LAMONT SCHOOL OF MUSIC

Office: Robert & Judi Newman Center for the Performing Arts
Mail Code: 2344 E. Iliff Ave., Denver, CO 80208
Phone: 303-871-6400
Email: musicadmissions@du.edu
Web Site: http://www.du.edu/lamont

With its wide array of degrees and certificates, outstanding faculty and superior new facilities, the Lamont School of Music is one of the most distinguished music programs in the United States.

If the words dedication, discipline, enthusiasm and desire define your musical aspirations, then you'll find exciting opportunities at the University of Denver. The Lamont School of Music will lend resonance to your musical career, as well as surrounding you with other talented students and a rich cultural environment in Denver.

The Lamont School of Music offers MM programs with concentrations in composition, conducting, pedagogy and performance, as well as MA programs in music theory and musicology. We also offer certificates with concentrations in conducting, orchestral studies, performance and Suzuki teaching; and artist diploma programs with a concentration in conducting and orchestral studies.

The faculty is composed of professors and instructors who actively perform, compose, publish, and lecture worldwide. The Lamont School of Music is located in the Robert and Judi Newman Center for the Performing Arts, a 186,000-square-foot state-of-the-art facility opened in 2002 and officially inaugurated in 2003. The Newman Center includes an academic building, a 225-seat recital hall, a 1,000-seat concert/opera hall and a 250-seat flexible theater. The academic building is replete with teaching studios, practice rooms (some of which are digitally enhanced as “virtual” acoustic practice rooms), large rehearsal spaces, a music library, a digital keyboard laboratory, two recording studios, an electronic music lab, classrooms with smart-to-the-seat technology and an 80-seat recital salon.

Master of Arts in Music

Following are the simple steps to apply for the Master of Arts in Music at the University of Denver. If you have any questions about the process, please contact the Office of Graduate Studies

Apply Online / Application Deadlines

- Applications for graduate study at the University of Denver must be submitted online (http://www.du.edu/apply/graduates).
- All online materials must be received, and all supplemental materials including transcripts must be on file in the Office of Graduate Studies, by the program's stated deadline: January 15. The program admits for the fall quarter only.
- A $65 non-refundable application fee is required for an application to be processed. Application fee waivers are available for McNair Scholars.

Course and Degree Prerequisites and Requirements

- Applicants must earn and submit proof of earning the equivalent of a baccalaureate degree from a regionally accredited institution prior to beginning graduate coursework at DU.
- Applicants without an undergraduate degree in music must complete additional requirements. Please contact the Lamont Admission Office for details: email – musicadmission@du.edu or phone - 303-871-6973.

Transcripts (http://bulletin.du.edu/graduate/admissions/admissionprocessandstandardsforallapplicants/#text)

- Applicants are required to submit an official transcript from each post-secondary institution they have attended, or are presently attending, where two quarter hours (or one semester hour) or more were completed including study abroad and college coursework completed in high school.
- The applicant is responsible for obtaining all transcripts. Applicants who have earned a degree outside the U.S. must submit transcripts accompanied by certified English translations, if not normally issued in English. DU students and alumni do not need to provide DU transcripts.
- Official study abroad transcripts are required unless the course titles, grades and credit earned abroad appear on another transcript. Transcripts from outside of the U.S. are evaluated by the Office of International Student Admission. This process can take three to four weeks and must be complete by the program's stated deadline. Therefore, applicants with a degree from outside of the U.S. are encouraged to apply early. Applicants educated outside the U.S. are encouraged to contact the Office of Graduate Studies for assistance regarding transcript-related materials.
- The University of Denver will consider electronic transcripts official from a domestic institution provided by the following approved agencies: Army/American Council on Education Registry Transcript System (AARTS); Docufide/Parchment; National Student Clearinghouse; Naviance; Royall and Company; and, Scrip-Safe.
- Paper Transcripts should be sent to the following address:

  University of Denver
  Office of Graduate Studies
  Mary Reed Building, Room 5
  2199 S. University Blvd.
  Denver, CO 80208-4802
Electronic transcripts should be sent to gradinfo@du.edu.

Language Proficiency (http://bulletin.du.edu/graduate/admissions/additionalstandardsfornonnativeenglishspeakers)
- Official scores from the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) are required of all graduate applicants, regardless of citizenship status, whose native language is not English or who have been educated in countries where English is not the native language. Applications will not be processed until the required TOEFL or IELTS score is received. The TOEFL and IELTS scores are valid for two years from the test date. The minimum TOEFL score accepted by the University is 80 (iBT) or 550 (paper-based). The institution code for the University of Denver is 4842. The minimum IELTS score accepted by the University is 6.0. Graduate Teaching Assistants (GTAs) must demonstrate fluency in spoken English by scoring a 26 on the TOEFL speaking section or 8.0 on the IELTS speaking section. Please see the Graduate Policy Manual for complete English language proficiency requirements.
- Applicants may be exempted from English proficiency test requirements if by the time of matriculation they have earned a post-secondary degree from a formally-recognized/accredited university where the language of instruction and examination is English. Such applicants may be exempt from the TOEFL/IELTS requirement but not from other standardized graduate entrance examinations. There are no exemptions for graduate teaching assistants.
- Students whose native language is not English and who are required to submit TOEFL/IELTS scores will be assessed by the University of Denver English Language Center (ELC) prior to matriculation.

Test Scores
- The Graduate Record Examination (GRE) is required for MA applicants. Scores must be received directly from the appropriate testing agency by the program’s stated deadline. The institution code for the University of Denver is 4842.

Personal Statement
- A personal statement of at least 300 words is required. Your statement should include information concerning your life, education, experiences, interests and reason for applying to DU. The statement should be submitted via upload through the online application process.

Resume
- The resume is required and should be submitted via upload through the online application process.

Recommendation Letters
- Three letters of recommendation are required. Letters should be solicited and uploaded by recommenders through the online application system. Requests for letters should be sent to recommenders well in advance so the letters are on file by the application deadline.

Essay or Research Paper
- Required for all MA applicants.
- Musicology and Music Theory applicants must submit an essay or research paper on a topic in musicology, ethnomusicology, or music history. This paper should demonstrate critical and independent thinking in conjunction with the appropriate use of primary and secondary sources.
- Please submit your paper through the online application process.

Video of Teaching
- Required for MA in Musicology applicants only.
- Please submit, along with your other materials, a 5-10 minute video of your teaching—either a single student or a group.
- Please submit your video to the online application process.

Financial Support
- To be considered for financial support, domestic applicants should apply early and submit the Free Application for Federal Student Aid (FAFSA) by the priority deadline, February 15. Information about financial aid can be found on the Office of Financial Aid (http://bulletin.du.edu/graduate/admissions/additionalstandardsfornonnativeenglishspeakers) website. International students are not eligible for federal financial aid.
- Some programs provide competitive awards in the form of fellowships and/or assistantships. Contact your academic program for more information.
- All music applicants are automatically considered for scholarships. There is no additional application necessary. If chosen, music scholarships can range from $1,000 to full tuition.
- To be considered for a GTA in Theory, please provide syllabi from your undergraduate theory courses. In addition, please ask your recommenders to comment on your teaching abilities, or your potential. We will ask accepted students to take a keyboard and sight-singing test via Skype.

Application Status
- We encourage you to be actively engaged in the admission process. You can check your application status online. Applicants will receive login information post application submission.

Contact Information
- Mail official transcripts and any supplemental admission materials not submitted with the online application to:
  
  University of Denver  
  Office of Graduate Studies


Electronic transcripts should be sent to gradinfo@du.edu.

For more information call (303) 871-2706

International Applicants

- For complete international applicant information, please visit the Office of Graduate Studies International Student Application Information (http://www.du.edu/learn/graduates/internationalapplicants.html). International applicants are strongly encouraged to have their applications complete, with all materials on file in the admission office, at least eight weeks prior to the program’s application deadline.

The Graduate Policies and Procedures provides complete details regarding admission requirements.

Master of Music

Following are the simple steps to apply for the Master of Music at the University of Denver. If you have any questions about the process, please contact the Office of Graduate Studies.

Apply Online / Application Deadlines

- Applications for graduate study at the University of Denver must be submitted online (https://gradadmissions.du.edu/apply).
- All online materials must be received, and all supplemental materials including transcripts must be on file in the Office of Graduate Studies, by the program’s stated deadline: January 15. The program admits for the fall quarter only.
- A $65 non-refundable application fee is required for an application to be processed. Application fee waivers are available for McNair Scholars.

Course and Degree Prerequisites and Requirements

- Applicants must earn and submit proof of earning the equivalent of a baccalaureate degree from a regionally accredited institution prior to beginning graduate coursework at DU.
- Applicants without an undergraduate degree in music must complete additional requirements. Please contact the Lamont Admission Office for details: email – musicadmission@du.edu phone - 303-871-6973.

Transcripts (http://bulletin.du.edu/graduate/admissions/admissionprocessandstandardsforallapplicants/#text)

- Applicants are required to submit an official transcript from each post-secondary institution they have attended, or are presently attending, where two quarter hours (or one semester hour) or more were completed including study abroad and college coursework completed in high school.
- The applicant is responsible for obtaining all transcripts. Applicants who have earned a degree outside the U.S. must submit transcripts accompanied by certified English translations, if not normally issued in English. DU students and alumni do not need to provide DU transcripts.
- Official study abroad transcripts are required unless the course titles, grades and credit earned abroad appear on another transcript. Transcripts from outside of the U.S. are evaluated by the Office of International Student Admission. This process can take three to four weeks and must be complete by the program’s stated deadline. Therefore, applicants with a degree from outside of the U.S. are encouraged to apply early.
- Applicants educated outside the U.S. are encouraged to contact the Office of Graduate Studies for assistance regarding transcript-related materials.
- The University of Denver will consider electronic transcripts official from a domestic institution provided by the following approved agencies: Army/American Council on Education Registry Transcript System (AARTS); Docufide/Parchment; National Student Clearinghouse; Naviance; Royall and Company; and, Scrip-Safe.
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  Electronic transcripts should be sent to gradinfo@du.edu.

Language Proficiency (http://bulletin.du.edu/graduate/admissions/additionalstandardsfornonnativeenglishspeakers)

- Official scores from the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) are required of all graduate applicants, regardless of citizenship status, whose native language is not English or who have been educated in countries where English is not the native language. Applications will not be processed until the required TOEFL or IELTS score is received. The TOEFL and IELTS scores are valid for two years from the test date. The minimum TOEFL score accepted by the University is 80 (iBT) or 550 (paper-based). The institution code for the University of Denver is 4842. The minimum IELTS score accepted by the University is 6.0. Graduate Teaching Assistants (GTAs) must demonstrate fluency in spoken English by scoring a 26 on the TOEFL speaking section or 8.0 on the IELTS speaking section. Please see the Graduate Policy Manual for complete English language proficiency requirements.
- Applicants may be exempted from English proficiency test requirements if by the time of matriculation they have earned a post-secondary degree from a formally-recognized/accredited university where the language of instruction and examination is English. Such applicants may be exempt
from the TOEFL/IELTS requirement but not from other standardized graduate entrance examinations. There are no exemptions for graduate teaching assistants.

- Students whose native language is not English and who are required to submit TOEFL/IELTS (http://bulletin.du.edu/graduate/admissions/additionalstandardsfornonnativeenglishspeakers) scores will be assessed by the University of Denver English Language Center (ELC) prior to matriculation.

**Test Scores**

- The Graduate Record Examination (GRE) is not required for master of music applicants.
- Master of Music in Piano Pedagogy applicants are strongly encouraged to take the GRE. Scores must be received directly from the appropriate testing agency by the program’s stated deadline. The institution code for the University of Denver is 4842.

**Personal Statements/Essay**

- A personal statement of at least 300 words is required. Your statement should include information concerning your life, education, experiences, interests and reason for applying to DU. The statement should be submitted via upload through the online application process.
- Piano Pedagogy Applicants: Applicants must submit a research paper related to music education/pedagogy, such as one written during undergraduate study.

**Resume**

- The resume is required and should be submitted via upload through the online application process.

**Recommendation Letters**

- Three letters of recommendation are required. Letters should be solicited and uploaded by recommenders through the online application system. Requests for letters should be sent to recommenders well in advance so the letters are on file by the application deadline.

**Auditions**

- Jazz and Commercial Music applicants: Submit pre-screening audition via the online application process.
- Voice applicants: Submit pre-screening audition via the online application process.
- All other performance applicants: Schedule and complete your music audition. Audition information (http://www.du.edu/ahss/lamont/apply-audition) and requirements can be found online.
- Composition applicants: Submit a portfolio of at least two scores to the online application process. One of these scores must be notated by hand (not by computer). Recordings are optional but encouraged.

**Financial Support**

- To be considered for financial support, domestic applicants should apply early and submit the Free Application for Federal Student Aid (FAFSA) by the priority deadline; February 15. Information about financial aid can be found on the Office of Financial Aid (http://www.du.edu/financialaid/graduate) website. International students are not eligible for federal financial aid.
- Some programs provide competitive awards in the form of fellowships and/or assistantships. Contact your academic program for more information.
- All music applicants are automatically considered for scholarships. There is no additional application necessary. If chosen, music scholarships can range from $1,000 to full tuition.

**Application Status**

- We encourage you to be actively engaged in the admission process. You can check your application status online (http://gradadmissions.du.edu/apply/status). Applicants will receive login information post application submission.

**Contact Information**

- Mail official transcripts and any supplemental admission materials not submitted with the online application to:
  
  University of Denver  
  Office of Graduate Studies  
  Mary Reed Building, Room 5  
  2199 S. University Blvd.  
  Denver, CO 80208-4802

- Electronic transcripts should be sent to gradinfo@du.edu (musicadmission@du.edu).
- For more information call (303) 871-2706.

**International Applicants**

- For complete international applicant information, please visit the Office of Graduate Studies International Student Application Information (http://www.du.edu/learn/graduates/internationalapplicants.html). International applicants are strongly encouraged to have their applications complete, with all materials on file in the admission office, at least eight weeks prior to the program’s application deadline.
The Graduate Policies and Procedures provides complete details regarding admission requirements.

**Artist Diploma**

Following are the simple steps to apply for the Artist Diploma program in the Lamont School of Music at the University of Denver. If you have any questions about the process, please contact the Office of Graduate Studies.

**Apply Online / Application Deadlines**

- Applications for graduate study at the University of Denver must be submitted online (https://gradadmissions.du.edu/apply).
- All online materials must be received, and all supplemental materials including transcripts must be on file in the Office of Graduate Studies, by the program’s stated deadline: December 15. The program admits for the fall quarter only.
- A $65 non-refundable application fee is required for an application to be processed. Application fee waivers are available for McNair Scholars.

**Course and Degree Prerequisites and Requirements**

- The Artist Diploma program is a highly selective, intensive and focused program of professional studies designed to provide advanced training in the art of musical performance and interpretation.
- Proof of a high school diploma is required; undergraduate and postgraduate degrees are recommended, but not necessary for the Artist Diploma program.

**Transcripts**

- Applicants are required to submit an official transcript from each post-secondary institution they have attended, or are presently attending, where two quarter hours (or one semester hour) or more were completed including study abroad and college coursework completed in high school.
- The applicant is responsible for obtaining all transcripts. Applicants who have earned a degree outside the U.S. must submit transcripts accompanied by certified English translations, if not normally issued in English. DU students and alumni do not need to provide DU transcripts.
- Official study abroad transcripts are required unless the course titles, grades and credit earned abroad appear on another transcript. Transcripts from outside of the U.S. are evaluated by the Office of International Student Admission. This process can take three to four weeks and must be complete by the program’s stated deadline. Therefore, applicants with a degree from outside of the U.S. are encouraged to apply early. Applicants educated outside the U.S. are encouraged to contact the Office of Graduate Studies for assistance regarding transcript-related materials.
- The University of Denver will consider electronic transcripts official from a domestic institution provided by the following approved agencies: Army/American Council on Education Registry Transcript System (AARTS); Docufide/Parchment; National Student Clearinghouse; Naviance; Royall and Company; and, Scrip-Safe.
- Paper Transcripts should be sent to the following address:
  
  University of Denver
  Office of Graduate Studies
  Mary Reed Building, Room 5
  2199 S. University Blvd.
  Denver, CO 80208-4802

- Electronic transcripts should be sent to gradinfo@du.edu.

**Language Proficiency**

- Official scores from the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) are required of all graduate applicants, regardless of citizenship status, whose native language is not English or who have been educated in countries where English is not the native language. Applications will not be processed until the required TOEFL or IELTS score is received. The TOEFL and IELTS scores are valid for two years from the test date. The minimum TOEFL score accepted by the University is 80 (iBT) or 550 (paper-based). The institution code for the University of Denver is 4842. The minimum IELTS score accepted by the University is 6.0. Graduate Teaching Assistants (GTAs) must demonstrate fluency in spoken English by scoring a 26 on the TOEFL speaking section or 8.0 on the IELTS speaking section. Please see the Graduate Policy Manual for complete English language proficiency requirements.
- Applicants may be exempted from English proficiency test requirements if by the time of matriculation they have earned a post-secondary degree from a formally-recognized/accredited university where the language of instruction and examination is English. Such applicants may be exempt from the TOEFL/IELTS requirement but not from other standardized graduate entrance examinations. There are no exemptions for graduate teaching assistants.
- Students whose native language is not English and who are required to submit TOEFL/IELTS scores will be assessed by the University of Denver English Language Center (ELC) prior to matriculation.
- In cases where minimum TOEFL/IELTS scores were not achieved or no English proficiency test was taken, the Artist Diploma program may offer English Conditional Admission (ECA) to academically qualified non-native English speakers. Such applicants must take training through DU’s English Language Center to meet the English language requirement. English language training at centers outside of DU will not be counted toward meeting English language proficiency requirements. International applicants with a three-year baccalaureate degree or any other academic deficiencies cannot be granted English Conditional Admission.
Test Scores
• The Graduate Record Examination (GRE) is not required for master of music applicants.

Personal Statement
• A personal statement of at least 300 words is required. Your statement should include information concerning your life, education, experiences, interests and reason for applying to DU. The statement should be submitted via upload through the online application process.

Resume
• The resume is required and should be submitted via upload through the online application process.

Recommendation Letters
• It is optional for all Artist Diploma applicants to submit recommendation letters.
• Conducting applicants: Optional recommendations must come from people who have seen the applicant conduct.

Auditions
• Submit a pre-screening video recording via the online application process by December 15, 2014. If you successfully pass the pre-screening, you will be invited to Lamont for a live audition / mini-recital.

Financial Support
• To be considered for financial support, domestic applicants should apply early and submit the Free Application for Federal Student Aid (FAFSA) by the priority deadline; February 15. Information about financial aid can be found on the Office of Financial Aid (http://www.du.edu/financialaid/graduate) website. International students are not eligible for federal financial aid.
• Some programs provide competitive awards in the form of fellowships and/or assistantships. Contact your academic program for more information.
• All music applicants are automatically considered for scholarships. There is no additional application necessary. If chosen, music scholarships can range from $1,000 to full tuition.

Application Status
• We encourage you to be actively engaged in the admission process. You can check your Lamont School of Music application status online (https://gradadmissions.du.edu/apply). Applicants will receive login information post application submission.

Contact Information
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  • Electronic transcripts should be sent to gradinfo@du.edu.
  • For more information call (303) 871-2706.

International Applicants
• For complete international applicant information, please visit the Office of Graduate Studies International Student Application Information. International applicants are strongly encouraged to have their applications complete, with all materials on file in the admission office, at least eight weeks prior to the program’s application deadline.

The Graduate Policies and Procedures provides complete details regarding admission requirements.

Certificate in Music
Following are the simple steps to apply for the Lamont School of Music certificate programs at the University of Denver. If you have any questions about the process, please contact the Office of Graduate Studies.

Apply Online / Application Deadlines
• Applications for graduate study at the University of Denver must be submitted online (https://gradadmissions.du.edu/apply).
• All online materials must be received, and all supplemental materials including transcripts must be on file in the Office of Graduate Studies, by the program’s stated deadline: December 15 for orchestral conducting applicants and January 15 for applicants in all other concentrations. The program admits for the fall quarter only.
• A $65 non-refundable application fee is required for an application to be processed. Application fee waivers are available for McNair Scholars.
Course and Degree Prerequisites and Requirements

- Applicants must earn and submit proof of earning the equivalent of a baccalaureate degree from a regionally accredited institution prior to beginning graduate coursework at DU.

Transcripts (http://bulletin.du.edu/graduate/admissions/admissionprocessandstandardsforallapplicants/#text)

- Applicants are required to submit an official transcript from each post-secondary institution they have attended, or are presently attending, where two quarter hours (or one semester hour) or more were completed including study abroad and college coursework completed in high school.
- The applicant is responsible for obtaining all transcripts. Applicants who have earned a degree outside the U.S. must submit transcripts accompanied by certified English translations, if not normally issued in English. DU students and alumni do not need to provide DU transcripts.
- Official study abroad transcripts are required unless the course titles, grades and credit earned abroad appear on another transcript. Transcripts from outside of the U.S. are evaluated by the Office of International Student Admission. This process can take three to four weeks and must be complete by the program's stated deadline. Therefore, applicants with a degree from outside of the U.S. are encouraged to apply early. Applicants educated outside the U.S. are encouraged to contact the Office of Graduate Studies for assistance regarding transcript-related materials.
- The University of Denver will consider electronic transcripts official from a domestic institution provided by the following approved agencies: Army/American Council on Education Registry Transcript System (AARTS); Docufide/Parchment; National Student Clearinghouse; Naviance; Royall and Company; and, Scrip-Safe.
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Language Proficiency (http://bulletin.du.edu/graduate/admissions/additionalstandardsfornonnativeenglishspeakers)

- Official scores from the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS) are required of all graduate applicants, regardless of citizenship status, whose native language is not English or who have been educated in countries where English is not the native language. Applications will not be processed until the required TOEFL or IELTS score is received. The TOEFL and IELTS scores are valid for two years from the test date. The minimum TOEFL score accepted by the University is 80 (iBT) or 550 (paper-based). The institution code for the University of Denver is 4842. The minimum IELTS score accepted by the University is 6.0. Graduate Teaching Assistants (GTAs) must demonstrate fluency in spoken English by scoring a 26 on the TOEFL speaking section or 8.0 on the IELTS speaking section. Please see the Graduate Policy Manual for complete English language proficiency requirements.
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- Students whose native language is not English and who are required to submit TOEFL/IELTS (http://bulletin.du.edu/graduate/admissions/additionalstandardsfornonnativeenglishspeakers) scores will be assessed by the University of Denver English Language Center (ELC) prior to matriculation.

Test Scores

- The Graduate Record Examination (GRE) is not required for master of music applicants.

Personal Statement

- A personal statement of at least 300 words is required. Your statement should include information concerning your life, education, experiences, interests and reason for applying to DU. The statement should be submitted via upload through the online application process.

Resume

- The resume is required and should be submitted via upload through the online application process.

Recommendation Letters

- Suzuki applicants: Two (2) letters of recommendation are required. Recommendations must speak to the applicant’s character because of the interaction students in the program will have with both the general public and children.
- It is optional for all other applicants to submit recommendation letters.
- Conducting applicants: Optional recommendations must come from people who have seen the applicant conduct.

Auditions

- Jazz and Commercial Music Certificate applicants: Submit a pre-screening video recording via the online application process.
- Voice Certificate applicants: Submit a pre-screening video recording via the online application process.
• All other Certificate applicants need to schedule and complete a Music Audition. Audition information (http://www.du.edu/ahss/lamont/apply-audition) and requirements can be found online.

• Suzuki applicants: Students who are enrolling for the University of Denver Suzuki Cello or Violin Certificate program, are required to receive acceptance for teaching training through the Suzuki Association of the Americas guidelines. (The Suzuki Association is responsible for all Suzuki teacher training that takes place in the Americas and approves and supports the University of Denver Lamont School of Music as a university long-term training center for Suzuki Method Violin and Cello.) A video of your performance must be sent into the Suzuki Association. For audition guidelines, please visit http://suzukiassociation.org/teachers/guides/audition.

Financial Support
• To be considered for financial support, domestic applicants should apply early and submit the Free Application for Federal Student Aid (FAFSA) by the priority deadline; February 15. Information about financial aid can be found on the Office of Financial Aid (http://www.du.edu/financialaid/graduate) website. International students are not eligible for federal financial aid.

• Some programs provide competitive awards in the form of fellowships and/or assistantships. Contact your academic program for more information.

• All music applicants are automatically considered for scholarships. There is no additional application necessary. If chosen, music scholarships can range from $1,000 to full tuition.

Application Status
• We encourage you to be actively engaged in the admission process. You can check your Lamont School of Music application status online (http://gradadmissions.du.edu/apply/status). Applicants will receive login information post application submission.

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International Applicants
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The Graduate Policies and Procedures provides complete details regarding admission requirements.

Master of Arts in Music with a Concentration in Music Theory

Degree requirements
Coursework requirements
Concentration Area

Music Theory courses (One course in music theory must be at the 4XXX level.) 12

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MUAC 3005</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
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<tr>
<td>MUAC 3023</td>
<td>Rhythm &amp; Meter in Tonal Music</td>
</tr>
<tr>
<td>MUAC 4002</td>
<td>Form and Analysis</td>
</tr>
<tr>
<td>MUAC 4006</td>
<td>Post-Tonal Theory: Mode/Rhythm</td>
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<tr>
<td>MUAC 4007</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
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<tr>
<td>MUAC 4009</td>
<td>Tonal Counterpoint</td>
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<td>MUAC 4010</td>
<td>Pedagogy of Music Theory</td>
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<tr>
<td>MUAC 4121</td>
<td>Seminar in Music Theory</td>
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<tr>
<td>MUAC 4801</td>
<td>Introduction to Schenkerian Analysis</td>
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Other courses as approved by department

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<th>Course Code</th>
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<tr>
<td>MUAC 4995</td>
<td>Thesis Research (Candidate must complete 5 credits total during time of study.) 5</td>
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Other Studies in Music

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<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study (Complete 2 credits in both fall and winter quarters during the 1st year for a total of 4 credits.) 2</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
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<td>-------------</td>
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</tr>
<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study</td>
</tr>
<tr>
<td>MUAC 3497</td>
<td>Studying Music in the Field: Theory and Method in Ethnomusicology</td>
</tr>
<tr>
<td>MUAC 3502</td>
<td>Gender &amp; Genre in World Music</td>
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<td>MUAC 3550</td>
<td>Major Composers-J.S. Bach</td>
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<td>The Evolution of Rock</td>
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<td>MUAC 4161</td>
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<td>Talam: Rhythmic Form and Process in South Indian Music</td>
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<tr>
<td>MUAC 4492</td>
<td>History of Opera: From Monteverdi to Minimalism and Beyond</td>
</tr>
<tr>
<td>MUAC 4493</td>
<td>Approaches to American Popular Music</td>
</tr>
<tr>
<td>MUAC 4494</td>
<td>Music and Belief in World Cultures</td>
</tr>
<tr>
<td>MUAC 4498</td>
<td>Music, Dance, and Everyday Life in South Asia</td>
</tr>
<tr>
<td>MUAC 4499</td>
<td>Topics in Musicology</td>
</tr>
<tr>
<td>MUAC 4511</td>
<td>Mahler and Musical Culture</td>
</tr>
<tr>
<td>MUAC 4512</td>
<td>Stories of Music History</td>
</tr>
<tr>
<td>MUAC 4513</td>
<td>Wagner and the Ideology of the Artwork</td>
</tr>
<tr>
<td>MUAC 4520</td>
<td>Topics in Hindustani Music</td>
</tr>
<tr>
<td>MUAC 4521</td>
<td>Topics in Baroque Music</td>
</tr>
<tr>
<td>MUAC 4535</td>
<td>Baroque Opera on Stage</td>
</tr>
<tr>
<td>MUAC 4536</td>
<td>Musics of the African Diaspora</td>
</tr>
<tr>
<td>MUAC 4545</td>
<td>The Making of Romantic Music: Paris and Leipzig in the 1830s</td>
</tr>
</tbody>
</table>

Other courses as approved by the department

Electives 16

3XXX or 4XXX Courses

Note: Students may complete a maximum of 8 credits in graduate departments outside of the Lamont School of Music.

Total Credits 45

Minimum number of credits required for degree: 45 credits

Non-coursework requirements (see below and the Lamont Student Handbook for more details)

- Final Oral Comprehensive Examination: Final oral comprehensive examination, including defense of the thesis.
- Entrance Proficiencies:
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiency in Musicology by examination.
  - By no later than the completion of 15 graduate credit hours, demonstration of superior graduate entrance-level proficiencies in Music Theory and Aural Skills by examination.
- Convocation: Attendance requirements as specified in the Lamont Student Handbook.

Grades

An overall 3.0 ("B") grade point average is required in all graduate coursework accepted for the degree.

No more than one-fourth of the hours accepted toward the degree may be with "C" grades. A grade lower than "C" (2.0) renders the credit unacceptable for meeting degree requirements.

Students cannot take more than eight hours beyond the degree requirements in order to make up grade deficiencies. Students whose grades are still deficient after taking the additional eight hours are terminated from the degree program.

An overall 3.0 ("B") grade point average must be maintained in all music courses.

Any course in the student's concentration area within music, or the course Introduction to Graduate Study in Music, must be repeated if a grade lower than "B" (3.0) is awarded. A grade of "B" or better must be received in the repeated course. Only one such repeat is permitted; two grades lower than "B" for the same course will result in termination from the Lamont School of Music.
In the case of MUAC 4000 Introduction to Graduate Studies in Music, the average of the two grades from the two-quarter sequence must equal at least a B (3.0).

Upon failing a graduate music course, the student is placed on probationary status. If the student fails another music course while on probation, he/she will be terminated from the Lamont School of Music.

Five quarter-hours of "C" (2.0) work will be accepted in elective areas, provided they are balanced by the same number of quarter hours of "A" (4.0) work in any subject(s).

**Time Limit**
All requirements for the degree must be completed within five years of matriculation.

**Master of Arts in Music with a Concentration in Musicology**

**Degree requirements**

**Coursework requirements**

**Concentration Area**

Musicology/Ethnomusicology courses (One course in Music Theory or Musicology/Ethnomusicology must be at the 4000 level.) 16

- MUAC 3497 Studying Music in the Field: Theory and Method in Ethnomusicology
- MUAC 3502 Gender & Genre in World Music
- MUAC 3550 Major Composers-J.S. Bach
- MUAC 3570 Major Composers: Beethoven
- MUAC 3600 The Evolution of Rock
- MUAC 3683 History of Chamber Music
- MUAC 3847 Hip-Hop: Theory and Practice
- MUAC 4161 Topics in 20th-Century Opera
- MUAC 4350 Talam: Rhythmic Form and Process in South Indian Music
- MUAC 4492 History of Opera: From Monteverdi to Minimalism and Beyond
- MUAC 4493 Approaches to American Popular Music
- MUAC 4494 Music and Belief in World Cultures
- MUAC 4498 Music, Dance, and Everyday Life in South Asia
- MUAC 4499 Topics in Musicology
- MUAC 4511 Mahler and Musical Culture
- MUAC 4512 Stories of Music History
- MUAC 4513 Wagner and the Ideology of the Artwork
- MUAC 4520 Topics in Hindustani Music
- MUAC 4521 Topics in Baroque Music
- MUAC 4535 Baroque Opera on Stage
- MUAC 4536 Musics of the African Diaspora
- MUAC 4545 The Making of Romantic Music: Paris and Leipzig in the 1830s

Other courses as approved by the department

MUAC 4995 Thesis Research 5

**Other Studies in Music**

MUAC 4000 Introduction to Graduate Study (Complete 2 credits in both fall and winter quarters during the 1st year for a total of 4 credits.) 2

MUAC 4000 Introduction to Graduate Study 2

Music Theory courses (One course in Music Theory or Musicology/Ethnomusicology must be at the 4000 level.) 8

- MUAC 3005 Post-Tonal Theory and Analysis: Set-Theory and Serialism
- MUAC 3023 Rhythm & Meter in Tonal Music
- MUAC 4002 Form and Analysis
- MUAC 4006 Post-Tonal Theory: Mode/Rhythm
- MUAC 4007 Post-Tonal Theory and Analysis: Set-Theory and Serialism
- MUAC 4009 Tonal Counterpoint
- MUAC 4010 Pedagogy of Music Theory
- MUAC 4121 Seminar in Music Theory
- MUAC 4801 Introduction to Schenkerian Analysis
Other courses as approved by the department

<table>
<thead>
<tr>
<th>Electives</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>3XXX or 4XXX</td>
<td>Courses in MUAC/MUEN/MUPR</td>
</tr>
<tr>
<td>3XXX or 4XXX</td>
<td>Courses outside of Music</td>
</tr>
</tbody>
</table>

Note: Students may complete a maximum of 8 credits in graduate departments outside of the Lamont School of Music.

Total Credits 45

Minimum number of credits required for degree: 45 credits

Non-coursework requirements (see below and the Lamont Student Handbook for more details)

- Tool: Ability to read relevant music-based documents in at least one Western language other than English, as demonstrated by completion of at least two years of study of that language at the college level or a language tool examination in that language. Must be completed at least one quarter prior to the quarter in which the student will graduate.
- Final Written Examination
- Final Oral Comprehensive Examination: Final oral comprehensive examination, including defense of the thesis.
- Entrance Proficiencies
  - By no later than the completion of 15 graduate credit hours, demonstration of superior graduate entrance-level proficiency in Musicology by examination.
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiencies in Music Theory and Aural Skills by examination.
- Convocation: Attendance requirements as specified in the Lamont Student Handbook.

Grades

An overall 3.0 (“B”) grade point average is required in all graduate coursework accepted for the degree.

No more than one-fourth of the hours accepted toward the degree may be with “C” grades. A grade lower than “C” (2.0) renders the credit unacceptable for meeting degree requirements.

Students cannot take more than eight hours beyond the degree requirements in order to make up grade deficiencies. Students whose grades are still deficient after taking the additional eight hours are terminated from the degree program.

An overall 3.0 (“B”) grade point average must be maintained in all music courses.

Any course in the student’s concentration area within music, or the course Introduction to Graduate Study in Music, must be repeated if a grade lower than “B” (3.0) is awarded. A grade of “B” or better must be received in the repeated course. Only one such repeat is permitted; two grades lower than “B” for the same course will result in termination from the Lamont School of Music.

In the case of MUAC 4000 Introduction to Graduate Studies in Music, the average of the two grades from the two-quarter sequence must equal at least a B (3.0).

Upon failing a graduate music course, the student is placed on probationary status. If the student fails another music course while on probation, he/she will be terminated from the Lamont School of Music.

Five quarter-hours of “C” (2.0) work will be accepted in elective areas, provided they are balanced by the same number of quarter hours of “A” (4.0) work in any subject(s).

Time Limit

All requirements for the degree must be completed within five years of matriculation.

Master of Music in Music with a Concentration in Composition

A Master of Music in Music with a concentration in Composition has two emphases: Classical or Jazz.

Degree requirements

Coursework requirements

Concentration Area

Complete the following course:
MUPR 4920  Composition  12
& 4920 & 4920 & 4920 & 4920 & 4920  and Composition

### Emphases

Students must select one of two emphases (Classical or Jazz):

#### A. Classical Emphasis

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3124</td>
<td>Composition Seminar</td>
</tr>
<tr>
<td>&amp; 3124</td>
<td>and Composition Seminar</td>
</tr>
<tr>
<td>&amp; 3124</td>
<td>and Composition Seminar</td>
</tr>
<tr>
<td>&amp; 3124</td>
<td>and Composition Seminar</td>
</tr>
<tr>
<td>&amp; 3124</td>
<td>and Composition Seminar</td>
</tr>
</tbody>
</table>

Music Theory courses (At least four credits must be at the 4000 level.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3005</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
</tr>
<tr>
<td>MUAC 3023</td>
<td>Rhythm &amp; Meter in Tonal Music</td>
</tr>
<tr>
<td>MUAC 4002</td>
<td>Form and Analysis</td>
</tr>
<tr>
<td>MUAC 4006</td>
<td>Post-Tonal Theory: Mode/Rhythm</td>
</tr>
<tr>
<td>MUAC 4007</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
</tr>
<tr>
<td>MUAC 4009</td>
<td>Tonal Counterpoint</td>
</tr>
<tr>
<td>MUAC 4010</td>
<td>Pedagogy of Music Theory</td>
</tr>
<tr>
<td>MUAC 4121</td>
<td>Seminar in Music Theory</td>
</tr>
<tr>
<td>MUAC 4801</td>
<td>Introduction to Schenkerian Analysis</td>
</tr>
</tbody>
</table>

Other courses as approved by the department

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 3XXX</td>
<td>Ensembles (Must register/participate in one per quarter as assigned.)</td>
</tr>
</tbody>
</table>

#### B. Jazz Emphasis

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 3XXX</td>
<td>Ensembles (Must register/participate in two per quarter as assigned.)</td>
</tr>
</tbody>
</table>

MUAC, MUEN, MUPR 3XXX or 4XXX Courses from the Jazz Studies curriculum, selected in consultation with the student’s faculty advisor.

### Other Studies in Music

Both emphases complete all of the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study (Complete 2 credits in both fall and winter quarters during the 1st year for a total of 4 credits)</td>
</tr>
<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study</td>
</tr>
</tbody>
</table>

Musicology/ethnomusicology course

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3497</td>
<td>Studying Music in the Field: Theory and Method in Ethnomusicology</td>
</tr>
<tr>
<td>MUAC 3502</td>
<td>Gender &amp; Genre in World Music</td>
</tr>
<tr>
<td>MUAC 3550</td>
<td>Major Composers-J.S. Bach</td>
</tr>
<tr>
<td>MUAC 3570</td>
<td>Major Composers: Beethoven</td>
</tr>
<tr>
<td>MUAC 3600</td>
<td>The Evolution of Rock</td>
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<tr>
<td>MUAC 3683</td>
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<td>MUAC 4350</td>
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<td>MUAC 4492</td>
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<td>MUAC 4494</td>
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<tr>
<td>MUAC 4513</td>
<td>Wagner and the Ideology of the Artwork</td>
</tr>
<tr>
<td>MUAC 4520</td>
<td>Topics in Hindustani Music</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td>MUAC 4521</td>
<td>Topics in Baroque Music</td>
</tr>
<tr>
<td>MUAC 4535</td>
<td>Baroque Opera on Stage</td>
</tr>
<tr>
<td>MUAC 4536</td>
<td>Musics of the African Diaspora</td>
</tr>
<tr>
<td>MUAC 4545</td>
<td>The Making of Romantic Music: Paris and Leipzig in the 1830s</td>
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</tbody>
</table>

Other courses as approved by the department

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3XXX or 4XXX</td>
<td>Music Theory course</td>
</tr>
</tbody>
</table>

**Electives**

Select either a Classical or Jazz emphasis.

**Classical Emphasis**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>3XXX or 4XXX Courses</td>
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</tr>
</tbody>
</table>

Note: Students may complete a maximum of 8 credits in graduate departments outside of the Lamont School of Music.

MUAC 4009 Tonal Counterpoint is required if the equivalent was not completed during undergraduate study

**Jazz Emphasis**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3XXX or 4XXX</td>
<td>Musicology/Ethnomusicology/Music Theory/Composition courses</td>
</tr>
<tr>
<td>3XXX or 4XXX Course</td>
<td>4</td>
</tr>
</tbody>
</table>

Note: Students may complete a maximum of 4 credits in graduate departments outside of the Lamont School of Music.

MUAC 4009 Tonal Counterpoint is required if the equivalent was not completed during undergraduate study

**Total Credits**

50

**Minimum number of credits required for degree: 50 credits**

**Non-coursework requirements**

- Final Examination
  - Classical Emphasis
    - Final written examination and final oral comprehensive examination
  - Jazz Emphasis
    - Final oral comprehensive examination
- Entrance Proficiencies
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiency in Musicology by examination.
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiencies in Music Theory and Aural Skills by examination.
- Composer’s Series Concerts: Submission of at least one composition for every end-of-quarter Composer’s Series concert.
- Convocation: Attendance requirements as specified in the Lamont Student Handbook.

**Grades**

An overall 3.0 ("B") grade point average is required in all graduate coursework accepted for the degree.

No more than one-fourth of the hours accepted toward the degree may be with "C" grades. A grade lower than "C" (2.0) renders the credit unacceptable for meeting degree requirements.

Students cannot take more than eight hours beyond the degree requirements in order to make up grade deficiencies. Students whose grades are still deficient after taking the additional eight hours are terminated from the degree program.

An overall 3.0 ("B") grade point average must be maintained in all music courses.

Any course in the student’s concentration area within music, or the course Introduction to Graduate Study in Music, must be repeated if a grade lower than "B" (3.0) is awarded. A grade of "B" or better must be received in the repeated course. Only one such repeat is permitted; two grades lower than "B" for the same course will result in termination from the Lamont School of Music.

In the case of MUAC 4000 Introduction to Graduate Studies in Music, the average of the two grades from the two-quarter sequence must equal at least a B (3.0).

Upon failing a graduate music course, the student is placed on probationary status. If the student fails another music course while on probation, he/she will be terminated from the Lamont School of Music.

Five quarter-hours of "C" (2.0) work will be accepted in elective areas, provided they are balanced by the same number of quarter hours of "A" (4.0) work in any subject(s).
### Time Limit
All requirements for the degree must be completed within five years of matriculation.

### Master of Music in Music with a Concentration in Conducting
The Master of Music with a concentration in Conducting degree has three emphases: Choral, Orchestral, or Wind.

### Degree requirements

#### Coursework requirements

##### Concentration Area

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 4930 &amp; 4930</td>
<td>Conducting Tutorial and Conducting Tutorial</td>
<td>12</td>
</tr>
</tbody>
</table>

**Emphasis**

Students must select one of the three emphases (Choral, Orchestral or Wind):

**A. Choral Emphasis**
Complete all of the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3960</td>
<td>Advanced Orchestral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3962</td>
<td>Advanced Wind Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3684</td>
<td>Choral Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3689</td>
<td>Choral Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 3712</td>
<td>Lamont Chorale</td>
<td>6</td>
</tr>
</tbody>
</table>

Select either Choral Pedagogy sequence or the Voice/Vocal Pedagogy sequence:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3686</td>
<td>Choral Pedagogy I</td>
<td></td>
</tr>
<tr>
<td>MUAC 3688</td>
<td>Choral Pedagogy II</td>
<td></td>
</tr>
<tr>
<td>MUAC 3240</td>
<td>Vocal Pedagogy</td>
<td></td>
</tr>
<tr>
<td>MUAC 3241</td>
<td>Voice Pedagogy</td>
<td></td>
</tr>
</tbody>
</table>

**B. Orchestral Emphasis**
Complete all of the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3961</td>
<td>Advanced Choral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3962</td>
<td>Advanced Wind Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3959 &amp; 3959</td>
<td>Movement and Expression for Conductors and Movement and Expression for Conductors</td>
<td>4</td>
</tr>
<tr>
<td>MUAC 3XXX or 4XXX</td>
<td>Course in orchestral literature</td>
<td>4</td>
</tr>
<tr>
<td>MUEN 3760</td>
<td>Lamont Symphony Orchestra</td>
<td>6</td>
</tr>
</tbody>
</table>

**C. Wind Emphasis**
Complete all of the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3960</td>
<td>Advanced Orchestral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3961</td>
<td>Advanced Choral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3959 &amp; 3959</td>
<td>Movement and Expression for Conductors and Movement and Expression for Conductors (2 credits each year; Consult department for quarter.)</td>
<td>4</td>
</tr>
<tr>
<td>MUAC 3973</td>
<td>Advanced Wind Literature I</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3974</td>
<td>Advanced Wind Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 3752</td>
<td>Lamont Wind Ensemble</td>
<td>6</td>
</tr>
</tbody>
</table>

**Other Studies in Music**

All emphases complete all of the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study</td>
<td>2</td>
</tr>
</tbody>
</table>

**Musicology/Ethnomusicology course**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3497</td>
<td>Studying Music in the Field: Theory and Method in Ethnomusicology</td>
<td>4</td>
</tr>
<tr>
<td>MUAC 3502</td>
<td>Gender &amp; Genre in World Music</td>
<td></td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>MUAC 3550</td>
<td>Major Composers-J.S. Bach</td>
<td></td>
</tr>
<tr>
<td>MUAC 3570</td>
<td>Major Composers: Beethoven</td>
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<tr>
<td>MUAC 3600</td>
<td>The Evolution of Rock</td>
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<tr>
<td>MUAC 3683</td>
<td>History of Chamber Music</td>
<td></td>
</tr>
<tr>
<td>MUAC 3847</td>
<td>Hip-Hop: Theory and Practice</td>
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<tr>
<td>MUAC 4161</td>
<td>Topics in 20th-Century Opera</td>
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</tr>
<tr>
<td>MUAC 4350</td>
<td>Talam: Rhythmic Form and Process in South Indian Music</td>
<td></td>
</tr>
<tr>
<td>MUAC 4492</td>
<td>History of Opera: From Monteverdi to Minimalism and Beyond</td>
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<tr>
<td>MUAC 4493</td>
<td>Approaches to American Popular Music</td>
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<td>MUAC 4494</td>
<td>Music and Belief in World Cultures</td>
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<td>MUAC 4498</td>
<td>Music, Dance, and Everyday Life in South Asia</td>
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<tr>
<td>MUAC 4499</td>
<td>Topics in Musicology</td>
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</tr>
<tr>
<td>MUAC 4511</td>
<td>Mahler and Musical Culture</td>
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</tr>
<tr>
<td>MUAC 4512</td>
<td>Stories of Music History</td>
<td></td>
</tr>
<tr>
<td>MUAC 4513</td>
<td>Wagner and the Ideology of the Artwork</td>
<td></td>
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<tr>
<td>MUAC 4520</td>
<td>Topics in Hindustani Music</td>
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<tr>
<td>MUAC 4521</td>
<td>Topics in Baroque Music</td>
<td></td>
</tr>
<tr>
<td>MUAC 4535</td>
<td>Baroque Opera on Stage</td>
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<tr>
<td>MUAC 4536</td>
<td>Musics of the African Diaspora</td>
<td></td>
</tr>
<tr>
<td>MUAC 4545</td>
<td>The Making of Romantic Music: Paris and Leipzig in the 1830s</td>
<td></td>
</tr>
<tr>
<td>Other courses as approved by the department</td>
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</tr>
</tbody>
</table>

Music Theory course

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3005</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
</tr>
<tr>
<td>MUAC 3023</td>
<td>Rhythm &amp; Meter in Tonal Music</td>
</tr>
<tr>
<td>MUAC 4002</td>
<td>Form and Analysis</td>
</tr>
<tr>
<td>MUAC 4006</td>
<td>Post-Tonal Theory: Mode/Rhythm</td>
</tr>
<tr>
<td>MUAC 4007</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
</tr>
<tr>
<td>MUAC 4009</td>
<td>Tonal Counterpoint</td>
</tr>
<tr>
<td>MUAC 4010</td>
<td>Pedagogy of Music Theory</td>
</tr>
<tr>
<td>MUAC 4121</td>
<td>Seminar in Music Theory</td>
</tr>
<tr>
<td>MUAC 4801</td>
<td>Introduction to Schenkerian Analysis</td>
</tr>
</tbody>
</table>

Other courses as approved by department

Electives

All emphases complete all of the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3XXX or 4XXX</td>
<td>Musicology/Ethnomusicology/Music Theory/Composition course</td>
</tr>
</tbody>
</table>

Note: Students may complete a maximum of 4 credits in graduate departments outside of the Lamont School of Music.

Total Credits

Minimum number of credits required for degree: 50 credits

Non-coursework requirements (see below and the Lamont Student Handbook for more details)

- Final Written Examination
- Final Oral Comprehensive Examination
- Entrance Proficiencies
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiency in Musicology by examination.
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiencies in Music Theory and Aural Skills by examination.
- Recital: One full-length conducting recital.
- Convocation: Attendance requirements as specified in the Lamont Student Handbook.

Grades

An overall 3.0 (“B”) grade point average is required in all graduate coursework accepted for the degree.
No more than one-fourth of the hours accepted toward the degree may be with “C” grades. A grade lower than “C” (2.0) renders the credit unacceptable for meeting degree requirements.

Students cannot take more than eight hours beyond the degree requirements in order to make up grade deficiencies. Students whose grades are still deficient after taking the additional eight hours are terminated from the degree program.

An overall 3.0 (“B”) grade point average must be maintained in all music courses.

Any course in the student’s concentration area within music, or the course Introduction to Graduate Study in Music, must be repeated if a grade lower than “B” (3.0) is awarded. A grade of “B” or better must be received in the repeated course. Only one such repeat is permitted; two grades lower than “B” for the same course will result in termination from the Lamont School of Music.

In the case of MUAC 4000 Introduction to Graduate Studies in Music, the average of the two grades from the two-quarter sequence must equal at least a B (3.0).

Upon failing a graduate music course, the student is placed on probationary status. If the student fails another music course while on probation, he/she will be terminated from the Lamont School of Music.

Five quarter-hours of “C” (2.0) work will be accepted in elective areas, provided they are balanced by the same number of quarter hours of “A” (4.0) work in any subject(s).

**Time Limit**
All requirements for the degree must be completed within five years of matriculation.

---

**Master of Music in Music with a Concentration in Pedagogy**

The Master of Music in Music with a concentration in Pedagogy has two emphases: Piano and Suzuki Cello/Violin.

**Degree requirements**

**Coursework requirements**

**Emphasis**

Select one of the two emphases (Piano or Suzuki Cello/Violin):

- **A. Piano Emphasis**

  **Complete all of the following courses:**
  
  - MUPR 4210 Piano & 4210 and Piano
  - & 4210 and Piano
  - & 4210 and Piano
  - & 4210 and Piano
  - MUAC 4831 Prof Found-Piano Pedagogy
  - & MUAC 4832 and Prof Found-Piano Pedagogy
  - & MUAC 4833 and Prof Found-Piano Pedagogy
  - MUAC 4020 Intro Research in Music Ed

  **Select three of the following:**
  
  - MUAC 4850 Sem Piano Ped-Preschool Chld
  - MUAC 4851 Sem Piano Ped-Elem Children
  - MUAC 4853 Sem Piano Pedagogy-Beg/Int Adt
  - MUAC 4854 Sem Piano Ped-Adv Students

  **Complete all of the following courses:**
  
  - MUAC 4840 and Piano Teaching Practicum
  - MUAC 4841 and Piano Teaching Practicum
  - MUAC 4842 and Piano Teaching Practicum
  - MUAC 4995 Thesis Research

- **B. Suzuki Cello/Violin Emphases**

  Select either the Suzuki Cello or Suzuki Violin emphasis.

  - **1. Suzuki Cello Pedagogy Emphasis**
## Lamont School of Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPR 4270</td>
<td>Violoncello and Violoncello</td>
<td>12</td>
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<tr>
<td>&amp; 4270</td>
<td>Violoncello and Violoncello</td>
<td></td>
</tr>
<tr>
<td>&amp; 4270</td>
<td>Violoncello and Violoncello</td>
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<tr>
<td>&amp; 4270</td>
<td>Violoncello and Violoncello</td>
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</tr>
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<td>&amp; 4270</td>
<td>Violoncello and Violoncello</td>
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</tr>
<tr>
<td>MUAC 3463</td>
<td>Suzuki Cello Seminar I</td>
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<tr>
<td>&amp; MUAC 3464</td>
<td>and Suzuki Cello Seminar I</td>
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<td>MUAC 3466</td>
<td>Suzuki Cello Seminar II</td>
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<td>&amp; MUAC 3467</td>
<td>and Suzuki Cello Seminar II</td>
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<tr>
<td>&amp; MUAC 3468</td>
<td>and Suzuki Cello Seminar II</td>
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<tr>
<td>MUAC 3439</td>
<td>Teaching Note Reading</td>
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<td>MUAC 3460</td>
<td>Suzuki Cello Practicum</td>
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<tr>
<td>&amp; MUAC 3461</td>
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<tr>
<td>&amp; MUAC 3462</td>
<td>and Suzuki Cello Practicum</td>
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</tr>
<tr>
<td>MUEN 3XXX</td>
<td>Ensembles (Must register/participate in two ensembles per quarter as assigned.)</td>
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### 2. Suzuki Violin Pedagogy Emphasis

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPR 4250</td>
<td>Violin and Violin</td>
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<td>&amp; 4250</td>
<td>Violin and Violin</td>
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</tr>
<tr>
<td>&amp; 4250</td>
<td>Violin and Violin</td>
<td></td>
</tr>
<tr>
<td>&amp; 4250</td>
<td>Violin and Violin</td>
<td></td>
</tr>
<tr>
<td>&amp; 4250</td>
<td>Violin and Violin</td>
<td></td>
</tr>
<tr>
<td>MUAC 3470</td>
<td>Suzuki Violin Seminar I</td>
<td>6</td>
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<tr>
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<td>and Suzuki Violin Seminar I</td>
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</tr>
<tr>
<td>&amp; MUAC 3471</td>
<td>and Suzuki Violin Seminar I</td>
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<td>MUAC 3282</td>
<td>Suzuki Violin Seminar II</td>
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<td>&amp; MUAC 3283</td>
<td>and Suzuki Violin Seminar II</td>
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</tr>
<tr>
<td>&amp; MUAC 3284</td>
<td>and Suzuki Violin Seminar II</td>
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</tr>
<tr>
<td>MUAC 3439</td>
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<tr>
<td>MUAC 3477</td>
<td>Suzuki Violin Practicum</td>
<td>3</td>
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<tr>
<td>&amp; MUAC 3478</td>
<td>and Suzuki Violin Practicum</td>
<td></td>
</tr>
<tr>
<td>&amp; MUAC 3479</td>
<td>and Suzuki Violin Practicum</td>
<td></td>
</tr>
<tr>
<td>MUEN 3XXX</td>
<td>Ensembles (Must register/participate in two ensembles per quarter as assigned.)</td>
<td>6</td>
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</table>

### Other Studies in Music

All emphases complete all of the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study (Complete 2 credits in both fall and winter quarters during the 1st year for a total of 4 credits)</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 4000</td>
<td>Introduction to Graduate Study</td>
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</table>

Musicology/Ethnomusicology course

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>MUAC 3497</td>
<td>Studying Music in the Field: Theory and Method in Ethnomusicology</td>
</tr>
<tr>
<td>MUAC 3502</td>
<td>Gender &amp; Genre in World Music</td>
</tr>
<tr>
<td>MUAC 3550</td>
<td>Major Composers-J.S. Bach</td>
</tr>
<tr>
<td>MUAC 3570</td>
<td>Major Composers: Beethoven</td>
</tr>
<tr>
<td>MUAC 3600</td>
<td>The Evolution of Rock</td>
</tr>
<tr>
<td>MUAC 3683</td>
<td>History of Chamber Music</td>
</tr>
<tr>
<td>MUAC 3847</td>
<td>Hip-Hop: Theory and Practice</td>
</tr>
<tr>
<td>MUAC 4161</td>
<td>Topics in 20th-Century Opera</td>
</tr>
<tr>
<td>MUAC 4350</td>
<td>Talam: Rhythmic Form and Process in South Indian Music</td>
</tr>
<tr>
<td>MUAC 4492</td>
<td>History of Opera: From Monteverdi to Minimalism and Beyond</td>
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<tr>
<td>MUAC 4493</td>
<td>Approaches to American Popular Music</td>
</tr>
<tr>
<td>MUAC 4494</td>
<td>Music and Belief in World Cultures</td>
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<td>MUAC 4498</td>
<td>Music, Dance, and Everyday Life in South Asia</td>
</tr>
<tr>
<td>MUAC 4499</td>
<td>Topics in Musicology</td>
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<tr>
<td>MUAC 4511</td>
<td>Mahler and Musical Culture</td>
</tr>
</tbody>
</table>
### MUAC 4512
Stories of Music History

### MUAC 4513
Wagner and the Ideology of the Artwork

### MUAC 4520
Topics in Hindustani Music

### MUAC 4521
Topics in Baroque Music

### MUAC 4535
Baroque Opera on Stage

### MUAC 4536
Musics of the African Diaspora

### MUAC 4545
The Making of Romantic Music: Paris and Leipzig in the 1830s

Other courses as approved by the department

#### Music Theory course

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>MUAC 3005</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
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<tr>
<td>MUAC 3023</td>
<td>Rhythm &amp; Meter in Tonal Music</td>
</tr>
<tr>
<td>MUAC 4002</td>
<td>Form and Analysis</td>
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<tr>
<td>MUAC 4006</td>
<td>Post-Tonal Theory: Mode/Rhythm</td>
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<td>MUAC 4007</td>
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<td>MUAC 4009</td>
<td>Tonal Counterpoint</td>
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<tr>
<td>MUAC 4010</td>
<td>Pedagogy of Music Theory</td>
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<tr>
<td>MUAC 4121</td>
<td>Seminar in Music Theory</td>
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<tr>
<td>MUAC 4801</td>
<td>Introduction to Schenkerian Analysis</td>
</tr>
</tbody>
</table>

Other courses as approved by the department

Piano emphasis students also complete the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 3775</td>
<td>Piano Accompanying (Must register/participate in the Piano Accompanying Program each quarter.)</td>
<td>6</td>
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</table>

#### Electives

All emphases complete all of the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3XXX or MUAC 4XXX</td>
<td>Musicology/ Ethnomusicology/ Music Theory/ Composition course</td>
</tr>
</tbody>
</table>

Note: Students may complete a maximum of 4 credits in graduate departments outside of the Lamont School of Music.

Note: If Piano emphasis candidates did not complete one year of piano literature prior to graduate study in this program, MUAC 3822/ MUAC 3823/ MUAC 3824 PIANO REPERTOIRE or its equivalent must be successfully completed before graduation.

Total Credits for Suzuki Cello/Violin Pedagogy Emphases

<table>
<thead>
<tr>
<th>Credits</th>
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<tr>
<td>55</td>
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</tbody>
</table>

Total Credits for Piano Pedagogy Emphasis

<table>
<thead>
<tr>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>59</td>
</tr>
</tbody>
</table>

Minimum number of credits required for the degree with a Suzuki Violin Pedagogy Emphasis or a Suzuki Cello Emphasis: 55 credits

Minimum number of credits required for the degree with a Piano Pedagogy Emphasis: 59 credits

Non-coursework requirements (see below and the Lamont Student Handbook for more details)

- **Ensemble Participation:**
  - Piano Pedagogy Emphasis: Participation in the Piano Accompanying Program each quarter. An accompanying load that is equivalent to participation in two ensembles will be determined by the coordinator of the program.
  - Suzuki Cello/Violin Pedagogy Emphases: Participation in at least two ensembles each quarter as assigned.

- **Recital:** One full-length performance recital.

- **Thesis (only required for Piano Pedagogy Emphasis):** A thesis that constitutes an original contribution of research to the field.

- **Final Teaching Demonstration**

- **Final Oral Comprehensive Exam:**
  - Cello (Suzuki) and Violin (Suzuki) Pedagogy Emphases: Final oral comprehensive examination.
  - Piano Pedagogy Emphasis: Final oral comprehensive examination, including defense of the thesis.

- **Entrance Proficiencies**
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiency in Musicology by examination.
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiencies in Music Theory and Aural Skills by examination.

- **Convocation:** Attendance requirements as specified in the Lamont Student Handbook.
Grades
An overall 3.0 ("B") grade point average is required in all graduate coursework accepted for the degree.

No more than one-fourth of the hours accepted toward the degree may be with "C" grades. A grade lower than "C" (2.0) renders the credit unacceptable for meeting degree requirements.

Students cannot take more than eight hours beyond the degree requirements in order to make up grade deficiencies. Students whose grades are still deficient after taking the additional eight hours are terminated from the degree program.

An overall 3.0 ("B") grade point average must be maintained in all music courses.

Any course in the student’s concentration area within music, or the course Introduction to Graduate Study in Music, must be repeated if a grade lower than "B" (3.0) is awarded. A grade of "B" or better must be received in the repeated course. Only one such repeat is permitted; two grades lower than "B" for the same course will result in termination from the Lamont School of Music.

In the case of MUAC 4000 Introduction to Graduate Studies in Music, the average of the two grades from the two-quarter sequence must equal at least a B (3.0).

Upon failing a graduate music course, the student is placed on probationary status. If the student fails another music course while on probation, he/she will be terminated from the Lamont School of Music.

Five quarter-hours of "C" (2.0) work will be accepted in elective areas, provided they are balanced by the same number of quarter hours of "A" (4.0) work in any subject(s).

Time Limit
All requirements for the degree must be completed within five years of matriculation.

Master of Music in Music with a Concentration in Performance
The Master of Music in Music with a concentration in Performance has several emphases: Bassoon, Carillon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, Horn, Jazz (Double Bass, Drums, Guitar, Piano, Trombone, Trumpet, Voice, or Woodwinds), Oboe, Organ, Percussion, Piano, Saxophone, Trombone, Trumpet, Tuba, Viola, Violin, or Voice.

Degree requirements
Coursework requirements

Concentration Area
All emphases must complete all of the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPR 4XXX</td>
<td>Applied Lessons</td>
<td>12</td>
</tr>
<tr>
<td>MUEN 3XXX</td>
<td>Ensembles (See note below.)</td>
<td>6</td>
</tr>
</tbody>
</table>

Select one of the instrument emphases.

A. Bassoon
   - MUAC 3761 Pedagogy & Repertoire Bassoon
   - MUAC 3762 Pedagogy & Repertoire Bassoon

   3XXX or 4XXX: Area elective

B. Carillon
   - MUAC 3700 Carillon Repertoire (8 credits over two quarters)
   - MUAC 3700 Carillon Repertoire
   - MUAC 3698 Carillon History and Mechanics

C. Cello
   - MUAC 3730 Pedagogy & Repertoire Cello
     or MUAC 3463 Suzuki Cello Seminar I
     or MUAC 3464 Suzuki Cello Seminar I
   - MUAC 3650 Orchestral Excerpts-Cello
     or MUAC 3465 Suzuki Cello Seminar I
     or MUAC 3466 Suzuki Cello Seminar II

   3XXX or 4XXX: Area elective

D. Clarinet
   - MUAC 3751 Pedagogy & Repertoire Clarinet
     & MUAC 3752 Pedagogy & Repertoire Clarinet

   3XXX or 4XXX: Area elective
### E. Double Bass
- MUAC 3655: Orchestral Excerpts-Bass
- MUAC 3733: Pedagogy & Rep Double Bass
- 3XXX or 4XXX: Area elective

### F. Flute
- MUAC 3747 & MUAC 3748: Pedagogy & Repertoire Flute
- 3XXX or 4XXX: Area elective

### G. Guitar
- Select one of the following options:
  - MUAC 3724 & 3724: Pedagogy & Repertoire Guitar
  - 3XXX or 4XXX: Area elective
  - OR
  - MUAC 4050 & MUAC 4051 & MUAC 4052: Major Adv Repertoire Guitar
  - 3XXX or 4XXX: Area elective

### H. Harp
- MUAC 3735 & MUAC 3736: Pedagogy & Repertoire Harp
- 3XXX or 4XXX: Area elective

### I. Horn
- MUAC 3662: Orchestral Studies for Brass
- MUAC 3708: Pedagogy & Repertoire Horn
- MUAC 3765: Professional Brass Techniques
- 3XXX or 4XXX: Area elective

### J. Jazz
- Jazz emphasis in Double Bass, Drums, Guitar, Piano, Trombone, Trumpet, Voice, or Woodwinds
- Courses from the Jazz Studies curriculum selected in consultation with student’s faculty advisor.

### K. Oboe
- MUAC 3757 & MUAC 3758: Pedagogy & Repertoire Oboe
- 3XXX or 4XXX: Area elective

### L. Organ
- MUPR 3350 & 3350: Organ Improvisation
- 3XXX or 4XXX: Area elective

### M. Percussion
- MUAC 3717 & MUAC 3718: Pedagogy & Repertoire Percussion
- 3XXX or 4XXX: Area elective

### N. Piano
- Select one of the following options:
  - MUAC 3822 & MUAC 3823 & MUAC 3824: Piano Repertoire I
  - Sequence required if equivalent courses were not completed in the undergraduate degree.
  - MUAC 3XXX or 4XXX: Advanced Keyboard Repertoire course
  - OR
  - MUAC 3XXX or 4XXX: Advanced Keyboard Repertoire courses
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<thead>
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<th>3XXX or 4XXX: Area elective</th>
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<tr>
<td><strong>O. Saxophone</strong></td>
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<td>MUAC 3753</td>
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<table>
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<td><strong>P. Trombone</strong></td>
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<td>MUAC 3712</td>
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<thead>
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<td><strong>Q. Trumpet</strong></td>
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<td>MUAC 3742</td>
</tr>
<tr>
<td>MUAC 3765</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3XXX or 4XXX: Area elective</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>R. Tuba</strong></td>
</tr>
<tr>
<td>MUAC 3662</td>
</tr>
<tr>
<td>MUAC 3706</td>
</tr>
<tr>
<td>MUAC 3765</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3XXX or 4XXX: Area elective</th>
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</thead>
<tbody>
<tr>
<td><strong>S. Viola</strong></td>
</tr>
<tr>
<td>MUAC 3661</td>
</tr>
<tr>
<td>&amp; MUAC 3663</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3XXX or 4XXX: Area elective</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>T. Violin</strong></td>
</tr>
<tr>
<td>MUAC 3470</td>
</tr>
<tr>
<td>&amp; MUAC 3471</td>
</tr>
<tr>
<td>MUAC 3660</td>
</tr>
<tr>
<td>or MUAC 3472</td>
</tr>
<tr>
<td>or MUAC 3282</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3XXX or 4XXX: Area elective</th>
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<tbody>
<tr>
<td><strong>U. Voice</strong></td>
</tr>
<tr>
<td>MUAC 3810</td>
</tr>
<tr>
<td>&amp; MUAC 3811</td>
</tr>
<tr>
<td>&amp; MUAC 3812</td>
</tr>
<tr>
<td>MUAC 4200</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>3XXX or 4XXX: Area elective</th>
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<tbody>
<tr>
<td><strong>Other Studies in Music</strong></td>
</tr>
<tr>
<td>Complete all of the following courses:</td>
</tr>
<tr>
<td>MUAC 4000</td>
</tr>
<tr>
<td>MUAC 4000</td>
</tr>
<tr>
<td>Musicology/Ethnomusicology course</td>
</tr>
<tr>
<td>MUAC 3497</td>
</tr>
<tr>
<td>MUAC 3502</td>
</tr>
<tr>
<td>MUAC 3550</td>
</tr>
<tr>
<td>MUAC 3570</td>
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<tr>
<td>MUAC 3600</td>
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<tr>
<td>MUAC 3683</td>
</tr>
<tr>
<td>MUAC 3847</td>
</tr>
<tr>
<td>MUAC 4161</td>
</tr>
<tr>
<td>MUAC 4350</td>
</tr>
<tr>
<td>MUAC 4492</td>
</tr>
</tbody>
</table>
MUAC 4493  Approaches to American Popular Music
MUAC 4494  Music and Belief in World Cultures
MUAC 4498  Music, Dance, and Everyday Life in South Asia
MUAC 4499  Topics in Musicology
MUAC 4511  Mahler and Musical Culture
MUAC 4512  Stories of Music History
MUAC 4513  Wagner and the Ideology of the Artwork
MUAC 4520  Topics in Hindustani Music
MUAC 4521  Topics in Baroque Music
MUAC 4535  Baroque Opera on Stage
MUAC 4536  Musics of the African Diaspora
MUAC 4545  The Making of Romantic Music: Paris and Leipzig in the 1830s
Other courses as approved by the department

Music Theory course

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3005</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
</tr>
<tr>
<td>MUAC 3023</td>
<td>Rhythm &amp; Meter in Tonal Music</td>
</tr>
<tr>
<td>MUAC 4002</td>
<td>Form and Analysis</td>
</tr>
<tr>
<td>MUAC 4006</td>
<td>Post-Tonal Theory: Mode/Rhythm</td>
</tr>
<tr>
<td>MUAC 4007</td>
<td>Post-Tonal Theory and Analysis: Set-Theory and Serialism</td>
</tr>
<tr>
<td>MUAC 4009</td>
<td>Tonal Counterpoint</td>
</tr>
<tr>
<td>MUAC 4010</td>
<td>Pedagogy of Music Theory</td>
</tr>
<tr>
<td>MUAC 4121</td>
<td>Seminar in Music Theory</td>
</tr>
<tr>
<td>MUAC 4801</td>
<td>Introduction to Schenkerian Analysis</td>
</tr>
</tbody>
</table>
Other courses as approved by the department

Electives

Complete all of the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3XXX or 4XXX</td>
<td>Musicology/Ethnomusicology/Music Theory/Composition course</td>
</tr>
</tbody>
</table>

Note: Students may complete a maximum of 4 credits in graduate departments outside of the Lamont School of Music.

Voice emphasis candidates must take MUAC 3240 Vocal Pedagogy if equivalent coursework was not completed in the undergraduate degree.

Total credits 50

Minimum number of credits required for the degree: 50 credits

Non-coursework requirements (see below and the Lamont Student Handbook)

- Ensemble Participation or the Piano Accompanying Program (depending on the emphasis)
  - All MM Performance students (except voice and piano) must audition and participate in two ensembles per quarter as assigned.
  - All MM Voice students must audition and participate in two ensembles per quarter for three quarters, and one ensemble per quarter for all other quarters.
  - All Piano Emphasis students must participate in the Piano Accompanying Program each quarter. An accompanying load that is equivalent to participation in two ensembles will be determined by the coordinator of the program.

- Recital: One full-length performance recital.
- Final Written Project: Final written project determined by department.
- Final Oral Comprehensive Examination
- Entrance Proficiencies
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiency in Musicology by examination.
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiencies in Music Theory and Aural Skills by examination.
- Convocation: Attendance requirements as specified in the Lamont Student Handbook.

Grades

An overall 3.0 ("B") grade point average is required in all graduate coursework accepted for the degree.
No more than one-fourth of the hours accepted toward the degree may be with “C” grades. A grade lower than “C” (2.0) renders the credit unacceptable for meeting degree requirements.

Students cannot take more than eight hours beyond the degree requirements in order to make up grade deficiencies. Students whose grades are still deficient after taking the additional eight hours are terminated from the degree program.

An overall 3.0 (“B”) grade point average must be maintained in all music courses.

Any course in the student’s concentration area within music, or the course Introduction to Graduate Study in Music, must be repeated if a grade lower than “B” (3.0) is awarded. A grade of “B” or better must be received in the repeated course. Only one such repeat is permitted; two grades lower than “B” for the same course will result in termination from the Lamont School of Music.

In the case of MUAC 4000 Introduction to Graduate Studies in Music, the average of the two grades from the two-quarter sequence must equal at least a B (3.0).

Upon failing a graduate music course, the student is placed on probationary status. If the student fails another music course while on probation, he/she will be terminated from the Lamont School of Music.

Five quarter-hours of “C” (2.0) work will be accepted in elective areas, provided they are balanced by the same number of quarter hours of “A” (4.0) work in any subject(s).

**Time Limit**

All requirements for the degree must be completed within five years of matriculation.

**MASTER OF MUSIC DUAL CONCENTRATION**

**Degree requirements**

**Coursework requirements**

**Concentration Areas**

All course requirements listed under Concentration Area in the Bulletin for each of the two concentrations selected.

<table>
<thead>
<tr>
<th>Other Studies in Music</th>
<th>MUAC 4000 Introduction to Graduate Study (Complete 2 credits in both fall and winter quarters during the 1st year for a total of 4 credits)</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUAC 4000 Introduction to Graduate Study</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>MUAC 3XXX or 4XXX: Musicology/Ethnomusicology course</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>MUAC 3XXX or 4XXX: Music Theory course</td>
<td>4</td>
</tr>
<tr>
<td><strong>Electives</strong></td>
<td>MUAC 3XXX or 4XXX: Musicology/Ethnomusicology/Music Theory/Composition course</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>3XXX or 4XXX</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Note: Students may complete a maximum of 4 credits in graduate departments outside of the Lamont School of Music.</td>
<td>---</td>
</tr>
<tr>
<td></td>
<td>Voice majors must take MUAC 3240 Vocal Pedagogy if equivalent was not completed during undergraduate study</td>
<td>---</td>
</tr>
<tr>
<td></td>
<td>MUEN 3XXX Ensembles (Consult Lamont Student Handbook for specific requirements. Not necessary if credits are required in the Concentration Area.)</td>
<td>6</td>
</tr>
</tbody>
</table>

**Minimum Number of Credits Required**

**Minimum number of credits required for degree: 75 credits**

**Non-coursework requirements (see below and the Lamont Student Handbook for more details)**

- Thesis: As stipulated for each of the two concentrations
- Final Written Examination: As stipulated by each of the two concentrations
- Final Written Project: As stipulated for each of the two concentrations
- Final Oral Comprehensive Examination: As stipulated for each of the two concentrations

**Additional non-coursework requirements (see below and the Lamont Student Handbook for more details)**

- Entrance Proficiencies
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiency in Musicology by examination.
  - By no later than the completion of 15 graduate credit hours, demonstration of graduate entrance-level proficiencies in Music Theory and Aural Skills by examination.
- Recital: As stipulated for each of the two concentrations.
Grades

An overall 3.0 ("B") grade point average is required in all graduate coursework accepted for the degree.

No more than one-fourth of the hours accepted toward the degree may be with "C" grades. A grade lower than "C" (2.0) renders the credit unacceptable for meeting degree requirements.

Students cannot take more than eight hours beyond the degree requirements in order to make up grade deficiencies. Students whose grades are still deficient after taking the additional eight hours are terminated from the degree program.

An overall 3.0 ("B") grade point average must be maintained in all music courses.

Any course in the student’s concentration area within music, or the course Introduction to Graduate Study in Music, must be repeated if a grade lower than "B" (3.0) is awarded. A grade of "B" or better must be received in the repeated course. Only one such repeat is permitted; two grades lower than "B" for the same course will result in termination from the Lamont School of Music.

In the case of MUAC 4000 Introduction to Graduate Studies in Music, the average of the two grades from the two-quarter sequence must equal at least a B (3.0).

Upon failing a graduate music course, the student is placed on probationary status. If the student fails another music course while on probation, he/she will be terminated from the Lamont School of Music.

Five quarter-hours of "C" (2.0) work will be accepted in elective areas, provided they are balanced by the same number of quarter hours of "A" (4.0) work in any subject(s).

Time Limit

All requirements for the degree must be completed within five years of matriculation.

Certificate in Music (Artist Diploma Program) with a Concentration in Conducting

The Artist Diploma with a concentration in Conducting has three emphases: Choral, Orchestral, or Wind.

Certificate requirements

Coursework requirements

Core coursework requirements

Complete all of the following courses:

- MUAC, MUPR, MUEN 3XXX or 4XXX
- MUAC 4930
- MUAC 3060
- Extra-Musical Roles of the Music Director

Upper division Music electives (9)
Conducting Tutorial (12)
Extra-Musical Roles of the Music Director (6)

Total Credits 27

Minimum number of credits required for the certificate: 27 credits

Non-coursework requirements

- Candidates will be enrolled in the Artist Diploma Program for two years.
- Candidates will make four concert appearances with an appropriate large ensemble, which will be evaluated.
- Candidates will successfully perform one full-length conducting recital while enrolled in the Program.

Certificate in Music (Artist Diploma Program)

Certificate requirements

Coursework requirements

Core coursework requirements

Complete all of the following courses:
MUAC, MUPR, MUEN 3XXX or 4XXX  Upper division Music electives  9
MUPR 4XXX  Applied Lessons (2 credits per quarter)  12
MUEN 3XXX  Ensemble/Chamber Music  6

Note: These are minimum hours required. Candidates must enroll for at least one credit hour per quarter for each quarter of study and participate in at least two ensembles per quarter of study.

Total Credits  27

Minimum number of credits required for the certificate: 27 credits

Non-coursework requirements
- Candidates will perform three juried, full-length solo recitals.
- Candidates will participate in two ensembles each quarter, as assigned by faculty.
- Candidates will participate in the Lamont Honors Competition and the Lamont Chamber Music Competition at least once during enrollment in the Program.

Certificate in Music with a Concentration in Conducting

The Certificate in Music with a concentration in Conducting has three emphases: Choral, Orchestral, or Wind.

Certificate requirements
Coursework requirements
Core coursework requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 4930</td>
<td>Conducting Tutorial</td>
<td>12</td>
</tr>
<tr>
<td>&amp; 4930</td>
<td>and Conducting Tutorial</td>
<td></td>
</tr>
<tr>
<td>&amp; 4930</td>
<td>and Conducting Tutorial</td>
<td></td>
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<tr>
<td>&amp; 4930</td>
<td>and Conducting Tutorial</td>
<td></td>
</tr>
<tr>
<td>&amp; 4930</td>
<td>and Conducting Tutorial</td>
<td></td>
</tr>
<tr>
<td>MUAC 3060</td>
<td>Extra-Musical Roles of the Music Director</td>
<td>6</td>
</tr>
<tr>
<td>&amp; 3060</td>
<td>and Extra-Musical Roles of the Music Director</td>
<td></td>
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<tr>
<td>&amp; 3060</td>
<td>and Extra-Musical Roles of the Music Director</td>
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<td>&amp; 3060</td>
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<tr>
<td>&amp; 3060</td>
<td>and Extra-Musical Roles of the Music Director</td>
<td></td>
</tr>
<tr>
<td>MUEN 3XXX</td>
<td>Ensembles</td>
<td>6</td>
</tr>
</tbody>
</table>

Candidates will enroll in the appropriate major ensemble for 1 credit hour per quarter for each quarter of study. They must audition for, and if so assigned, play/sing in said ensemble each quarter. Candidates who do not play an appropriate instrument or who are not accepted into the ensemble for any given quarter will fulfill the credit and requirement by attending all rehearsals and concerts, following along in their scores during rehearsals.

Select the two courses outside your emphasis from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAC 3960</td>
<td>Advanced Orchestral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3961</td>
<td>Advanced Choral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MUAC 3962</td>
<td>Advanced Wind Conducting</td>
<td>2</td>
</tr>
</tbody>
</table>

Total Credits  28

Minimum number of credits required for the certificate: 28 credits

Non-coursework requirements
- Candidates will be enrolled in the Certificate Program for two years.
- Candidates will successfully perform one full-length conducting recital while enrolled in the Program.

certificate in music with a concentration in jazz studies and commercial music

Certificate requirements
Coursework requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPR 4XXX</td>
<td>Applied Lessons on major instruments</td>
<td>6</td>
</tr>
<tr>
<td>MUEN 3XXX</td>
<td>Ensembles (as assigned by department chair)</td>
<td>6</td>
</tr>
</tbody>
</table>

Electives  12

Select three from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>MUAC 3860</td>
<td>Basic Jazz Improvisation</td>
<td></td>
</tr>
<tr>
<td>MUAC 3870</td>
<td>Jazz Improvisation &amp; Composition</td>
<td></td>
</tr>
</tbody>
</table>
### MUAC 3980  
Advanced Jazz Improvisation and Composition

### MUAC 3830  
Advanced Jazz Arranging I

### MUAC 3831  
Jazz and Commercial Music Orchestration and Arranging

### MUAC 3832  
Jazz and Commercial Music Orchestration and Arranging

**Total Credits:** 24

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**Minimum number of credits required for the certificate: 24**

### Certificate in Orchestral Studies

#### Certificate requirements

#### Coursework requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Lessons on Major Instrument</td>
<td>6</td>
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</tbody>
</table>
| MUPR 4195  
Applied Lessons | |
| Applied Lessons on Orchestral Repertoire | 6 |
| MUPR 4195  
Applied Lessons | |
| Lamont Symphony Orchestra | 3 |
| MUEN 3760  
Lamont Symphony Orchestra | |
| Chamber Music | 3 |

**Total Credits:** 18

---

**Minimum number of credits required for the certificate: 18**

### Non-coursework Requirements

- One solo recital consisting of orchestral audition solo repertoire
- Two orchestral audition juries in audition format (winter and spring quarters)
- Candidates will normally be enrolled for one year. However, one may request to remain in school longer with the stipulation that the candidate must enroll in orchestra every quarter during which he/she is on campus.

---

### Certificate in Suzuki Pedagogy for Violin and Cello

#### Certificate requirements

#### Coursework requirements

##### Cello

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzuki Seminars: 2 credits each quarter</td>
<td>12</td>
</tr>
</tbody>
</table>
| MUAC 3463  
Suzuki Cello Seminar I | |
| MUAC 3464  
Suzuki Cello Seminar I | |
| MUAC 3465  
Suzuki Cello Seminar I | |
| MUAC 3466  
Suzuki Cello Seminar II | |
| MUAC 3467  
Suzuki Cello Seminar II | |
| MUAC 3468  
Suzuki Cello Seminar II | |
| MUAC 3439  
Teaching Note Reading | 2 |
| MUAC 3460  
Suzuki Cello Practicum | 1 |
| MUAC 3461  
Suzuki Cello Practicum | 1 |
| MUAC 3462  
Suzuki Cello Practicum | 1 |
| MUAC 4450  
Suzuki Group Lesson Practicum | 1 |

##### Violin

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzuki Seminars: 2 credits each quarter</td>
<td>12</td>
</tr>
</tbody>
</table>
| MUAC 3470  
Suzuki Violin Seminar I | |
| MUAC 3471  
Suzuki Violin Seminar I | |
| MUAC 3472  
Suzuki Violin Seminar I | |
| MUAC 3282  
Suzuki Violin Seminar II | |
| MUAC 3283  
Suzuki Violin Seminar II | |
| MUAC 3284  
Suzuki Violin Seminar II | |
| MUAC 3439  
Teaching Note Reading | 2 |
| MUAC 3477  
Suzuki Violin Practicum | 1 |
| MUAC 3478  
Suzuki Violin Practicum | 1 |
MUAC 3479  Suzuki Violin Practicum  1
MUAC 4450  Suzuki Group Lesson Practicum  1
Total Credits  18

Minimum number of credits required for the certificate: 18

Music-Academic Classes Courses

MUAC 3002 Form and Analysis (4 Credits)
Analysis of structural elements and stylistic features in solo, chamber and orchestral literature from 1600 to present. Prerequisite: MUAC 2006.

MUAC 3005 Post-Tonal Theory and Analysis: Set-Theory and Serialism (4 Credits)
This course has two components: (1) A study of selected analytical techniques for post-tonal music, primarily pitch-class set theory and twelve-tone (serial) theory; (2) Analysis of representative works from the twentieth century, focusing on the music from the first half of the century (Schoenberg, Berg, Webern, Stravinsky, and Bartok). Six credits of Theory 2 or permission of instructor required.

MUAC 3023 Rhythm & Meter in Tonal Music (4 Credits)
This course gives a general background, including the history of rhythm and meter, different rhythmic analyses, and various topics (dissonance, ambiguity, Schenker, motives, biology, and perception).

MUAC 3024 Introduction to Tonal Analysis (4 Credits)
This course introduces students to various types of musical analysis for tonal music that are more advanced than what is introduced in first- and second-year music theory. Prerequisites: MUAC 2006 and MUAC 2022.

MUAC 3025 Topics in Analysis: Brahms (4 Credits)
This course explores a variety of analytical techniques used to understand the compositions of Brahms. We examine works by musicologists and theorists such as Allen Forte, Walter, Frisch, Arnold Schoenberg, Carl Schachter, and David Lewin. Issues discussed include developing variations, rhythm, form, and ambiguity in Brahms. We cover a wide range of repertoire, ranging from piano works to choral works to symphonies.

MUAC 3030 Seminar-Performance Psychology (2 Credits)

MUAC 3036 Internship (1-5 Credits)

MUAC 3045 Introduction to Studio Recording (3 Credits)
A hands-on introduction to recording popular music in the state of the art Lamont Recording Studio. Students will participate in pre-production and recording of a professional four piece rock band. Students will also learn basic audio theory as it applies to the use of microphones, signal processing, and other studio equipment. Topics to be covered include drum sounds, guitar and bass sounds, basic audio theory and acoustics, basic electricity, digital recording, microphones and DI's, signal routing in the studio, tracking with ProTools HD and Logic Pro7, equalization, dynamics, reverberation and delay, special effects, mixing to stereo.

MUAC 3059 Audio Production II (4 Credits)
This course covers theory in audio engineering and provides hands-on training in professional audio engineering for studio sessions and live events. Students receive classroom instruction as well as on-site training at Lamont School of Music performances. This is the first sequence in the audio production concentration.

MUAC 3060 Extra-Musical Roles of the Music Director (1 Credit)
Under the supervision and guidance of the director of orchestral studies, students will gain hands-on, actual experience with many of the non-musical tasks that conductors face. These experiences will include managing orchestra personnel, librarian activities, running auditions, and recruiting. Open only to Artist Diploma in orchestral conducting students.

MUAC 3061 Audio Production I (4 Credits)
An introduction to analog and digital synthesis, MIDI sequencing, and DAW software.

MUAC 3064 Audio Production IV (4 Credits)
This course covers theory in audio engineering and provides hands-on training in professional audio engineering for studio sessions and live events. Students receive classroom instruction as well as on-site training at Lamont School of Music performances. This is the third sequence in the audio production concentration.

MUAC 3065 Audio Production V (4 Credits)
This course covers theory in audio engineering and provides hands-on training in professional audio engineering for studio sessions and live events. Students receive classroom instruction as well as onsite training at Lamont School of Music performances. This is the fourth sequence in the audio production concentration.
MUAC 3068 Audio Production for Working Musicians (4 Credits)
In this course, students are taught a solid foundation of basic audio production skills that will enable them to record any style of music. Students are also taught the basics of digital music synthesis and how to create music with digital synthesizers and MIDI. The primary digital audio workstation software used in this course will be ProTools, and each student is required to purchase ProTools (about $250 academic price) and an iLok license dongle (about $40). However, the course has been designed so that skills acquired can be easily applied to any regular DAW platform, such as Logic, Cubase, Ardour, etc. Production techniques for various musical genres will be presented, including Rock, Jazz, Classical, Techno, experimental electro-acoustic, etc. This course will be of great value to performing musicians, singer/songwriters, ensemble directors and conductors, composers, or anyone who wants to record and/or produce music. Students are encouraged but not required to purchase an audio interface and microphone or other input device depending on their area of interest, and are advised in class as to what purchases make sense.

MUAC 3069 Jazz Rhythm Section (4 Credits)
Jazz Rhythm Section provides students with detailed performance practice skills and knowledge. This class may be used to fulfill four hours of Jazz Studies and Commercial Music Area Requirements and may only be taken once for credit. Jazz Studies and Commercial Music Major or the performance ability sufficient to perform on a rhythm section instrument in one of the JSCM ensembles.

MUAC 3092 The Business Side of Music (4 Credits)
A personal and clinical approach to developing music business skills and strategies.

MUAC 3105 Studies in Style: Movement, Mannerisms, Gesture and Physical Comedy (3 Credits)
The exploration of period styles in theatrical and historical genres will be introduced to broaden the singer/actor’s repertoire of physical gesture and comedic forms of stage movement. The focus of the course will include studies in rhythm, timing, pacing, musicality and lyricism as these elements apply to heightened expressivity within scene work, character development and ensemble performance. Considerable time will be devoted to the physical practice of related skills as preparation and facilitation of performance projects that will serve as an opportunity for peer observation, group discussion and commentary, and student assessment.

MUAC 3106 The Dynamic Body: Foundations in Movement Methods and Body Awareness Principles (2 Credits)
An introduction to fundamental body awareness principles in relationship to physical performance skills for vocal performance majors. Methods for heightening kinesthetic awareness will be learned in the form of movement explorations, improvisations, structures, and learned phrases to gain somatic insight into the performer’s sense of verticality in all places and dimensions of space. The concepts of the body in motion will be a primary context and focus for the progression of studies or ‘etudes,’ and for the reflective and analytical processes that include observation, journaling, discussion and peer commentary. Studio activities in solo, partnering, and group work will further the student’s knowledge of how to become more responsive, expressive, and communicative when interacting with the surrounding environment and with others. Integrated with the body-mind practice and theoretical study, students will be encouraged to inquire, examine and articulate possible philosophies regarding why the mastery of the performer’s physical body requires an essential sense of discipline that is cultivated in the performing arts, and how the somatic practices being investigated can serve his/her performance presence and support one’s vocal training and health for the long-term.

MUAC 3124 Composition Seminar (1 Credit)
Composition Seminar focuses on the reading and performance of modern scores by Lamont and recognized composers. Any student composing music or wishing to perform new compositions at Lamont may register and participate. Requirements for composers include the completion, rehearsal and performance of a piece of music at the New Music Ensemble concert each quarter. Non-composers are required to rehearse and perform at the New Music Ensemble concert. Composers enrolled in the ensemble may be required to play compositions submitted as well.

MUAC 3165 Music Theater Survey (2 Credits)
A historical overview of the American Broadway musical, performance technique, audition preparation and repertoire. Must be prepared to sing and perform.

MUAC 3166 Music Theater Survey II (2 Credits)
Fundamentals of music theater performance will be addressed through readings of the text, "Acting in Music Theater" by Joe Dee and Rocco dal Vera. Application of these techniques through performance of musical theater literature will be incorporated during the last number of weeks. Additionally, we will highlight prominent composers and their works throughout the quarter.

MUAC 3196 Advanced Composition Tutorial (4 Credits)
MUAC 3200 Recitative in Opera & Oratorio (2 Credits)
The fluid singing of recitative in German, English, Italian and French will be explored and practiced in this class. Students will harmonically analyze examples, add ornamentation, and perform recitative with a knowledge of the translation and emotional content.

MUAC 3234 Cycle of Seasons-Resources (1 Credit)
MUAC 3235 Preschool Music Workshop (3 Credits)
MUAC 3236 Family Music Workshop (1 Credit)
MUAC 3237 Music Makers at the Keyboard (3 Credits)
This 30-hour workshop presents the keyboard method for groups of young beginners ages 5-9.

MUAC 3238 Music Makers at Home & World (3 Credits)
This 30-hour workshop presents the method for a sequential two-year program that guides the musical development of children ages 4-7. Different world cultures are celebrated through music, songs, dances, stories, and rituals.
MUAC 3240 Vocal Pedagogy (2 Credits)
Psychological and physical aspects of teaching of singing.

MUAC 3241 Voice Pedagogy (2 Credits)
Psychological and physical aspects of teaching of singing.

MUAC 3282 Suzuki Violin Seminar II (2 Credits)
MUAC 3283 Suzuki Violin Seminar II (2 Credits)
MUAC 3284 Suzuki Violin Seminar II (2 Credits)

MUAC 3333 Advanced Vocal Pedagogy (2 Credits)
An advanced study of the science behind the singing voice, including the biomechanics of phonation, identifying systems and changes in the voice, posture and breathing that impact phonation, and a physiologic approach to vocal exercises in preparation for teaching voice. Prerequisite: MUAC 3242.

MUAC 3350 Social History-Modern Britain (4 Credits)
This course investigates the intersections of class, gender, and race in nineteenth-century British society. During this period, Britain became the preeminent world power thanks to its spectacular industrialization and its even more impressive empire. Such success often fostered smugness and complacency, yet British society was also riddled with dissension as people struggled to cope with the enormous changes they were witnessing. Discussions focus on the ways in which Victorian people themselves understood their society and its problems, and how they attempted to construct solutions to those problems. Who was implicitly or explicitly excluded from British society? As we consider these topics, we use a variety of secondary and primary sources, including fiction; one goal of the course is for us to think about how to integrate different kinds of sources as we analyze historical problems and create our own interpretations. Cross listed with HIST 3350.

MUAC 3439 Teaching Note Reading (2 Credits)

MUAC 3460 Suzuki Cello Practicum (1 Credit)
MUAC 3461 Suzuki Cello Practicum (1 Credit)
MUAC 3462 Suzuki Cello Practicum (1 Credit)
MUAC 3463 Suzuki Cello Seminar I (2 Credits)
MUAC 3464 Suzuki Cello Seminar I (2 Credits)
MUAC 3465 Suzuki Cello Seminar I (2 Credits)
MUAC 3466 Suzuki Cello Seminar II (2 Credits)
MUAC 3467 Suzuki Cello Seminar II (2 Credits)
MUAC 3468 Suzuki Cello Seminar II (2 Credits)
MUAC 3470 Suzuki Violin Seminar I (2 Credits)
MUAC 3471 Suzuki Violin Seminar I (2 Credits)
MUAC 3472 Suzuki Violin Seminar I (2 Credits)
MUAC 3473 Suzuki Violin Seminar I (2 Credits)
MUAC 3474 Suzuki Violin Seminar I (2 Credits)
MUAC 3475 Suzuki Violin Seminar I (2 Credits)
MUAC 3476 Suzuki Violin Seminar I (2 Credits)
MUAC 3477 Suzuki Violin Practicum (1 Credit)
MUAC 3478 Suzuki Violin Practicum (1 Credit)
MUAC 3479 Suzuki Violin Practicum (1 Credit)

MUAC 3497 Studying Music in the Field: Theory and Method in Ethnomusicology (4 Credits)
This course introduces issues that motivate ethnomusicological research and techniques for carrying out fieldwork, the ethnographic method which has largely come to define the discipline. Our primary texts include Bruno Nettl's classic text, The Study of Ethnomusicology, and Shadows in the Field, a seminal volume of essays discussing ethnomusicological fieldwork. This course also involves hands-on experience in some of the major fieldwork techniques, including field observation and writing fieldnotes, musical transcription and interviewing. This course culminates in a field research project in a Denver musical community determined in consultation with the professor. Note: this course is not open to freshman; sophomores with permission of instructor.
MUAC 3502 Gender & Genre in World Music (4 Credits)
How are concepts of “maleness,” “femaleness” and other gendered categories constructed, maintained, and contested through musical performance? This course examines the issues explored and debated in recent studies of gender relation to music of various cultures including Western art music, popular music, and other world genres. We focus on reading and discussion of ethno-musicological and anthropological ethnographies, musicological studies focusing on gender and theoretical writings from gender and women’s studies. Lectures and discussions are supplemented by guest lecture-demonstrations, film/video screenings and hands-on workshops. This course is not open to freshman. Sophomores can register with instructor approval.

MUAC 3550 Major Composers—J.S. Bach (4 Credits)
Music of Bach, including chronological development, form and style, studied against background of baroque musical practice and circumstances of Bach's life and temperament. Prerequisites: MUAC 1621, 1622 and 1623.

MUAC 3570 Major Composers: Beethoven (4 Credits)

MUAC 3578 Advanced Composition (4 Credits)
Advanced composition with students composing works of large scope and using a variety of advanced techniques consistent with interests and abilities; emphasis on imagination and originality of personal expression.

MUAC 3579 Advanced Composition (3 Credits)
Advanced composition with students composing works of large scope and using a variety of advanced techniques consistent with interests and abilities; emphasis on imagination and originality of personal expression. May be taken more than once for credit. Prerequisite: MUAC 3020.

MUAC 3590 Guitar History (4 Credits)

MUAC 3600 The Evolution of Rock (4 Credits)
This course traces the history of rock from the Beatles in the early 60's to the most recent developments of the 90's. The course provides a concise overview of this most influential musical phenomenon. Designed for the non-music major, it requires no prerequisites. Classes consist of lectures and listening. All listening examples are available via computer to each student.

MUAC 3630 Basic Jazz Arranging (2 Credits)
A study and practical analysis of the foundational techniques involved with composing and orchestrating for small group jazz ensembles. This course will cover the basics of form, notation, and orchestration in the small group jazz idiom, consisting of one to four horns and/or vocals, guitar, piano, bass, and drums.

MUAC 3650 Orchestral Excerpts—Cello (4 Credits)
This course will explore excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students will be given a list of excerpts and coached on how to prepare them. They will participate in mock auditions and receive feedback. This course will also address the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

MUAC 3655 Orchestral Excerpts—Bass (4 Credits)
This course will explore excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students will be given a list of excerpts and coached on how to prepare them. They will participate in mock audition and receive feedback. This course will also address the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

MUAC 3660 Orchestral Excerpts—Violin (4 Credits)
This course will explore excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students will be given a list of excerpts and coached on how to prepare them. They will participate in mock auditions and receive feedback. This course will also address the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

MUAC 3661 Orchestral Excerpts Viola (4 Credits)
This course explores excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students are given a list of excerpts and coached on how to prepare them. They participate in mock auditions and receive feedback. This course also addresses the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

MUAC 3662 Orchestral Studies for Brass (2 Credits)
Study of orchestral literature brass players are likely to be asked to play at auditions for professional orchestras. Undergraduate participants should have passed their Sophomore Proficiency jury with distinction.

MUAC 3663 Orchestral Excerpts, Viola II (4 Credits)
Companion course to Orchestral Excerpts Viola I, this section expands the repertoire list beyond the standard works used for auditions today. In addition to further honing basic requisite material from section I, students study and prepare less frequently required works and principle viola solo repertoire. There is more extensive discussion of the audition process and mock auditions as a part of the course. While it is advised and preferable that students complete the first section of this course it is possible to take the course with the approval of the instructor.
MUAC 3682 Topics-Orchestral Repertoire (4 Credits)
We explore the history of the orchestra and orchestral literature from the baroque through modern eras, and examine a number of test cases in which conventional understanding has been challenged in recent years. The course concludes with individual research projects and presentations on topics students choose and develop.

MUAC 3683 History of Chamber Music (4 Credits)
Chamber music from baroque trio sonata to contemporary electronic works. Prerequisites: MUAC 1621, MUAC 1622 and MUAC 1623. Winter quarter only.

MUAC 3684 Choral Literature I (2 Credits)
This course is an analysis of the development of choral repertoire from the Middle Ages through the Baroque era.

MUAC 3685 Choral Pedagogy I (2 Credits)
The Choral Pedagogy course focuses on effective choral methods and techniques indigenous to primary schools of thought that have risen to prominence or have proven successful in practice and performance throughout the last 50 years in the academic and professional choral idiom. Through study and analysis of selected works by various composers, effective teaching techniques are explored in performance practice and style interpretation.

MUAC 3686 Choral Pedagogy II (2 Credits)
The Choral Pedagogy course focuses on effective choral methods and techniques indigenous to primary schools of thought that have risen to prominence or have proven successful in practice and performance throughout the last 50 years in the academic and professional choral idiom. Through study and analysis of selected works by various composers, effective teaching techniques are explored in performance practice and style interpretation.

MUAC 3687 Choral Literature II (2 Credits)
This course is an analysis of the development of choral repertoire from the Classical period until the present day. This course is meant to be taken in sequence after Choral Literature I.

MUAC 3688 Carillon History and Mechanics (4 Credits)
A survey of the evolution of signal bells into the musical instrument known as the carillon. This subject is often called “campanology.” The history will be traced from the 16th century in the Low Countries through modern times in Europe, North America, Australia/New Zealand and Japan. Topics will include bell foundries, bell casting and tuning, bell chambers, playing actions, carillonneurs, carillon schools, carillon organizations, the use of the carillon in its various regions and basic carillon maintenance.

MUAC 3690 Carillon Repertoire (4 Credits)
A survey of the main categories of music produced for carillon from the earliest times through the present. Categories include automatic music (e.g., De Sany, Wyckaert, Eggert), the earliest compositions for manual play (Van den Gheyn and the Louvain manuscripts of the 18th century), and the 20th-century categories: Flemish, Dutch, French and North American. Mainstream publishers as well as incidental publications will be covered. The labs will focus on analysis through recordings and live performances by participants.

MUAC 3704 Pedagogy & Repertoire Tuba (4 Credits)
Teaching techniques and survey of literature and teaching materials for the tuba.

MUAC 3705 Pedagogy & Repertoire Tuba (4 Credits)
Teaching techniques and survey of literature and teaching materials for the tuba.

MUAC 3706 Pedagogy & Repertoire Tuba (4 Credits)
Teaching techniques and survey of literature and teaching materials for the tuba.

MUAC 3707 Pedagogy & Repertoire Horn (4 Credits)
Teaching techniques and survey of literature and teaching materials for the horn.

MUAC 3708 Pedagogy & Repertoire Horn (4 Credits)
Teaching techniques and survey of literature and teaching materials for the horn.

MUAC 3709 Pedagogy & Repertoire Horn (4 Credits)
Teaching techniques and survey of literature and teaching materials for the horn.

MUAC 3710 Carillon Pedagogy I (2 Credits)
An exploration of the physical and psychological elements that can lead to effective carillon teaching: technique, handling/pedaling (“fingering” on the piano), and developing an attitude that fosters successful performance.

MUAC 3711 Pedagogy & Repertoire Trombone (4 Credits)
Teaching techniques and survey of literature and teaching materials for the trombone.

MUAC 3712 Pedagogy & Repertoire Trombone (4 Credits)
Teaching techniques and survey of literature and teaching materials for the trombone.

MUAC 3713 Pedagogy & Repertoire Trombone (4 Credits)
Teaching techniques and survey of literature and teaching materials for the trombone.

MUAC 3717 Pedagogy & Repertoire Percussion (4 Credits)
Teaching techniques and survey of literature and teaching materials for percussion.
MUAC 3718 Pedagogy & Repertoire Percussion (4 Credits)
Teaching techniques and survey of literature and teaching materials for percussion.

MUAC 3719 Pedagogy & Repertoire Percussion (4 Credits)
Teaching techniques and survey of literature and teaching materials for percussion.

MUAC 3724 Pedagogy & Repertoire Guitar (4 Credits)
Teaching techniques and survey of literature and teaching materials for the guitar.

MUAC 3726 Pedagogy & Repertoire Viola (4 Credits)
Teaching techniques and survey of literature and teaching materials for the viola.

MUAC 3727 Pedagogy & Repertoire Viola (4 Credits)
Teaching techniques and survey of literature and teaching materials for the viola.

MUAC 3730 Pedagogy & Repertoire Cello (4 Credits)
Teaching techniques and survey of literature and teaching materials for the cello.

MUAC 3733 Pedagogy & Rep Double Bass (4 Credits)
Teaching techniques and survey of literature and teaching materials for the double bass.

MUAC 3735 Pedagogy & Repertoire Harp (4 Credits)
Teaching techniques and survey of literature and teaching materials for the harp.

MUAC 3736 Pedagogy & Repertoire Harp (4 Credits)
Teaching techniques and survey of literature and teaching materials for the harp.

MUAC 3737 Pedagogy & Repertoire Harp (4 Credits)
Teaching techniques and survey of literature and teaching materials for the harp.

MUAC 3738 Pedagogy & Repertoire Organ (2 Credits)
Teaching techniques and survey of literature and teaching materials for the organ.

MUAC 3739 Pedagogy & Repertoire Organ (2 Credits)
Teaching techniques and survey of literature and teaching materials for the organ.

MUAC 3740 Pedagogy & Repertoire Organ (2 Credits)
Teaching techniques and survey of literature and teaching materials for the organ.

MUAC 3741 Pedagogy & Repertoire Trumpet (4 Credits)
Teaching techniques and survey of literature and teaching materials for the trumpet.

MUAC 3742 Pedagogy & Repertoire Trumpet (4 Credits)
Teaching techniques and survey of literature and teaching materials for the trumpet.

MUAC 3743 Pedagogy & Repertoire Trumpet (4 Credits)
Teaching techniques and survey of literature and teaching materials for the trumpet.

MUAC 3747 Pedagogy & Repertoire Flute (4 Credits)
Teaching techniques and survey of literature and teaching materials for the flute.

MUAC 3748 Pedagogy & Repertoire Flute (4 Credits)
Teaching techniques and survey of literature and teaching materials for the flute.

MUAC 3749 Pedagogy & Repertoire Flute (4 Credits)
Teaching techniques and survey of literature and teaching materials for the flute.

MUAC 3750 Pedagogy & Repertoire Clarinet (4 Credits)
Teaching techniques and survey of literature and teaching materials for the clarinet.

MUAC 3751 Pedagogy & Repertoire Clarinet (4 Credits)
Teaching techniques and survey of literature and teaching materials for the clarinet.

MUAC 3752 Pedagogy & Repertoire Clarinet (4 Credits)
Teaching techniques and survey of literature and teaching materials for the clarinet.

MUAC 3753 Pedagogy & Repertoire Saxophone (4 Credits)
Teaching techniques and survey of literature and teaching materials for the saxophone.

MUAC 3754 Pedagogy & Repertoire Saxophone (4 Credits)
Teaching techniques and survey of literature and teaching materials for the saxophone.

MUAC 3755 Pedagogy & Repertoire Saxophone (4 Credits)
Teaching techniques and survey of literature and teaching materials for the saxophone.

MUAC 3756 Pedagogy & Repertoire Oboe (4 Credits)
Teaching techniques and survey of literature and teaching materials for the oboe.
MUAC 3757 Pedagogy & Repertoire Oboe (4 Credits)
Teaching techniques and survey of literature and teaching materials for the oboe.

MUAC 3758 Pedagogy & Repertoire Oboe (4 Credits)
Teaching techniques and survey of literature and teaching materials for the oboe.

MUAC 3759 Pedagogy & Repertoire Bassoon (4 Credits)
Teaching techniques and survey of literature and teaching materials for the bassoon.

MUAC 3761 Pedagogy & Repertoire Bassoon (4 Credits)
Teaching techniques and survey of literature and teaching materials for the bassoon.

MUAC 3762 Pedagogy & Repertoire Bassoon (4 Credits)
Teaching techniques and survey of literature and teaching materials for the bassoon.

MUAC 3765 Professional Brass Techniques (4 Credits)
This 4-hour per week course will be divided into a lecture/seminar for two hours and performance practicum for two hours. Topics discussed and performed include orchestral playing, sight reading, practice, solo performance, jazz survival, ornamentation, transposition, and warm-up/maintenance routine.

MUAC 3804 Topics in Music (1-5 Credits)

MUAC 3810 Voice Repertoire (2 Credits)
Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

MUAC 3811 Voice Repertoire (2 Credits)
Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

MUAC 3812 Voice Repertoire (2 Credits)
Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

MUAC 3822 Piano Repertoire I (2 Credits)
Performance and analysis.

MUAC 3823 Piano Repertoire II (3 Credits)
Performance and analysis.

MUAC 3824 Piano Repertoire III (3 Credits)
Performance and analysis.

MUAC 3830 Advanced Jazz Arranging I (2 Credits)
A study and practical analysis of small to medium jazz ensemble writing with extended instrumentation. Consisting of nonette-style orchestration including orchestral instruments such as horn, tuba, woodwinds, and voice along with extended electronic textures, this course will cover the basics of from, notation and orchestration in the 21st Century hybrid small to medium size jazz ensemble idiom.

MUAC 3831 Jazz and Commercial Music Orchestration and Arranging (2 Credits)
A study and practical analysis of large "studio orchestra" type jazz writing with extended instrumentation. Consisting of medium to full orchestral string section, woodwinds, harp, percussion, brass plus jazz rhythm section, voices, and soloists. Exemplified by such modern ensembles as Snarky Puppy with the Metropole Orchestra, this will be a full studio orchestra with modern 21st Century jazz, rock, and pop sensibilities. String bowings and aspects of dynamic ensemble balances in the studio orchestra will be studied, as well as writing for the harp.

MUAC 3832 Jazz and Commercial Music Orchestration and Arranging (4 Credits)
This course offers an in-depth, three term sequence of the theory, forms and styles of commercial music composition. Prerequisite: Satisfactory completion of first- and second-year written and aural theory. Final projects include production of a "studio orchestra" piece and writing for a film, including MIDI and SMPTE technologies.

MUAC 3841 Jazz & Commercial Music History/Repertoire (4 Credits)

MUAC 3842 Jazz & Commercial Music History/Repertoire (4 Credits)
Writing for small and large jazz groups; accompaniment skills; writing for live performance versus writing for recorded performance. Prerequisite: MUAC 3830.

MUAC 3843 Jazz & Commercial Music History/Repertoire (4 Credits)
Writing for small and large jazz groups; accompaniment skills; writing for live performance versus writing for recorded performance. Prerequisite: MUAC 3830.

MUAC 3844 21st Century Artistry I (2 Credits)
21st Century Artistry I is a course of study that examines the full spectrum of attributes and skills necessary for a student to "survive and thrive" in the every-changing landscape of the 21st Century. With a two-fold approach of examining effective strategies for a "modern artistry mindset" along with extensive case studies of successful 21st Century professionals, this course will offer the student a wide array of important recourses to guide their career. The case study aspect of 21st Century Artistry I will be based on multiple evaluations of successful artists in the 21st Century in partnership with local presenters.
MUAC 3845 Writing for The Modern Large Jazz Ensemble I (2 Credits)
A study and practical analysis of the major methods for writing for the modern large jazz ensemble (big band) as exemplified by Frank Foster, Sammy Nestico, Slide Hampton, Bob Brookmeyer and other modern practitioners. Application of analysis will be in the form of a complete arrangement or original composition for modern big band.

MUAC 3846 Writing for the Modern Large Jazz Ensemble II (2 Credits)
A study and practical analysis of the major methods for writing for the modern large jazz ensemble (big band) as exemplified by Bob Brookmeyer, Maria Schneider, Gil Evans, Darcy James Argue, and others. A special emphasis will be placed on creating full works for the large jazz ensemble that uses textures and modern extended form approaches indicative of these artists. Application of analysis will be in the form of a complete arrangement or original composition for modern big band.

MUAC 3847 Hip-Hop: Theory and Practice (4 Credits)
Students in this class will examine the socio-cultural, economic, and political significance of hip-hop as a medium of expression for youth around the world. Through analysis of popular writing and media, as well as academic texts, we critically explore issues of race, social justice, masculinity, misogyny, censorship, technology, and intellectual property, as they relate to mainstream and underground hip-hop in America. Having discussed hip-hop’s roots in the U.S., the remainder of the quarter will be devoted to tracing hip-hop’s global routes.

MUAC 3860 Basic Jazz Improvisation (4 Credits)
The study of jazz improvisation techniques and forms. Open to music majors or by instructor permission.

MUAC 3870 Jazz Improvisation & Composition (4 Credits)
Improvisational styles of major jazz soloists studied through transcription and analysis of selected recorded jazz solos; scales and modes; rhythmic styles and devices; practice and development of individual student’s improvisational technique. Prerequisites: MUAC 1011, MUAC 1012, MUAC 3830.

MUAC 3872 Jazz Improvisation & Composition (4 Credits)
Improvisational styles of major jazz soloists studied through transcription and analysis of selected recorded jazz solos; scales and modes; rhythmic styles and devices; practice and development of individual student’s improvisational technique. Prerequisites: MUAC 1011, MUAC 1012, MUAC 3830.

MUAC 3910 Orchestration (4 Credits)
Techniques of instrumental scoring.

MUAC 3933 Graduate Music History Review (0 Credits)

MUAC 3935 Graduate Music Theory Review (0 Credits)
This course provides an accelerated review of materials from the undergraduate theory core, including analysis and written exercises in diatonic and chromatic harmony, counterpoint, tonal forms, and an introduction to 20th-Century theory.

MUAC 3959 Movement and Expression for Conductors (2 Credits)
Conductors use their whole body to communicate and elicit successful performances from their ensemble. If you have unnecessary tension or lack of ease in your body, this is communicated unconsciously to your ensemble, hindering quality of performance. Additionally, physical tension can prevent your ability to communicate and think clearly under pressure. This course is an exploration of freedom of movement and the physicality of musical expression. Classes will include group activities in free-movement, dance, acting, keeping your cool, balance, tension release, as well as hands-on instruction applying Alexander technique to your conducting.

MUAC 3960 Advanced Orchestral Conducting (2 Credits)
Discussions of and exercises in score study, interpretation, and techniques associated with orchestral conducting. Includes practical experience conducting orchestral repertoire. Required of MM Conducting students with Choral or wind concentrations. Open to other students with permission of instructor. Prerequisite: Permission of instructor (not needed for MM Conducting students with Choral or Wind concentration). Fall quarter only.

MUAC 3961 Advanced Choral Conducting (2 Credits)
Conducting complex choral works, including those with instrumental accompaniment; phrasing, interpretation and score reading. Prerequisite: MUAC 2940. Fall quarter only.

MUAC 3962 Advanced Wind Conducting (2 Credits)
Conducting complex wind compositions; phrasing interpretation and score reading. Prerequisite: MUAC 2970. Spring quarter only.

MUAC 3973 Advanced Wind Literature I (2 Credits)
This course is an overview of wind literature appropriate for junior high school, high school, college and professional programs including strategies in effective programming and creation of appropriate program notes.

MUAC 3974 Advanced Wind Literature II (2 Credits)
An in-depth study of successful compositional techniques by prominent composers of wind literature. Prerequisite: MUAC 3973.

MUAC 3980 Advanced Jazz Improvisation and Composition (4 Credits)
A three term sequence continuing the in-depth study of the theory, performance practices, style, and history of jazz improvisation and composition. Prerequisite: satisfactory completion of the three terms of Jazz Improvisation and Composition or consent of the instructor.

MUAC 3990 Internship in Music (1-8 Credits)
Internship in Music will offer opportunities for music majors to experience actual music related careers within a sponsoring music organization chosen by the student and accepted by the supervising faculty of the School of Music.
MUAC 3991 Independent Study (1-10 Credits)
MUAC 3992 Directed Study (1-10 Credits)
MUAC 4000 Introduction to Graduate Study (2 Credits)
Problems of research in various chronological epochs of Western musical culture; research techniques and sources used in research; formal writing style.
MUAC 4002 Form and Analysis (4 Credits)
Analysis of structural elements and stylistic features in solo, chamber and orchestral literature from 1600 to present. Prerequisite: MUAC 2006.
MUAC 4006 Post-Tonal Theory: Mode/Rhythm (4 Credits)
Works of Stravinsky, Bartok, Satie, Debussy, and others are studied, employing various transformational theories, diatonic set theory, and 20th-century metric theories. Prerequisite: completion of Music Theory I and Music Theory II sequences.
MUAC 4007 Post-Tonal Theory and Analysis: Set-Theory and Serialism (4 Credits)
This course has two components: (1) A study of selected analytical techniques for post-tonal music, primarily pitch-class set theory and twelve-tone (serial) theory; (2) Analysis of representative works from the twentieth century, focusing on the music from the first half of the century (Schoenberg, Berg, Webern, Stravinsky, and Bartok). Six credits of Theory 2 or permission of instructor required.
MUAC 4009 Tonal Counterpoint (4 Credits)
Eighteenth-century counterpoint using J.S. Bach as a model, with two- and three-part fugue writing.
MUAC 4010 Pedagogy of Music Theory (4 Credits)
Materials, devices, techniques of teaching theory. Students must have successfully completed undergraduate music theory or passed graduate review theory.
MUAC 4020 Intro Research in Music Ed (2 Credits)
Foundations in measurement and evaluation of musical behaviors and understanding, using, designing primary research projects in music education.
MUAC 4030 Convocation Attendance (0 Credits)
MUAC 4050 Major Adv Repertoire Guitar (2 Credits)
Bibliographical survey of materials related to particular repertoire chosen by student for MA recital in preparation for major written project at end of year.
MUAC 4051 Major Adv Repertoire Guitar (2 Credits)
Bibliographical survey of materials related to particular repertoire chosen by student for MA recital in preparation for major written project at end of year.
MUAC 4052 Major Adv Repertoire Guitar (2 Credits)
Bibliographical survey of materials related to particular repertoire chosen by student for MA recital in preparation for major written project at end of year.
MUAC 4090 Model Composition (4 Credits)
Students in this course deepen their understanding of musical styles and techniques by composing works that imitate major composers before 1900. Music by each student is performed in a final recital. Prerequisite: Tonal Counterpoint, equivalent coursework from another institution, or permission of instructor.
MUAC 4121 Seminar in Music Theory (4 Credits)
Composition Seminar focuses on the reading and performance of modern scores by Lamont and recognized composers. Any student composing music or wishing to perform new compositions at Lamont may register and participate. Requirements for composers include the completion, rehearsal and performance of a piece of music at the New Music Ensemble concert each quarter. Non-composers are required to rehearse and perform at the New Music Ensemble concert. Composers enrolled in the ensemble may be required to play compositions submitted as well.
MUAC 4161 Topics in 20th-Century Opera (4 Credits)
This course involves the close study of selected twentieth- and twenty-first-century operas, their respective musical styles and their videotaped performances. This study will include such issues as opera and film, opera libretto criticism, and the personal and public politics of the opera.
MUAC 4189 Jazz Performance Techniques (2 Credits)
Individual study of jazz performance techniques in a directed study environment.
MUAC 4196 Graduate Composition Tutorial (2 Credits)
MUAC 4200 Diction-Graduate Voice Majors (2 Credits)
This course is designed to help refine the diction skills of graduate students in voice, with an emphasis on Italian, French and German. Native speakers will be presented, and the student will learn some basic vocabulary and syntactical aspects of the language.
MUAC 4300 Topics in Jazz History (4 Credits)
A seminar focusing on a major figure of jazz history. Detailed examination of a single artist, their life, music and influences.
MUAC 4301 The Michael Brecker Era - Jazz Fusion 1970 to the Present (4 Credits)
An examination of the music of jazz and pop saxophonist Michael Brecker. From the Saturday Night Live Band through performances on over 700 pop, R&B, and jazz recordings, this course will look at the evolution of jazz fusion through this active musical period.
MUAC 4305 Advanced Bebop Concepts (2 Credits)
An in-depth study of the language of bebop jazz improvisation. The course will combine listening, composing and performing skills with theoretical knowledge of the great improvisers of the 1940s and 50s.

MUAC 4350 Talam: Rhythmic Form and Process in South Indian Music (4 Credits)
This course explores the rhythmic system (talam) of Carnatic music, the classical music of Southern India. We begin the quarter with a general introduction to Carnatic music performance, examining its relationship to religious identity, histories of colonialism and nationalism, and social practices of class, caste, and gender. Having contextualized South Indian classical music socio-historically, the remainder of the quarter will focus on theoretical and practical issues in Carnatic talam. Readings and discussions will examine Indian conceptions of time (musical, cosmological, and cultural), the setting of song-texts, the art of improvisation and accompaniment, as well as the relationship between music, dance, and the body. We will also discuss and analyze cross-cultural applications of Carnatic rhythm in the compositions and pedagogies of several rock, jazz, and classical musicians. Weekly modules in solkattu, a system of spoken syllables and patterned hand gestures, will help students build and sharpen rhythmic skills and develop an analytical understanding for the intricacies of Carnatic meter and rhythmic design. Over the quarter, students will learn increasingly challenging exercises and rhythmic compositions in a variety of tala cycles (3, 5, 7, 8, and 9 beats in length). Some class time will be devoted to hands-on instruction in Carnatic percussion, including the mrdangam, the principle drum of South Indian classical music, as well as other hand drums including the khajira frame drum.

MUAC 4450 Suzuki Group Lesson Practicum (1 Credit)
The Suzuki Group Lesson Teaching Practicum provides an opportunity for Suzuki Pedagogy master’s students and Suzuki Teaching Certificate students to receive feedback on their own group lesson teaching skills from the professor. Prerequisites: MUAC 3478 or MUAC 3461.

MUAC 4492 History of Opera: From Monteverdi to Minimalism and Beyond (4 Credits)
This seminar course surveys the history of opera from the invention of the genre c. 1600 to the present day. In addition to assigned excerpts, students view three complete operas during the quarter. Primary and secondary source readings supplement the required text and class lectures. Students write a research paper that may examine some aspect of a particular opera or that may compare a particular aspect found in several operas. With the prior consent of the instructor, students may submit an alternative final project, one that combines performance with some form of written work.

MUAC 4493 Approaches to American Popular Music (4 Credits)
We explore a number of topics involved in the study of popular music, including tensions between analytical and cultural approaches; issues of race, class, and gender; and constructions of authenticity and personae. Listening and reading are wide-ranging, encompassing diverse styles. The course concludes with individual research projects and presentations on topics students choose and develop.

MUAC 4494 Music and Belief in World Cultures (4 Credits)
How does music affect religious experience and how does religion shape musical practice? Why is music vital in some religious rituals and expressly banned in others? If humans use music to create, reflect, and comment upon the worlds they experience and imagine, then the use of music in religious practice is among its most powerful and ephemeral. Students are introduced to a wide range of musical traditions and their relationship to many of the world’s religions, including Islam, Judaism, Christianity, Buddhism, Hinduism, Native American belief and the religious practices of Africa and its diaspora. Readings, lectures and discussions are supplemented by guest lecture demonstrations, film/video screenings and hands-on workshops.

MUAC 4498 Music, Dance, and Everyday Life in South Asia (4 Credits)
This course serves as an introduction to a diverse array of performance traditions from the South Asian subcontinent. We examine the significance of music and dance in everyday life, the influence of media technology, and the relationship of performance to issues such as caste, gender, nationalism and globalization. Class discussions are supplemented by guest lectures, hands-on workshops and film screenings. Our study of music outweighs that of dance, and a music background is strongly encouraged.

MUAC 4499 Topics in Musicology (4 Credits)
This course focuses on particular musicology topics determined by the instructor. Course materials may include primary and secondary source readings, theoretical writings from other disciplines, a variety of listening assignments, film/video screenings, guest lecture demonstrations, and hands-on workshops. Students are expected to participate in class discussions and may be asked to write short response papers and/or to give short oral presentations. The course concludes with individual research projects, presented orally and in written form, on topics chosen and developed in consultation with the instructor. Expectations for graduate students enrolled in the course are commensurate with their training and background as compared to undergraduates enrolled in the course. In some cases, with the prior consent of the instructor, students may choose to combine performance with the final research project.

MUAC 4511 Mahler and Musical Culture (4 Credits)
We explore Gustav Mahler's life, historical context, and music, all in relation to one another. The focus is on recent and important scholarly approaches to this conductor and composer. The course concludes with individual research projects and presentations on topics students choose and develop.

MUAC 4512 Stories of Music History (4 Credits)
We explore a number of case studies in which “conventional wisdom” about a composer, repertory, or a period of time turns out to be not universally “true,” but instead contingent on cultural context and changing ideologies about music. The course concludes with individual research projects and presentations on topics students choose and develop.

MUAC 4513 Wagner and the Ideology of the Artwork (4 Credits)
We explore Richard Wagner’s music dramas, particularly the Ring operas, as well as theories and ideologies surrounding them. The focus is on recent and important scholarly approaches. The course concludes with individual research projects and presentations on topics students choose and develop.
MUAC 4520 Topics in Hindustani Music (4 Credits)
This course explores the melodic system (raga) and rhythmic system (tala) of Hindustani music, the classical music of North India. These conceptual frameworks act both as sound structures to be realized in improvised performance and as aesthetic entities manifested in the related traditions of dance, iconography, and film. A major emphasis of this course will be developing an understanding of raga and tala as musical structures through intensive listening as well as practical instruction. Accordingly, one class each week is designed to incorporate hands-on music-making through singing, rhythmic exercises, and dance. By the end of the quarter, students will become familiar with several ragas and talas and the stages by which they are developed in performance. A second, equally important objective is to learn to appreciate ragas as aesthetic entities. We will analyze their musical characteristics as well as the "extra-musical" characteristics of sentiment (rasa), performance time and/or season and iconographic associations (ragamala painting).

MUAC 4521 Topics in Baroque Music (4 Credits)
Through the study of selected Baroque instrumental, vocal and operatic works, this seminar course considers various approaches to performance practice issues such as "authenticity," the "historically informed" performance, period instruments, ornamentation, continuo realization, and editing. Facsimile editions and primary and secondary source readings serve as the texts for the course. Students write a research paper that examines some aspect of Baroque music with an emphasis on performance practice. With the prior consent of the instructor, students may submit an alternative final project, one that combines performance with some form of written work.

MUAC 4535 Baroque Opera on Stage (4 Credits)
This course will explore aspects of Baroque opera not immediately conveyed by a score - including staging, gesture, scenic design, machinery, theater space, performers response - as they inform our understanding of specific Baroque operas and the cultural context within which they were performed. We will focus on operas by Monteverdi, Cavalli, Purcell, Handel, Lully, Campra and Rameau, among others. Students should expect to participate in class discussions, to write short response papers, to give short oral presentations, and to write a 12 to 15 page paper that examines a Baroque opera or operas in the light of one or more performance considerations. With the prior consent of the instructor, students may submit an alternative final project, one which combines performance with some form of written work.

MUAC 4536 Musics of the African Diaspora (4 Credits)
How have African music-cultures changed in their transitions to new lands? What performative Africanisms have been retained, reconstructed and/or highlighted in the aftermath of legal slavery? And within newer Afro-diasporic communities? What role does musical transmission play in cultural retention and survival? This course will explore the connections and differences in musical practice and worldview throughout the African diaspora. We focus primarily on music-cultures of North, South, and Central America, and the Caribbean, examining traditional forms of music and dance associated with religion and ritual such as Afro-Cuban bata drumming, practices which fuse music and movement such as Afro-Brazilian capoeira, jazz, and popular music such as rap. Lectures and class discussions are supplemented by guest lecture-demonstrations, film/video screenings and hands-on workshops.

MUAC 4541 Mozart's Piano Concertos (4 Credits)
Cultural context, stylistic sources, stylistic development, meaning, and performance issues with regard to Mozart's 30 works in the piano concerto genre. Principles for the creation of stylistic cadenzas, lean-ins, embellishments, "white-spot" fill-ins, and basso continuo realizations. Considerations of means for integration aspects of the concertos' original cultural context into performance for twenty-first-century pianists, orchestral players, and their listeners. Course is designed for both pianists and non-pianists.

MUAC 4542 Beethoven's Piano Concertos (4 Credits)
Cultural context, stylistic sources, stylistic development, meaning, and performance issues with regard to Beethoven's works in the piano concerto genre, including the triple concerto and the choral fantasia with piano. Consideration of means of integrating aspects of the concertos' original cultural context into performance for twenty-first-century pianists, orchestral players, and their listeners. Course is designated for both pianists and non-pianists.

MUAC 4543 Schubert and the Piano: Sonatas and Chamber Music (4 Credits)
Cultural context, stylistic sources, stylistic development, meaning, and performance issues with regard to Franz Peter Schubert's works in the piano sonata genre - whether for two or four hands - and other closely related genres. Consideration of means for integrating aspects of the works' original cultural context into performance for 21st-Century pianists and their listeners. Course is designed for both pianists and non-pianists.

MUAC 4544 Advanced Keyboard Repertoire: 2-Piano & 4-Hand (4 Credits)
In this course, pianists will explore 2-piano/4-hand repertoire, and discuss its historical development and use as a pedagogic tool. Students are required to perform in a collaborative recital, in which the repertoire may extend beyond two pianists. This course is designed for piano students and have no prerequisites. Permission of instructor required for non-piano students.

MUAC 4545 The Making of Romantic Music: Paris and Leipzig in the 1830s (4 Credits)
With a view to identifying the various interdisciplinary factors that led to the making of romantic music, this seminar course focuses on musical life in Paris and Leipzig in the 1830s. Specific attention is paid to the music of Chopin, Berlioz, Mendelssohn, and Robert and Clara Schumann and the personal and musical connections between these composers. Primary and secondary source readings serve as the texts for the course. Students write a research paper that examines some aspect of music and/or musical life in the 1830s. With the prior consent of the instructor, students may submit an alternative final project, one that combines performance with some form of written work.

MUAC 4601 Soundpainting: The Study of the Live Composing Sign Language for the Performing and Visual Arts (2 Credits)
In this course, students will study the soundpainting gestural language, a universal live composing sign language for the performing and visual arts.
MUAC 4602 Free Improvisation Techniques (2 Credits)
Free improvisation techniques will explore exercises in Tom Hall’s book Free Improvisation: A Practical Guide. We will also explore how those exercises relate to the broader concepts of improvising as discussed in Stephen Nachmanovich’s landmark book Free Play. This class is best suited for all musicians, especially those who are seeking to expand the way they relate to performing and how performing relates to other aspects of their life.

MUAC 4801 Introduction to Schenkerian Analysis (4 Credits)

MUAC 4831 Prof Found-Piano Pedagogy (2 Credits)
Literature in musical aesthetics, educational philosophy, psychology; curriculum development; group teaching processes; interpretation and technique; foundations of educational research in music; practice teaching of children and adults.

MUAC 4832 Prof Found-Piano Pedagogy (2 Credits)
Literature in musical aesthetics, educational philosophy, psychology; curriculum development; group teaching processes; interpretation and technique; foundations of educational research in music; practice teaching of children and adults.

MUAC 4833 Prof Found-Piano Pedagogy (2 Credits)
Literature in musical aesthetics, educational philosophy, psychology; curriculum development; group teaching processes; interpretation and technique; foundations of educational research in music; practice teaching of children and adults.

MUAC 4837 Pedagogy and Repertoire Organ (2 Credits)
Study of teaching techniques, survey of literature and teaching materials from the 20th and 21st centuries. Prerequisite: MUAC 3740.

MUAC 4840 Piano Teaching Practicum (1 Credit)
Guided observations, lesson planning, practice teaching of students of various developmental age groups using foundations and principles developed in Piano Pedagogy.

MUAC 4841 Piano Teaching Practicum (1 Credit)
Guided observations, lesson planning, practice teaching of students of various developmental age groups using foundations and principles developed in Piano Pedagogy.

MUAC 4842 Piano Teaching Practicum (1 Credit)
Guided observations, lesson planning, practice teaching of students of various developmental age groups using foundations and principles developed in Piano Pedagogy.

MUAC 4850 Sem Piano Ped-Preschool Chld (2 Credits)
Designing piano-centered music education offerings for preschool-aged children. Prerequisites: MUAC 4831, MUAC 4832, MUAC 4833 or equivalent.

MUAC 4851 Sem Piano Ped-Elem Children (2 Credits)
Designing piano-centered music education offerings at elementary level for school-aged children. Prerequisites: MUAC 4831, MUAC 4832, MUAC 4833 or equivalent.

MUAC 4852 Sem Piano Ped-Int Children (2 Credits)
Designing piano-centered music education offerings at intermediate level for school-aged children. Prerequisites: MUAC 4831, 4832, 4833 or equivalent.

MUAC 4853 Sem Piano Ped- Beg/Int Adt (2 Credits)
Designing advanced piano instruction for adolescents and adults. Prerequisites: MUAC 4831, MUAC 4832, MUAC 4833 or equivalent.

MUAC 4854 Sem Piano Ped-Adv Students (2 Credits)
Designing advanced piano instruction for adolescents and adults. Prerequisites: MUAC 4831, MUAC 4832, MUAC 4833 or equivalent.

MUAC 4929 Tutorials-Theoretical Subject (1-5 Credits)
Individual instruction in all areas of music theory with regularly scheduled meetings allowing students to acquire necessary skills to qualify for upper-division and/or graduate courses. Summer session only.

MUAC 4930 Conducting Tutorial (2 Credits)
Private tutorial in orchestral conducting. Open to Orchestral Conducting majors only.

MUAC 4934 Choral Pedagogy (4 Credits)
A comprehensive investigation of the art and science of choral music instruction. Students us philosophical and theoretical learning to develop a practical approach to choral music instruction. Students identify personal strengths in the area of choral music instruction as well as areas for improvement.
MUAC 4991 Independent Study (1-10 Credits)
MUAC 4992 Directed Study (1-10 Credits)
MUAC 4993 Independent Study (1-10 Credits)
MUAC 4995 Thesis Research (1-10 Credits)
MUAC 4999 Graduate Recital (1-10 Credits)
MUAC 5991 Graduate Thesis (1-10 Credits)

Music-Ensembles Courses

**MUEN 3025 Ensemble Block (3 Credits)**
Required for all incoming first-year music majors.

**MUEN 3028 Album Combo (0-1 Credits)**
The study and performance of the skills and practices of collective improvisation and composition.

**MUEN 3029 Steel Drum Ensemble (0-1 Credits)**
The steel drum music of Trinidad and Tobago as well as other styles of music from around the world are studied and performed by this ensemble. Participation in this ensemble does not require music notation. Participation in the ensemble is limited; therefore, students are selected by a simple audition process.

**MUEN 3030 Hard Bop Combo (0-1 Credits)**
The Hard Bop Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with Hard Bop jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3031 Bebop Combo (0-1 Credits)**
The Bebop Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with Bebop jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3032 Latin Combo (0-1 Credits)**
The Latin Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with Latin jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3033 Standards Combo (0-1 Credits)**
The Standards Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with standard jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3034 Traditional Jazz Combo (0-1 Credits)**
The Traditional Jazz Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with traditional (Dixieland) jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3035 Fusion Combo (0-1 Credits)**
The Fusion Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with fusion jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3036 Commercial Music Combo (0-1 Credits)**
The Commercial Music Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with commercial music repertoire and performance practices. The combo performs one concert each term on campus and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3037 Vocal Repertoire Combo (0-1 Credits)**
The Vocal Repertoire Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with vocal jazz solo repertoire and performance practices. The combo performs one concert each term on campus and frequent concerts in the community and on tour. Admission is by audition.

**MUEN 3038 Vocal Jazz Combo (0-1 Credits)**
The Vocal Jazz Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with vocal jazz repertoire and performance practices. The combo performs one concert each term on campus and frequent concerts in the community and on tour. Admission is by audition.
MUEN 3039 Modal Combo (0-1 Credits)
The Modal Combo is coached by one of our faculty of performing jazz and commercial artists and is concerned with modal jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

MUEN 3040 Contemporary Combo (0-1 Credits)
The Contemporary Combo is coached by one of our faculty of performing jazz and commercial music artists and is concerned with contemporary jazz repertoire and performance practices. The combo performs one concert each term on campus, one performance at Flo's Underground Jam sessions, and frequent concerts in the community and on tour. Admission is by audition.

MUEN 3041 North Indian Classical Ensemble (0-1 Credits)
The arts of India are distinguished by their close interrelationship; rhythm, melody and movement are all encompassed by the term "sangeet." In keeping, DU's North Indian Classical Ensemble is dedicated to the practice of all three of these arts, through singing, rhythmic recitation and dance. Participation in this ensemble involves studying the ornate and highly refined systems of Hindustani music and Kathak dance. No prior experience is necessary; all that is required is a positive attitude and a desire to learn.

MUEN 3042 Advanced Vocal Jazz Repertoire (0-1 Credits)
This combo is intended for vocal jazz majors who have completed the first year of Vocal Jazz Repertoire and are ready to progress into more advanced repertoire, as well as composing and arranging for small group settings.

MUEN 3043 Senegalese Drum/Dance Ensemble (0-1 Credits)
This ensemble is dedicated to learning the art of sabar dance and drumming, vibrant traditions of the Wolof people of Senegal, West Africa. In Senegal, sabar drums are played exclusively by griots, a caste of hereditary musicians. Sabar drum troupes perform at a variety of events, baptisms, weddings, wrestling matches, political meetings, and neighborhood dance parties. At most of these events, dance is an essential counterpart to drumming. The drum ensemble consists of numerous parts that come together to create complex polyrhythms. Ensemble members learn various drum parts that form rhythms over which a lead drummer solos, and dance movements that accompany these drum rhythms. They also learn bakks, extended musical phrases played in unison, and songs in the Wolof language. This course may be taken multiple times. This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3044 Ghanaian Drumming Ensemble (0-1 Credits)
This class provides a practical and theoretical introduction to the drumming and singing traditions of Ghana, West Africa. Through hands-on instruction and oral transmission, students learn ceremonial and recreational music styles of select ethnic groups. Assigned readings, film viewing, guided listening, and in-class discussion familiarizes students with the social and cultural meanings of the musics performed in class. The course culminates in an end of the quarter concert. This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3045 Flex Jazz Ensemble (0-1 Credits)
The Flex Jazz Ensemble is a modern jazz group with open-ended instrumentation. The ensemble consists of traditional jazz instruments and vocalists as well as nontraditional jazz instruments (such as double reed, French Horns, strings, etc). While there is no specific instrumentation for the ensemble, the core of the group will always be the traditional modern jazz rhythm section: piano (keys-synth), bass (acoustic and electric), drums (plus an extra percussionist as needed), and guitar (hollow body and Stratocaster-styles with the full range of pedals and gear). With the addition of non-traditional instrumentation, the ensemble reaches out to the classical side of Lamont to give those students a jazz opportunity. Along with the regular fare of programmed concerts, this ensemble also provides opportunities to other departments (theatre, creative writing, studio art, EDP, etc) to incorporate their disciplines in performances.

MUEN 3710 Opera (0-1 Credits)
Practical experience in operatic performance. One production each quarter; major production in winter quarter. This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3712 Lamont Chorale (0-1 Credits)
This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3720 Pioneer Pep Band (0-1 Credits)

MUEN 3730 American Heritage Chorale (1 Credit)
This ensemble will explore through choral music the various ways in which music written by American composers has been influenced and has its roots in music from other cultures and regions of the globe. Special attention shall be given to music by African American composers. American Heritage Chorale is open to all students interested in singing. Prior choral experience is not required. A brief vocal interview will determine appropriate placement within the ensemble. The course will conclude with a performance at the end of the quarter. This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3740 Lamont Men's Choir (0-1 Credits)

MUEN 3750 Modern Music Ensemble (1 Credit)
The 20th- and 21st- Centuries have produced some of the most expressive, intriguing, and diverse music ever written. In this course, students have the opportunity to prepare and perform chamber music by 20th-Century masters, as well as recent works by living composers and new pieces written for them by students. This repertoire often involved unusual combinations of instruments (potentially including strings, woodwinds, brass, percussion, plucked instruments, keyboards, vocals, and electronics), providing an opportunity for students to work in less familiar ensembles. Students may also participate in the course by conducting or composing. The course is limited to music majors who are graduate students or advanced undergraduate students. Students in their first or second undergraduate year, and music non-majors may enroll with instructor approval.
MUEN 3751 Lamont Jazz Orchestra (0-1 Credits)
This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3752 Lamont Wind Ensemble (0-1 Credits)
Open to all students by audition and approval of conductor; regularly scheduled concerts. This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3753 Lamont Jazz Ensemble (0-1 Credits)
Open to all students by audition and approval of director of jazz studies; regularly scheduled concerts. This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3754 University Jazz Ensemble (0-1 Credits)
The study of large ensemble jazz works for non-music majors. Must have high school performance ability.

MUEN 3760 Lamont Symphony Orchestra (0-1 Credits)
The LSO generally performs six symphonic concerts and one opera each year. Students are exposed to orchestral repertoire from all periods and styles of music as well as appropriate performance practices associated with each period and style. The LSO is open to all university students by audition. However, because the course objective is to prepare students for successful professional orchestra careers, all participants are held to a very high standard and level of expectation. This course counts toward the Analytical Inquiry: Society and Culture requirement.

MUEN 3769 Organ Accompanying (0-1 Credits)
Major choral/vocal and major instrumental repertoire with organ accompaniment are studied and prepared for possible performance with chamber groups or local professional/church choirs.

MUEN 3770 Chamber Ensemble-Piano (0-1 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3771 Chamber Ensemble-Accordion (0-1 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3772 Chamber Ensemble-Harp (0-1 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3774 Chamber Ensemble-Brass (0-1 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3775 Piano Accompanying (0-2 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3776 Chamber Ensemble-Percussion (0-1 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3777 Chamber Ensemble-Strings (0-1 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3778 Chamber Ensemble-Woodwind (0-1 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3781 Chamber Ensemble-Guitar (0-2 Credits)
Small ensembles studying chamber music repertoire for various groups.

MUEN 3800 Vocal Chamber Ensemble (0-1 Credits)
A small group of outstanding singers interested in singing soloist vocal chamber music.

MUEN 3900 Lamont Women’s Chorus (0-1 Credits)
This course counts toward the Analytical Inquiry: Society and Culture requirement.

Music-Studio Lessons Courses

MUPR 3120 Alexander Technique (2 Credits)
The Alexander technique is a skill that can be incorporated into practice, performance, and everyday life. Using the principles discovered by F. Matthias Alexander, students will learn how to identify and change faulty patterns of thought and movement. Emphasis will be placed on recognizing how these patterns affect music-making in practice and performance. Lessons are individually tailored and topics may include injury recovery and prevention, pain and tension reduction, stress management, performance anxiety, freeing the breath, using the back effectively, balance, and ease of motion.

MUPR 3121 Alexander Technique (4 Credits)
The Alexander technique is a skill that can be incorporated into practice, performance, and everyday life. Using the principles discovered by F. Matthias Alexander, students will learn how to identify and change faulty patterns of thought and movement. Emphasis will be placed on recognizing how these patterns affect music-making in practice and performance. Lessons are individually tailored and topics may include injury recovery and prevention, pain and tension reduction, stress management, performance anxiety, freeing the breath, using the back effectively, balance, and ease of motion. This class is tailored to the needs of students who are experiencing pain or injury and cannot take their regular studio lesson in a given quarter.
MUPR 3350 Organ Improvisation (2 Credits)
This course is designed for organ students to introduce them to the art of organ improvisation, hymn and ensemble playing, as well as all possible forms of accompaniment. It is meant for undergraduate students (upper division), graduate students, and artist diploma graduates. Prerequisites: knowledge of music history, figured bass, and counterpoint. Permission of instructor required.

MUPR 4191 Jazz Piano (2 Credits)
MUPR 4195 Applied Lessons (2,4 Credits)
MUPR 4210 Piano (2 Credits)
MUPR 4230 Voice (2 Credits)
MUPR 4250 Violin (2 Credits)
MUPR 4251 Violin (2 Credits)
MUPR 4270 Violoncello (2 Credits)
MUPR 4290 Viola (2 Credits)
MUPR 4310 Bass Violin (2 Credits)
MUPR 4312 Jazz Bass (2 Credits)
MUPR 4330 Harp (2 Credits)
MUPR 4350 Organ (2 Credits)
MUPR 4370 Clarinet (2 Credits)
MUPR 4390 Flute (2 Credits)
MUPR 4460 Bassoon (2 Credits)
MUPR 4480 Trombone (2 Credits)
MUPR 4481 Jazz Trombone (2 Credits)
MUPR 4500 Trumpet (2 Credits)
MUPR 4520 Horn (2 Credits)
MUPR 4540 Euphonium (2 Credits)
MUPR 4560 Tuba (2 Credits)
MUPR 4570 Tuba (4 Credits)
MUPR 4600 Classical Guitar (0-2 Credits)
MUPR 4610 Classical Guitar (4 Credits)
MUPR 4621 Jazz Guitar (2 Credits)
MUPR 4660 Percussion (2 Credits)
MUPR 4661 Percussion Set (2 Credits)
MUPR 4671 Percussion Set (4 Credits)
MUPR 4680 Oboe (2 Credits)
MUPR 4780 Saxophone (2 Credits)
MUPR 4900 Carillon (2 Credits)
MUPR 4920 Composition (2 Credits)
One-on-one instruction for composition majors.