# Music

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

## Faculty

D. Tyler Abbott, senior instructor II (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)

Jon Paul Bellona, senior instructor I (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)

Keith Brown, assistant professor (jazz & contemporary piano). BM, 2009, MM 2011 Tennesee, Knoxville. (2022)

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

Gustavo Castro-Ramirez, vocal coach and accompanist (voice and piano). MMus, Costa Rica, 2006; MMus, Florida, 2007; MMus, Florida, 2009; DMA, Texas, 2012. (2022)

Sunmi Chang, assistant professor (violin). BMus, 2005; MMus, Yale, 2008; DMA, 2020, Michigan. (2023)

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)

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)

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)

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, associate 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)

Grace Ho, instructor (secondary piano and piano pedagogy). BMus, 2001, Biola; MMus, 2004, Indiana; DMA 2013, Oregon. (2021)

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)

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

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

Robert Kyr, professor (composition, theory); director, Pacific Rim Gamelan, Vanguard Concert Series, Music Today Festival. BA, 1974,

Yale; postgraduate certificate, 1976, Royal College of Music; MA, 1980, Pennsylvania; PhD, 1989, Harvard. (1990)

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

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

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

Timothy Pack, senior instructor II (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, associate 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)

Jesús Ramos-Kittrell, assistant professor (musicology). BM 1998, MM 2001, PhD 2006, Texas, Austin. (2022)

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

Holly Roberts, associate director (performance practice and instrumental programs). BMus, Arizona, 2011; MMus, Oregon, 2016; PhD, Oregon, 2020. (2022)

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

Stephen Rodgers, Edmund A. Cykler Chair in Music, professor (music theory, musicianship). MPhil, 2001, PhD, 2005, Yale. (2005)

Miki Sasaki, assistant professor (trumpet). BM, 2013 Julliard; MM, 2015, Yale; DMA, 2022, Texas, Austin. (2022)

Idit Shner, Philip H. Knight 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)

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)

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)

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

Zach Wallmark, associate 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)

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)

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

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. 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)

Robert D. Ponto, professor emeritus. BME, 1979, Wisconsin, Eau Claire; MM, 1985, Michigan, Ann Arbor. (1992)

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)

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

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)

Carl Woideck, senior instructor emeritus. BMus, 1981, MS, 1989, Oregon. (1996)

*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

## 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. Students will receive a minimum of nine lessons per 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.

# Undergraduate Programs

## Majors - Bachelor's Degree

- Music (BA/BS) (http://catalog.uoregon.edu/music_dance/music/ug-music/)
- Music Composition (BMus) (http://catalog.uoregon.edu/music_dance/music/bmus-music-composition/)
- Music Education (BMME) (http://catalog.uoregon.edu/music_dance/music/bmme-music-education/)
- Music: Jazz Studies (BMus) (http://catalog.uoregon.edu/music_dance/music/bmus-music-jazz/)
- Music Performance (BMus) (http://catalog.uoregon.edu/music_dance/music/bmus-music-performance/)
- Popular Music (BA/BS) (http://catalog.uoregon.edu/music_dance/music/ug-popular-music/)

## Minors

- Music (http://catalog.uoregon.edu/music_dance/music/min-music/)
- Music Production (http://catalog.uoregon.edu/music_dance/music/min-music-production/)
- Music Technology (http://catalog.uoregon.edu/music_dance/music/min-music-tech/)

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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.

## 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/2023-2024/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 music production (previously 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
- Popular Music major with Music major (BA/BS), 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 121Z 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

## 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 2.75 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 (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.

## 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.

## Graduate Programs

### Majors - Master's Degree

- Intermedia Music Technology (MMus) (http://catalog.uoregon.edu/music_dance/music/mmus-intermedia-music-tech/)
- Music Composition (MMus) (http://catalog.uoregon.edu/music_dance/music/mmus-music-composition/)
- Music: Conducting (MMus) (http://catalog.uoregon.edu/music_dance/music/mmus-music-conducting/)
- Music Education (MMus) (http://catalog.uoregon.edu/music_dance/music/mmus-music-education/)
- Music: Jazz Studies (MMus) (http://catalog.uoregon.edu/music_dance/music/mmus-music-jazz/)
- Music: Piano Pedagogy (MMus) (http://catalog.uoregon.edu/music_dance/music/mmus-music-piano/)
- Music Performance (MMus) (http://catalog.uoregon.edu/music_dance/music/mmus-music-performance/)
- Music Theory (MA) (http://catalog.uoregon.edu/music_dance/music/ma-music-theory/)
- Musicology (MA) (http://catalog.uoregon.edu/music_dance/music/ma-musicology/)

### Majors - Doctoral Degree

- Data-Driven Music Performance and Composition (PhD) (http://catalog.uoregon.edu/music_dance/music/phd-data-driven-music/)
- Music Composition (PhD) (http://catalog.uoregon.edu/music_dance/music/phd-music-composition/)
- Music Education (PhD) (http://catalog.uoregon.edu/music_dance/music/phd-music-education/)
- Music Performance (DMA) (http://catalog.uoregon.edu/music_dance/music/dma-music-performance/)
- Music Theory (PhD) (http://catalog.uoregon.edu/music_dance/music/phd-music-theory/)
- Musicology (PhD) (http://catalog.uoregon.edu/music_dance/music/phd-musicology/)

### Certificate

- Music Performance (http://catalog.uoregon.edu/music_dance/music/gcert-music-performance/)

### Specializations

- Collaborative Piano (http://catalog.uoregon.edu/music_dance/music/gradspec/#collaborativepianotext)
- Ethnomusicology (http://catalog.uoregon.edu/archive/2023-2024/music_dance/music/gradspec/#ethnomusicologytext)

- Historical Performance Practice (http://catalog.uoregon.edu/music_dance/music/gradspec/#historicalperformancetext)
- Jazz Pedagogy (http://catalog.uoregon.edu/music_dance/music/gradspec/#jazzpedagogytext)
- Music Theory Pedagogy (http://catalog.uoregon.edu/music_dance/music/gradspec/#musictheorypedagogytext)
- Piano Pedagogy (http://catalog.uoregon.edu/music_dance/music/gradspec/#pianopedagogytext)
- Violin/Viola Pedagogy (http://catalog.uoregon.edu/music_dance/music/gradspec/#violinviolapedagogytext)

## Admission

Applicants must satisfy general university, Division of Graduate Studies, and School of Music and Dance requirements governing admission. See the **Division of Graduate Studies** 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 https://music.uoregon.edu/Performance_Certificate (https://music.uoregon.edu/Performance_Certificate/). 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 Division of Graduate Studies.

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 History of Music 800 to 1600 (MUS 267), Survey of Music History 1600 to 1800 (MUS 268), and Survey of Music History 1800 to Present (MUS 269).

# Master's Degree Requirements

In addition to the University of Oregon Division of Graduate Studies' 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 Division of Graduate Studies.