUS 439	Scoring for Voices and Instruments	3	

MUE 438	Curricular Strategies in Music Education	3
Arts and letters group-satisfying course		4
Social science group-satisfying course		4
	Credits	17
Spring		
MUE 406	Field Studies: [Topic] (Student teaching)	12
MUE 407	Seminar: [Topic] (Licensure course)	1
	Credits	13
	Total Credits	48

Bachelor of Music in Music: Jazz Studies

Course	Title	Credits	Milestones
First Year			
Fall			
MUS 131	Music Theory I	2	
MUS 134	Aural Skills I	2	
MUS 137	Keyboard Skills I	1	
MUJ 180	Jazz Performance Laboratory	2	
MUJ 395	Small Jazz Ensemble: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUS 358	Music in World Cultures	4	
	Credits	17	
Winter			
MUS 132	Music Theory II	2	
MUS 135	Aural Skills II	2	
MUS 138	Keyboard Skills II	1	
MUJ 181	Jazz Performance Laboratory	2	
MUJ 395	Small Jazz Ensemble: [Topic]	1	
MUP 165	Music Performance Studies: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
WR 121	College Composition I	4	
	Credits	16	
Spring			
MUS 133	Music Theory III	2	
MUS 136	Aural Skills III	2	
MUS 139	Keyboard Skills III	1	
MUJ 182	Jazz Performance Laboratory	2	
MUJ 395	Small Jazz Ensemble: [Topic]	1	
MUP 165	Music Performance Studies: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
WR 122	College Composition II	4	
	Credits	16	
	Total Credits	49	

Course	Title	Credits	Milestones
Second Year			
Fall			
MUS 231	Music Theory IV	2	
MUS 267	Survey of Music History	4	
MUJ 270	Jazz Theory	2	
MUS 395	Band: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUJ 391	Jazz Laboratory Band II	1	
	Credits	15	
Winter			
MUS 232	Music Theory V	2	
MUS 268	Survey of Music History	4	
MUJ 271	Functional Jazz Piano I	2	
MUJ 273	Jazz Improvisation I	2	
MUJ 391	Jazz Laboratory Band II	1	
MUS 395	Band: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
	Credits	17	
Spring			
MUS 233	Music Theory VI	2	
MUS 269	Survey of Music History	4	
MUJ 272	Functional Jazz Piano II	2	
MUJ 274	Jazz Improvisation II	2	
MUJ 391	Jazz Laboratory Band II	1	
MUS 395	Band: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
MUP 165	Music Performance Studies: [Topic]	2	
Sophomore performance barrier exam			
	Credits	17	
	Total Credits	49	

Course	Title	Credits	Milestones
Third Year			
Fall			
MUJ 474	Jazz Repertoire I	3	
MUJ 480	Jazz Arranging I	3	
MUJ 395	Small Jazz Ensemble: [Topic]	2	
MUJ 391	Jazz Laboratory Band II	1	
MUP 365	Music Performance Studies	2	
Science group-satisfying course		4	
	Credits	15	
Winter			
MUJ 475	Jazz Repertoire II	3	
MUJ 481	Jazz Arranging II	3	
MUJ 351	History of Jazz, 1940 to Present	4	
MUJ 395	Small Jazz Ensemble: [Topic]	2	
MUJ 391	Jazz Laboratory Band II	1	
MUP 365	Music Performance Studies	2	
	Credits	15	
Spring			
MUJ 476	Jazz Repertoire III	3	
MUJ 482	Jazz Arranging III	3	
MUJ 395	Small Jazz Ensemble: [Topic]	2	
MUJ 391	Jazz Laboratory Band II	1	

MUP 365	Music Performance Studies	2
Social science group-satisfying course		4
Junior performance barrier exam		
	Credits	15
	Total Credits	45

Course	Title	Credits	Milestones
Fourth Year			
Fall			
MUJ 477 or MUJ 483	Advanced Jazz Repertoire I or Advanced Jazz Arranging I	3	
MUJ 395	Small Jazz Ensemble: [Topic]	2	
MUJ 392	Oregon Jazz Ensemble	1	
MUS 394	Chamber Ensemble: [Topic]	1	
Arts and letters group-satisfying course		4	
Science group-satisfying course		4	
	Credits	15	
Winter			
MUJ 478 or MUJ 484	Advanced Jazz Repertoire II or Advanced Jazz Arranging II	3	
MUJ 395	Small Jazz Ensemble: [Topic]	2	
MUJ 392	Oregon Jazz Ensemble	2	
MUS 394	Chamber Ensemble: [Topic]	1	
Social science group-satisfying course		4	
Science group-satisfying course		4	
	Credits	16	
Spring			
MUJ 479 or MUJ 485	Advanced Jazz Repertoire III or Advanced Jazz Arranging III	3	
MUJ 395	Small Jazz Ensemble: [Topic]	2	
MUJ 392	Oregon Jazz Ensemble	2	
MUS 394	Chamber Ensemble: [Topic]	1	
Arts and letters group-satisfying course		4	
Social science group-satisfying course		4	
Senior recital			
	Credits	16	
	Total Credits	47	

Bachelor of Music in Music Performance

Course	Title	Credits	Milestones
First Year			
Fall			
MUS 131	Music Theory I	2	
MUS 134	Aural Skills I	2	
MUS 137	Keyboard Skills I	1	
MUS 396	Orchestra: [Topic]	2	
MUP 270	Music Performance Studies: [Topic]	4	
MUS 358	Music in World Cultures	4	
	Credits	15	
Winter			
MUS 132	Music Theory II	2	
MUS 135	Aural Skills II	2	
MUS 138	Keyboard Skills II	1	
MUS 396	Orchestra: [Topic]	2	
MUP 270	Music Performance Studies: [Topic]	4	
WR 121	College Composition I	4	
	Credits	15	
Spring			
MUS 133	Music Theory III	2	
MUS 136	Aural Skills III	2	
MUS 139	Keyboard Skills III	1	
MUS 396	Orchestra: [Topic]	2	
MUP 270	Music Performance Studies: [Topic]	4	
WR 122	College Composition II	4	
	Credits	15	
	Total Credits	45	

Course	Title	Credits	Milestones
Second Year			
Fall			
MUS 231	Music Theory IV	2	
MUS 234	Aural Skills IV	2	
MUS 267	Survey of Music History	4	
MUS 396	Orchestra: [Topic]	2	
MUP 270	Music Performance Studies: [Topic]	4	
	Credits	14	
Winter			
MUS 232	Music Theory V	2	
MUS 235	Aural Skills V	2	
MUS 268	Survey of Music History	4	
MUS 396	Orchestra: [Topic]	2	
MUP 270	Music Performance Studies: [Topic]	4	
	Credits	14	
Spring			
MUS 233	Music Theory VI	2	
MUS 269	Survey of Music History	4	
MUS 396	Orchestra: [Topic]	2	Enrollment checkpoint
MUP 270	Music Performance Studies: [Topic]	4	
	Credits	12	
	Total Credits	40	

Course	Title	Credits	Milestones
Third Year			
Fall			
MUP 465	Music Performance Studies	4	
MUS 396	Orchestra: [Topic]	2	
Science group-satisfying course		4	
MUS 391	Collegium Musicum	2	
	Credits	12	
Winter			
MUP 465	Music Performance Studies	4	

MUP 365	Music Performance Studies	2
MUS 396	Orchestra: [Topic]	2
MUJ 351	History of Jazz, 1940 to Present	4
Arts and letters group-satisfying course		4
	Credits	16
Spring		
MUS 327	Analysis: [Topic]	3
MUP 465	Music Performance Studies	4
MUS 396	Orchestra: [Topic]	2
MUS 394	Chamber Ensemble: [Topic]	1
Social science group-satisfying course		4
Junior recital		
	Credits	14
	Total Credits	42

Course	Title	Credits	Milestones
Fourth Year			
Fall			
MUP 465	Music Performance Studies	4	
MUS 396	Orchestra: [Topic]	2	
MUS 394	Chamber Ensemble: [Topic]	1	
Social science group-satisfying course		4	
Science group-satisfying course		4	
	Credits	15	
Winter			
MUP 465	Music Performance Studies	4	
MUS 396	Orchestra: [Topic]	2	
MUS 394	Chamber Ensemble: [Topic]	1	
Arts and letters group-satisfying course		4	
Science group-satisfying course		4	
	Credits	15	
Spring			
MUP 465	Music Performance Studies	4	
MUS 396	Orchestra: [Topic]	2	
Social science group-satisfying course		4	
Elective course		5	
Senior rectial			
	Credits	15	
	Total Credits	45	

Graduate Studies

Degrees Offered:

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

Certificates Offered:

- **Graduate Certificate in Music Performance**

Graduate Specializations:

- **Violin/Viola Pedagogy**

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. 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.

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.

A recent TOEFL exam is required of all international graduate applicants whose native language is not English. An acceptable score must be reported directly to the Office of Admissions by December 10 in order for the application to be complete. Master's degree applicants from a non-English-speaking country must provide a TOEFL score of 575 or better (paper-based test) or 88 or better (Internet-based test) or an International English Language Testing System (IELTS) score of 7.0. Doctoral degree applicants must provide a TOEFL score of 600 or better (paper-based test) or 100 or better (Internet-based test); or an IELTS score of 7.0.

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	Continued Enrollment Requirements
MA, Musicology	Résumé; statement of purpose; two research or analysis papers in history or ethnomusicology; recent concert or recital programs (optional); three references
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 GE (written test designed to evaluate part-writing and analysis skills); interview with music theory faculty; three references
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); three references
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); three references. 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; three references
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; three references. 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	Master's music education applicants must have a baccalaureate degree in music education. Résumé detailing teaching experience and educational background; statement of professional and personal goals; scholarly writing sample; copies of concert or recital programs you have conducted (elementary-general applicants may substitute a sample curriculum in lieu of concert-recital programs); recent video recording of K–12 music teaching and ensemble performances; campus visit and interview with members of the music education faculty is recommended; three references
MMus, Music Performance	Résumé; statement of purpose; research or music analysis paper; repertoire list; recent concert or recital programs; audition (either live or recorded); three references. For current audition requirements and procedures, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf. Saxophone, Piano and Voice 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; three references. 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 Admission

Conditional admission is the normal admission status for persons entering the doctoral program. Conditionally admitted doctoral students become fully admitted after submitting an approved program plan at the end of the year of residency.

All submissions must include the University of Oregon online Graduate Application (https://gradweb.uoregon.edu/online_app/application/guidelines1.asp).

Details are available from the School of Music and Dance graduate office. Following are additional admission requirements for specific programs:

Degree Program	Continued Enrollment 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); three references
PhD, Music Education	Doctoral music education applicants must have at least one degree in 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; statement of professional and personal goals; scholarly writing sample; copies of concert or recital programs conducted (elementary-general applicants may substitute a sample curriculum in lieu of concert-recital programs); a recent video recording of K–12 music teaching and ensemble performances; an on-campus interview with members of the music education faculty; three references
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); three references
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 GE (a written test designed to evaluate part-writing and analysis skills); interview with member of music theory faculty; three references
DMA, Music Performance	Résumé; statement of purpose; research or music analysis paper; repertoire list; recent concert or recital programs; audition; three references. 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. Saxophone, Piano and Voice 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 Graduate Certificate in Music Performance

Applications for admission into the graduate certificate in music performance program are reviewed at the same time as applications for graduate music degree programs. For current audition requirements and procedures, visit pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf (http://catalog.uoregon.edu/music_dance/music/pages.uoregon.edu/music/admission/docs/AudRequireCurrent_Grad.pdf). Saxophone, Piano and Voice applicants must submit a preliminary audition recording by December 10.

To be considered for admission, applicants must hold a bachelor of music degree from an accredited institution and must complete a recorded or live 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. For current audition requirements and procedures, see the School of Music and Dance website (https://music.uoregon.edu/).

As with all other graduate certificates, applicants must satisfy minimum admission requirements set by the UO Graduate School.

All submissions must include the University of Oregon Graduate Application, available online (https://gradweb.uoregon.edu/online_app/application/guidelines1.asp).

Entrance Examinations

Before their first term of enrollment, students who are admitted into a graduate music degree program must take the Graduate Entrance Examination in music theory, aural skills, and music history. The outcome of these exams determines whether graduate music students may register for graduate-level music theory and musicology courses or if subsequent courses will be required to meet the proficiency requirement. Students in the graduate certificate in music performance program are not required to meet the Graduate Entrance Examination proficiency level but must pass the Graduate Entrance Examination in order to meet prerequisites to register for graduate-level music theory and musicology classes.

The Graduate Entrance Examination is administered before each fall term during Week of Welcome. Students are required to either pass the GEE or pass required remedial course work in order to meet the proficiency requirement. Students who fail to pass the examination or pass required remedial undergraduate course work by the end of fall term in their second year will be dismissed from the program.

Students who fail the Graduate Entrance Examination in music theory and/or aural skills (i.e., earn a score of less than 70 percent) will be required to take the undergraduate theory placement exam, the undergraduate aural skills placement exam, or both. Based on the results of the placement exams, students will be required to take the appropriate undergraduate music theory and/or aural skills courses to meet the proficiency requirement. Students who are required to take undergraduate core courses in the first and second years of their program may retake the GEE at the beginning of the second year to satisfy the Level IV requirement. For more information, please see the music school's Procedures and Policies (https://blogs.uoregon.edu/gradmus/procedures-policies/).

Students scoring between 50 and 69 percent on the music history portion of the GEE are required to take and pass an additional 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 pass 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/) webpage.

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

Code	Title	Credits
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	
Three Seminars in Music History:		9-12
MUS 507 & MUS 607	Seminar: [Topic] and Seminar: [Topic]	
One graduate course in ethnomusicology		3-4
One course in music history or 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

Code	Title	Credits
MUS 503	Thesis	9
MUS 530–531	Schenkerian Analysis	6
MUS 516	Post-Tonal Theory I	3
Choose one of the following:		

MUS 533	Counterpoint	
MUS 534	Counterpoint	
MUS 607	Seminar: [Topic] (Music Theory)	1-5
MUS 634	Advanced Post-Tonal Theory	3
MUE 639	Pedagogy and Practicum: [Topic]	3
MUS 615	Current Trends in Music Theory	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	
Additional theory elective		3
Additional nontheory courses		8
Total Credits		45-49

Language Requirement

Reading proficiency in a second language (usually German), demonstrated by two years of successful undergraduate study or by German for Reading Knowledge. 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

Code	Title	Credits
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
Completion of 15 credits of the following:		15
MUS 645	Advanced Electronic Composition	
Completion of 4 credits of the following:		4
MUS 693	Oregon Electronic Device Orchestra	
Two nonmusic courses, approved in advance by the advisor		6-8
MUS 579	Data Sonification	4
Total Credits		56-60

Additional Requirements

- electroacoustic listening exam—a listening examination covering contemporary and classic works of electroacoustic music literature
- technical exam—a four-hour written examination on theoretical aspects of music technology
- final oral examination—reviewing the terminal project and degree course work

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

Code	Title	Credits
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

Code	Title	Credits
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

Code	Title	Credits
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

Code	Title	Credits
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	
Select one of the following:		
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		51

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

Code	Title	Credits
Performance Studies at the 641 level or above, three terms		
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
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		45

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

Code	Title	Credits
MUE 571	Piano Pedagogy I: Teaching Beginners	3
MUE 572	Piano Pedagogy II: Teaching Groups	2
MUE 573	Piano Pedagogy III: Teaching Intermediate Levels	2
MUE 609	Practicum: [Topic] (three terms)	3
MUE 639	Pedagogy and Practicum: [Topic]	3
MUS 611	Research Methods in Music	3
MUS 650–652	Piano Literature	9
MUP 635	Music Performance Studies: [Topic]	2
or MUP 665	Music Performance Studies	
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		42-45

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 may 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

Code	Title	Credits
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
Two sequences of the following:		18
MUS 640–642	Advanced Composition Studies	
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

Students have two ways of meeting the piano proficiency:

1. Six consecutive terms of MUP 165 in piano;

2. Pass the proficiency exam administered by the composition faculty, which may be taken at the end of any of the first five terms of piano lessons (MUP 165).

- public performance—usually a graduate recital lasting 50 minutes —of works composed under the guidance of and approved by the composition faculty
- 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)

Code	Title	Credits
MUE 532	Music in School and Society	3
MUE 612	Quantitative Research in Music Education	3
MUE 538	Curricular Strategies in Music Education	3
MUE 649	History of American Music Education	
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	
Music Performance Studies		6-12
MUP 635	Music Performance Studies: [Topic]	
500-level or above music theory, musicology, or ethnomusicology course		3-4
500-level or above music education courses in area of emphasis [1]		12
600-level or above courses [1]		6
Ensemble, three terms [1]		3-6
Electives [1]		6
Select one of the following:		
MUE 503	Thesis (and oral examination) [2]	
Major project and oral examination [3,4]		
Total Credits		48-58

1. Chosen in consultation with advisor.
2. Oral examination covers all music education course work.
3. Course work is 6 credits of Research: [Topic] (MUE 601).

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, and voice.

Code	Title	Credits
MUS 611	Research Methods in Music	3
MUP 665	Music Performance Studies [1,2]	24
Appropriate ensemble, at least six terms [3]		9-12
MUS 691	Collegium Musicum [4]	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 [5]		3-4
600-level or above course in musicology-ethnomusicology or theory [5]		3-4
Total Credits		49-55

1. During the term of the public recital, enroll in Music Performance Studies (MUP 665)
2. Exception is multiple woodwind or brass instruments option.
3. Exception is voice and multiple woodwind or brass instruments option.
4. Not required for saxophone students.
5. 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:

Code	Title	Credits
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:

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

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

Code	Title	Credits
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 Violin and Viola Required Courses:

Code	Title	Credits
MUE 563	Pedagogy Methods: Violin and Viola	2
MUE 564	Advanced Violin/Viola Pedagogy	2
MUE 565	Somatics for String Players	1

Additional Requirements for Selected Options

Harpsichord

Code	Title	Credits
MUS 605	Reading and Conference: [Topic] (Harpsichord Literature)	3
MUS 650	Piano Literature	3

Multiple Woodwind or Brass Instruments

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

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

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

Percussion

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

Piano

Code	Title	Credits
MUS 650–652	Piano Literature	9

Collaborative Piano

Code	Title	Credits
MUS 155–156	Introduction to Lyric Diction	4
MUS 567–568	Solo Vocal Music	6
MUS 605	Reading and Conference: [Topic]	2
MUP 635	Music Performance Studies: [Topic]	2

Additional Requirements

Two public recitals: consult an advisor for procedures.

Stringed Instruments

Code	Title	Credits
Chamber Ensemble:		3
MUS 694	Chamber Ensemble: [Topic]	

Violin and Viola

Code	Title	Credits
MUE 563	Pedagogy Methods: Violin and Viola	2
MUE 564	Advanced Violin/Viola Pedagogy	2
MUE 565	Somatics for String Players	1

Voice

Code	Title	Credits
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/) webpage.

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 employee), 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

Code	Title	Credits
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		15

Doctor of Philosophy Core Courses

Code	Title	Credits
Research Methods [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. MUS 611 for composition, MUS 614 for musicology, MUS 615 for music theory, and MUE 611 and MUE 612 for music education.
2. Music theory students are not required to take MUS 629.
3. Students 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 PhD program in music education are exempt from this requirement.

Ensemble. Students 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 in music performance (collaborative piano option) must enroll in three terms of chamber ensemble accompaniment courses—Chamber Ensemble: [Topic] (MUS 694). Students 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 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 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 area specific requirements.

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.

Code	Title	Credits
Two or more seminars or courses in musicology-ethnomusicology or theory at the graduate level		6
MUE 639	Pedagogy and Practicum: [Topic]	3
MUP 765	Music Performance Studies: [Topic] (Performance Studies)	24
MUS 607	Seminar: [Topic] (DMA Thesis Organization)	1-5
MUS 650–652	Piano Literature [3]	9
One of the following:		6-18
MUS 601	Research: [Topic] (Lecture, Document)	
MUS 603	Dissertation	
Total Credits		49-65

1. DMA students may complete either option.
2. Summer sesión enrollment requires advisor's consent.
3. 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

Code	Title	Credits
MUS 555–556	Lyric Diction	6
MUS 567–568	Solo Vocal Music	6
MUS 575	History of Opera	4
MUS 691	Collegium Musicum (one term)	3
MUP 635	Music Performance Studies: [Topic] (Performance Studies: Harpsichord)	2
MUS 694	Chamber Ensemble: [Topic] (Chamber Ensemble) (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

Code	Title	Credits
MUE 528	Music for Early Childhood	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
MUE 647	Psychology of Music	3

Violin/Viola Option

Code	Title	Credits
MUE 563	Pedagogy Methods: Violin and Viola	2
MUE 564	Advanced Violin/Viola Pedagogy	2
MUE 565	Somatics for String Players	1

Data-Driven Instruments Option

Code	Title	Credits
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 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.

Code	Title	Credits
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
Two sequences of the following:		18
MUS 640–642	Advanced Composition Studies	
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. 39). (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

Code	Title	Credits
MUE 611	Qualitative Research in Music Education	3
MUE 612	Quantitative Research in Music Education	3
MUE 641	College Music Teaching	3
MUE 647	Psychology of Music	3
MUE 649	History of Western Music Education	3
MUE 607	Seminar: [Topic] (Seminar in Music Education) [3]	6
MUE 601	Research: [Topic] (Dissertation Proposal Reseach) [1]	3-6
MUE 603	Dissertation [2]	18
Additional Course Requirements		6-9
Total Credits		48-54

[1] Can be taken concurrently with or after comprehensive exam.

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

[3] Students should enroll in Seminar for one credit for each of their first six terms (first two years) on campus.

Note: Candidates are exempt from nonmusic course requirements (p. 39) and core language course requirements (p. 39).

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

Code	Title	Credits
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
Dissertation		18
MUS 603	Dissertation	
Total Credits		62-63

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

Additional Requirement

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

Doctor of Philosophy in Musicology

Code	Title	Credits
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 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

Program Requirements

Comprehensive Examinations

Written and oral comprehensive examinations 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
3. 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 the comprehensive examination, 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. Students in the DMA data-driven instruments track are required to complete a digital portfolio dissertation.

For PhD 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, 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.

Graduate Certificate in Music Performance Requirements

The graduate certificate in music performance offers postbaccalaureate students the opportunity to focus deeply on performance studies outside the academic rigors of traditional graduate music degrees. Geared toward performing instrumentalists and singers who plan on full-time careers as soloists, chamber musicians, and/or large ensemble members, the one-year certificate program requires three terms of study in applied lessons, three terms of ensembles, one juried public recital, one regional outreach event, and minimal electives as approved by the student's advisor.

The graduate certificate is a one-year standalone program.

Applied lessons: **12 credits** (4 credits each term for three terms, MUP 670–695). Applied lessons consist of one-on-one study with faculty specialists. The music school faculty includes 30 performance members. Students typically receive one hour of private instruction and one to two hours of studio class per week. Studio class includes peers in the same medium and provides the opportunity for weekly performances.

One large ensemble per term: 6 credits. Large ensembles at the music school that are eligible to candidates for the performance certificate include Symphony Orchestra, Oregon Wind Ensemble, Opera Workshop, University Singers, and Chamber Choir. These faculty-directed ensembles typically meet five to 10 hours per week and afford participants critical experience preparing and presenting repertoire invaluable to their future career paths.

One small ensemble per term: 3 credits. Small ensembles at the music school that are eligible to candidates for the performance certificate include Chamber Ensemble (typically two to six players, such as a string quartet) and Collegium Musicum, the study of music repertoire of the Medieval, Renaissance, and Baroque periods through rehearsals and extensive sight-reading of vocal and instrumental repertoire.

Electives, approved by the advisor: 6 credits. Music electives may be taken at the 500 level or above; if the student wishes to take 500- or 600-level theory or musicology courses, they must either pass the graduate music entrance exams or UO School of Music and Dance undergraduate courses as required.

Additional Requirements

- One juried public recital on the UO campus
- One community outreach event in the Northwest region

Code	Title	Credits
Three terms of applied lessons (MUP 665)		12
Three terms of large ensemble chosen from:		6
MUS 695	Band: [Topic] (Oregon Wind Ensemble)	
MUS 696	Orchestra: [Topic]	
MUS 697	Chorus: [Topic] (University Singers or Chamber Choir)	
MUS 698	Opera Workshop	
MUS 521–523	The Collaborative Pianist	
Three terms of small ensemble chosen from:		3
MUS 694	Chamber Ensemble: [Topic]	
MUS 691	Collegium Musicum	
Electives, approved by advisor		6
Electives must be taken at the 500 level or above; students who wish to take 500- or 600-level theory or musicology courses must either pass the graduate music entrance exams or SOMD undergraduate courses as required.		
Total Credits		27

Graduate Specialization in Violin/Viola Pedagogy

The Graduate Specialization in Violin/Viola Pedagogy will provide violin and viola students in the MM Performance and DMA Performance degrees the opportunity to pursue a cognate in the pedagogy field.

Graduate Specialization in Violin/Viola Pedagogy

Code	Title	Credits
MUE 564	Advanced Violin/Viola Pedagogy	2
MUE 565	Somatics for String Players	1
MUE 563	Pedagogy Methods: Violin and Viola	2
MUE 639	Pedagogy and Practicum: [Topic]	3
MUE 507	Seminar: [Topic]	1-5
MUE 528	Music for Early Childhood	3
MUE 609	Practicum: [Topic]	1-4
Minimum Required Credits:		16

Music Education Courses

MUE 126. Orientation to Music Education. 1 Credit.
An orientation for first year music education majors, including an overview of music education philosophy and contemporary issues in music education. In addition, an exploration of career opportunities in music education and other fields will be covered.

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.
This course is designed to prepare upper-division music education majors to teach elementary music in public schools. Students will become familiar with basic common pedagogical techniques used in the general music classroom. Lab fee.
Admission to music education; admission to the MUP 300 level; 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 432. Music in School and Society. 3 Credits.
Elementary and secondary school music programs, past and present, and their relationships to the communities they serve.

MUE 438. 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 439. Orff-Schulwerk Pedagogy. 3 Credits.
This course is an enhanced pedagogy course designed to prepare preservice students on the elementary track for general music classroom. Students will study the Orff-Schulwerk teaching process; including preliminary play, imitation, exploration, and improvisation. Students will arrange and teach music following the Orff-Schulwerk harmonic sequence.

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 387.

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 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 464. Advanced Violin/Viola Pedagogy. 2 Credits.
This course will examine the major violin pedagogy schools with their pertinent somatic counterparts. Teaching practicums will be included.

MUE 465. Somatics for String Players. 1 Credit.
This course will examine somatic (body awareness) in string playing. Human anatomy, performance anxiety, proper breathing, and playing alignment will be addressed. Teaching practicums will be included.

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 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.
This course is designed to prepare upper-division music education majors to teach elementary music in public schools. Students will become familiar with basic common pedagogical techniques used in the general music classroom. Lab fee.
Prereq: admission to music education

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 532. Music in School and Society. 3 Credits.
Elementary and secondary school music programs, past and present, and their relationships to the communities they serve.

MUE 538. 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 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 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 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 564. Advanced Violin/Viola Pedagogy. 2 Credits.
This course will examine the major violin pedagogy schools with their pertinent somatic counterparts. Teaching practicums will be included.

MUE 565. Somatics for String Players. 1 Credit.
This course will examine somatic (body awareness) in string playing. Human anatomy, performance anxiety, proper breathing, and playing alignment will be addressed. Teaching practicums will be included.

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 611. Qualitative Research in Music Education. 3 Credits.
An introduction to techniques of qualitative research in educational settings in music, with an emphasis on design and analysis, and with a critical review of current research studies in music education. The approaches to case study, ethnography, phenomenology, narrative and practitioner inquiry will be covered.

MUE 612. Quantitative Research in Music Education. 3 Credits.
A focus on quantitative methodology and research in music education, including an introduction to descriptive and inferential statistics. Terminology, methods, and concepts relating to peer-reviewed research will be explored. Students will also have the opportunity to carry out a study using quantitative methods.

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 647. Psychology of Music. 3 Credits.
Study of psychological, physiological, and neurological aspects of musical behavior and experience, including acoustics, human hearing, perception and cognition, development and expertise, affective response and preference, unusual abilities.

MUE 649. History of Western Music Education. 3 Credits.
A comprehensive overview of philosophical and historical foundations in music education from antiquity to the present day. It involves not only the study of music education from these perspectives, but general education and policy as well.
Prereq: Graduate Standing

Music Performance Courses

MUP 114. Fundamentals of Music Performance Studies I: [Topic]. 2 Credits.
Beginning-level group instruction for students with little or no previous applied music studies. Repeatable eleven times for a maximum of 24 credits.

MUP 115. Fundamentals of Music Performance Studies II: [Topic]. 2 Credits.
Intermediate-level group instruction for students with only a basic applied music studies background. Repeatable 11 times for a maximum of 24 credits.

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

MUP 165. Music Performance Studies: [Topic]. 2 Credits.
Half-hour lessons of studio instruction in music performance. Repeatable 17 times for maximum of 36 credits.
Prereq: Successful audition for studio instructor demonstrating proficiency.

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

MUP 265. Music Performance Studies: [Topic]. 2 Credits.
One-hour lessons of studio instruction in music performance. Required for BMME freshman and sophomore students. Repeatable eight times for a maximum of 18 credits.
Prereq: Successful audition for studio instructor to demonstrate proficiency.

MUP 270. Music Performance Studies: [Topic]. 4 Credits.
One-hour lessons of studio instruction in music performance. Required for BM-Perf. freshman and sophomore students. Repeatable eight times for a maximum of 36 credits.
Prereq: Successful audition for studio instructor to demonstrate proficiency.

MUP 365. Music Performance Studies. 2 Credits.
One-hour lessons of studio instruction in music performance. Required for BMME juniors and seniors. Repeatable eight times for a maximum of 18 credits.
Prereq: Audition for studio instructor to demonstrate proficiency.

MUP 465. Music Performance Studies. 4 Credits.
One-hour lessons of studio instruction in music performance focusing on degree recital and other significant performance preparation throughout the year. Required for BM-Performance juniors and seniors. Repeatable eight times for a maximum of 36 credits.
Prereq: Audition for studio instructor to demonstrate proficiency.

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

MUP 635. Music Performance Studies: [Topic]. 2 Credits.
Half-hour lessons of studio instruction in music performance. Intended for graduate-level non-performance, or secondary instrument master's students. Repeatable nine times for a maximum of 20 credits.
Prereq: Audition for studio instructor to demonstrate proficiency.

MUP 650. Music Performance Studies. 2 Credits.
Hour-long lessons of studio instruction in music performance. Open to Jazz Studies master's students. Repeatable nine times for a maximum of 20 credits.
Prereq: Audition for studio instructor to demonstrate proficiency.

MUP 665. Music Performance Studies. 4 Credits.
Hour-long lessons of studio instruction in music performance. Required for performance major master's students. Repeatable nine times for a maximum of 40 credits.
Prereq: Audition for studio instructor to demonstrate proficiency.

MUP 765. Music Performance Studies: [Topic]. 4 Credits.
Hour-long lessons of studio instruction in music performance. Required for DMA Performance students. Repeatable twelve times for a maximum of 52 credits.
Prereq: Audition for studio instructor to demonstrate proficiency.

Music: Jazz Studies 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.
Prereq: MUJ 180

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.
Prereq: MUJ 181

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. Repeatable up to six times.
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. Repeatable up to six times.

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.

Music 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 126. Music Theory Fundamentals. 3 Credits.
Introduction to musical notation and basic musical elements, such as staves, clefs, rhythmic values, scales, and chords. Requires no musical background.

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, or satisfactory placement test score.

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, or satisfactory placement test score.

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 or satisfactory placement test score.

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 or satisfactory placement test score.

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 or satisfactory placement test score.

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 or satisfactory placement test score.

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 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.

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.
Prereq: MUS 155.

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

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

MUS 227. Elements of Electronic Music. 4 Credits.
Introduction to experimental and popular electronic music. Topics include fundamental elements of musical construction, history, technology, composers, musicians, copyright law, sampling, styles, and aesthetics.

MUS 231. Music Theory IV. 2 Credits.
Study of musical structure, emphasizing the acquisition of descriptive, notational, compositional, and analytical capacity. Sequence.
Prereqs: MUS 133, MUS 136, MUS 139 or satisfactory placement test score.

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 or satisfactory placement test score.

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 or satisfactory placement test score.

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 satisfactory placement test score.

MUS 235. Aural Skills V. 2 Credits.
Ear training through sight singing, dictation, and related activities. Sequence.
Prereq: MUS 234 or satisfactory placement test score.

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 263. US Popular Music 1800 to 1930. 4 Credits.
This class examines the origins and development of popular music in the USA from its roots in the 19th century through the 1920s. Series with MUS 264, MUS 265.

MUS 264. US Popular Music 1930 to 1965. 4 Credits.
This class examines the development of popular music in the USA from 1930 to 1965, including swing, blues, and the rise of rock 'n' roll. Series with MUS 263, MUS 265.

MUS 265. US Popular Music 1965 to 2000. 4 Credits.
This class examines the development of popular music in the USA from 1965-2000 by contrasting mainstream rock with various "alternative" genres. Series with MUS 263, MUS 264.

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 up to five times with change of topic.
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 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 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.Repeatable up to 6 times.
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. Repeatable eleven times for a maximum of 24 credits.
Prereq: MUS 447 or MUS 448.

MUS 394. Chamber Ensemble: [Topic]. 1-2 Credits.
Participation in a chamber music ensemble. Accompanying, Brass, Chamber Ensemble, Hip-Hop Ensemble, Jazz Guitar Ensemble, Oregon Percussion Ensemble, String Chamber Ensemble, Studio Guitar Ensemble, Trombone Ensemble, Tuba and Euphonium Ensemble, Woodwind Chamber Ensemble. Repeatable 11 times for a maximum of 24 credits.
Prereq: Audition for certain of the chamber ensembles listed above, per instructor. No audition for Brass Chamber Ensemble, String Chamber Ensemble, or Woodwind Chamber Ensemble.

MUS 395. Band: [Topic]. 1-2 Credits.
Participation in a band. Repeatable. Green Garter Band, Oregon Basketball Band, Oregon Marching Band, Oregon Wind Ensemble, UO Campus Band, Oregon Wind Symphony, Yellow Garter Band. Ensemble fee for Oregon Wind Ensemble, Oregon Wind Symphony, UO Campus Band.
Prereq: audition (except UO Campus Band and Oregon Marching Band).

MUS 396. Orchestra: [Topic]. 1-2 Credits.
Participation in an orchestra. University Symphony Orchestra, Campus Orchestra. Ensemble fee. Repeatable 11 times for a maximum of 24 credits.
Prereq: audition (except Campus Orchestra).

MUS 397. Chorus: [Topic]. 2 Credits.
Participation in a choral ensemble. 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.
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 up to 6 times.
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 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 437. Documentary Field Recording. 3 Credits.
Field Recording centers around the documentation and discovery of sound sources and their cultural relevance. This can take many forms, but all forms have a common thread: creating a narrative. Use of digital media and recording will contribute soundscapes to enhance the narrative we choose.

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. Repeatable twice for a maximum of 9 credits.
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. Repeatable once for a maximum of 6 credits.
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. Repeatable once for a maximum of 6 credits.
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. Music Engraving. 2 Credits.
This skills-oriented course focuses on notation and learning how to professionally engrave music using computers and advanced music notation software.

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. Repeatable once for a maximum of 8 credits.

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. Repeatable once for a maximum of 6 credits.

MUS 450. Sensor Music. 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.
Prereq: MUS 448/558

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 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.
This seminar explores current research and foundational texts in the interdisciplinary field of popular music studies.
Prereq: Two from MUS 263, MUS 264, MUS 265.

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 three times for a maximum of 12 credits with no conditions.

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 Techniques 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 476

MUS 479. Data Sonification. 4 Credits.
Sonification uses non-speech sound to reveal new insights about data, insights that may be missed using visualizations and other graphic representations of data. The course explores developing audio applications for discovery and research and covers work in the fields of data sonification and auditory display.

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 483. Audio Effects Theory and Design. 4 Credits.
Audio effects are common and useful tools used in the recording, mixing, and mastering of music and other sound, as well as in sound design. This course focuses on understanding, designing, and implementing audio effects, and using them for musical projects.

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. Repeatable.

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 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. Repeatable twice for a maximum of 9 credits.

MUS 541. Composition III. 3 Credits.
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital. Repeatable once for a maximum of 6 credits.

MUS 542. Composition III. 3 Credits.
Composition and public performance of works including large or chamber ensembles. Preparation of works for senior recital. Repeatable once for a maximum of 6 credits.

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. Repeatable once for a maximum of 8 credits.

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. Repeatable once for a maximum of 6 credits.

MUS 550. Sensor Music. 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.
Prereq: MUS 448/MUS 558.

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 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 three times for a maximum of 12 credits with no conditions.

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 579. Data Sonification. 4 Credits.
Sonification uses non-speech sound to reveal new insights about data, insights that may be missed using visualizations and other graphic representations of data. The course explores developing audio applications for discovery and research and covers work in the fields of data sonification and auditory display.

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 583. Audio Effects Theory and Design. 4 Credits.
Audio effects are common and useful tools used in the recording, mixing, and mastering of music and other sound, as well as in sound design. This course focuses on understanding, designing, and implementing audio effects, and using them for musical projects.

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. Repeatable.

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 615. Current Trends in Music Theory. 3 Credits.
Surveys recent and developing trends in the discipline of music theory; includes discussion of writing and research methods.

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 twice for a maximum of 9 credits 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 645. Advanced Electronic Composition. 3 Credits.
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. Repeatable up to five times.
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. 1-3 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 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. Repeatable up to six times.
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 11 times. Repeatable eleven times for a maximum of 24 credits.
Prereq: MUS 547, MUS 548.

MUS 694. Chamber Ensemble: [Topic]. 1-2 Credits.
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 11 times.
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 11 times.
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 11 times.
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 11 times.
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 11 times.
Prereq: audition.