Music Composition (BMus)

https://musicanddance.uoregon.edu/music-composition (https://musicanddance.uoregon.edu/music-composition/)

At the core of Oregon's composition program is a thriving artistic community of forty to forty-five undergraduate, master's, and doctoral composers. Our comprehensive approach integrates compositional studies with theory, history, ethnomusicology, intermedia technology, contemporary performance practice, multimedia collaboration, and an intensive career development seminar. Our diverse yet focused curriculum prepares each student for a future as a professional composer.
Many of our students are accomplished instrumentalists, vocalists, and/or conductors, and as part of our program, they continually perform their own music and the works of their colleagues. Opportunities abound for the performance of new music through the Oregon Composers Forum, Music Today Festival, Oregon Bach Festival Composers Symposium, Composing for Orchestra Seminar, and Pacific Rim Gamelan, as well as any of our five student-run new music ensembles.

Program's Admission Requirements

Please visit the program's website (https://musicanddance.uoregon.edu/apply/).

Program Learning Outcomes

Upon successful completion of this program, students will be able to:

- General Studies Competencies: Think, speak, and write clearly and effectively.
- General Studies Competencies: A familiarity with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
- General Studies Competencies: A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
- General Studies Competencies: Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.
- General Studies Competencies: The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.
- Common Body of Musical Knowledge and Skills - Performance: Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music degree.
- Common Body of Musical Knowledge and Skills - Performance: An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- Common Body of Musical Knowledge and Skills - Performance: The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music degree.
- Common Body of Musical Knowledge and Skills - Performance: Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music degree.
- Common Body of Musical Knowledge and Skills - Performance: Keyboard competency.
- Common Body of Musical Knowledge and Skills - Performance: Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.
- Musicianship Skills and Analysis: An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
- Musicianship Skills and Analysis: Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
- Musicianship Skills and Analysis: The ability to place music in historical, cultural, and stylistic contexts.
- Composition/Improvisation: Students must acquire a rudimentary capacity to create original or derivative music: written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. A basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field shall be demonstrated.
- History and Repertory: Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.
- Synthesis: While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.

Music Composition Major Requirements

Code	Title	Credits
Core Requirements		
MUS 131–133	Music Theory I-III	6
MUS 231–233	Music Theory IV-VI	6
MUS 134–136	Aural Skills I-III	6
MUS 234	Aural Skills IV	2
MUS 235	Aural Skills V	2
MUS 137–139	Keyboard Skills I-III	3
MUS 267	History of Music 800 to 1600	4
MUS 268	Survey of Music History 1600 to 1800	4
MUS 269	Survey of Music History 1800 to Present	4
MUS 358	Music in World Cultures	4
MUS 327	Analysis: [Topic] (three terms)	9
Music Composition Requirements		
MUP 163	Functional Piano (3 terms) [1]	6

Ensemble (at least nine terms)		18
MUS 240–242	Composition I	9
MUS 340–342	Composition II	9
MUS 440–442	Composition III	9
MUS 384	Introduction to Conducting	2
MUS 430–431	Schenkerian Analysis	6
MUS 433–435	Counterpoint	12
MUS 407	Seminar: [Topic] (Orchestration)	2
Select one of the following:		3-4
MUS 447	Digital Audio and Sound Design	
MUS 448	Interactive Media Performance	
Select one of the following:		2-4
MUS 359	Music of the Americas	
MUS 365		
MUS 367	Survey of African Music	
MUS 451	Introduction to Ethnomusicology	
MUS 452	Musical Instruments of the World	
MUS 490	Balinese Gamelan	
Senior Recital [2]		
Total Credits		**128-131**

[1] Music Composition students must take 3 consecutive terms of MUP 163 Functional Piano for Composers, with exceptions allowed by proficiency examination administered by piano faculty during Week of Welcome.

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

[3] For continued enrollment in the Music Composition major, students must successfully complete the music core courses (listed above) with grades of C- or better. They must also successfully complete the Composition I series (MUS 240, 241, 242) with grades of B- or better. Lastly, students may retake only one course in the nine-quarter Composition course sequence (Composition I, II & III series) in which they earn a C+ or lower.

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.

Course	Title	Credits	Milestones
First Year			
Fall			
MUS 137	Keyboard Skills I	1	
Ensemble course		2	
WR 121Z	Composition I	4	
Area of Inquiry Course		4	
Area of Inquiry Course		4	
	Credits	**15**	
Winter			
MUS 138	Keyboard Skills II	1	
MUS 131	Music Theory I	2	
MUS 134	Aural Skills I	2	
Ensemble course		2	
Area of Inquiry Course (US DIA)		4	
WR 122Z or WR 123	Composition II or College Composition III	4	
	Credits	**15**	
Spring			
MUS 139	Keyboard Skills III	1	
MUS 132	Music Theory II	2	
MUS 135	Aural Skills II	2	
MUS 358	Music in World Cultures	4	
Ensemble course		2	
Area of inquiry course		4	
	Credits	**15**	
Second Year			
Fall			
MUS 267	History of Music 800 to 1600	4	
MUS 133	Music Theory III	2	
MUS 136	Aural Skills III	2	
MUP 163	Functional Piano	2	
MUS 240	Composition I	3	
Ensemble course		2	
	Credits	**15**	
Winter			
MUS 268	Survey of Music History 1600 to 1800	4	
MUS 231	Music Theory IV	2	
MUS 234	Aural Skills IV	2	
MUP 163	Functional Piano	2	
MUS 241	Composition I	3	
Ensemble course		2	
	Credits	**15**	
Spring			
MUS 269	Survey of Music History 1800 to Present	4	
MUS 232	Music Theory V	2	
MUS 235	Aural Skills V	2	
MUP 163	Functional Piano	2	
MUS 242	Composition I	3	
Ensemble course		2	
	Credits	**15**	
Third Year			
Fall			
MUS 233	Music Theory VI	2	
MUS 433	Counterpoint	4	
MUS 340	Composition II	3	
MUS 490	Balinese Gamelan	2	
MUS 407	Seminar: [Topic] (Orchestration)	2	
	Credits	**13**	
Winter			
MUS 327	Analysis: [Topic]	3	
MUS 434	Counterpoint	4	
MUS 341	Composition II	3	
MUS 490	Balinese Gamelan	2	

MUS 384	Introduction to Conducting		2
	Credits		**14**
Spring			
MUS 327	Analysis: [Topic]		3
MUS 435	Counterpoint		4
MUS 342	Composition II		3
MUS 490	Balinese Gamelan		2
Area of Inquiry Course			4
	Credits		**16**
Fourth Year			
Fall			
MUS 416	Post-Tonal Theory I		3
MUS 430	Tonal Analysis: Linear Prolongational Analysis		3
MUS 440	Composition III		3
Area of Inquiry Course			4
Area of Inquiry Course			4
	Credits		**17**
Winter			
MUS 441	Composition III	Submit Recital Portfolio	3
Ethnomusicology course	Select from MUS 359, 367, 451, 452, 490		4
Area of Inquiry Course			4
Area of Inquiry Course			4
	Credits		**15**
Spring			
MUS 327	Analysis: [Topic]		3
MUS 431	Tonal Analysis: Form in Tonal Music		3
MUS 442	Composition III	Senior Recital	3
MUS 447 or MUS 448	Digital Audio and Sound Design or Interactive Media Performance		4
Elective course			2
	Credits		**15**
	Total Credits		**180**