Music

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121 MarAbel B. Frohnmayer Music Building
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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.

In 2017 the SOMD welcomed the Oregon Bach Festival into their new building. While the OBF originated with the SOMD (then the School of Music), but since then had found different homes around campus. The new 10,000 square foot building provides space for program rehearsals, recitals, lectures, and receptions, as well as administrative offices and support space, and gives the OBF a prominent presence on campus and in the city. In addition to accommodating the OBF, Berwick Hall is a welcoming destination for students and faculty from the School of Music and Dance. The multi-functional rehearsal room provides dedicated performance space for the festival, with high-performance acoustical design tuned for musicians and their audience. It seats up to 120 patrons and is used for intimate performances. This 2,000 square foot, double-height room is day-lit via skylights, with a window framing a near courtyard garden.

Collier House, one of the buildings within the SOMD's purview, 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. From the early 1900's to 2004 Collier house has been a residence for a university president and a chancellor, a library, a faculty club, a boarding house for professors, a restaurant, and a community 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.

The Music Collection, located on the third floor of Knight Library, contains more than 50,000 recordings and 1,000 serials, including composers' complete works, music reference resources, current and bound periodicals, and a collection of more than 28,000 books and 57,000 scores. The Douglass Room, renovated in 2019, features a study lounge and browsable recording collection (compact discs, LPs, and cassettes). Facilities in the Douglass Room include an audiovisual-wired classroom, listening stations, five MIDI workstations with software for composing, mixing, digital audio editing and music engraving, and two reservable recording/editing suites complete with nearfield monitors, recording gear, and acoustic treatment. 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 international scores. The book collection includes a large German-language collection as well as standard music resources and most university press publications. Electronic resources for music include e-books and databases for scholarly publications, streaming audio and video, and contemporary electronic scores. Reference service to the collection is provided by the Music Librarian and the Music Reference Team. The complete music and recording collections are included in the UO Libraries online catalog (https://library.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 nine 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. Of the collection of 125 pianos, which includes eight concert grands, more than 50 are Steinways. 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 three clavichords and several early pianos. Additionally, the SOMD has 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 instruments used in the study of world music 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 digital audio editing, composing, mixing, as well as software for music notation, music theory, and aural skills. Other resources in the lab include MIDI (musical instrument digital interface) keyboards, sound-generating and sequencing software programs; access to the Internet; Microsoft Office applications; and Adobe graphic editing programs for academic use. Among the audio software contained in the lab is: Max/MSP, Apple Logic Pro X, iZotope Ozone, iZotope Nectar, Antares Autotune, Celemony Melodyne, Soundtoys Academic Complete, Spectrasonics Omnisphere, FabFilter total bundle, 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, the North American Saxophone Alliance, the Joe Allessi Trombone Seminar, Oregon Music Education Association All-State conference, three high school summer music camps, and lectures from Robert M. Trotter Visiting Professors and the Steve Larson Distinguished Lecture Series, the Musicking Conference, the Society for 17th Century International Conference, the Society for Electro-Acoustic Music in the United States national Conference, and others.

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 $1.5 million 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/).

Most undergraduate performance scholarships are automatically renewed for up to four years; graduate performance scholarships are renewed for the standard length of time it takes to complete the degree. Most scholarships are awarded on the basis of musical achievement, however, some specialized scholarships are awarded by individual areas in the School of Music to continuing students for achievements in a particular discipline. To determine scholarship recipients, the music and dance faculty relies on the applicant's application, audition (where applicable), and academic record.

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	50-80
Music education course fee	50-300
Keyboard skills course fee	20
MIDI music lab course fee	110
Audio recording lab course fee	100-110
Electronic studio course fee	110-125
Recital fee (per recital)	90
Instrument locker fee	8-25
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 can be found through the SOMD Undergraduate and Graduate offices, as well as through several sections of this catalog, including the Registration and Academic Policies **(**http://catalog.uoregon.edu/archive/2021-2022/admissiontograduation/registration_policies/**)** and Graduate School **(**http://catalog.uoregon.edu/archive/2021-2022/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)

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)

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)

Rosanna Moore, instructor (harp). BMus, 2007, Royal Northern College of Music; MM, 2014, Eastman; DMA, Performer's Certificate, 2019, Eastman. (2020)

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)

Camille Ortiz, assistant professor (voice, solo vocal music). BM, 2004, Oral Roberts; MM, 2007 Manhattan School of Music; DMA, 2017, University of North Texas College of Music. (2020)

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)

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)

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)

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

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)

Ann Tedards, professor emerita. AB, 1970, Sweet Briar; MM, 1972, North Carolina, Chapel Hill; DMA, 1997, Peabody Conservatory of Music, Johns Hopkins. (1987)

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)

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

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

Music Major Programs

- **Bachelor of Arts in Music (Music History and Literature Concentration)**
- **Bachelor of Arts in Music (Music Theory Concentration)**
- **Bachelor of Arts in Music (General Music Concentration)**
- **Bachelor of Arts in Music (Popular Music Studies Concentration)**
- **Bachelor of Science in Music (Music Technology Concentration)**
- **Bachelor of Science in Music (General Music Concentration)**
- **Bachelor of Science in Music (Popular Music Studies Concentration)**
- **Bachelor of Music in Music: Jazz Studies**
- **Bachelor of Music in Music Composition**
- **Bachelor of Music in Music Performance**
- **Bachelor of Music in Music Education**
- **Minor in Audio Production**
- **Minor in Music**
- **Minor in Music Technology**

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.

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	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 267–269	Survey of Music History	12
MUS 270	History of the Blues	4
MUS 281	Music of the Woodstock Generation	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 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

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/2021-2022/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. However, the Theory and History & Literature concentrations do have specific requirements for continuation in the program. See the Music Degree Program Continued Enrollment Requirements section below for details.

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. 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. Exceptions may be made for students from institutions with whom the School of Music and Dance has a program articulation agreement, including Lane Community College and Mt. Hood Community College. For details, students should consult the Undergraduate Office (https://music.uoregon.edu/current-students/undergraduate-music-students/). 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 (https://music.uoregon.edu/current-students/undergraduate-music-students/).

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 Culture 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 C 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/2021-2022/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.

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. 10**)**
- **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	
Third term of first-year second-language sequence		5	
General-education course in social science		4	
Elective course		4	
	Credits	**15**	
	Total Credits	**45**	

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	2	Enrollment checkpoint
MUS 136	Aural Skills III	2	
General-education course in social science		4	
Elective course		4	
	Credits	**12**	
	Total Credits	**44**	

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		5	Enrollment checkpoint
	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	Tonal Analysis: Linear Prolongational 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 Techniques 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 Techniques 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		Enrollment checkpoint	4
	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			
Science group-satisfying course		4	
Elective course		3	
	Credits	**7**	
Spring			
Social science group-satisfying course		4	
Upper-division elective course		6	
Elective course		5	
	Credits	**15**	
	Total Credits	**37**	

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		Enrollment checkpoint	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
MUJ 395	Small Jazz Ensemble: [Topic]		1
MUS 476	Digital Audio Workstation Techniques 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 Techniques 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	Enrollment checkpoint	3
	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	Apply to major	3
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	Tonal Analysis: Linear Prolongational 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	Tonal Analysis: Form in Tonal Music		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	Enrollment checkpoint	3
	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]	Enrollment checkpoint	2
MUP 270	Music Performance Studies: [Topic]		4
	Credits		**12**
	Total Credits		**40**

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

- `Collaborative Piano`
- **Historical Performance Practice**
- **Jazz Pedagogy**
- **Music Theory Pedagogy**
- **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

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.

Doctoral Program Requirements

Comprehensive Examinations

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

1. Completion of all course work and additional requirements
2. 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 research area. Members of the dissertation or lecture-document advisory committee typically conduct the final examination; their appointment is subject to approval by the Graduate School.

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

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

MUE 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 615. Jazz Practicum. 1 Credit.
Students will complete observations of experienced teachers in academic, ensemble, and studio settings, and will receive qualitative feedback from cooperating teachers through short, supervised teaching demonstrations.

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: [Topic]. 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: Successful completion of end of sophomore year checkpoint level-up jury.

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 275. Jazz Composition 1. 2 Credits.
Examination and application of contemporary compositional techniques utilized in jazz and commercial music idioms through the study of blues and simple song forms.
Prereq: MUJ 180, MUJ 181, MUJ 182.

MUJ 276. Jazz Composition II. 2 Credits.
The examination and application of contemporary compositional techniques utilized in jazz and commercial music idioms through the study and composition of simple song forms.
Prereq: MUJ 180, MUJ 181, MUJ 182.

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 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 eleven times for a maximum of 24 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 410. Experimental Course: [Topic]. 1-5 Credits.
Repeatable.

MUJ 440. Jazz Pedagogy Practicum. 3 Credits.
Study of jazz pedagogy through discussion, observation, reading, listening, and practice. Topics include curriculum, rhythm section fundamentals, ensemble rehearsal strategies, and improvisation methods.
Prereq: MUJ 182 or MUJ 270.

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

MUJ 540. Jazz Pedagogy Practicum. 3 Credits.
Study of jazz pedagogy through discussion, observation, reading, listening, and practice. Topics include curriculum, rhythm section fundamentals, ensemble rehearsal strategies, and improvisation methods.

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.
Prereq: MUS 134 is prereq or co-req.

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 with MUS 135, MUS 136, MUS 234, MUS 235.
Prereq: MUS 131 is prereq or co-req.

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

MUS 151. Popular Songwriting. 4 Credits.
Composing and producing songs using software applications and studying historical examples to understand how musical techniques reflect societal trends and express ideas. Music background optional. Laboratory fee.

MUS 155. Introduction to Lyric Diction. 2 Credits.
Introduction to pronunciation of standard languages for students pursuing careers related to singing. The International Phonetic Alphabet is applied to the texts of simple repertoire. English, Italian, Spanish.

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.
Prereq: 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 250. Popular Musics in Global Context. 4 Credits.
Surveys the global popular music landscape of the 20th and 21st centuries, with an emphasis on identity and cultural mixture.

MUS 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.

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.

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.

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 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 428. Cultures of Musical Celebrity. 3 Credits.
Examines the cultural phenomenon of celebrity among musicians, composers, and audiences from antiquity to the present. Topics include cults, crowds, branding, shrines, and charisma.
Prereq: WR 122 or WR 123.

MUS 430. Tonal Analysis: Linear Prolongational Analysis. 3 Credits.
Introduction to techniques of linear/prolongational analysis; exploration of connections between contrapuntal structures and small musical forms.
Prereq: MUS 327.

MUS 431. Tonal Analysis: Form in Tonal Music. 3 Credits.
Exploration of the analysis of form in music from the Baroque, Classical, and Romantic eras; covers Sonata Theory, form-functional theory, processual approaches to form, and the relationship between formal types and linear structures.
Prereq: MUS 327.

MUS 432. Tonal Analysis: Analysis of Popular Music. 3 Credits.
Exploration of the analysis of popular music, with repertoire from the 1960s to the present; discussion of methodologies adapted from traditional music theory, including form, harmony, meter, and rhythm, as well as more repertoire-specific topics, such as timbre, texture, and lyrics.
Prereq: MUS 327.

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 436. World Music Ensemble: [Topic]. 2 Credits.
Students engage the embodied practices and sociocultural contexts of diverse music-dance practices associated with the world music categories specified in the topic.Repeatable once for a maximum of 4 credits.

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.

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 460. Music and Gender. 4 Credits.
Examines the role of gender in shaping the music that is created, performed, taught, and listened to in representative cultures of the world, including the West.

MUS 462. Popular Musics in the African Diaspora. 4 Credits.
Examines social and historical contexts of popular musics in the African diaspora from the 20th century forward. Geographic focus is North America, the Caribbean, and Africa.

MUS 463. Popular Music Studies. 4 Credits.
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 Techniques I. 3 Credits.
Explores the sequencing, editing, and routing of MIDI and digital audio using a computer. Basic Mac skills recommended. Series with MUS 477 and MUS 478. Repeatable once for a maximum of 6 credits. Laboratory fee.

MUS 477. Digital Audio Workstation Techniques II. 3 Credits.
Explores the principles and techniques of audio mixing, sound design, and music production using a computer. Series 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 techniques of mixing, the principles of mastering, and digital distribution using a computer. Series 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 487. Music and Emotion. 4 Credits.
Introduction to the psychological and philosophical study of music and the emotions, with emphasis on cognitive, evolutionary, behavioral, and socio-cultural perspectives.

MUS 488. Analog Recording Techniques. 3 Credits.
Analog Recording using reel to reel tape machines provides students with a unique experience in not only sonic quality, but also artistic and technical decision-making due to the mechanical limitations presented by the analog format.

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 528. Cultures of Musical Celebrity. 3 Credits.
Examines the cultural phenomenon of celebrity among musicians, composers, and audiences from antiquity to the present. Topics include cults, crowds, branding, shrines, and charisma.
Prereq: WR 122 or WR 123.

MUS 530. Tonal Analysis: Linear Prolongational Analysis. 3 Credits.
Introduction to techniques of linear/prolongational analysis; exploration of connections between contrapuntal structures and small musical forms.

MUS 531. Tonal Analysis: Form in Tonal Music. 3 Credits.
Exploration of the analysis of form in music from the Baroque, Classical, and Romantic eras; covers Sonata Theory, form-functional theory, processual approaches to form, and the relationship between formal types and linear structures.

MUS 532. Schenkerian Analysis. 3 Credits.
Analytical techniques, developed by Heinrich Schenker, studied through application to music of all periods and styles. Sequence. Boss, Larson.
Prereq: MUS 4/531.

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 536. World Music Ensemble: [Topic]. 2 Credits.
Students engage the embodied practices and sociocultural contexts of diverse music-dance practices associated with the world music categories specified in the topic.Repeatable once for a maximum of 4 credits.

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 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 Techniques I. 3 Credits.
Explores the sequencing, editing, and routing of MIDI and digital audio using a computer. Basic Mac skills recommended. Series with MUS 477 and MUS 478. Repeatable once for a maximum of 6 credits. Laboratory fee.

MUS 577. Digital Audio Workstation Techniques II. 3 Credits.
Explores the principles and techniques of audio mixing, sound design, and music production using a computer. Series with MUS 476 and MUS 478. Repeatable once for a maximum of 6 credits. Laboratory fee.

MUS 578. Digital Audio Workstation Techniques III. 3 Credits.
Explores advanced techniques of mixing, the principles of mastering, and digital distribution using a computer. Series with MUS 476 and MUS 477. Repeatable once for a maximum of 6 credits. Laboratory fee.

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 587. Music and Emotion. 4 Credits.
Introduction to the psychological and philosophical study of music and the emotions, with emphasis on cognitive, evolutionary, behavioral, and socio-cultural perspectives.

MUS 588. Analog Recording Techniques. 3 Credits.
Analog Recording using reel to reel tape machines provides students with a unique experience in not only sonic quality, but also artistic and technical decision-making due to the mechanical limitations presented by the analog format.

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 627. Survey of Choral Literature I. 3 Credits.
Survey and analysis of choral repertoire from the Renaissance to the modern era with an emphasis on genres and text settings

MUS 628. Survey of Choral Literature II. 3 Credits.
Survey of sacred and secular choral music from 1450 to the present with an emphasis on an expanded view beyond the traditional canon

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 670. Graduate Seminar in Music: [Topic]. 4 Credits.
Advanced graduate seminars that revolve around a rotating selection of topics in musicology, ethnomusicology, and music theory, emphasizing prominent research and approaches in the field.Repeatable up to ten times for a maximum of 40 credits when topic changes.

MUS 681. Historical Performance Practices II. 3 Credits.
Introduction to theory and practice of sound production, rhetoric, pronunciation, instrumentation, pitch, temperament, and ornamentation in period vocal and instrumental solo and ensemble music in the 17th and early 18th centuries. Offered once every third year.

MUS 682. Historical Performance Practices III. 3 Credits.
Introduction to theory and practice of sound production, rhetoric, pronunciation, instrumentation, pitch, temperament, and ornamentation in period vocal and instrumental solo and ensemble music in the late 18th and 19th centuries. Offered once every third year.

MUS 683. Rhetoric and Music. 4 Credits.
This class is designed as an in-depth study seminar of some important aspects of rhetoric as it applies to pre-World-War-One music.

MUS 684. Musical Iconography. 4 Credits.
In-depth study seminar of the interdisciplinary field that deals with visual representations (iconography) of all themes musical, from musical instruments, to musical notation, portraits of musicians, allegories, instruments as symbols and attributes, and concerts, from the late Middle Ages to the nineteenth century.

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.