



## LAMONT SCHOOL OF MUSIC 2013–2014

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, performance, and pedagogy, as well as MA programs in music theory and musicology. We also offer certificates in Suzuki pedagogy, music with concentrations in performance, conducting, orchestral studies; and artist diploma programs with concentrations in orchestral studies and conducting.

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.

Degree Requirements

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Faculty

10

Course Descriptions

15



UNIVERSITY of  
DENVER

Lamont School of Music  
Robert & Judi Newman Center for the  
Performing Arts  
2344 E. Iliff Ave.  
Denver, CO 80208  
303-871-6400  
<http://www.du.edu/lamont>

## 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

### Master of Arts in Music Theory

#### Course Requirements

Total Quarter Hours - 45 hrs.

#### Concentration Area

Music Theory courses (12 hrs.)

Thesis Research (5 hrs.)

#### Other Studies in Music

Introduction to Graduate Study in Music (4 hrs.)

Musicology courses (8 hrs.)

#### Electives

Courses at the 3000- and/or 4000-level (16 hrs.), of which no more than 8 hrs. may be in areas outside of music and all of which must be approved by the Music Theory Department Chair

#### 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

## DEGREE REQUIREMENTS (CONTINUED)

### Master of Music in Composition

#### Course Requirements

Total Quarter Hours - 50 hrs.

#### Concentration Area

- Non-Jazz Emphasis
  - Studio composition (12 hrs.)
  - Courses in Music Theory (12 hrs.)
  - Composition Seminar (6 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.)

#### Electives

MUAC, MUPR, MUEN, and/or non-music 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 equivalent was not completed during undergraduate study) (8 hrs.)

#### Other Requirements

##### 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

### 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 Choral Conducting (2 hrs.)
  - Movement course (4 hrs.)
  - Advanced Wind Literature (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 non-music 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.)

## DEGREE REQUIREMENTS (CONTINUED)

### 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 non-music 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.)

## DEGREE REQUIREMENTS (CONTINUED)

### 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, Percussion, Saxophone Emphases  
Pedagogy and Repertoire (8 hrs.)  
Area electives (4 hrs.)  
Ensemble courses (6 hrs.)
- Carillon Emphasis  
Carillon Repertoire (8 hrs.)  
Carillon History and Mechanics (4 hrs.)  
Ensemble courses (6 hrs.)
- Cello Emphasis  
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.)

## DEGREE REQUIREMENTS (CONTINUED)

- Organ Emphasis  
Pedagogy and Repertoire (6 hrs.)  
Organ Improvisation (6 hrs.)  
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 (8 hrs.) and area electives (4 hrs.)  
Piano Accompanying (6 hrs.)
- Viola Emphasis  
Orchestral Excerpts Viola (8 hrs.)  
Area electives (4 hrs.)  
Ensemble courses (6 hrs.)
- Violin Emphasis  
Suzuki Pedagogy Seminar I (4 hrs.)  
Orchestral Excerpts or Suzuki Pedagogy Seminar I/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

Non-voice Emphases

MUAC, MUPR, MUEN, and/or non-music 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 non-music 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 Voice Pedagogy ,4 hrs. if the equivalent was not completed during undergraduate study (8 hrs.)

### Other Requirements

#### Ensemble Participation

All MM 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 MM 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.

## DEGREE REQUIREMENTS (CONTINUED)

### Piano Emphasis

ALL MM Piano students must participate 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.

Any 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.

#### 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 include any stipulated courses listed under "Electives" for the each of the two concentrations selected.

## DEGREE REQUIREMENTS (CONTINUED)

### Other Requirements

#### Ensemble Participation

All MM 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 MM Voice students must audition for the appropriate large ensemble(s) in their area, 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).



## DEGREE REQUIREMENTS (CONTINUED)

### **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

### Malcolm Lynn Baker

Professor  
MM, University of Oregon, 1981  
BS, Western Oregon University, 1978  
Jazz and Commercial Music Department Chair

### Ruth Baker

Instructor  
MM, University of Louisville, 1974  
BM, Converse College, 1971  
Vocal/opera coach

### Tom Ball

Instructor  
DA candidate, University of Northern Colorado  
MM, University of Colorado at Boulder, 1998  
BM, Berklee College of Music, 1991  
Jazz trombone

### Antonia Banducci

Associate Professor  
PhD, Washington University, St. Louis, 1990  
MA, Adams State College, 1976  
BA, University of Colorado at Boulder, 1967  
Musicology Department Chair

### Sara Bardill

Lecturer  
MM, University of Colorado at Boulder, 1976  
BM, St. Olaf College, 1974  
Voice

### Arthur Bouton

Professor  
MA, University of Denver, 1987  
BA, Towson State University, 1981  
Saxophone

### Kathleen Brantigan

Instructor  
MM, University of Michigan, 1969  
BM, University of Michigan, 1968  
Tuba

### Caitlin Brozna

Instructor  
BFA, University of Denver Movement

### Susan Cahill

Instructor  
BM, Indiana University, 1991 Double bass

### Nancy Cochran

Professor and Director  
MM, Ball State University, 1969  
BM, University of Wisconsin, Madison, 1967

### Chad Cognata

Instructor  
BFA, Carnegie Mellon University, 1984  
Bassoon

### Kenneth Cox

Professor  
MM, Indiana University, 1978  
BM, Wheaton College, 1975  
Voice; Opera

### Warren Deck

Instructor  
Principal Tuba, New York Philharmonic Emeritus  
Tuba

### Kate Emerich

Lecturer  
MS, University of Wisconsin-Madison, 1993  
BM, University of Wisconsin-Madison, 1990  
Voice

### Pamela Endsley

Instructor  
BM, Duquesne University, 1965  
Flute

### Kyle Fleming

Instructor  
DMA candidate, University of Colorado at Boulder  
MM, University of Colorado at Boulder, 2001  
BA, Hamline University, 1996  
Men's choir

## FACULTY (CONTINUED)

### Joseph Galema

Instructor  
DMA, University of Michigan, 1982  
MM, University of Michigan, 1978  
BA, Calvin College, 1976  
Organ

### Larry Glenn

Associate Professor  
MM, Juilliard School, 1986  
BM, University of South Alabama, 1970  
BA, University of South Alabama, 1968  
Voice

### Lawrence Golan

Professor  
DMA, New England Conservatory of Music, 1995  
MM, Indiana University, 1989  
BM, Indiana University, 1988  
Orchestra; Orchestral conducting

### Eric Gunnison

Instructor  
BM, Berklee College of Music, 1979  
Piano

### David Hanson

Instructor  
MM, Arizona State University, 1980  
BA, Southwestern Oklahoma State University, 1976 Piano;  
Composition; Arranging

### William Hill

Lecturer  
MM, Cleveland Institute of Music, 1980  
BM, Indiana University, 1977  
Composition

### Alan Hood

Associate professor  
MM, Northern Illinois University, 1992  
BM, University of Kentucky, 1989  
Trumpet

### Yumi Hwang-Williams

Instructor  
BM, Curtis Institute of Music, 1980  
Violin

### Masakazu Ito

Instructor  
MA, 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  
MM, Juilliard School, 1979  
BM, Juilliard School, 1978  
BM, Eastman School of Music, 1976  
Violin

### Alan Joseph

Instructor Jazz guitar

### Catherine Kasch

Lecturer  
Artist Diploma, Northwestern University, 1984  
MM, Northwestern University, 1983  
BM, University of Colorado at Boulder, 1980  
Voice, Music theater

### Conrad Kehn

Instructor  
MM, University of Denver, 2000  
BM, University of Denver, 1996  
Music theory; Music technology

### John Kinzie

Instructor  
MM, Cleveland Institute of Music, 1984  
BM, University of Toledo, 1980  
Percussion

## FACULTY (CONTINUED)

### Leanna Kirchoff

Instructor  
DMA candidate, University of Colorado  
MA, University of Minnesota, 1996  
BM, University of Denver 1992  
Music theory; Composition

### Ramon Kireilis

Professor  
DMA, University of Michigan  
MM, North Texas, 1964  
BM, North Texas, 1964  
Common Curriculum

### Katherine Knight

Instructor  
MM, University of Wisconsin-Milwaukee, 1981  
BM, Peabody Conservatory of Music, 1978  
Chamber music; Career director

### Heidi Leathwood

Instructor  
DMA, University of Southern California, 1993 MM,  
University of Southern California, 1989 BM, Oberlin  
College Conservatory, 1986 Alexander technique

### Jonathan Leathwood

Instructor  
PhD, University of Surrey, 2010  
Artist Diploma, University of Denver, 2000  
BM, King's College, London, 1991  
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  
PhD, Brandeis University, 1998  
BA, Pennsylvania State University, 1987  
Composition; Music theory

### Mike Marlier

Instructor  
BA, Bowling Green State University  
Percussion

### Joseph Martin

Associate Professor  
DA, University of Northern Colorado, 2004  
MM, University of Northern Colorado, 1992  
BM, California State University, Northridge, 1989  
Trombone; Wind ensemble; Wind conducting

### Steven Mayer

Associate Professor  
DMA, Manhattan School of Music, 1987  
MM, Juilliard School, 1975  
BM, Juilliard School, 1974  
Piano

### Susan McCullough

Instructor  
BM, Emporia State University, 1975  
French horn

### Sarah Mellander-Bierhaus

Instructor  
BA in music, Carleton College, 2002  
MM in oboe performance, Eastman School of Music,  
2004  
DMA in oboe performance, University of Colorado at  
Boulder, 2009  
Oboe

### Tom Miller

Instructor  
BM, University of Akron Steel  
Drums ensemble

### David R. Montañó

Associate Professor  
DMA, University of Missouri-Kansas City, 1983  
MCIS, University of Denver, 2004  
MM, University of Arizona, 1977  
BM, Indiana University, 1975  
Music education; Piano pedagogy: Piano

## FACULTY (CONTINUED)

### **Sarah Morelli**

Assistant Professor  
PhD, Harvard University, 2007  
BA, Dickinson College, 1995  
Ethnomusicology

### **Suzanne Moulton-Gertig**

Professor  
PhD, University of Colorado at Boulder, 2007  
MA, Kent State University, 1982  
MLS, Kent State University, 1979  
BME., James Madison University, 1974  
Music library; Musicology; Harp

### **Jeremy Reynolds**

Assistant Professor  
DMA, University of Southern California, 2003  
MM, University of Cincinnati, 1998  
BM, Ithaca College, 1996  
Clarinet

### **Alice Rybak**

Lecturer  
BM, Indiana University, 1979  
Piano

### **Marc Sabatella**

Instructor  
MM, University of Denver, 2007  
Jazz theory and aural skills

### **Catherine Sailer**

Associate Professor  
DM, Northwestern University, 2001  
MM, University of Denver, 1997  
BM, University of Denver, 1995  
Choral ensemble; Choral conducting

### **Michael Schulze**

Lecturer  
BM, University of Illinois at Urbana-Champaign, 1988  
Audio production; Electronic music

### **Jack Sheinbaum**

Associate Professor and Associate Director for Academic Affairs PhD, Cornell University, 2002  
MA, Cornell University, 1997  
AB, Brown University, 1993  
Musicology

### **Richard Slavich**

Professor  
MM, Indiana University, 1980  
BM, Indiana University, 1974  
BA, Stanford University, 1969  
Cello; Chamber music

### **Paul Smith**

Instructor  
MME, University of Colorado at Boulder, 1975  
BME., Lawrence University, 1971  
Choral ensemble; Choral conducting

### **Kathleen Spring**

Instructor  
MM, University of Denver, 2000  
BA, Walla Walla University, 1974  
Violin pedagogy

### **Kristin Taavola**

Assistant Professor  
PhD, Eastman School of Music, 2002  
MA, Eastman School of Music, 1993  
BM, University of Iowa, 1990  
Music theory

### **Carol Tarr**

Instructor  
MM, Peabody Conservatory of Music, 1964  
BM, University of Southern California, 1962  
Cello pedagogy

### **Katrina Twitty**

Instructor  
MM, University of Denver  
Voice

### **Basil Vendryes**

Instructor  
BM, Eastman School of Music, 1982  
Viola

## FACULTY (CONTINUED)

### Richard vonFoerster

Instructor

PhD, University of Colorado at Boulder, 2012

PsyD, University of Denver, 1991

MA, University of Denver, 2003

BA, University of Michigan, 1984

Music theory

### Kenneth Walker

Instructor

BME., Arkansas Technological University, 1979

Jazz bass

### Linda Wang

Associate professor

MM, University of Southern California, 1997

Artist Diploma, University of Southern California, 1996

BM, University of Southern California, 1992

Violin

### Donna Wickham

Instructor

MM, University of Denver, 2003 BM, University of Denver,  
2000

Voice

## COURSE DESCRIPTIONS

### **MUAC 3002 Theory III: Form and Analysis (4 qtr. hrs.)**

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 qtr. hrs.)**

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 3010 Tonal Counterpoint (4 qtr. hrs.)**

Eighteenth-century counterpoint using J.S. Bach as a model, with two- and three-part fugue writing.

### **MUAC 3023 Rhythm & Meter in Tonal Music (4 qtr. hrs.)**

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 Theory III: Introduction to Tonal Analysis (4 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

### **MUAC 3036 Internship (1 to 5 qtr. hrs.)**

### **MUAC 3045 Introduction to Studio Recording (3 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

An introduction to analog and digital synthesis, MIDI sequencing, and DAW software.

### **MUAC 3064 Audio Production IV (4 qtr. hrs.)**

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.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 3065 Audio Production V (4 qtr. hrs.)**

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 3092 The Business Side of Music (4 qtr. hrs.)**

A personal and clinical approach to developing music business skills and strategies.

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

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 qtr. hrs.)**

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 'études,' 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 qtr. hrs.)**

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 3161 Topics in 20th-Century Opera (4 qtr. hrs.)**

Through the close study of particular twentieth-century operas and musicals, this course will consider 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 for the course.

### **MUAC 3165 Music Theater Survey (2 qtr. hrs.)**

A historical overview of the American Broadway musical, performance technique, audition preparation and repertoire. Must be prepared to sing and perform.

### **MUAC 3196 Advanced Composition Tutorial (4 qtr. hrs.)**

### **MUAC 3200 Recitative in Opera & Oratorio (2 qtr. hrs.)**

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.



## COURSE DESCRIPTIONS (CONTINUED)

**MUAC 3234 Cycle of Seasons-Resources**  
(1 qtr. hrs.)

**MUAC 3235 Preschool Music Workshop**  
(3 qtr. hrs.)

**MUAC 3236 Family Music Workshop** (1 qtr. hrs.)

**MUAC 3237 Music Makers at the Keyboard**  
(3 qtr. hrs.)

This 30-hour workshop presents the keyboard method for groups of young beginners ages 5-9.

**MUAC 3238 Music Makers at Home & World**  
(3 qtr. hrs.)

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 qtr. hrs.)

Psychological and physical aspects of teaching of singing.

**MUAC 3241 Voice Pedagogy** (2 qtr. hrs.)

Psychological and physical aspects of teaching of singing.

**MUAC 3282 Suzuki Violin Seminar II** (2 qtr. hrs.)

**MUAC 3283 Suzuki Violin Seminar II** (2 qtr. hrs.)

**MUAC 3284 Suzuki Violin Seminar II** (2 qtr. hrs.)

**MUAC 3333 Advanced Vocal Pedagogy**  
(2 qtr. hrs.)

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 3439 Teaching Note Reading** (2 qtr. hrs.)

**MUAC 3460 Suzuki Cello Practicum** (1 qtr. hrs.)

**MUAC 3461 Suzuki Cello Practicum** (1 qtr. hrs.)

**MUAC 3462 Suzuki Cello Practicum** (1 qtr. hrs.)

**MUAC 3463 Suzuki Cello Seminar I** (2 qtr. hrs.)

**MUAC 3464 Suzuki Cello Seminar I** (2 qtr. hrs.)

**MUAC 3465 Suzuki Cello Seminar I** (2 qtr. hrs.)

**MUAC 3466 Suzuki Cello Seminar II** (2 qtr. hrs.)

**MUAC 3467 Suzuki Cello Seminar II** (2 qtr. hrs.)

**MUAC 3468 Suzuki Cello Seminar II** (2 qtr. hrs.)

**MUAC 3470 Suzuki Violin Seminar I** (2 qtr. hrs.)

Comprehensive study of Suzuki philosophy, repertoire and teaching techniques for violin. Offered fall, winter, and spring quarters. May be repeated for credit.

**MUAC 3471 Suzuki Violin Seminar I** (2 qtr. hrs.)

Comprehensive study of Suzuki philosophy, repertoire and teaching techniques for violin. Offered fall, winter, and spring quarters. May be repeated for credit.

**MUAC 3472 Suzuki Violin Seminar I** (2 qtr. hrs.)

Comprehensive study of Suzuki philosophy, repertoire and teaching techniques for violin. Offered fall, winter, and spring quarters. May be repeated for credit.

**MUAC 3477 Suzuki Violin Practicum** (1 qtr. hrs.)

**MUAC 3478 Suzuki Violin Practicum** (1 qtr. hrs.)

**MUAC 3479 Suzuki Violin Practicum** (1 qtr. hrs.)

## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 3492 History of Opera: From Monteverdi to Minimalism and Beyond (4 qtr. hrs.)**

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 3493 Approaches to American Popular Music (4 qtr. hrs.)**

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 3494 Music and Belief in World Cultures (4 qtr. hrs.)**

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.

### **MUAC 3497 Studying Music in the Field: Theory and Method in Ethnomusicology (4 qtr. hrs.)**

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 field notes, 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 3498 Music, Dance, and Everyday Life in South Asia (4 qtr. hrs.)**

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. This course is not open to first-year students. Sophomores allowed with instructor approval.

## COURSE DESCRIPTIONS (CONTINUED)

### MUAC 3499 Topics in Musicology (4 qtr. hrs.)

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. Prerequisite: Junior standing.

### MUAC 3502 Gender & Genre in World Music (4 qtr. hrs.)

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 3511 Mahler and Musical Culture (4 qtr. hrs.)

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 3513 Wagner and the Ideology of the Artwork (4 qtr. hrs.)

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 3520 Topics in Baroque Music (4 qtr. hrs.)

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 3535 Musics of the African Diaspora (4 qtr. hrs.)

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 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 Afrorazilian 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. This course is not open to freshman. Sophomores with permission of instructor.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 3541 Mozart's Piano Concertos (4 qtr. hrs.)**

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 and can be taken by graduate students and upper-division undergraduate students.

### **MUAC 3542 Beethoven's Piano Concertos (4 qtr. hrs.)**

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 and can be taken by graduate students and upper-division undergraduate students.

### **MUAC 3543 Schubert and the Piano: Sonatas and Chamber Music (4 qtr. hrs.)**

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 and can be taken by graduate students and upper-division undergraduate students.

### **MUAC 3545 The Making of Romantic Music: Paris and Leipzig in the 1830s (4 qtr. hrs.)**

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 3550 Major Composers-J.S. Bach (4 qtr. hrs.)**

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 qtr. hrs.)**

### **MUAC 3578 Theory III: Advanced Composition (4 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

### **MUAC 3600 The Evolution of Rock (4 qtr. hrs.)**

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.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 3650 Orchestral Excerpts-Cello (4 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

Chamber music from baroque trio sonata to contemporary electronic works. Prerequisites: MUAC 1621, 1622 and 1623. Winter quarter only.

### **MUAC 3684 Choral Literature (4 qtr. hrs.)**

This course offers a study of Western choral literature from Gregorian chant to contemporary compositions. Research will focus on the evolution of styles and analysis of specific choral works of historical significance. Programming and performance practice considerations will also be addressed.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 3698 Carillon History and Mechanics (4 qtr. hrs.)**

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 3700 Carillon Repertoire (4 qtr. hrs.)**

A survey of the music expressly 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 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the tuba.

### **MUAC 3705 Pedagogy & Repertoire Tuba (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the tuba.

### **MUAC 3706 Pedagogy & Repertoire Tuba (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the tuba.

### **MUAC 3707 Pedagogy & Repertoire Horn (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the horn.

### **MUAC 3708 Pedagogy & Repertoire Horn (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the horn.

### **MUAC 3709 Pedagogy & Repertoire Horn (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the horn.

### **MUAC 3710 Carillon Pedagogy I (2 qtr. hrs.)**

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 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the trombone.

### **MUAC 3712 Pedagogy & Repertoire Trombone (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the trombone.

### **MUAC 3713 Pedagogy & Repertoire Trombone (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for the trombone.

### **MUAC 3717 Pedagogy & Repertoire Percussion (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for percussion.

### **MUAC 3718 Pedagogy & Repertoire Percussion (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for percussion.

### **MUAC 3719 Pedagogy & Repertoire Percussion (4 qtr. hrs.)**

Teaching techniques and survey of literature and teaching materials for percussion.

## COURSE DESCRIPTIONS (CONTINUED)

### MUAC 3724 Pedagogy & Repertoire Guitar (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the guitar.

### MUAC 3726 Pedagogy & Repertoire Viola (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the viola.

### MUAC 3727 Pedagogy & Repertoire Viola (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the viola.

### MUAC 3730 Pedagogy & Repertoire Cello (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the cello.

### MUAC 3733 Pedagogy & Rep Double Bass (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the double bass.

### MUAC 3735 Pedagogy & Repertoire Harp (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the harp.

### MUAC 3736 Pedagogy & Repertoire Harp (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the harp.

### MUAC 3737 Pedagogy & Repertoire Harp (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the harp.

### MUAC 3738 Pedagogy & Repertoire Organ (2 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the organ.

### MUAC 3739 Pedagogy & Repertoire Organ (2 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the organ.

### MUAC 3740 Pedagogy & Repertoire Organ (2 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the organ.

### MUAC 3741 Pedagogy & Repertoire Trumpet (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the trumpet.

### MUAC 3742 Pedagogy & Repertoire Trumpet (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the trumpet.

### MUAC 3743 Pedagogy & Repertoire Trumpet (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the trumpet.

### MUAC 3747 Pedagogy & Repertoire Flute (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the flute.

### MUAC 3748 Pedagogy & Repertoire Flute (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the flute.

### MUAC 3749 Pedagogy & Repertoire Flute (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the flute.

### MUAC 3750 Pedagogy & Repertoire Clarinet (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the clarinet.

### MUAC 3751 Pedagogy & Repertoire Clarinet (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the clarinet.

## COURSE DESCRIPTIONS (CONTINUED)

### MUAC 3752 Pedagogy & Repertoire Clarinet (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the clarinet.

### MUAC 3753 Pedagogy & Repertoire Saxophone (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the saxophone.

### MUAC 3754 Pedagogy & Repertoire Saxophone (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the saxophone.

### MUAC 3755 Pedagogy & Repertoire Saxophone (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the saxophone.

### MUAC 3756 Pedagogy & Repertoire Oboe (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the oboe.

### MUAC 3757 Pedagogy & Repertoire Oboe (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the oboe.

### MUAC 3758 Pedagogy & Repertoire Oboe (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the oboe.

### MUAC 3759 Pedagogy & Repertoire Bassoon (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the bassoon.

### MUAC 3761 Pedagogy & Repertoire Bassoon (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the bassoon.

### MUAC 3762 Pedagogy & Repertoire Bassoon (4 qtr. hrs.)

Teaching techniques and survey of literature and teaching materials for the bassoon.

### MUAC 3765 Professional Brass Techniques (4 qtr. hrs.)

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 3801 Introduction to Schenkerian Analysis (4 qtr. hrs.)

### MUAC 3804 Topics in Music (1 to 5 qtr. hrs.)

### MUAC 3810 Voice Repertoire (2 qtr. hrs.)

Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

### MUAC 3811 Voice Repertoire (2 qtr. hrs.)

Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

### MUAC 3812 Voice Repertoire (2 qtr. hrs.)

Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

### MUAC 3822 Piano Repertoire I (2 qtr. hrs.)

Performance and analysis.

### MUAC 3823 Piano Repertoire II (3 qtr. hrs.)

Performance and analysis.

### MUAC 3824 Piano Repertoire III (3 qtr. hrs.)

Performance and analysis.

### MUAC 3830 Theory III: Jazz and Commercial Music Orchestration and Arranging (4 qtr. hrs.)

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.



## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 3831 Theory III: Jazz and Commercial Music Orchestration and Arranging (4 qtr. hrs.)**

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 3832 Theory III: Jazz and Commercial Music Orchestration and Arranging (4 qtr. hrs.)**

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 qtr. hrs.)**

### **MUAC 3842 Jazz & Commercial Music History/Repertoire (4 qtr. hrs.)**

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 qtr. hrs.)**

Writing for small and large jazz groups; accompaniment skills; writing for live performance versus writing for recorded performance. Prerequisite: MUAC 3830.

### **MUAC 3860 Theory III: Basic Jazz Improvisation (4 qtr. hrs.)**

The study of jazz improvisation techniques and forms. Open to music majors or by instructor permission.

### **MUAC 3870 Theory III: Jazz Improvisation & Composition (4 qtr. hrs.)**

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 Theory III: Jazz Improvisation & Composition (4 qtr. hrs.)**

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 Theory III: Orchestration (4 qtr. hrs.)**

Techniques of instrumental scoring.

### **MUAC 3933 Graduate Music History Review (0 qtr. hrs.)**

### **MUAC 3959 Movement and Expression for Conductors (2 qtr. hrs.)**

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, poise, balance, tension release, as well as hands-on instruction applying Alexander technique to your conducting.

### **MUAC 3960 Advanced Orchestral Conducting (2 qtr. hrs.)**

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.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 3961 Advanced Choral Conducting (2 qtr. hrs.)**

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 qtr. hrs.)**

Conducting complex wind compositions; phrasing interpretation and score reading. Prerequisite: MUAC 2970. Spring quarter only.

### **MUAC 3973 Advanced Wind Literature I (2 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 to 8 qtr. hrs.)**

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 to 10 qtr. hrs.)**

### **MUAC 3992 Directed Study (1 to 10 qtr. hrs.)**

### **MUAC 4000 Introduction to Graduate Study (2 qtr. hrs.)**

Problems of research in various chronological epochs of Western musical culture; research techniques and sources used in research; formal writing style.

### **MUAC 4010 Pedagogy of Theory (2 qtr. hrs.)**

Materials, devices, techniques of teaching theory.

### **MUAC 4020 Intro Research in Music Ed (2 qtr. hrs.)**

Foundations in measurement and evaluation of musical behaviors and understanding, using, designing primary research projects in music education.

### **MUAC 4050 Major Adv Repertoire Guitar (2 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 4189 Jazz Performance Techniques (2 qtr. hrs.)**

Individual study of jazz performance techniques in a directed study environment.

### **MUAC 4196 Graduate Composition Tutorial (2 qtr. hrs.)**

## COURSE DESCRIPTIONS (CONTINUED)

### **MUAC 4200 Diction-Graduate Voice Majors (2 qtr. hrs.)**

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 (2 qtr. hrs.)**

A seminar focusing on a major figure of jazz history. Detailed examination of a single artist, their life, music and influences.

### **MUAC 4512 Stories of Music History (4 qtr. hrs.)**

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 4520 Topics in Hindustani Music (4 qtr. hrs.)**

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 4535 Baroque Opera on Stage (4 qtr. hrs.)**

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 4831 Prof Found-Piano Pedagogy (2 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

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 qtr. hrs.)**

Study of teaching techniques, survey of literature and teaching materials from the 20th and 21st centuries. Prerequisite: MUAC 3740.

## COURSE DESCRIPTIONS (CONTINUED)

**MUAC 4840 Piano Teaching Practicum (1 qtr. hrs.)**  
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 qtr. hrs.)**  
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 qtr. hrs.)**  
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 qtr. hrs.)**  
Designing piano-centered music education offerings for preschool-aged children. Prerequisites: MUAC 4831, 4832, 4833 or equivalent.

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

**MUAC 4853 Sem Piano Pedegogyeg/Int Adt (2 qtr. hrs.)**  
Designing piano-centered music education offerings, including college/university courses, for beginning- and intermediate-level adults. Prerequisites: MUAC 4831, 4832, 4833 or equivalent.

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

**MUAC 4929 Tutorials-Theoretical Subject (1 to 5 qtr. hrs.)**  
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 qtr. hrs.)**  
Private tutorial in orchestral conducting. Open to Orchestral Conducting majors only.

**MUAC 4934 Choral Pedagogy (4 qtr. hrs.)**  
A comprehensive investigation of the art and science of choral music instruction. Students use 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 4990 Independent Study (1 to 10 qtr. hrs.)**

**MUAC 4991 Independent Study (1 to 10 qtr. hrs.)**

**MUAC 4992 Directed Study (1 to 10 qtr. hrs.)**

**MUAC 4993 Independent Study (1 to 10 qtr. hrs.)**

**MUAC 4995 Thesis Research (1 to 10 qtr. hrs.)**

**MUAC 4999 Graduate Recital (1 to 10 qtr. hrs.)**

**MUAC 5991 Graduate Thesis (1 to 10 qtr. hrs.)**

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

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

**MUEN 3029 Steel Drum Ensemble (0 to 1 qtr. hrs.)**  
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.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUEN 3030 Hard Bop Combo (0 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUEN 3040 Contemporary Combo (0 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

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.

### **MUEN 3710 Opera (0 to 1 qtr. hrs.)**

Practical experience in operatic performance. One production each quarter; major production in winter quarter.

### **MUEN 3712 Lamont Chorale (0 to 1 qtr. hrs.)**

### **MUEN 3720 Pioneer Pep Band (0 to 1 qtr. hrs.)**

### **MUEN 3740 Lamont Men's Choir (0 to 1 qtr. hrs.)**

### **MUEN 3751 Lamont Jazz Orchestra (0 to 1 qtr. hrs.)**

### **MUEN 3752 Lamont Wind Ensemble (0 to 1 qtr. hrs.)**

Open to all students by audition and approval of conductor; regularly scheduled concerts.

### **MUEN 3753 Lamont Jazz Ensemble (0 to 1 qtr. hrs.)**

Open to all students by audition and approval of director of jazz studies; regularly scheduled concerts.

### **MUEN 3754 University Jazz Ensemble (0 to 1 qtr. hrs.)**

The study of large ensemble jazz works for non-music majors. Must have high school performance ability.

### **MUEN 3760 Lamont Symphony Orchestra (0 to 1 qtr. hrs.)**

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.

### **MUEN 3769 Organ Accompanying (0 to 1 qtr. hrs.)**

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 to 1 qtr. hrs.)**

Small ensembles studying chamber music repertoire for various groups.

## COURSE DESCRIPTIONS (CONTINUED)

### **MUEN 3771 Chamber Ensemble-Accordion**

(0 to 1 qtr. hrs.)

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3772 Chamber Ensemble-Harp**

(0 to 1 qtr. hrs.)

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3774 Chamber Ensemble-Brass**

(0 to 1 qtr. hrs.)

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3775 Piano Accompanying (0 to 1 qtr. hrs.)**

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3776 Chamber Ensemble-Percussion**

(0 to 1 qtr. hrs.)

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3777 Chamber Ensemble-Strings**

(0 to 1 qtr. hrs.)

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3778 Chamber Ensemble-Woodwind**

(0 to 1 qtr. hrs.)

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3781 Chamber Ensemble-Guitar**

(0 to 2 qtr. hrs.)

Small ensembles studying chamber music repertoire for various groups.

### **MUEN 3800 Vocal Chamber Ensemble**

(0 to 1 qtr. hrs.)

A small group of outstanding singers interested in singing soloist vocal chamber music.

### **MUEN 3900 Lamont Women's Chorus (0 to 1 qtr. hrs.)**

### **MUPR 3120 Alexander Technique (2 qtr. hrs.)**

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 qtr. hrs.)**

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 may 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 qtr. hrs.)**

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. Prerequisite: knowledge of music history, figured bass, and counterpoint. Permission of instructor required.

### **MUPR 4191 Jazz Piano (2 qtr. hrs.)**

### **MUPR 4195 Applied Lessons (2 or 4 qtr. hrs.)**

### **MUPR 4210 Piano (2 qtr. hrs.)**

### **MUPR 4230 Voice (2 qtr. hrs.)**

## COURSE DESCRIPTIONS (CONTINUED)

MUPR 4250 Violin (2 qtr. hrs.)

MUPR 4251 Violin (2 qtr. hrs.)

MUPR 4270 Violoncello (2 qtr. hrs.)

MUPR 4290 Viola (2 qtr. hrs.)

MUPR 4310 Bass Violin (2 qtr. hrs.)

MUPR 4312 Jazz Bass (2 qtr. hrs.)

MUPR 4330 Harp (2 qtr. hrs.)

MUPR 4350 Organ (2 qtr. hrs.)

MUPR 4370 Clarinet (2 qtr. hrs.)

MUPR 4390 Flute (2 qtr. hrs.)

MUPR 4460 Bassoon (2 qtr. hrs.)

MUPR 4480 Trombone (2 qtr. hrs.)

MUPR 4481 Jazz Trombone (2 qtr. hrs.)

MUPR 4500 Trumpet (2 qtr. hrs.)

MUPR 4520 Horn (2 qtr. hrs.)

MUPR 4540 Euphonium (2 qtr. hrs.)

MUPR 4560 Tuba (2 qtr. hrs.)

MUPR 4570 Tuba (4 qtr. hrs.)

MUPR 4600 Classical Guitar (2 qtr. hrs.)

MUPR 4610 Classical Guitar (4 qtr. hrs.)

MUPR 4621 Jazz Guitar (2 qtr. hrs.)

MUPR 4660 Percussion (2 qtr. hrs.)

MUPR 4661 Percussion Set (2 qtr. hrs.)

MUPR 4671 Percussion Set (4 qtr. hrs.)

MUPR 4680 Oboe (2 qtr. hrs.)

MUPR 4780 Saxophone (2 qtr. hrs.)

MUPR 4900 Carillon (2 qtr. hrs.)

MUPR 4920 Composition (2 qtr. hrs.)  
One-on-one instruction for composition majors.

### For More Information

A complete description of the program's official offerings and requirements is available from the department at <http://www.du.edu/lamont>.

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