LAMONT SCHOOL OF MUSIC 2010–2011

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 M.M. programs in composition, conducting, performance, piano pedagogy and Suzuki pedagogy, as well as M.A. programs in music theory and musicology. We also offer certificate programs in Suzuki teaching and jazz/commercial music, and artist diploma programs in solo instrumental and vocal performance, as well as 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.
## ADMISSION REQUIREMENTS

### Program Requirements and Deadlines

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<th>Program</th>
<th>Degrees Offered</th>
<th>Number of Credits</th>
<th>Full Time/Part Time</th>
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<td>Music</td>
<td>M.A.</td>
<td>45</td>
<td>FT/PT</td>
<td>TOEFL—80/550 (iBT/pBT)</td>
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<td></td>
<td>M.M.</td>
<td>50–59 (varies by concentration)</td>
<td>FT/PT</td>
<td>M.A. only: GRE General Test—no specific minimum scores, but considered along with other submitted information</td>
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### Additional Requirements:

**All Concentrations:**
- Official transcripts
- Letters of recommendations
- Resume
- Statement of purpose
- Appropriate undergraduate degree

Entrance examinations in music theory and music history are required as part of the application process. For students without an undergraduate degree in music, entrance examinations in music theory and music history are required as part of the application process. Students are given two opportunities to pass the music theory and music history entrance examinations, or they may pass a remedial course before completing 15 hours of graduate-level work. Should they fail to pass the retake of the test(s) or course(s), they will be dismissed from the program.

**Performance, Pedagogy and Conducting:**
Must complete a successful audition into the Lamont School of Music. Please contact Lamont admissions for specific audition requirements.

**Composition:**
Portfolio of compositions, at least one of which must be in the form of a photocopy of handwritten music. If you are unable to upload these documents, please submit directly to the Lamont School admissions office.

**Voice Performance:**
Minimum of one academic year in a language selected from French, German, Italian or Spanish, and one year in vocal pedagogy

**Musicology:**
An essay or research paper on a topic in musicology, ethnomusicology or music history (a paper completed for an undergraduate class is acceptable), a superior score on the music history entrance examination and one year of a foreign language

**Music Theory:**
A scholarly essay or research paper on a musical topic (a paper completed for an undergraduate class is acceptable)

**Piano Pedagogy:**
A scholarly essay or research paper on a musical topic (a paper completed for an undergraduate class is acceptable) and one year of piano literature

**Areas of Concentration:**
- M.A.: Musicology, Music Theory
- M.M.: Composition, Conducting, Pedagogy, Performance

**Admission Forms:**
Lamont School of Music Graduate Application
APPLICATION PROCESS

Online Application
Submit an online application by accessing myWeb. Click Apply for Admission, log in, and select your degree, college, major and concentration (if applicable). A printable confirmation page will appear after your application has been submitted successfully. You can check your application status by logging back into the application.

Application Fees
There is a $60 nonrefundable application fee that covers the cost of processing application materials. The application fee can be paid online with a credit card at the time of application submission, which is the preferred method, or by selecting “Mail Payment” when submitting the application, in which case a bank draft or personal check drawn from a U.S. bank must be submitted to the address listed below. After an application has been submitted, credit card payment is not available. Applications will not be considered for admission until this fee is paid. No waivers or deferrals are allowed, with the exception of McNair and CORE scholars. A letter of scholar verification must be included with application materials.

Transcripts
Applicants are required to submit one 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. This includes transcripts for credit earned as transfer work or study abroad and college credit earned in high school.

An official transcript must include the original signature of the registrar and/or the seal of the issuing institution, and it must be enclosed in an envelope with the stamp or signature of the registrar across the sealed flap. Transcripts received in unsealed envelopes will not be accepted. Proof of a bachelor’s and/or master’s degree (if applicable) is required from a regionally accredited college or university.

Applications will not be forwarded to the department for review until all official transcripts have been received. The University of Denver is not responsible for obtaining an applicant’s transcripts.

All submitted credentials become property of the University of Denver and cannot be copied or returned to the applicant or any person(s).

Graduate Record Exam (GRE)
Master of arts in music theory or musicology applicants must request that Educational Testing Services forward results from the GRE General Test to the University of Denver, Office of Graduate Admission. Additionally, master of music in piano pedagogy applicants are strongly encouraged, although not required, to submit scores from the GRE General Test. The institution code for the University of Denver is R4842. For information concerning GRE registration, please visit www.gre.org or contact:

Graduate Record Examination
Educational Testing Service
P.O. Box 6000
Princeton, NJ 08541-6000
609-771-7670

Master of arts in music theory or musicology applicants should take the entrance exam well in advance of their intended application date. Please allow at least 14 business days for your general test scores and six weeks for your subject test scores to be received. Several departments and schools will not process applications until scores have been received. Entrance exam scores older than five years from the date of the application may not be acceptable for admission.

Letters of Recommendation
Three letters of recommendation are required. At least one of the three recommendations must be from an instructor who can address writing and research skills. Submit the names and accurate e-mail addresses of the people who will write your recommendations with your online application. Within one business day of receiving your application, we will send e-mail requests for your letters. To ensure that your recommenders have time to meet any application deadlines, we suggest that you let them know in advance that our request will be coming. If evaluation forms will also be required, we will include instructions in the e-mail requests.
APPLICATION PROCESS (continued)

Essay/Personal Statement
You should submit a personal statement of at least 300 words. Your essay should include information concerning your life, education, practical experience, special interests and specific purpose in applying to the University of Denver.

Resumé
You should submit an up-to-date resumé.

Mailing Address
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

International Applicants
For complete international applicant information, please visit the Office of Graduate Studies’ International Student Application Information. International applicants are strongly encouraged to submit a complete admission packet at least eight weeks prior to the program’s application deadline.

DEGREE REQUIREMENTS

Master of Arts in Musicology

Course Requirements
- Total Quarter Hours - 45 hrs.
- Concentration Area
  - Musicology courses (16 hrs.)
  - Thesis Research (5 hrs.)
- Other Studies in Music
  - Introduction to Graduate Study in Music (4 hrs.)
  - Music theory courses (8 hrs.)
- Electives
  - MUAC, MUPR and/or MUEN course(s) (4 hrs.)
  - Courses in areas outside of music (8 hrs.)

Other Requirements
- 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
- Thesis
  - A thesis that constitutes an original contribution of research to the field
- Final Examinations
  - Written comprehensive final examination
  - Oral comprehensive final examination, including defense of the thesis
DEGREE REQUIREMENTS (continued)

Master of Arts in Music Theory
Course Requirements
Total Quarter Hours - 45 hrs.
Concentration Area
Introduction to Schenkerian Analysis (4 hrs.)
Modern Analytical Techniques (4 hrs.)
History of Music Theory (2 hrs.)
Pedagogy of Music Theory (2 hrs.)
Thesis Research (5 hrs.)
Other Studies in Music
Introduction to Graduate Study in Music (4 hrs.)
Musicology courses (8 hrs.)
Electives
Courses in analysis, aural skills, basso continuo, composition, counterpoint, musicology, orchestration, and/or performance (with the approval of the composition and theory department chair, some of these hours may be earned in subject areas outside of music; these hours must include Form and Analysis and Tonal Counterpoint if the equivalents were not completed during undergraduate study) (16 hrs.)

Other Requirements
Thesis
A thesis that constitutes an original contribution of research to the field
Final Examination
Oral comprehensive final examination, including defense of the thesis

Master of Music in Composition
Course Requirements
Total Quarter Hours - 50 hrs.
Concentration Area
• Non-Jazz Emphasis
  Studio composition (12 hrs.)
  Model Composition (4 hrs.)
  Music analysis courses as approved by department (8 hrs.)
  Pedagogy of Music Theory (2 hrs.)
• Jazz Emphasis
  Studio composition (12 hrs.)
  Courses from the Jazz and Commercial Music curriculum, selected in consultation with the student’s adviser (12 hrs.)
Other Studies in Music
Introduction to Graduate Study in Music (4 hrs.)
Musicology course (4 hrs.)
Music theory course (4 hrs.)
Ensemble courses (6 hrs.)
Electives
MUAC, MUPR, MUEN, and/or nonmusic courses, of which 4 hrs. must be in musicology, music theory, or composition; no more than 4 hrs. may be in performance; and no more than 4 hrs. may be outside of music (these hours must include Tonal Counterpoint if the equivalents was not completed during undergraduate study) (8 hrs.)

Other Requirements
Ensemble Participation
Participation in at least one major ensemble each quarter, whether or not it is taken for credit
Recital
Submission of at least one composition for every end-of-quarter new music concert
Final Examination
• Non-Jazz Emphasis
  Written comprehensive final examination
  Oral comprehensive final examination
• Jazz Emphasis
  Oral comprehensive final examination
DEGREE REQUIREMENTS (continued)

Master of Music in Conducting

Course Requirements
Total Quarter Hours - 50 hrs.

Concentration Area
Conducting Tutorial (12 hrs.)
Other courses (12 hrs.)
  • Choral Emphasis
    Advanced Orchestral Conducting (2 hrs.)
    Advanced Wind Conducting (2 hrs.)
    Choral Pedagogy or Vocal Pedagogy (4 hrs.)
    Choral Literature (4 hrs.)
  • Orchestral Emphasis
    Advanced Choral Conducting (2 hrs.)
    Advanced Wind Conducting (2 hrs.)
    Movement course (4 hrs.)
    Orchestral literature course (4 hrs.)
  • Wind Emphasis
    Advanced Orchestral Conducting (2 hrs.)
    Advanced Wind Conducting (2 hrs.)
    Movement course (4 hrs.)
    Wind ensemble literature course (4 hrs.)

Other Studies in Music
Introduction to Graduate Study in Music (4 hrs.)
Musicology course (4 hrs.)
Music theory course (4 hrs.)
Ensemble courses (6 hrs.)
  • Choral Emphasis
    Chorale (6 hrs.)
  • Orchestral Emphasis
    Symphony Orchestra (6 hrs.)
  • Wind Emphasis
    Wind Ensemble (6 hrs.)

Electives
MUAC, MUPR, MUEN, and/or nonmusic courses, of which 4 hrs. must be in musicology, music theory, or composition; no more than 4 hrs. may be in performance; and no more than 4 hrs. may be outside. (8 hrs.)

Other Requirements
Ensemble Participation
Participation in at least one major ensemble each quarter, whether or not it is taken for credit

Recital
One full-length conducting recital

Final Examination
Written comprehensive final examination
Oral comprehensive final examination

Master of Music in Pedagogy

Course Requirements
Total Quarter Hours
Cello (Suzuki) and Violin (Suzuki) Pedagogy Emphases - 55 hrs.
Piano Pedagogy Emphasis - 59 hrs.

Concentration Area
Studio performance (12 hrs.)
Pedagogy courses
  • Cello (Suzuki) and Violin (Suzuki) Pedagogy Emphases - (17 hrs.)
    Suzuki Seminar I/II (12 hrs.)
    Teaching Note Reading (2 hrs.)
    Suzuki Practicum (3 hrs.)
  • Piano Pedagogy Emphasis (21 hrs.)
    Professional Foundations in Music Education/Piano Pedagogy (6 hrs.)
    Introduction to Research in Music Education (2 hrs.)
    Three of the following Seminars in Piano Pedagogy (6 hrs.)
      Preschool Children (2 hrs.)
      Elementary-Level Children (2 hrs.)
      Intermediate-Level Children (2 hrs.)
      Elementary/Intermediate-Level Adults (2 hrs.)
      Advanced Students (2 hrs.)
    Piano Teaching Practicum (3 hrs.)
    Thesis Research (4 hrs.)

Other Studies in Music
Introduction to Graduate Study in Music (4 hrs.)
Musicology course (4 hrs.)
Music theory course (4 hrs.)
Ensemble courses (6 hrs.)
  • Cello (Suzuki) and Violin (Suzuki) Pedagogy Emphases
    Ensemble courses (6 hrs.)
  • Piano Pedagogy Emphasis
    Piano Accompanying (6 hrs.)

Electives
MUAC, MUPR, MUEN, and/or nonmusic courses, of which 4 hrs. must be in musicology, music theory, or composition; no more than 4 hrs. may be in performance; and no more than 4 hrs. may be outside. (8 hrs.)
Other Requirements

Ensemble Participation

- Cello (Suzuki) and Violin (Suzuki) Pedagogy Emphases
  Participation in at least two major ensembles each quarter, whether or not they are taken for credit
- Piano Pedagogy Emphasis
  Participation in the piano accompanying program each quarter, whether or not it is taken for credit toward the ensemble requirement listed above under course requirements. An accompanying load that is equivalent to participation in two major ensembles will be determined by the coordinator of the program.

Recital

One full-length performance recital

Thesis

- Cello (Suzuki) and Violin (Suzuki) Pedagogy Emphases
  N/A
- Piano Pedagogy Emphasis
  A thesis that constitutes an original contribution of research to the field

Final Examination

Final teaching demonstration
Final oral comprehensive examination
- Cello (Suzuki) and Violin (Suzuki) Pedagogy Emphases
  Final oral comprehensive examination
- Piano Pedagogy Emphasis
  Final oral comprehensive examination, including defense of the thesis

Master of Music in Performance

Course Requirements

Total Quarter Hours - 50 hrs.

Concentration Area

Studio performance (12 hrs.)
Other courses (18 hrs.)

- Accordion, Bassoon, Clarinet, Flute, Harp, Oboe, Organ, Percussion, Saxophone Emphases
  Pedagogy and Repertoire (8 hrs.)
  Area electives (4 hrs.)
  Ensemble courses (6 hrs.)
- Carillon Emphasis
  Pedagogy and Repertoire (8 hrs.)
  Carillon History and Mechanics (4 hrs.)
  Ensemble courses (6 hrs.)
- Cello, Viola Emphases
  Pedagogy and Repertoire or Suzuki Pedagogy Seminar I (4 hrs.)
  Orchestral Excerpts or Suzuki Pedagogy Seminar I/II (4 hrs.)
  Area electives (4 hrs.)
  Ensemble courses (6 hrs.)
- Double Bass Emphasis
  Pedagogy and Repertoire (4 hrs.)
  Orchestral Excerpts (4 hrs.)
  Area electives (4 hrs.)
  Ensemble courses (6 hrs.)
- French Horn, Trombone, Trumpet, and Tuba Emphases
  Pedagogy and Repertoire (4 hrs.)
  Professional Brass Techniques (4 hrs.)
  Area electives (4 hrs.)
  Ensemble courses (6 hrs.)
- Guitar Emphasis
  Pedagogy and Repertoire (8 hrs.) or Advanced Repertoire (6 hrs.)
  Area electives; 4 hrs. if Pedagogy and Repertoire taken; 6 hrs. if Advanced Repertoire taken
  Ensemble courses (6 hrs.)
- Piano Emphasis
  If equivalent of Piano Repertoire was not completed in an undergraduate degree: Piano Repertoire (8 hrs.) and Advanced Keyboard Literature (4 hrs.)
  If equivalent of Piano Repertoire was completed in an undergraduate degree: Advanced Keyboard Literature (4 hrs.) and area electives (4 hrs.)
  Piano Accompanying (6 hrs.)
DEGREE REQUIREMENTS (continued)

• Violin Emphasis
  Suzuki Pedagogy Seminar I (4 hrs.)
  Orchestral Excerpts or Suzuki Pedagogy Seminar II (4 hrs.)
  Area electives (4 hrs.)
  Ensemble courses (6 hrs.)

• Voice Emphasis
  Voice Repertoire (6 hrs.)
  Voice Diction (2 hrs.)
  Area electives (4 hrs.)
  Ensemble courses (6 hrs.)

Jazz Emphasis in Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, French Horn, Guitar, Harp, Oboe, Organ, Percussion, Piano, Trombone, Trumpet, Tuba, Violin, Viola or Voice
  Jazz studio courses in the major instrument (12 hrs.)
  Courses from the Jazz and Commercial Music curriculum, selected in consultation with the student’s adviser (12 hrs.)
  Ensemble courses (6 hrs.)

Other Studies in Music
Introduction to Graduate Study in Music (4 hrs.)
Musicology course (4 hrs.)
Music theory course (4 hrs.)

Electives
Nonvoice Emphases
  MUAC, MUPR, MUEN, and/or nonmusic courses, of which 4 hrs. must be in musicology, music theory, or composition; no more than 4 hrs. may be in performance; and no more than 4 hrs. may be outside of music (8 hrs.)

Voice Emphasis
  MUAC, MUPR, MUEN, and/or nonmusic courses, of which 4 hrs. must be in musicology, music theory, or composition; no more than 4 hrs. may be in performance; and no more than 4 hrs. may be outside of music (8 hrs.)

Other Requirements
Ensemble Participation
All M.M. students must audition for the appropriate large ensemble(s) in their area and must register and/or participate in two ensembles as assigned by faculty for three quarters and participate in one ensemble per quarter for all other quarters of enrollment regardless of whether or not the credit requirement has been fulfilled. Students may participate with or without registration, in more than two ensembles.

All M.M. Voice students must audition for the appropriate large ensemble(s) in their area and register and/or participate in two ensembles as assigned by faculty for three quarters and participate in one ensemble per quarter for all other quarters of enrollment regardless of whether or not the credit requirement has been fulfilled. Students may participate with or without registration, in more than two ensembles.

Piano Emphasis
ALL M.M. Piano students must participate participation in the piano accompanying program each quarter, whether or not it is taken for credit toward the ensemble requirement listed above under course requirements. An accompanying load that is equivalent to participation in two major ensembles will be determined by the coordinator of the program.

Recital
  One full-length performance recital

Final Written Project
  Final written project, whose form is determined by each performance department

Final Examination
  Final oral comprehensive examination

Master of Music in Dual Concentrations

Course Requirements
Total Quarter Hours - total of all of the below, and no fewer than 75 hrs.

Concentration Area
All course requirements listed under “Concentration Area” for each of the two concentrations selected — total number of hours from the concentration area requirements for each of the two concentrations selected.

Other Studies in Music
Introduction to Graduate Study in Music (4 hrs.)
Musicology course (4 hrs.)
Music theory course (4 hrs.)

Ensemble courses, if not already listed under “Concentration Area” for at least one of the two concentrations selected (6 hrs.), if not already required in the “Concentration Area” of at least one of the two concentrations selected.

Other course requirements listed under “Other Studies in Music” for each of the two concentrations selected — total number of hours of any other courses required under “Other Studies in Music” for each of the two concentrations selected.
DEGREE REQUIREMENTS (continued)

Electives
MUAC, MUPR, MUEN, and/or nonmusic courses, of which 4 hrs. must be in musicology, music theory, or composition; no more than 4 hrs. may be in performance; and no more than 4 hrs. may be outside of music (at least 8 hrs.). These elective hours must including any stipulated courses listed under “Electives” for the each of the two concentrations selected.

Other Requirements

Ensemble Participation
All M.M. students must audition for the appropriate large ensemble(s) in their area and must register and/or participate in two ensembles on their major instrument or voice as assigned by faculty each quarter of enrollment regardless of whether or not the credit requirement has been fulfilled. Students may participate with or without registration, in more than two ensembles.

All M.M. Voice students must audition for the appropriate large ensemble(s) in their area must register and/or participate in two ensembles as assigned by faculty for three quarters and participate in one ensemble per quarter for all other quarters of enrollment regardless of whether or not the credit requirement has been fulfilled. Students may participate with or without registration, in more than two ensembles.

Recital
All recital requirements as individually stipulated for each of the two concentrations

Thesis
All thesis requirements, if any, as individually stipulated for each of the two concentrations

Final Written Project
All written project requirements, if any, as individually stipulated for each of the two concentrations

Final Examination
All final examination requirements as individually stipulated for each of the two concentrations

All Master of Arts and Master of Music Degrees

Other Requirements

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

Grades
A 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.

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

Any course in the student’s major 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.

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).

Convocation and Performance Attendance

Attendance requirements as specified in the Lamont School of Music Handbook

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

F. Joseph Docksey
Professor and director
M.A., University of Denver, 1974
B.M., Michigan State University, 1969
Trumpet

Malcolm Lynn Baker
Associate professor
M.M., University of Oregon, 1981
B.S., Western Oregon University, 1978
Jazz and commercial music studies; Saxophone

Ruth Baker
Instructor
M.M., University of Louisville, 1974
B.M., Converse College, 1971
Vocal/opera coach; Vocal arts ensemble

Tom Ball
Instructor
D.A. candidate, University of Northern Colorado
M.M., University of Colorado at Boulder, 1998
B.M., Berklee College of Music, 1991

Antonia Banducci
Associate professor
Ph.D., Washington University, St. Louis, 1990
M.A., Adams State College, 1976
B.A., University of Colorado at Boulder, 1967
Musicology

Sara Bardill
Lecturer
M.M., University of Colorado at Boulder, 1976
B.M., St. Olaf College, 1974
Voice

Arthur Bouton
Associate professor
M.A., University of Denver, 1987
B.A., Towson State University, 1981
Saxophone

Kathleen Brantigan
Adjunct assistant professor
M.M., University of Michigan, 1969
B.M., University of Michigan, 1968
Tuba

Heidi Brende
Instructor
D.M.A., University of Southern California, 1993
M.M., University of Southern California, 1989
B.M., Oberlin College Conservatory, 1986
Alexander technique

Susan Cahill
Instructor
B.M., Indiana University, 1991
Double bass

Chad Cognata
Instructor
B.F.A, Carnegie Mellon University, 1984
Bassoon

Kenneth Cox
Professor
M.M., Indiana University, 1978
B.M., Wheaton College, 1975
Voice; Opera

Warren Deck
Instructor
Tuba; Principal Tuba, New York Philharmonic Emeritus

Kate Emerich
Lecturer
M.S., University of Wisconsin-Madison, 1993
B.M., University of Wisconsin-Madison, 1990
Voice

Pamela Endsley
Instructor
B.M., Duquesne University, 1965
Flute

Joseph Galema
Instructor
D.M.A, University of Michigan, 1982
M.M., University of Michigan, 1978
B.A., Calvin College, 1976
Organ

David Genova
Associate professor
M.M., University of Colorado at Boulder, 1967
B.M., University of Colorado at Boulder, 1965
Piano; Piano pedagogy

Susan K. de Ghizé
Assistant professor
Ph.D., University of California, Santa Barbara, 2003
B.A., University of California, Berkeley, 1996
Music theory

Larry Glenn
Associate professor
M.M., Juilliard School, 1986
B.M., University of South Alabama, 1970
B.A., University of South Alabama, 1968
Voice

Lawrence Golan
Professor
M.M., Indiana University, 1989
B.M., Indiana University, 1988
Orchestra; Orchestral conducting
FACULTY (continued)

Eric Gunnison
Instructor
B.M., Berklee College of Music, 1979
Piano

David Hanson
Instructor
M.M., Arizona State University, 1980
B.A., Southwestern Oklahoma State University, 1976
Piano; Composition; Arranging

William Hill
Lecturer
M.M., Cleveland Institute of Music, 1980
B.M., Indiana University, 1977
Composition

Alan Hood
Associate professor
M.M., Northern Illinois University, 1992
B.M., University of Kentucky, 1989
Trumpet

Yumi Hwang-Williams
Instructor
B.M., Curtis Institute of Music, 1980
Violin

Masakazu Ito
Instructor
M.A., University of Denver, 1990
BEcon, Keio University, 1987
Guitar

Ricardo Iznaola
Professor
Profesor Superior de Guitarra (Diploma), Real Conservatorio de Madrid, 1976
Profesor Ejecutante de Guitarra (Diploma), Escuela Lino Gallardo, Caracas, 1968
Guitar

Jerilyn Jorgensen
Instructor
M.M., Juilliard School, 1979
B.M., Juilliard School, 1978
B.M., Eastman School of Music, 1976
Violin

Alan Joseph
Instructor
Guitar

Catherine Kasch
Lecturer
Artist Diploma, Northwestern University, 1984
M.M., Northwestern University, 1983
B.M., University of Colorado at Boulder, 1980
Voice

Conrad Kehn
Instructor
M.M., University of Denver, 2000
B.M., University of Denver, 1996
Music theory; Music technology

John Kinzie
Instructor
M.M., Cleveland Institute of Music, 1984
B.M., University of Toledo, 1980
Percussion

Ramon Kireilis
Professor
D.M.A, University of Michigan
Musicology

Katherine Knight
Instructor
M.M., University of Wisconsin-Milwaukee, 1981
B.M., Peabody Conservatory of Music, 1978
Chamber music; Career director

Jonathan Leathwood
Instructor
Ph.D. candidate, University of Surrey
Artist Diploma, University of Denver, 2000
B.M., King’s College, London, 1988
Guitar; Music theory

Carol Jickling Lens
Instructor
Final Diploma, The Netherlands Carillon School, 1974
Practical Diploma, The Netherlands Carillon School, 1973
Carillon

Chris Malloy
Associate professor
Ph.D., Brandeis University, 1998
B.A., Pennsylvania State University, 1987
Composition; Music theory

Mike Marlier
Instructor
B.M. University of Denver
Percussion

Joseph Martin
Associate professor
D.A., University of Northern Colorado, 2004
M.M., University of Northern Colorado, 1992
B.M., California State University, Northridge, 1989
Trombone; Wind ensemble; Wind conducting

Lisa Martin
Instructor
M.M., University of Northern Colorado, 1994
B.M., Eastman School of Music, 1992
Oboe
FACULTY (continued)

Steven Mayer
Associate professor
D.M.A, Manhattan School of Music, 1987
M.M., Juilliard School, 1975
B.M., Juilliard School, 1974
Piano

Susan McCullough
Instructor
B.M., Emporia State University, 1975
French horn

David R. Montaño
Associate professor
D.M.A, University of Missouri-Kansas City, 1983
M.C.I.S., University of Denver, 2004
M.M., University of Arizona, 1977
B.M., Indiana University, 1975
Music education; Piano pedagogy: Piano

Sarah Morelli
Assistant professor
Ph.D., Harvard University, 2007
B.A., Dickinson College, 1995
Ethnomusicology

Suzanne Moulton-Gertig
Professor
Ph.D., University of Colorado at Boulder, 2007
M.A., Kent State University, 1982
M.L.S, Kent State University, 1979
B.M.E., James Madison University, 1974
Music library; Musicology; Harp

Alice Rybak
Lecturer
B.M., Indiana University, 1979
Piano

Marc Sabatella
M.M., University of Denver, 2007
Jazz theory and aural skills

Catherine Sailer
Associate professor
D.M., Northwestern University, 2001
M.M., University of Denver, 1997
B.M., University of Denver, 1995
Choral ensemble; Choral conducting

Michael Schulze
Lecturer
B.M., University of Illinois at Urbana-Champaign, 1988
Audio production; Electronic music

Jack Sheinbaum
Associate professor
Ph.D., Cornell University, 2002
M.A., Cornell University, 1997
A.B., Brown University, 1993
Musicology

Richard Slavich
Professor
M.M., Indiana University, 1980
B.M., Indiana University, 1974
B.A., Stanford University, 1969
Cello; Chamber music

Paul Smith
Instructor
M.M.E, University of Colorado at Boulder, 1975
B.M.E., Lawrence University, 1971
Choral ensemble; Choral conducting

Kathleen Spring
Instructor
M.M., University of Denver, 2000
B.A., Walla Walla University, 1974
Violin pedagogy

Carol Tarr
Instructor
M.M., Peabody Conservatory of Music, 1964
B.M., University of Southern California, 1962
Cello pedagogy

Basil Vendryes
Instructor
B.M., Eastman School of Music, 1982
Viola

Richard vonFoerster
Instructor
Ph.D. candidate, University of Colorado at Boulder
Psy.D., University of Denver, 1991
M.A., University of Denver, 2003
B.A., University of Michigan, 1984
Music theory

Kenneth Walker
Instructor
B.M.E., Arkansas Technological University, 1979
Double bass

Linda Wang
Associate professor
M.M., University of Southern California, 1997
Artist Diploma, University of Southern California, 1996
B.M., University of Southern California, 1992
Violin

Donna Wickham
Instructor
M.M., University of Denver, 2003
B.M., University of Denver, 2000
Voice
 COURSE DESCRIPTIONS

MUAC 3002 Theory III: Form and Analysis
Analysis of structural elements of stylistic features in solo, chamber, orchestral literature from 1600 to present. Prerequisite: MUAC 1001. 4 qtr. hrs.

MUAC 3005 Post-Tonal Theory and Analysis: Set-Theory and Serialism
This course has two components: A study of selected analytical techniques for post-tonal music, primarily pitch-class set theory and 12-tone (serial) theory; and analysis of representative works from the 20th century, focusing on the music from the first half of the century (Schoenberg, Berg, Webern, Stravinsky and Bartok). Prerequisites: Credits of Theory II or instructor's permission. 4 qtr. hrs.

MUAC 3010, MUAC 3011, MUAC 3012 Tonal Counterpoint
18th century counterpoint using J.S. Bach as model, with two- and three-part fugue writing. 4 qtr. hrs. each

MUAC 3020, MUAC 3021, MUAC 3022 Theory III: Basic Composition
Student composition of music appropriate to individual interest, technique and understanding, involving a variety of genres and forms. 2 qtr. hrs. each

MUAC 3023 Theory III: Rhythm and Meter in Tonal Music
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). 4 qtr. hrs.

MUAC 3024 Theory III: Introduction to Tonal Analysis
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. 4 qtr. hrs.

MUAC 3025 Theory III: Topics in Analysis: Brahms
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. 4 qtr. hrs.

MUAC 3030 Seminar in Performance Psychology
Most musicians encounter at one time or another the thorny problem of performance anxiety. Course offers practical strategies for handling “stage fright” through reading, discussion and in-class performance opportunities. 2 qtr. hrs.

MUAC 3040, MUAC 3041, MUAC 3042 Recording Technology
A study of sound reinforcement and recording techniques as they have evolved and are currently applied in the commercial music industry. 3 qtr. hrs. each

MUAC 3045 Introduction to Studio Recording
A hands-on introduction to recording popular music in the state-of-the-art Lamont Recording Studio. Students participate in pre-production and recording of a professional four-piece rock band. Students also learn basic audio theory as it applies to the use of microphones, signal processing and other studio equipment. Topics to be covered: 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. 3 qtr. hrs.

MUAC 3055, MUAC 3056, MUAC 3057 Commercial Composition and Arranging
Basics of orchestration, arranging and composition combined with electronic production techniques and writing for studio orchestra to produce imaginary theme songs for movies, television series and evening news shows. 2 qtr. hrs. each.

MUAC 3058 Studio Recording II
Audio production techniques for recording rock and jazz music in the multi-track studio using ProTools software. 4 qtr. hrs.

MUAC 3059 Introduction to Studio Recording
Introduction to studio recording techniques. Prerequisites: Completion of MUAC 3061 and instructor's permission. 4 qtr. hrs.

MUAC 3060 Extra-Musical Roles — Music Director
Under the supervision and guidance of the director of Orchestral Studies, students gain hands-on, actual experience with many of the nonmusical tasks conductors face. These experiences include managing orchestra personnel, librarian activities, running auditions and recruiting. Open only to Artist Diploma in Orchestral Conducting students. 1 qtr. hr.

MUAC 3061, MUAC 3062, MUAC 3063 Theory II: Electronic Music Technology
Intensive study of equipment and techniques of electronic music, including history and evolution of electronic instruments and their effect on modern musical trends. 4 qtr. hrs. each

MUAC 3064 Classical/Surround Production
Classical music production techniques and surround recording. 4 qtr. hrs.

MUAC 3065 Sound for Picture
Applied instruction in recording sound for video/film, television and multimedia. Prerequisite: MUAC 3064 and instructor's permission. 4 qtr. hrs.

MUAC 3066 Audio Production Seminar
4 qtr. hrs.

MUAC 3080 Coaching: Art Song and Opera
1 qtr. hr.

MUAC 3092 The Business Side of Music
A personal and clinical approach to developing music business skills and strategies. 4 qtr. hrs.
MUAC 3102, MUAC 3103, MUAC 3104 Opera Stage Direction
3 qtr. hrs. each

MUAC 3105 Studies in Style: Movement, Mannerisms, Gesture and Physical Comedy
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 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. 3 qtr. hrs.

MUAC 3106 The Dynamic Body: Foundations in Movement Methods and Body Awareness Principles
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 vocal training and health for the long-term. 2 qtr. hrs.

MUAC 3120 Seminar in Music Theory
Practical application of harmonic (written and aural) materials of 18th, 19th and early 20th centuries. Creative projects and harmonic analysis required. Summer session only. 4 qtr. hrs.

MUAC 3124 Composition Seminar
Composition Seminar focuses on the reading and performance of modern scores by Lamont and recognized composers. Any student composing music, or student wishing to perform new compositions, 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. Noncomposers are required to rehearse and perform at the New Music Ensemble concert. Composers enrolled in the ensemble may be required to play on compositions submitted as well. 1 qtr. hr.

MUAC 3133 Advanced Voice Pedagogy
Psychological and physical aspects of teaching of singing. 3 qtr. hrs. each

MUAC 3134 Music in Film
This course examines the image (and self-image) of the musician as depicted in film and short story. Class discussion and papers explore several themes, including marginalization, competition, talent, “calling,” race and class identification. 3 qtr. hrs.

MUAC 3135 MIDI Music Production Workshop
2 qtr. hrs.

MUAC 3149 Commercial Music Law
3 qtr. hrs.

MUAC 3159 Composition and Electronic Equipment
3 qtr. hrs.

MUAC 3161 Topics in 21st Century Opera and Musical Theatre
Through the close study of particular 20th century operas and musicals, this course considers such issues as opera and film, musicals as a business, feminist criticism of opera librettos, the personal politics of opera. In addition to assigned excerpts, students will view three complete works during the quarter. Primary and secondary source readings will serve as the texts. 4 qtr. hrs.

MUAC 3165, MUAC 3166 Music Theater Survey I and II
A historical overview of the American Broadway musical, performance technique, audition preparation and repertoire. Must be prepared to sing and perform. 1 qtr. hr.

MUAC 3196 Advanced Composition Tutorial
4 qtr. hrs.

MUAC 3200 Recitative in Opera and Oratorio
The fluid singing of recitative in German, English, Italian and French are explored and practiced in this class. Students harmonically analyze examples, add ornamentation and perform recitative with a knowledge of the translation and emotional content. 2 qtr. hrs.

MUAC 3203 Piano Maintenance
1 qtr. hr.

MUAC 3240, MUAC 3241 Voice Pedagogy
Psychological and physical aspects of teaching of singing. 3 qtr. hrs. each.

MUAC 3333 Advanced Voice Pedagogy
An intensive 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 preparation for teaching voice. 2 qtr. hrs.

MUAC 3439 Teaching Note Reading: A Suzuki Approach
Covers the beginning steps necessary to teach a child how to read music in both treble and bass clefs, using the Suzuki approach. 2 qtr. hrs.
MUAC 3463, MUAC 3464, MUAC 3465 Suzuki Cello Seminar I
Comprehensive study of the early books of the Suzuki Cello School, including philosophy, repertoire, technique and observation. 2 qtr. hrs. each

MUAC 3460, MUAC 3461, MUAC 3462 Suzuki Cello Practicum
Provides the opportunity to teach and observe Suzuki cello students in private and group situations under the supervision of the instructor. May be repeated for credit. 1 qtr. hr. each

MUAC 3466, MUAC 3467, MUAC 3468 Suzuki Cello Seminar II
Comprehensive study of the late books of the Suzuki Cello School, including philosophy, repertoire, technique and observation. 2 qtr. hrs. each

MUAC 3470, MUAC 3471, MUAC 3472 Suzuki Violin Seminar I
Comprehensive study of the early books of the Suzuki Violin School, including philosophy, repertoire, technique and observation. 2 qtr. hrs. each

MUAC 3473, MUAC 3474 Suzuki Violin Seminar II
Comprehensive study of the late books of the Suzuki Violin School, including philosophy, repertoire, technique and observation. 2 qtr. hrs. each

MUAC 3477, MUAC 3478, MUAC 3479 Suzuki Violin Practicum
Provides the opportunity to teach and observe Suzuki violin students in private and group situations under the supervision of the instructor. May be repeated for credit. 1 qtr. hr. each

MUAC 3470, MUAC 3471, MUAC 3472 Suzuki Violin Seminar I
Comprehensive study of the early books of the Suzuki Violin School, including philosophy, repertoire, technique and observation. 2 qtr. hrs. each

MUAC 3473, MUAC 3474 Suzuki Violin Seminar II
Comprehensive study of the late books of the Suzuki Violin School, including philosophy, repertoire, technique and observation. 2 qtr. hrs. each

MUAC 3476 Topics in the History of the Orchestra
Explores the history and repertory of the orchestra, from the 17th century to the present. Focus will be on recent and important scholarly approaches. The course concludes with individual research projects and presentations on topics students choose and develop. 4 qtr. hrs.

MUAC 3486 Philosophical and Social Scientific Perspectives on Music
Human musical behaviors as understood from philosophical, psychological, sociological and developmental perspectives; applications to the professional work of musicians. 2 qtr. hrs.

MUAC 3492 History of Opera
Surveys the history of opera from the invention of the genre (c. 1600) to the present. In addition to assigned excerpts, students will view two complete operas during the quarter. Primary and secondary source readings will supplement the required text and class lectures. 4 qtr. hrs.

MUAC 3493 Approaches to American Popular Music
Explores 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 persona. Listening and reading will be wide-ranging and encompass a diverse array of styles. The course concludes with individual research projects and presentations on topics students choose and develop. 4 qtr. hrs.

MUAC 3494 Music and Belief
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. Prerequisite: junior or senior standing required; sophomores allowed with instructor approval. 4 qtr. hrs.

MUAC 3497 Studying Music in the Field
4 qtr. hrs.

MUAC 3502 Gender and Genre in World Music
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 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. Prerequisites: this course is not open to freshman; sophomores can register with instructor approval. 4 qtr. hrs.

MUAC 3511 Mahler and Musical Culture
Explores 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. Concludes with individual research projects and presentations on topics students choose and develop. 4 qtr. hrs.
MUAC 3512 Stories of Music History
Explores case studies in which “conventional wisdom” about a composer, a repertory or a period of time turns out to be not universally “true,” but instead contingent on cultural context and changing ideologies about music. Course concludes with individual research projects and presentations on topics students choose and develop. 4 qtr. hrs.

MUAC 3513 Wagner and the Ideology of the Artwork
We will explore Richard Wagner’s music dramas, particularly the “Ring” operas, as well as theories and ideologies surrounding them. The focus will be on recent and important scholarly approaches. The course concludes with individual research projects and presentations on topics students choose and develop. 4 qtr. hrs.

MUAC 3520 Topics in Baroque Music and Performance Practice
Through the study of selected works by Monteverdi, Vivaldi, Corelli, Handel and Bach, this course considers various performance practice issues, including “authenticity” in performance, staging baroque opera, ornamentation, continuo realization and editing early music. Facsimile editions and primary and secondary source readings will serve as texts for the course. 4 qtr. hrs.

MUAC 3530 Reading Carmen
Students examine closely and from a variety of critical perspectives Prosper Merimée’s novella “Carmen,” George Bizet’s opera (libretto by Henri Meilhac and Ludovic Halévy) and three films that incorporate the “Carmen” narrative and Bizet’s music in some fashion — Francesco Rossi’s “Carmen,” Carlos Saura’s flamenco “Carmen” and Otto Preminger’s film version of Oscar Hammerstein II’s musical “Carmen Jones.” Students will analyze and discuss the narrative and musical strategies used in these works, summarize and assess critically the assigned scholarly discussions of these works, and develop and articulate in oral and written form their own interpretive and comparative readings of these works. 4 qtr. hrs.

MUAC 3535 Musics of the African Diaspora
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 explores 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 that fuse music and movement such as Afro-Brazilian capoeira, jazz and popular music styles, such as rap. Lectures and class discussions are supplemented by guest lecture-demonstrations, film/video screenings and hands-on workshops. Prerequisites: this course is not open to freshmen; sophomores with instructor’s permission. 4 qtr. hrs.

MUAC 3540 Mozart and the Classical Age
Studies Mozart and his music within the context of 18th century musical practice and the circumstances of his life and temperament. Mozart’s correspondence provides a partial framework for this study. 4 qtr. hrs.

MUAC 3541 Mozart’s Piano Concertos
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 integrating aspects of the concertos’ original cultural context into performance for 21st century pianists, orchestral players and their listeners. Prerequisites: course is designed for both pianists and nonpianists and can be taken by graduate students and upper-division undergraduate students. 4 qtr. hrs.

MUAC 3542 Beethoven’s Piano Concertos
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 for integrating aspects of the concertos’ original cultural context into performance for 21st-century pianists, orchestral players and their listeners. Course is designed for both pianists and non-pianists and can be taken by graduate students and upper-division undergraduate students. 4 qtr. hrs.

MUAC 3545 Making of Romantic Music: Paris and Leipzig in the 1830s
With a view to identifying the various interdisciplinary factors that led to the making of Romantic music, this 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. 4 qtr. hrs.

MUAC 3550 J.S. Bach
Music of Bach, including chronological development, form and style, studied against background of baroque musical practice and circumstances of Bach’s life and temperament. 4 qtr. hrs.

MUAC 3570 Beethoven
An in-depth examination of Beethoven’s life and works. 4 qtr. hrs.

MUAC 3578, MUAC 3579 Theory III: Advanced Composition
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. Prerequisites: Theory III: Basic Composition or instructor’s permission. 2 qtr. hrs. each
COURSE DESCRIPTIONS (continued)

MUAC 3580 Advanced Composition Tutorial
Composition on advanced level, composing works of large scope using a variety of advanced techniques consistent with interests and abilities; emphasis on imagination and originality of personal expression. May be repeated for credit. Prerequisite(s): MUAC 3002 (I, II, III). 4 qtr. hrs.

MUAC 3581 Music Aesthetics and Criticism
Study of writings in music aesthetics and criticism, concert attendance, critiques. Maximum enrollment is eight students. Prerequisite: instructor’s permission. 4 qtr. hrs.

MUAC 3589 History of the Guitar
4 qtr. hrs.

MUAC 3590, MUAC 3591 Classical Guitar — History, Literature and Pedagogy
3 qtr. hrs. each

MUAC 3600 The Evolution of Rock
Chronologically traces history of rock ‘n’ roll from early influences to current trends; roots and emergence of rock, ‘50s style, transition to early ‘60s, Beatles, British invasion, folk music and folk rock, soul and Motown, San Francisco jazz rock, art rock, ‘70s and ‘80s. Local bands are brought in to perform various styles and guest speakers amplify study with reminiscences of experiences in world of rock ‘n’ roll. Summer session only. 5 qtr. hrs.

MUAC 3650 Orchestral Excerpts — Cello
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. 4 qtr. hrs.

MUAC 3651 Orchestral Excerpts — Violin
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. 4 qtr. hrs.

MUAC 3652 Orchestral Excerpts — Viola
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. 4 qtr. hrs.

MUAC 3660 Orchestral Excerpts — Violin
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. 4 qtr. hrs.

MUAC 3665 Orchestral Excerpts — Viola
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. Students 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. 4 qtr. hrs.

MUAC 3669 Topics in Renaissance Music
Sacred and secular instrumental and vocal music of era, study of documents, scores and readings. Prerequisite(s): see note above. 4 qtr. hrs.

MUAC 3680 Topics — Orchestral Repertoire
We explore the history of the orchestra and some of its core literature, from the 18th century to the present, by examining a number of topics and issues. The focus is on recent and important scholarly approaches. The course concludes with individual research projects and presentations on topics students choose and develop. 4 qtr. hrs.

MUAC 3681 Chamber Music Literature
Examination of chamber music from Baroque trio sonata to contemporary electronic works; emphasis on analysis of selected masterworks. Prerequisite(s): see note above. 4 qtr. hrs.

MUAC 3682 Choral Literature
This course offers a study of Western choral literature from Gregorian chant to contemporary compositions. Research focuses on the evolution of styles and analysis of specific choral works of historical significance. Programming and performance practice considerations are also addressed. 4 qtr. hrs.

MUAC 3698 Carillon History and Mechanics
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 include bell foundries, bell casting and tuning, bell chambers, playing actions, carillonneurs, carillon schools, carillon organizations, the use of the carillon in various regions and basic carillon maintenance. 4 qtr. hrs.
MUAC 3700 Carillon Repertoire
A survey of the music expressly produced for carillon from the earliest times through the present. Categories include automatic music (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. 4 qtr. hrs.

MUAC 3737–MUAC 3757 Pedagogy and Repertoire
Teaching techniques, survey of literature, and teaching materials for following. 4 qtr. hrs. (each for two quarters)
MUAC 3704 Tuba
MUAC 3707 Horn
MUAC 3711 Trombone
MUAC 3714 Violin
MUAC 3717 Percussion
MUAC 3720 Jazz
MUAC 3723 Guitar
MUAC 3726 Viola
MUAC 3729 Cello
MUAC 3732 Double Bass
MUAC 3735 Harp
MUAC 3741 Trumpet
MUAC 3744 Accordion
MUAC 3747 Flute
MUAC 3750 Clarinet
MUAC 3753 Saxophone
MUAC 3756 Oboe
MUAC 3759 Bassoon
MUAC 3760 Organ

MUAC 3765 Professional Brass Techniques
This 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, warm-up/maintenance routine. 4 qtr. hrs.

MUAC 3801 Introduction to Schenkerian Analysis
4 qtr. hrs.

MUAC 3810, MUAC 3811, MUAC 3812 Voice Repertoire
Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions. 2 qtr. hrs. each

MUAC 3822, MUAC 3823, MUAC 3824 Piano Repertoire
Performance and analysis. 2qtr. hrs. each

MUAC 3830, MUAC 3831, MUAC 3832 Theory III: Jazz and Commercial Music Orchestration and Arranging
Writing for small and large jazz groups; accompaniment skills; writing for live performance versus writing for recorded performance. 4 qtr. hrs. each

MUAC 3840 Jazz and Commercial Arranging
Writing for small and large jazz groups; accompaniment skills; writing for live performance versus writing for recorded performance. Prerequisite: MUAC 3830. 2 qtr. hrs.

MUAC 3841, MUAC 3842, MUAC 3843 Jazz and Commercial History and Repertoire
Writing for small and large jazz groups; accompaniment skills; and writing for live performance versus writing for recorded performance. Prerequisite: MUAC 3830. 4 qtr. hrs. each

MUAC 3850 Rhythm Section Techniques
2 qtr. hrs.

MUAC 3860 Theory III: Basic Jazz Improvisation
The study of jazz improvisation techniques and forms. Prerequisite(s): open to music majors or by instructor’s permission. 4 qtr. hrs.

MUAC 3870, MUAC 3871, MUAC 3872 Theory III: Jazz Improvisation and Composition
Improvisational styles of major jazz soloists studied through transcription and analysis of selected recorded jazz solos, scales, modes; rhythmic styles and devices; and practice and development of individual student’s improvisational technique. Prerequisite(s): MUAC 1001 (I, II, III). 4 qtr. hrs. each

MUAC 3875 Commercial Music Sight-Reading
2 qtr. hrs.

MUAC 3890, MUAC 3891, MUAC 3892 Jazz Composition
Composition in jazz idiom with students composing music appropriate to their technique and understanding; includes writing for various sized groups and in various jazz forms. 2 qtr. hrs. each

MUAC 3910 Theory III: Orchestration
Techniques of instrumental scoring. 4 qtr. hrs.

MUAC 3921 Advanced Orchestration
Individual instruments, their ranges, technical and stylistic characteristics, combining instruments in small group arrangements, moving toward arranging (scoring) for full orchestra and/or band. Prerequisite: MUAC 3910. 2 qtr. hrs.
MUAC 3929 Tutorials — Theoretical Topics  
1–5 qtr. hrs.

MUAC 3930 Advanced Jazz Composition  
Compositional jazz idiom with students composing works of large scope and using a variety of advanced techniques; emphasis on imagination and originality. Prerequisites: MUAC 3890, MUAC 3891, MUAC 3892. 2 qtr. hrs.

MUAC 3932 Theory III: Analysis of 20th Century Choral Literature  
Theoretical course describing and defining structure and style. Selected literature will be read, heard, analyzed, discussed and evaluated. 4 qtr. hrs.

MUAC 3950 Workshop in Advanced Ear Training  
Intensive application of procedures involving dictation and sight singing. Two-, three-, four-voiced examples emphasized. Summer session only. 4 qtr. hrs.

MUAC 3955 Theory III: Advanced Aural Skills  
In this course, students acquire advanced rhythmic, melodic and harmonic aural skills through a combination of listening exercises, sight singing and performing on their own instruments. Material for study includes atonal melody and harmony, complex rhythmic patterns, advanced exercises in traditional tonal patterns and performance issues. Prerequisites: MUAC 1002, MUAC 1021 or equivalent. 4 qtr. hrs.

MUAC 3959 Movement and Expression for Conductors  
Conductors use their whole body to communicate and elicit successful performances from their ensembles. 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 explores freedom of movement and the physicality of musical expression. Classes include group activities in free movement, dance, acting, keeping your cool, poise, balance, tension release, as well as hands-on instruction applying Alexander technique to your conducting. 2 qtr. hrs.

MUAC 3963 Acting and Movement for Conductors  
The conducting student will learn acting and movement techniques in conjunction with the fall quarter opera class MUEN 3710. For the first half of the quarter, students attend the opera class sessions. During the second half, students propose and complete a project that ties in the concepts and practical training from the opera class with the student’s own conducting studies. The project is completed in consultation with the student’s private conducting teacher. This course is restricted to conducting majors. It is required of M.M. orchestral and wind conducting majors. 4 qtr. hrs.

MUAC 3950 Workshop in Advanced Ear Training  
Intensive application of procedures involving dictation and sight singing. Two-, three-, four-voiced examples emphasized. Summer session only. 1–5 qtr. hrs.

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

MUAC 3961 Advanced Choral Conducting  
Discussions of and exercises in score study, interpretation and techniques associated with choral conducting. Includes practical experience conducting choral repertoire. Conducting complex choral works, including those with instrumental accompaniment; phrasing, interpretation and score reading. Winter quarter only. Prerequisite: MUAC 2940. 2 qtr. hrs.

MUAC 3962 Advanced Wind Conducting  
Discussions of and exercises in score study, interpretation and techniques associated with wind conducting. Includes practical experience conducting wind repertoire. Conducting complex wind compositions; phrasing, interpretation and score reading. Spring quarter only. Prerequisite: MUAC 2970. 2 qtr. hrs.

MUAC 3963 Acting and Movement for Conductors  
Sophisticated techniques of writing for jazz groups; study and analysis of composers. Prerequisites: MUAC 3830, MUAC 3840, MUAC 3841, MUAC 3842 or instructor’s permission. 2 qtr. hrs. each

MUAC 3964 Advanced Wind Literature I  
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. 2 qtr. hrs.

MUAC 3965 Advanced Wind Literature II  
An in-depth study of successful compositional techniques by prominent composers of wind literature. Prerequisite: MUAC 3973. 2 qtr. hrs.

MUAC 3966, MUAC 3967, MUAC 3968 Advanced Jazz Arranging  
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 instructor’s permission. 4 qtr. hrs. each
MUAC 3988 Study Abroad Resident Credit
0–18 qtr. hrs.

MUAC 3990 Internship in Music
This course will offer opportunities for music majors to experience music-related careers within a sponsoring music organization chosen by the student and accepted by the supervising faculty of the School of Music. 1–8 qtr. hrs.

MUAC 3991 Independent Study
1–10 qtr. hrs.

MUAC 3993 Philosophical, Social Scientific and Career Perspectives on Music
Undergraduate capstone course for music majors, which covers philosophical and social scientific studies of music as a human cultural phenomenon; the use of that knowledge in envisioning ways to preserve and develop the musical lives of cultures; and a comprehensive and practical understanding of the wide variety of professional opportunities available to musicians. 4 qtr. hrs.

MUAC 4000, MUAC 4003 Introduction to Graduate Study
Problems of research in various chronological epochs of Western musical culture; research techniques and sources used in research; formal writing style. 2 qtr. hrs. each

MUAC 4010, MUAC 4012, MUAC 4013 Pedagogy of Theory
Materials, devices, techniques of teaching music theory. 2 qtr. hrs. each

MUAC 4020 Introduction to Research in Music Education
Foundations in measurement and evaluation of musical behaviors and understanding, and using and designing primary research projects in music education. 2 qtr. hrs.

MUAC 4050, MUAC 4051, MUAC 4052 Major Advanced Repertoire: Guitar
Bibliographical survey of materials related to particular repertoire chosen by student for M.M. recital in preparation for major written project at end of year. 2 qtr. hrs. each

MUAC 4060, MUAC 4061, MUAC 4062 Seminar in Composition
Composing of works of large scope for a variety of instrumental and vocal combinations; exhibiting a command of advanced techniques. 4 qtr. hrs. each

MUAC 4081, MUAC 4082, MUAC 4083 Seminar in Jazz Composition courses. 4 qtr. hrs. each

MUAC 4090 Model Composition
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 course work from another institution, or instructor’s permission. 4 qtr. hrs.

MUAC 4100, MUAC 4101, MUAC 4102 Vocal Literature
Intensive study and survey of vocal literature; historical development, compositional techniques, performance practices. 2 qtr. hrs. each

MUAC 4189 Jazz Techniques
Individual study of jazz performance techniques in a directed study environment. 2 qtr. hrs.

MUAC 4200 Diction for Graduate Voice Majors
This course is designed to help refine the diction skills of graduate students in voice, with an emphasis on Italian, French and German. If time permits, a cursory examination of Spanish, Czech, Norwegian or Russian will be included. Native speakers will be presented, and the student will learn some basic vocabulary and syntactical aspects of the language. 2 qtr. hrs.

MUAC 4512 Stories of Music History
We explore the concept of music historiography, the study not of music history, but of music history writing. We examine a number of test cases in which our thinking about a composer and/or a repertory has changed over time. The focus is on recent and important scholarly approaches. The course concludes with individual research projects and presentations on topics you will choose and develop. 4 qtr. hrs.

MUAC 4520 Topics in Hindustani Music
This course explores the melodic system (raga) and rhythmic system (tala) of Hindustani music, the classical music of northern 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). 4 qtr. hrs.
COURSE DESCRIPTIONS (continued)

MUAC 4535 Baroque Opera on Stage
This course explores aspects of Baroque opera not immediately conveyed by a score — including staging, gesture, scenic design, machinery, theater space and performers’ response — as they inform our understanding of specific Baroque operas and the cultural context within which they were performed. We 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 that combines performance with some form of written work. 4 qtr. hrs.

MUAC 4831, MUAC 4832, MUAC 4833 Professional Foundations of Piano Pedagogy
Foundations and literature in philosophy, sociology, psychology of learning, child development, curriculum, history of music education and keyboard education, evaluation of teaching materials, measurement and research in music education, history of technical thought in piano playing, electronic technology in music education, lesson planning and business practice. 2 qtr. hrs. each

MUAC 4840, MUAC 4841, MUAC 4842 Piano Teaching Practicum
Guided observations, lesson planning, practice teaching of students of various developmental age groups using foundations and principles developed in Piano Pedagogy. 1 qtr. hr. each

MUAC 4850 Seminar in Piano Pedagogy: Preschool Children
Designing piano-centered music education offerings for preschool-aged children. Prerequisite(s): MUAC 4831, MUAC 4832 and MUAC 4833, or equivalent. 2 qtr. hrs.

MUAC 4851 Seminar in Piano Pedagogy: Elementary-Level Children
Designing piano-centered music education offerings at elementary level for school-aged children. Prerequisite(s): MUAC 4831, MUAC 4832 and MUAC 4833, or equivalent. 2 qtr. hrs.

MUAC 4852 Seminar in Piano Pedagogy: Intermediate-Level Children
Designing piano-centered music education offerings at intermediate level for school-aged children. Prerequisite(s): MUAC 4831, MUAC 4832 and MUAC 4833, or equivalent. 2 qtr. hrs.

MUAC 4853 Seminar in Piano Pedagogy: Beginning- and Intermediate-Level Adults
Designing piano-centered music education offerings, including college/university courses, for beginning- and intermediate-level adults. Prerequisite(s): MUAC 4831, MUAC 4832 and MUAC 4833, or equivalent. 2 qtr. hrs.

MUAC 4854 Seminar in Piano Pedagogy: Advanced Students
Designing advanced piano instruction for adolescents and adults. Prerequisite(s): MUAC 4831, MUAC 4832 and MUAC 4833, or equivalent. 2 qtr. hrs.

MUAC 4929 Tutorials in Theoretical Topics
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 (Section 1: Orchestral)
Private tutorial in orchestral conducting. Open to M.M. orchestral conducting students only. 2 qtr. hrs.

MUAC 4930 Conducting Tutorial (Section 2: Wind)
Private tutorial in wind-ensemble conducting. Open to M.M. wind conducting students only. 2 qtr. hrs.

MUAC 4930 Conducting Tutorial (Section 3: Choral)
Private tutorial in choral conducting. Open to M.M. choral conducting students only. 2 qtr. hrs.

MUAC 4991 Independent Study
1–10 qtr. hrs.

MUAC 4995 Thesis Research
1–10 qtr. hrs.

MUEN 3029 Steel Drum Ensemble
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. 1 qtr. hr.

MUEN 3030–MUEN 3040 Jazz Combos

MUEN 3030 Hard Bop
MUEN 3031 Bebop
MUEN 3032 Latin
MUEN 3033 Standards
MUEN 3034 Traditional Jazz
MUEN 3035 Fusion
MUEN 3036 Commercial Music
MUEN 3037 Vocal Repertoire
MUEN 3038 Vocal Jazz
MUEN 3039 Modal
MUEN 3040 Contemporary

MUEN 3041 North Indian Classical Ensemble
The arts of India are distinguished by their close interrelationship; rhythm, melody and movement are all encompassed by the term “sangeet.” In keeping, the University of Denver’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. 1 qtr. hr.
COURSE DESCRIPTIONS (continued)

MUEN 3710 Opera
1 qtr. hr.

MUEN 3712 Lamont Chorale
Vocal ensemble experience in church music; choral compositions of classical and contemporary composers; modern arrangements of folk tunes, spirituals, hymns. Open to all students by audition. 1 qtr. hr.

MUEN 3740 Lamont Men’s Choir
1 qtr. hr.

MUEN 3752 Lamont Wind Ensemble
Open to all students by audition and approval of director; regularly scheduled concerts. 1 qtr. hr.

MUEN 3751 Lamont Jazz Orchestra
Open to all students by audition and approval of director; regularly scheduled concerts. 1 qtr. hr.

MUEN 3753 Lamont Jazz Ensemble
1 qtr. hr.

MUEN 3754 University Jazz Ensemble
1 qtr. hr.

MUEN 3760 Lamont Symphony Orchestra
The Lamont Symphony Orchestra 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 students by audition. However, because the objective is to prepare students for successful orchestra careers, all participants are held to a very high standard and level of expectation. 1 qtr. hr.

MUEN 3770–MUEN 3781 Chamber Ensembles
Chamber literature for duet, trio, quartet, quintet and other types of chamber ensembles under master class, performance conditions. Prerequisites: advanced technical and sight-reading skills. 1 qtr. hr.
MUEN 3770 Piano Duo-Duet
MUEN 3771 Accordion
MUEN 3772 Harp
MUEN 3774 Brass
MUEN 3775 Piano Accompaniment
MUEN 3776 Percussion
MUEN 3777 Strings
MUEN 3778 Woodwinds
MUEN 3781 Guitar

MUEN 3900 Lamont Women’s Chorus
1 qtr. hr.

MUPR 4xxx performance courses
Accordion, bassoon, carillon, cello, clarinet, double bass, flute, French horn, guitar, harp, oboe, organ, percussion, piano, saxophone, trombone, trumpet, tuba, viola, violin or voice. 2 or 4 qtr. hrs. each

MUPR 4920 Composition
Individual instruction for graduate composition majors. 2 qtr. hrs.

For More Information
The Lamont School of Music’s Web site offers the most current information on courses, requirements, faculty and student news. Go to http://www.du.edu/lamont/ for more information on the program.

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