		BA/BS in Music		
		Advisor: Any Music Faculty Member		
		FOUNDATION		30
MUS	220	Improvisation	2	
MUS	211-213	Music Theory I-II-III	9	
MUS	221-226	Aural Skills I-VI	6	
MUS	233	Piano Proficiency III	2	
MUS	236 or 243	Piano Proficiency VI or Drumset Proficiency III	2	
MUS	260	Digital Music Notation (4 cr in Gen Ed)	0	
MUS	311	Music Theory IV: Chromatic Harmony	3	
MUS	312	Music Theory V: Post-Tonal Systems	3	
MUS	313	Music Theory VI: Songwriting I	3	
		MUSICOLOGY		18
		Select 4 of 6:	12	
MUS	360-361-362	Music History I-II-III		
MUS	367-368-369	History of American Vernacular Music I-II-III		
MUS	363-364	Ethnomusicology	6	
		MUP		6
MUP	105-140	Music Performance *	6	
		* Must pass exit jury		
		MUEN		6
MUEN	101-392	Music Ensemble	6	
		PROFESSIONAL DEVELOPMENT		10
MUS	250	Concert Attendance: 9 units	0	
MUS	305	Junior Seminar	1	
MUS	345	The Business of Music	3	
MUS	404	Senior Capstone Project	0	
MUS	405	Senior Seminar	3	
MUS	406	Special Individual Studies	3	
			70	70

BA/BS in Music

YEAR ONE	FALL - PRE				WINTER		SPRING	19
	MUEN 101-192			1	MUEN 101-192	1	MUEN 101-192	1
	MUP 105-140			2	MUP 105-140	2	MUP 105-140	2
	MUS 250	Concert Attendance		0	MUS 250	0	MUS 250	0
	MUS 220 Improvisation			2	MUS 211 Music Theory I	3	MUS 212 Music Theory II	3
	SELECT A OR B			11	MUS 221 Aural Skills I	1	MUS 222 Aural Skills II	1
	A: With Music Theory	MUS 120 Music Theory Fundamentals	6		MUS 231 Piano Proficiency I	2	MUS 232 Piano Proficiency II	2
	Fundamentals	General Education	5				MUS 260 Digital Music Notation (Gen Ed)	4
	B : No Fundamentals	General Education	11		General Education	7	Writing 135	3
TOTAL				16		16		16

YEAR THREE			WINTER S		SPRING	
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 313 Theory VI: Songwriting I	3	MUS 305 Junior Seminar	1	MUS 345 Business of Music	3
	MUS 226 Aural Skills VI	1	General Education	8	General Education	6
	MUS 236 or 243 2nd Proficiency	2				
Alt	MUS 360 Music History I		MUS 361 Music History II		MUS 362 Music History III	
Years	MUS 367 History of American Vernacular Music I	3	MUS 368 History of American Vernacular Music II	3	MUS 369 History of American Vernacular Music III	3
	Minor	6	Minor	3	Minor	3
TOTAL		15		15		15

YEAR TWO	FALL		WINTER		SPRING	18
	MUEN 301-392	1	MUEN 301-392	1	MUEN 301-392	1
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 213 Music Theory III	3	MUS 311 Music Theory IV: Chromatic Harmony	3	MUS 312 Music Theory V: Post-Tonal Systems	3
	MUS 223 Aural Skills III	1	MUS 224 Aural Skills IV	1	MUS 225 Aural Skills V	1
	MUS 233 Piano Proficiency III	2	MUS 234 or 241 2nd Proficiency	2	MUS 235 or 242 2nd Proficiency	2
			MUS 363 Ethnomusicology I	3	MUS 364 Ethnomusicology II	3
	General Education	8	General Education	5	General Education	5
TOTAL		15		15		15

YEAR FOUR	FALL		WINTER		SPRING	9
	MUS 406 Special Individual Studies	1	MUS 406 Special Individual Studies	1	MUS 406 Special Individual Studies	1
	Fourth term of History: 360-361-362, 367-368-369	3	MUS 405 Senior Seminar	3	MUS 404 Capstone Project	0
	General Education	5	General Education	4	Free Electives	9
	Minor	6	Minor	6	Minor	3
TOTAL		15		14		13

BA/BS DEGREE TOTAL CREDITS						
BA/BS in Music 70						
General Education	60					
Pre-Core (if needed)	6					
Proficiency (if needed)	8					
Free Electives (4-18)	9					
Minor 27						
	180					

	Bac	helor of Music in Contemporary Music		
	Advis	ors: Dr. Diane Baxter Dr. Dirk Freymuth		
		FOUNDATION		30
MUS	220	Improvisation	2	
MUS	211-213	Music Theory I-II-III	9	
MUS	221-226	Aural Skills I-VI	6	
MUS	233	Piano Proficiency III	2	
MUS	236 or 243	Piano Proficiency VI or Drumset Proficiency III	2	
MUS	260	Digital Music Notation (4 cr in Gen Ed)	0	
MUS	311	Music Theory IV: Chromatic Harmony	3	
MUS	312	Music Theory V: Post-Tonal Systems	3	
MUS	313	Music Theory VI: Songwriting I	3	
		MUSICOLOGY		18
		Select 4 of 6:	12	
MUS	360-361-362	Music History I-II-III		
MUS	367-368-369	History of American Vernacular Music I-II-III		
MUS	363-364	Ethnomusicology	6	
		MUP		18
MUP	105-140	Music Performance *	6	
MUP	205-240	Music Performance *	6	
MUP	305-340	Music Performance *	6	
		* Must pass exit jury		
		MUEN		12
MUEN	101-392	Music Ensemble	3	
MUEN	301-392	Music Ensemble	9	
		CONCENTRATION		35
MUS	320	Instrumental Conducting	3	
MUS	321 or 322	Choral or American Vernacular Conducting	3	
MUS	301-499	Music Electives	29	
		PROFESSIONAL DEVELOPMENT		7
MUS	250	Concert Attendance: 9 units	0	
MUS	305	Junior Seminar	1	
MUS	345	The Business of Music	3	
MUS	404	Senior Capstone Project	0	
MUS	405	Senior Seminar	3	
			120	120

Bachelor of Music in Contemporary Music

YEAR ONE	FALL - PRE				WINTER		SPRING	19
	MUEN 101-192			1	MUEN 101-192	1	MUEN 101-192	1
	MUP 105-140			2	MUP 105-140	2	MUP 105-140	2
	MUS 250	Concert Attendance		0	MUS 250	0	MUS 250	0
	MUS 220 Improvisation			2	MUS 211 Music Theory I	3	MUS 212 Music Theory II	3
	SELECT A OR B			11	MUS 221 Aural Skills I	1	MUS 222 Aural Skills II	1
	A: With Music Theory	MUS 120 Music Theory Fundamentals	6		MUS 231 Piano Proficiency I	2	MUS 232 Piano Proficiency II	2
	Fundamentals	General Education	5				MUS 260 Digital Music Notation (Gen Ed)	4
	B : No Fundamentals	General Education	11		General Education	7	Writing 135	3
TOTAL				16		16		16

YEAR THREE	FALL		WINTER		SPRING	
	MUEN 301-392	1	MUEN 301-392	1	MUEN 301-392	1
	MUP 305-340	2	MUP 305-340	2	MUP 305-340	2
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 313 Theory VI: Songwriting I	3	MUS 305 Junior Seminar	1	MUS 345 Business of Music	3
	MUS 226 Aural Skills VI	1	Music Elective	8	Music Elective	3
	MUS 236 Piano Proficiency VI or 243 Drumset Proficiency III	2				
	MUS 320 Instrumental Conducting	3			MUS 321 or 322 Choral or AV Conducting	3
Alt	MUS 360 Music History I		MUS 361 Music History II		MUS 362 Music History III	
Years	MUS 367 History of American Vernacular Music I	3	MUS 368 History of American Vernacular Music II	3	MUS 369 History of American Vernacular Music III	3
TOTAL		15		15		15

YEAR TWO	FALL		WINTER		SPRING	15
	MUEN 301-392	1	MUEN 301-392	1	MUEN 301-392	1
	MUP 205-240	2	MUP 205-240	2	MUP 205-240	2
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 213 Music Theory III	3	MUS 311 Music Theory IV: Chromatic Harmony	3	MUS 312 Music Theory V: Post-Tonal Systems	3
	MUS 223 Aural Skills III	1	MUS 224 Aural Skills IV	1	MUS 225 Aural Skills V	1
	MUS 233 Piano Proficiency III	2	MUS 234 Piano Proficiency IV or 241 Drumset Proficiency I	2	MUS 235 Piano Proficiency V or 242 Drumset Proficiency II	2
			MUS 363 Ethnomusicology I	3	MUS 364 Ethnomusicology II	3
	General Education	7	General Education	4	General Education	4
TOTAL		16		16		16

YEAR FOUR	FALL		WINTER		SPRING	8
	MUEN 301-392	1	MUEN 301-392	1	MUEN 301-392	1
	Fourth term of History: 360-361-362, 367-368-369	3	MUS 405 Senior Seminar	3	MUS 404 Capstone Project	0
	Music Elective	6	Music Elective	6	Music Elective	6
	General Education	4	General Education	4	Free Elective	4
TOTAL		14		14		11

BM DEGREE TOTAL CREDITS								
вм	120							
General Education	42							
Pre-Core (if needed)	6							
Proficiency (if needed)	8							
Free Electives (4-18)	4							
	180							

	Bach	elor of Music in Contemporary Music Emphasis in Composition		
		Advisor: Dr. Kevin Walczyk		
		FOUNDATION		30
MUS	220	Improvisation	2	
MUS	211-213	Music Theory I-II-III	9	
MUS	221-226	Aural Skills I-VI	6	
MUS	233	Piano Proficiency III	2	
MUS	236	Piano Proficiency VI	2	
MUS	260	Digital Music Notation (4 cr in Gen Ed)	0	
MUS	311	Music Theory IV: Chromatic Harmony	3	
MUS	312	Music Theory V: Post-Tonal Systems	3	
MUS	313	Music Theory VI: Songwriting I	3	
		MUSICOLOGY		18
		Select 4 of 6:	12	
MUS	360-361-362	Music History I-II-III		
MUS	367-368-369	History of American Vernacular Music I-II-III		
MUS	363-364	Ethnomusicology	6	
		Music Performance		18
MUP	115	Music Performance *	6	
MUP	215	Music Performance *	6	
MUP	315	Music Performance *	6	
		* Must pass exit jury		
		MUEN		12
MUEN	101-192	Music Ensemble	3	
MUEN	301-392	Music Ensemble as recommended by Composition instructor	9	
		CONCENTRATION		35
MUS	320	Instrumental Conducting	3	
MUS	321 or 322	Choral or American Vernacular Conducting	3	
MUS	371-372-373	Orchestration I-II-III	9	
MUS	414	Jazz Theory	3	
MUS	415-416	Jazz Arranging I-II	6	
MUS	421-422-423	Music Media Production I-II-III	9	
MUS	301-499	Music Electives	2	
		PROFESSIONAL DEVELOPMENT		7
MUS	250	Concert Attendance: 9 units	0	
MUS	305	Junior Seminar	1	
MUS	345	The Business of Music	3	
MUS	404	Senior Capstone Project	0	
MUS	405	Senior Seminar	3	
			120	120

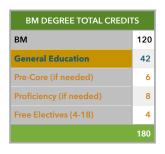
Bachelor of Music in Contemporary Music: Emphasis in Composition

YEAR ONE	FALL - PRE				WINTER		SPRING	19
	MUEN 101-192			1	MUEN 101-192	1	MUEN 101-192	1
	MUP 115			2	MUP 115	2	MUP 115	2
	MUS 250	Concert Attendance		0	MUS 250	0	MUS 250	0
	MUS 220 Improvisation			2	MUS 211 Music Theory I	3	MUS 212 Music Theory II	3
	SELECT A OR B			11	MUS 221 Aural Skills I	1	MUS 222 Aural Skills II	1
	A: With Music Theory	MUS 120 Music Theory Fundamentals	6		MUS 231 Piano Proficiency I	2	MUS 232 Piano Proficiency II	2
	Fundamentals	General Education	5				MUS 260 Digital Music Notation (Gen Ed)	4
	B : No Fundamentals	General Education	11		General Education	7	Writing 135	3
TOTAL				16		16		16

YEAR THREE	FALL		WINTER		SPRING	
	MUEN 301-392	1	MUEN 301-392	1	MUEN 301-392	1
	MUP 315	2	MUP 315	2	MUP 315	2
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 313 Theory VI: Songwriting I	3	MUS 305 Junior Seminar	1	MUS 345 Business of Music	3
	MUS 226 Aural Skills VI	1	Orchestration II	3		
	MUS 236 Piano Proficiency	2	Music Elective	2	Free Elective	4
	MUS 414 Jazz Theory	3	MUS 415 Jazz Arranging I	3	MUS 416 Jazz Arranging II	3
	MUS 320 Instrumental Conducting	3	MUS 368 History of American Vernacular Music II	3	MUS 321 or 322 Choral or AV Conducting	3
TOTAL		15		15		16

YEAR TWO	FALL		WINTER		SPRING	11
	MUEN 301-392	1	MUEN 301-392	1	MUEN 301-392	1
	MUP 215	2	MUP 215	2	MUP 215	2
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 213 Music Theory III	3	MUS 311 Music Theory IV: Chromatic Harmony	3	MUS 312 Music Theory V: Post-Tonal Systems	3
	MUS 223 Aural Skills III	1	MUS 224 Aural Skills IV	1	MUS 225 Aural Skills V	1
	MUS 233 Piano Proficiency III	2	MUS 234 Piano Proficiency	2	MUS 235 Piano Proficiency	2
			MUS 363 Ethnomusicology I	3	MUS 364 Ethnomusicology II	3
	General Education	7	Orchestration I	3	General Education	4
TOTAL		16		15		16

YEAR FOUR	FALL		ALL WINTER !		SPRING	12
	MUEN 301-392	1	MUEN 301-392	1	MUEN 301-392	1
	MUS 421 Music Media Production I	3	MUS 422 Music Media Production II	3	MUS 423 Music Media Production III	3
	MUS 360 Music History I	3	MUS 361 Music History II	3	MUS 362 Music History III	3
			MUS 405 Senior Seminar	3	MUS 404 Capstone Project	0
			Orchestration III	3		
	General Education	5	General Education	2	General Education	5
TOTAL		12		15		12



Bachelor of Music in Conte	mporary Music
Emphasis in Instrumental	Performance

	E	mphasis in Instrumental Performance		
		Advisor: Dr. Ike Nail		
		FOUNDATION		30
MUS	220	Improvisation	2	
MUS	211-213	Music Theory I-II-III	9	
MUS	221-226	Aural Skills I-VI	6	
MUS	233	Piano Proficiency III	2	
MUS	236 or 243	Piano Proficiency VI or Drumset Proficiency III	2	
MUS	260	Digital Music Notation (4 cr in Gen Ed)	0	
MUS	311	Music Theory IV: Chromatic Harmony	3	
MUS	312	Music Theory V: Post-Tonal Systems	3	
MUS	313	Music Theory VI: Songwriting I	3	
		MUSICOLOGY		18
		Select 4 of 6:	12	
MUS	360-361-362	Music History I-II-III		
MUS	367-368-369	History of American Vernacular Music I-II-III		
MUS	363-364	Ethnomusicology	6	
		MUP		27
MUP	125	Music Performance *	6	
MUP	225	Music Performance *	9	
MUP	325	Music Performance *	12	
		* Must pass exit jury		
		MUEN		12
MUEN	101-392	Music Ensemble	3	
MUEN	311-312	Wind Ensemble or Orchestra	9	
		CONCENTRATION		26
MUS	320	Instrumental Conducting	3	
MUS	321 or 322	Choral or American Vernacular Conducting	3	
MUE	451	Woodwind Pedagogy		
MUE	452	Brass Techniques	6	
MUE	453	Percussion Techniques		
MUS	301-499	Music Electives	14	
		PROFESSIONAL DEVELOPMENT		7
MUS	250	Concert Attendance: 9 units	0	
MUS	304	Junior Recital	0	
MUS	305	Junior Seminar	1	
MUS	345	The Business of Music	3	
MUS	404	Senior Capstone Project	0	
MUS	405	Senior Seminar	3	

Bachelor of Music in Contemporary Music: Emphasis in Instrumental Performance

YEAR ONE	FALL - PRE				WINTER		SPRING	19
	MUEN 101-192			1	MUEN 101-192	1	MUEN 101-192	1
	MUP 125			2	MUP 125	2	MUP 125	2
	MUS 250	Concert Attendance		0	MUS 250	0	MUS 250	0
	MUS 210 Improvisation			2	MUS 211 Music Theory I	3	MUS 212 Music Theory II	3
	SELECT A OR B			11	MUS 214 Aural Skills I	1	MUS 215 Aural Skills II	1
	A: With Music Theory	MUS 120 Music Theory Fundamentals	6		MUS 231 Piano Proficiency I	2	MUS 232 Piano Proficiency II	2
	Fundamentals	General Education	5				MUS 260 Digital Music Notation (Gen Ed)	4
	B : No Fundamentals	General Education	11		General Education	7	Writing 135	3
TOTAL				16		16		16

YEAR TWO	FALL		WINTER		SPRING	9
	MUEN 311-312	1	MUEN 311-312	1	MUEN 311-312	1
	MUP 225	3	MUP 225	3	MUP 225	3
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 213 Music Theory III	3	MUS 311 Music Theory IV: Chromatic Harmony	3	MUS 312 Music Theory V: Post-Tonal Systems	3
	MUS 223 Aural Skills III	1	MUS 224 Aural Skills IV	1	MUS 225 Aural Skills V	1
	MUS 233 Piano Proficiency III	2	MUS 234 Piano Proficiency IV or 241 Drumset Proficiency I	2	MUS 235 Piano Proficiency V or 242 Drumset Proficiency II	2
			MUS 363 Ethnomusicology I	3	MUS 364 Ethnomusicology II	3
	General Education	6	MUE 451 Woodwind Pedagogy	3	General Education	3
TOTAL		16		16		16

YEAR THREE	FALL		WINTER		SPRING	2
	MUEN 311-312	1	MUEN 311-312	1	MUEN 311-312	1
	MUP 325	4	MUP 325	4	MUP 325	4
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 313 Theory VI: Songwriting I	3	MUS 305 Junior Seminar	1	MUS 304 Junior Recital	0
	MUS 226 Aural Skills VI	1	MUE 452 Brass Techniques	3	MUS 345 Business of Music	3
	MUS 236 Piano Proficiency VI or 243 Drumset Proficiency III	2	Music Elective	3	General Education	2
	MUS 320 Instrumental Conducting	3			MUS 321 or 322 Choral or AV Conducting	3
Alt	MUS 360 Music History I		MUS 361 Music History II		MUS 362 Music History III	
Years	MUS 367 History of American Vernacular Music I	3	MUS 368 History of American Vernacular Music II	3	MUS 369 History of American Vernacular Music III	3
TOTAL		17		15		16

YEAR FOUR	FALL		WINTER		SPRING	12
	MUEN 311-312	1	MUEN 311-312	1	MUEN 311-312	1
	Fourth term of History: MUS 360-361-362, 367-368-369	3	MUS 405 Senior Seminar	3	MUS 404 Capstone Project	0
	Music Elective	6			Music Elective	5
	General Education	4	General Education	8	Free Elective	4
TOTAL		14		12		10

BM DEGREE TOTAL CREDITS						
ВМ	120					
General Education	42					
Pre-Core (if needed)	6					
Proficiency (if needed)	8					
Free Electives (4-18)	4					
	180					

Bachelor of Music in Contemporary Music Emphasis in Jazz & Popular Music

	Adviso	ors: Dr. Tom Bergeron Dr. Keller Coker		
		FOUNDATION		30
MUS	220	Improvisation	2	
MUS	211-213	Music Theory I-II-III	9	
MUS	221-226	Aural Skills I-VI	6	
MUS	233	Piano Proficiency III	2	
MUS	243	Drumset Proficiency III	2	
MUS	260	Digital Music Notation (4 cr in Gen Ed)	0	
MUS	311	Music Theory IV: Chromatic Harmony	3	
MUS	312	Music Theory V: Post-Tonal Systems	3	
MUS	313	Music Theory VI: Songwriting I	3	
		MUSICOLOGY		18
		Select 4 of 6:	12	
MUS	360-361-362	Music History I-II-III		
MUS	367-368-369	History of American Vernacular Music I-II-III		
MUS	363-364	Ethnomusicology	6	
		MUP		27
MUP	105	Music Performance *	6	
MUP	205	Music Performance *	9	
MUP	305	Music Performance *	12	
		* Must pass exit jury		
		MUEN		12
MUEN	101-392	Music Ensemble	3	
MUEN	361-363	Western Hemisphere Voices, Western Hemisphere Orchestra, Orquestra Brasil: must include more than one ensemble	9	
		CONCENTRATION		26
MUS	320	Instrumental Conducting	3	
MUS	322	American Vernacular Conducting	3	
MUS	381	Introduction to Audio Production	3	
MUS	382	Digital Music Production	3	
MUS	383	Advanced Music Production	3	
MUS	472-473	Songwriting II-III	6	
MUS	301-499	Music Electives	5	
		PROFESSIONAL DEVELOPMENT		7
MUS	250	Concert Attendance: 9 units	0	
MUS	304	Junior Recital	0	
MUS	305	Junior Seminar	1	
MUS	345	The Business of Music	3	
MUS	404	Senior Capstone Project	0	
MUS	405	Senior Seminar	3	
0	6308	0	120	120

Bachelor of Music in Contemporary Music: Emphasis in Jazz & Popular Music

YEAR ONE	FALL - PRE				WINTER		SPRING	19
	MUEN 101-192			1	MUEN 101-192	1	MUEN 101-192	1
	MUP 105			2	MUP 105	2	MUP 105	2
	MUS 250	Concert Attendance		0	MUS 250	0	MUS 250	0
	MUS 220 Improvisation			2	MUS 211 Music Theory I	3	MUS 212 Music Theory II	3
	SELECT A OR B			11	MUS 221 Aural Skills I	1	MUS 222 Aural Skills II	1
	A: With Music Theory	MUS 120 Music Theory Fundamentals	6		MUS 231 Piano Proficiency I	2	MUS 232 Piano Proficiency II	2
	Fundamentals	General Education	5				MUS 260 Digital Music Notation (Gen Ed)	4
	B : No Fundamentals	General Education	11		General Education	7	Writing 135	3
TOTAL				16		16		16

YEAR TWO	FALL		WINTER		SPRING	12
	MUEN 361-363	1	MUEN 361-363	1	MUEN 361-363	1
	MUP 205	3	MUP 205	3	MUP 205	3
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 213 Music Theory III	3	MUS 311 Music Theory IV: Chromatic Harmony	3	MUS 312 Music Theory V: Post-Tonal Systems	3
	MUS 223 Aural Skills III	1	MUS 224 Aural Skills IV	1	MUS 225 Aural Skills V	1
	MUS 233 Piano Proficiency III	2	241 Drumset Proficiency I	2	242 Drumset Proficiency II	2
			MUS 363 Ethnomusicology I	3	MUS 364 Ethnomusicology II	3
	General Education	6	General Education	3	General Education	3
TOTAL		16		16		16

YEAR THREE	FALL		WINTER		SPRING	4
	MUEN 361-363	1	MUEN 361-363	1	MUEN 361-363	1
	MUP 305	4	MUP 305	4	MUP 305	4
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 313 Theory VI: Songwriting I	3	MUS 305 Junior Seminar	1	MUS 304 Junior Recital	0
	MUS 226 Aural Skills VI	1	Music Elective	3	Music Elective	2
	243 Drumset Proficiency III	2			MUS 345 Business of Music	3
	MUS 367 History of American Vernacular Music I	3	MUS 368 History of American Vernacular Music II	3	MUS 369 History of American Vernacular Music III	3
	MUS 320 Instrumental Conducting	3	General Education	4	MUS 322 American Vernacular Conducting	3
TOTAL		17		16		16

YEAR FOUR	FALL		WINTER		SPRING	7
	MUEN 361-363	1	MUEN 361-363	1	MUEN 361-363	1
	MUS 360 Music History I	3	MUS 405 Senior Seminar	3	MUS 404 Capstone Project	0
	MUS 381 Introduction to Audio Production	3	MUS 382 Digital Music Production	3	MUS 383 Advanced Music Production	3
			MUS 472 Songwriting II	3	MUS 473 Songwriting III	3
	General Education	4	General Education	3	Free Elective	4
TOTAL		11		13		11

BM DEGREE TOTAL CREDITS							
вм	120						
General Education	42						
Pre-Core (if needed)	6						
Proficiency (if needed)	8						
Free Electives (4-18)	4						
	180						

Bachelor of Music in Contemporary Music Emphasis in Pre-Teaching

Advisor: Dr. Ike Nail

		Advisor: Dr. ike Naii		
		FOUNDATION		30
MUS	220	Improvisation	2	
MUS	211-213	Music Theory I-II-III	9	
MUS	221-226	Aural Skills	6	
MUS	233	Piano Proficiency	2	
MUS	236 or 243	Piano Proficiency or Drumset Proficiency	2	
MUS	260	Digital Music Notation (4 cr in Gen Ed)	0	
MUS	311	Music Theory IV: Chromatic Harmony	3	
MUS	312	Music Theory V: Post-Tonal Systems	3	
MUS	313	Music Theory VI: Songwriting I	3	
		MUSICOLOGY		18
		Select 4 of 6:	12	
MUS	360-361-362	Music History I-II-III		
MUS	367-368-369	History of American Vernacular Music I-II-III		
MUS	363-364	Ethnomusicology	6	
		MUP		27
MUP	120-130	Music Performance *	6	
MUP	220-230	Music Performance *	9	
MUP	320-330	Music Performance *	12	
		* Must pass exit jury		
		MUEN		12
MUEN	101-392	Music Ensemble	3	
MUEN	311-312	Wind Ensemble or Orchestra	9	
		CONCENTRATION		26
MUS	320	Instrumental Conducting	3	
MUS	321	Choral Conducting	3	
MUS	322	American Vernacular Conducting	3	
MUS	451	Woodwind Pedagogy	3	
MUS	452	Brass Techniques	3	
MUS	453	Percussion Techniques	3	
MUS	301-499	Music Electives	8	
		PROFESSIONAL DEVELOPMENT		7
MUS	250	Concert Attendance: 9 units	0	
MUS	305	Junior Seminar	1	
MUS	345	Business of Music	3	
MUS	404	Senior Capstone Project	0	
MUS	405	Senior Seminar	3	
			120	120

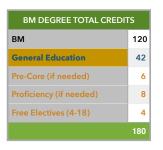
Bachelor of Music in Contemporary Music: Emphasis in Pre-Teaching

YEAR ONE	FALL - PRE				WINTER		SPRING	19
	MUEN 101-192			1	MUEN 101-192	1	MUEN 101-192	1
	MUP 120-130			2	MUP 120-130	2	MUP 120-130	2
	MUS 250	Concert Attendance		0	MUS 250	0	MUS 250	0
	MUS 220 Improvisation			2	MUS 211 Music Theory I	3	MUS 212 Music Theory II	3
	SELECT A OR B			11	MUS 221 Aural Skills I	1	MUS 222 Aural Skills II	1
	A: With Music Theory	MUS 120 Music Theory Fundamentals	6		MUS 231 Piano Proficiency I	2	MUS 232 Piano Proficiency II	2
	Fundamentals	General Education	5				MUS 260 Digital Music Notation (Gen Ed)	4
	B : No Fundamentals	General Education	11		General Education	7	Writing 135	3
TOTAL				16		16		16

YEAR TWO	FALL		WINTER		SPRING	9
	MUEN 311-312	1	MUEN 311-312	1	MUEN 311-312	1
	MUP 220-230	3	MUP 220-230	3	MUP 220-230	3
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 213 Music Theory III	3	MUS 311 Music Theory IV: Chromatic Harmony	3	MUS 312 Music Theory V: Post-Tonal Systems	3
	MUS 223 Aural Skills III	1	MUS 224 Aural Skills IV	1	MUS 225 Aural Skills V	1
	MUS 233 Piano Proficiency III	2	MUS 234 Piano Proficiency IV or 241 Drumset Proficiency I	2	MUS 235 Piano Proficiency V or 242 Drumset Proficiency II	2
			MUS 363 Ethnomusicology I	3	MUS 364 Ethnomusicology II	3
	General Education	6	MUE 451 Woodwind Pedagogy	3	General Education	3
TOTAL		16		16		16

YEAR THREE	FALL		WINTER		SPRING	2
	MUEN 311-312	1	MUEN 311-312	1	MUEN 311-312	1
	MUP 320-330	4	MUP 320-330	4	MUP 320-330	4
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 313 Theory VI: Songwriting I	3	MUS 305 Junior Seminar	1		
	MUS 226 Aural Skills VI	1	MUE 452 Brass Techniques	3	MUS 345 Business of Music	3
	MUS 236 Piano Proficiency VI or 243 Drumset Proficiency III	2	Music Elective	3	General Education	2
	MUS 320 Instrumental Conducting	3			MUS 322 American Vernacular Conducting	3
Alt	MUS 360 Music History I		MUS 361 Music History II		MUS 362 Music History III	
Years	MUS 367 History of American Vernacular Music I	3	MUS 368 History of American Vernacular Music II	3	MUS 369 History of American Vernacular Music III	3
TOTAL		17		15		16

YEAR FOUR	FALL		WINTER		SPRING	12
	MUEN 311-312	1	MUEN 311-312	1	MUEN 311-312	1
	Fourth term of History: MUS 360-361-362, 367-368-369	3	MUS 405 Senior Seminar	3	MUS 404 Capstone Project	0
	Music Elective	5	MUE 453 Percussion Techniques	3	MUS 321 Choral Conducting	3
	General Education	4	General Education	8	Free Elective	4
TOTAL		13		15		8



	Bach	nelor of Music in Contemporary Music Emphasis in Vocal Performance		
		Advisor: Dr. Kevin Helppie		
		FOUNDATION		30
MUS	220	Improvisation	2	
MUS	211-213	Music Theory I-II-III	9	
MUS	221-226	Aural Skills	6	
MUS	233	Piano Proficiency	2	
MUS	236 or 243	Piano Proficiency or Drumset Proficiency	2	
MUS	260	Digital Music Notation (4 cr in Gen Ed)	0	
MUS	311	Music Theory IV: Chromatic Harmony	3	
MUS	312	Music Theory V: Post-Tonal Systems	3	
MUS	313	Music Theory VI: Songwriting I	3	
		MUSICOLOGY		18
		Select 4 of 6:	12	
MUS	360-361-362	Music History I-II-III		
MUS	367-368-369	History of American Vernacular Music I-II-III		
MUS	363-364	Ethnomusicology	6	
		MUP		27
MUP	130	Music Performance *	6	
MUP	230	Music Performance *	9	
MUP	330	Music Performance *	12	
		* Must pass exit jury		
		MUEN		12
MUEN	101-392	Music Ensemble	3	
MUEN	301-302, 313	Chamber Singers, Concert Choir, or Early Music Ensemble	3	
MUEN	302	Chamber Singers	6	
		CONCENTRATION		26
MUS	320	Instrumental Conducting	3	
MUS	321	Choral Conducting	3	
MUS	453	Vocal Literature	3	
MUS	454	Vocal Pedagogy	3	
MUS	455	Lyric Diction	3	
MUEN	151, 351	Opera Scenes: Vocal	3	
MUEN	153, 353	Musical Theatre: Vocal	3	
MUS	301-499	Music Electives	5	
		PROFESSIONAL DEVELOPMENT		7
MUS	250	Concert Attendance: 9 units	0	
MUS	304	Junior Recital	0	
MUS	305	Junior Seminar	1	
MUS	345	The Business of Music	3	
MUS	404	Senior Capstone Project	0	
MUS	405	Senior Seminar	3	
			120	120

Bachelor of Music in Contemporary Music: Emphasis in Vocal Performance

YEAR ONE	FALL - PRE				WINTER		SPRING	19
	MUEN 101-192			1	MUEN 101-192	1	MUEN 101-192	1
	MUP 130			2	MUP 130	2	MUP 130	2
	MUS 250	Concert Attendance		0	MUS 250	0	MUS 250	0
	MUS 220 Improvisation			2	MUS 211 Music Theory I	3	MUS 212 Music Theory II	3
	SELECT A OR B			11	MUS 214 Aural Skills I	1	MUS 215 Aural Skills II	1
	A: With Music Theory	MUS 120 Music Theory Fundamentals	6		MUS 231 Piano Proficiency I	2	MUS 232 Piano Proficiency II	2
	Fundamentals	General Education	5				MUS 260 Digital Music Notation (Gen Ed)	4
	B: No Fundamentals	General Education	11		General Education	7	Writing 135	3
TOTAL				16		16		16

YEAR TWO	FALL		WINTER		SPRING	8
	MUEN 301-302, 313	1	MUEN 301-302, 313	1	MUEN 301-302, 313	1
	MUP 230	3	MUP 230	3	MUP 230	3
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 213 Music Theory III	3	MUS 311 Music Theory IV: Chromatic Harmony	3	MUS 312 Music Theory V: Post-Tonal Systems	3
	MUS 223 Aural Skills III	1	MUS 224 Aural Skills IV	1	MUS 225 Aural Skills V	1
	MUS 233 Piano Proficiency III	2	MUS 234 Piano Proficiency IV or 241 Drumset Proficiency I	2	MUS 235 Piano Proficiency V or 242 Drumset Proficiency II	2
	MUS 151 Opera Scenes Vocal	1	MUS 363 Ethnomusicology I	3	MUS 364 Ethnomusicology II	3
	General Education	5	MUS 454 Vocal Pedagogy	3	General Education	3
TOTAL		16		16		16

YEAR THREE	FALL		WINTER	SPRING		
	MUEN 302	1	MUEN 302	1	MUEN 302	1
	MUP 330	4	MUP 330	4	MUP 330	4
	MUS 250	0	MUS 250	0	MUS 250	0
	MUS 313 Theory VI: Songwriting I	3	MUS 305 Junior Seminar	1	MUS 304 Junior Recital	0
	MUS 226 Aural Skills VI	1	MUS 455 Lyric Diction	3	MUS 345 Business of Music	3
	MUS 236 Piano Proficiency VI or 243 Drumset Proficiency III	2	General Education	2	General Education	5
	MUS 320 Instrumental Conducting	3	MUS 153 Musical Theatre Vocal	1		
Alt	MUS 360 Music History I		MUS 361 Music History II		MUS 362 Music History III	
Years	MUS 367 History of American Vernacular Music I	3	MUS 368 History of American Vernacular Music II	3	MUS 369 History of American Vernacular Music III	3
TOTAL		17		15		16

YEAR FOUR	FALL		WINTER	SPRING				
	MUEN 302	1	MUEN 302	1	MUEN 302	1		
	Fourth term of History: MUS 3 360-361-362, 367-368-369		MUS 405 Senior Seminar	3	MUS 404 Capstone Project			
	MUS 351 Opera Scenes Vocal	2	MUS 353 Musical Theatre Vocal	2	MUS 321 Choral Conducting	3		
	General Education	5	MUS 453 Vocal Literature	3	General Education	3		
	Music Elective	3	Music Elective	2	Free Elective	4		
TOTAL		14		11		11		

BM DEGREE TOTAL CREDITS								
вм	120							
General Education	42							
Pre-Core (if needed)	6							
Proficiency (if needed)	8							
Free Electives (4-18)	4							
	180							

		Music Minor	
MUS	120	Music Theory Fundamentals	6
MUS	211	Music Theory I	3
MUS	212	Music Theory II	3
MUS	221	Aural Skills I	1
MUS	222	Aural Skills II	1
		Upper-Division Music Electives	15
		TOTAL	29

	Audio Production Minor										
MUP	110	Audio Production	6								
MUP	210	Audio Production	9								
MUS	381	Introduction to Audio Production	3								
MUS	382	Digital Music Production	3								
MUS	383	Advanced Music Production	3								
MUS	421	Music Media I	3								
		TOTAL	27								

		Popular Music Minor	
MUS	101	Popular Music in America	3
MUS	102	Social History of Rock	3
MUS	103	Jazz History	3
MUS	367	History of American Vernacular Music I	3
MUS	368	History of American Vernacular Music II	3
MUS	369	History of American Vernacular Music III	3
		Upper-Division Music Electives	9
		TOTAL	27

MUS COURSE CHANGES 2015

NUS TITLE		ABBREVIATION	ACTION	NEW #	OLD#	UG W 400/500	I LACC	PROGRAM	HAS PREREQ	DESCRIPTION
00										
01 Popular Music in America	3	POP MUSIC IN AMERICA	NEW #		208	UG	4			An historical survey of popular music in North America from Minstrelsy to the modern era. Consideration of genre distinctions and fusions, as well as the influence of social and technological context.
02 Rock Music: A Social History	3	SOCIAL HIST OF ROCK	new description		209	UG	V			astructions and tusions, as well as the influence of social and recnnological context. Overview of rock music from c. 1950 to 1980. Focus on ways in which the music reflected and influenced societal
			new description							attitudes and behaviors.
03 Jazz History	3	JAZZ HISTORY	NEW # new description		203	UG	1			An historical survey of jazz from its origins to the present day. Focus on major figures and style characteristics in the Century, as well as jazz's place in the social context of the time.
05 The Magic of Mozart	3	MAGIC OF MOZART	new description			UG	√			Introduces traditional music elements such as melody, harmony, rhythm and form, explored through three Mozart operas: Don Giovanni, the Marriage of Figaro, and the Magic Flute. These operas will be linked to the 18th Century
										enlightenment.
11 Musicianship	3	MUSICIANSHIP	new description			UG	√			Introduction to the elements of musical composition, including chords, scales, rhythm, and notation. No previous n experience required.
14 Aural Skills I	1		CHANGE #	221						
15 Aural Skills II	1		CHANGE #	222						
16 Aural Skills III	1		CHANGE #	223						
20 Music Theory Fundamentals	1-6	MUSIC THEORY FUND	— no change —			UG	√			Introduction to basic knowledge and skills that build musical competence: chord, scale, interval, and key signature
(approved too late for 2015 catalog)										identifies and relationships; notation literacy and keyboard proficiency; and aural skils, including singing and trans simple melodies and harmonies. This is the first lacts for all music majors at WOU. Students may lest out of this class satisfy music core prerequisites. Students minoring in music may test out and replace these credits with music elect
										consultation with and advisor.
Voice Class I	2	VOICE CLASS I	— no change —			UG	V			Essentials of singing, including tone production, diction, style, and interpretation.
Voice Class II	2	VOICE CLASS II	— no change —			UG	√		V	Essentials of singing, including tone production, diction, style, and interpretation. Prerequisite: MUS 181 Voice Class consent of instructor
83 Voice Class III	2		DELETE							
89 Piano-Proficiency I	2		CHANGE #	231						
90 Piano-Proficiency II	2		CHANGE #	232						
91 Piano Proficiency III	2		CHANGE #	233						
99 Special Studies	1-3	SPECIAL STUDIES	— no change —			UG				Term and hours to be arranged. Repeatable for credit.
00										
Intro-to-Music & Its Literature	3		DELETE							
02 Music of Broadway	3		DELETE							
03 Jazz History	3		CHANGE #	103						
04 Music of the World	3		DELETE							
Music of the Black Heritage	3		DELETE							
06 Introduction to Music & MIDI	3		DELETE							
07 Song-Writing	3		DELETE	101						
Popular Music in America	3		CHANGE #	101						
09 Rock Music: A Social History			CHANGE #	102						
10 Music Today	3	MUSIC THEORY I	new title			uc		BA/BS	-1	
11 Music Theory I: Tonality	3	MUSIC THEORYT	new title new description			UG		All Minors	V	Elements and principles of functional tonality, viewed from the perspective of American popular song and classical music from the common practice period; keys, scales, chards, chard function, chard notation, cadences, phrase
12 Music Theory III Counterpoint	3	MUSIC THEORY II	new title			UG		BA/BS	V	structure, and basic formal principles. Prerequisite: MUS 120 Music Theory Fundamentals or consent of instructor Principles of melodic interrelationship, as practiced by composers from the Renaissance and Baroque eras: modes
12 Music Theory II: Counterpoint	"	mode medicin	new description			00		All BM All Minors	•	cadences, species counterpoint, and chorale-style writing in four parts. Prerequisite: MUS 211 Music Theory I or con instructor
13 Music Theory III: Form & Analysis	3	MUSIC THEORY III	new title			UG		BA/BS	V	Forms and harmonic devices employed by Classical- and Romantic-era European composers, and 20th-Century
			new description					All BM		applications thereof in the Americas. Prerequisite: MUS 212 Music Theory II or consent of instructor
14 Aural Skills IV			CHANGE #	224						
15 Aural Skills V			CHANGE #	225						
16 Aural Skills VI	^	IMPROVISATION	CHANGE #	226	221	uc		BA/BS		
20 Improvisation	2	IMPROVISATION	new description		331	UG		All BM		An introduction to improvisation through melodic and rhythmic improvisation games, readings, discussions, listening musical role-playing, and technical drills.
21 Aural Skills I	1	AURAL SKILLS I	NEW # new description		114	UG		BA/BS All BM	V	Development of abilities to sing notated melodies and execute notated rhythms; to notate melodies, rhythms and harmonies presented quality and to recognize basic musical forms based on listening and scare analysis. Preparati
										harmonies presented aurally; and to recognize basic musical forms based on listening and score analysis. Prerequi MUS 120 Music Theory Fundamentals or consent of instructor
22 Aural Skills II	1	AURAL SKILLS II	NEW # new description		115	UG		BA/BS All BM	V	Development of abilities to sing notated melodies and execute notated rhythms; to notate melodies, rhythms and harmonies presented aurally; and to recognize basic musical forms based on listening and score analysis. Prerequi-
	1		NEW #		114			0.1100	V	MUS 221 Aural Skills I or consent of instructor
23 Aural Skills III	1	AURAL SKILLS III	new description		116	UG		BA/BS All BM	V	Development of abilities to sing notated melodies and execute notated rhythms; to notate melodies, rhythms and harmonies presented aurally; and to recognize basic musical forms based on listening and score analysis. Prerequi-
24 Aural Skills IV	1	AURAL SKILLS IV	NEW #		214	UG		BA/BS	V	MUS 222 Aural Skills II or consent of instructor Development of abilities to sing notated melodies and execute notated rhythms; to notate melodies, rhythms and
AOIGI OKANDI IV			new description					All BM		harmonies presented aurally; and to recognize basic musical forms based on listening and score analysis. Prerequit MUS 223 Aural Skills III or consent of instructor
25 Aural Skills V	1	AURAL SKILLS V	NEW #		215	UG		BA/BS	√	Development of abilities to sing notated meladies and execute notated rhythms; to notate meladies, rhythms and
			new description					All BM		harmonies presented aurally; and to recognize basic musical forms based on listening and score analysis. Prerequit MUS 224 Aural Skills IV or consent of instructor
26 Aural Skills VI	1	AURAL SKILLS VI	NEW # new description		216	UG		BA/BS All BM	V	Development of abilities to sing notated melodies and execute notated rhythms; to notate melodies, rhythms and harmonies presented aurally; and to recognize basic musical forms based on listening and score analysis. Prerequi
										MUS 225 Aural Skills V or consent of instructor
31 Piano Proficiency I	2	PNO PROFICIENCY I	NEW # new description		189	UG		BA/BS All BM	V	Elementary piano course including rhythm, notation, transposition, harmonization, performance of easy repertoire sight reading. First term of a six-term sequence. Designed for the music major who is preparing for the plano profici
										examination. Prerequisite: MUS 120 Music Theory Fundamentals or consent of instructor
32 Piano Proficiency II	2	PNO PROFICIENCY II	NEW # new description		190	UG		BA/BS All BM	V	Elementary piano course including rhythm, notation, transposition, harmonization, performance of easy repertoire sight reading. Second term of a sk-term sequence. Designed for the music major who is preparing for the piano proficiency varmination. Prerequisite: MUS 231 Plano Proficiency I or consent of instructor
	0	PNO PROFICIENCY III	NEW #		101	110		BA/BS	.1	
33 Piano Proficiency III	2	I NO I KUNCIENCY III	new description		191	UG		All BM	٧	Elementary piano course including rhythm, notation, transposition, harmonization, performance of easy repertoire sight reading. Third term of a six-term sequence. Designed for the music major who is preparing for the piano profit examination. Prerequisite: MUS 232 Plano Proficiency II or consent of instructor
34 Piano Proficiency IV	2	PNO PROFICIENCY IV	NEW #		234	UG		BA/BS	V	examination. Prerequisite: MUS 232 Plano Proficiency II or consent of instructor The study of solo repertoire and technical studies. Prerequisite: MUS 233 Plano Proficiency III or consent of instructor
			new description					All BM		,
35 Piano Proficiency V	2	PNO PROFICIENCY V	NEW # new description		235	UG		BA/BS All BM	V	The study of solo repertoire and technical studies. Prerequisite: MUS 234 Plano Proficiency IV or consent of instructo
36 Piano Proficiency VI	2	PNO PROFICIENCY VI	NEW # new description		236	UG		BA/BS All BM	V	The study of solo repertoire and technical studies. Prerequisite: MUS 235 Plano Proficiency V or consent of instructor
41 Drumset Proficiency I	2	DRUMSET PROF I	new description NEW COURSE			UG		BA/BS	V	Drumset study in a class setting. Prerequisite: MUS 111 Basic Musicianship, MUS 120 Music Theory Fundamentals, or
								All BM		consent of instructor
42 Drumset Proficiency II	2	DRUMSET PROF II	NEW COURSE			UG		BA/BS All BM	V	Drumset study in a class setting. Prerequisite: MUS 241 Drumset Proficiency I or consent of instructor
43 Drumset Proficiency III	2	DRUMSET PROF III	NEW COURSE			UG		BA/BS All BM	V	Drumset study in a class setting. Prerequisite: MUS 242 Drumset Proficiency II or consent of instructor
50 Concert Attendance	0	CONCERT ATTENDANCE	— no change —			UG		All BM BA/BS		Concert attendance for music majors. Available P/NC only. Repeatable for credit.
								All BM		
60 Digital Music Notation (number & title change must be	4	DIGITAL MUS NOTATION	NEW # new title		419	UG		BA/BS All BM	V	An introduction to music notation, computer notation software, and basic midi implementation. Prerequisite: MUS Music Theory Fundamentals or consent of instructor
reflected on p 36 of 2015 Catalog: Bachelor of Music Requirements)										
89 Piano Proficiency IV			CHANGE #	234						
91 Piano-Proficiency V			CHANGE #	235						
92 Piano Proficiency VI			CHANGE #	236						
00										
04 Junior Recital	0	JUNIOR RECITAL	— no change —			UG		BA/BS		Performance project designed and completed with faculty approval and supervision. Usually completed during the
(approved too late for 2015 catalog)			_					All BM		student's junior year. Eligible for the RP grade option.
05 Junior Seminar	1	JUNIOR SEMINAR	new description			UG		BA/BS All BM		Individual topics selected by participating music faculty that focus on integrating knowledge from the various mus sub-disciplines and/or address career preparation issues. Prerequisite: MUS 213 Music Theory III
10 Women In Music	3	WOMEN IN MUSIC	— no change —			UG		BA/BS		Women's contributions to music from 1800 to the present will be presented from a variety of perspectives. Perform
11 Music Theory IV: Chra	3	CHROMATIC HARMONY	new title			UG		All BM BA/BS	J	composers, conductors, and arts supporters will be central to the material. A course in harmony, analysis and model composition that moves from early nineteenth-century tonal practice to
11 Music Theory IV: Chromatic Harmony	3	CIRCINAIIC HARMONY	new title new description			00		All BM	V	forms that Tonality took in the late nineteenth and early twentieth centuries, emphasizing composers' use of these
12 Music Theory V: Post Tonal Systems	3	POST TONAL SYSTEMS	new title			UG		BA/BS	V	chromatic techniques within large-scale movement organization. Prerequisite: MUS 213 Music Theory III A course combining a survey of twentieth-century compositional post-tonal styles with analysis and model compo
		22. Sie iz Statema	new description					All BM	•	A course commoning a survey on inventioning compositioning positional styles with analysis and model compositioning serialism, constructivism, aleatoricism, and eclectricism as well as other techniques develop contemporary composers. Prerequisite: MUS 311 Music Theory IV
13 Music Theory VI: Songwriting I	3	SONGWRITING I	new title			UG		BA/BS	V	Study of modern songwriting styles and techniques through analysis and composition. Prerequisite: MUS 312 Music
			new description					All BM		V
14 Aural Skills VII	1	AURAL SKILLS VII	new description			UG			V	The study of music through performance, listening, analysis and composing. Prerequisite: MUS 226 Aural Skills VI
15 Aural Skills VIII	1	AURAL SKILLS VIII	new description			UG			٧.	The study of music through performance, listening, analysis and composing. Prerequisite: MUS 314 Aural Skills VIII
16 Aural Skills IX	1	AURAL SKILLS IX	new description			UG			√	The study of music through performance, listening, analysis and composing. Prerequisite: MUS 315 Aural Skills VIII
	3		DELETE						-	
		INST COMPUTATION	now desert in							
18 Contemporary Composition I 20 Instrumental Conducting	3	INST CONDUCTING CHORAL CONDUCTING	new description			UG		BA/BS All BM BA/BS	٧	Techniques of conducting, including analysis of compositions conducted. The class serves as a laboratory for five conducting experiences. Perequisite: MUS 312 Music Theory II Study of techniques in choral conducting including analysis of compositions conducted. Preparation of repertoire

MUS COURSE CHANGES 2015

US TITLE #		ABBREVIATION	ACTION	NEW #	OLD#	400/500	WI LACC	PROGRAM	HAS PREREQ	DESCRIPTION
22 American Vernacular Conducting	3	AV CONDUCTING	new description			UG		BA/BS All BM	√	Teaches conducting and rehearsal technique for ensembles that perform repertoire which includes a rhythm section and may include american Vernacular improvisation. Styles of music covered will include jazz, rhythm and blues, pc
								, u DM		Afro-Cuban, and several Brazilian genres. Prerequisite: MUS 320 Instrumental Conducting
30 Rhythmic Awareness 31 Improvisation I	2		CHANGE #	220	-					
32 Improvisation II	2		DELETE	220	-					
33 Improvisation III	2		DELETE		_					
Pedagogy Studies - Piano	3	PIANO PEDAGOGY	— no change —			UG		BA/BS All BM		Study and evaluation of various methods of piano pedagogy for beginners through advanced students. Practical application of the methods is required.
42 Vocal Pedagogy	3		CHANGE #	454						
Voice Culture	3	VOICE CULTURE	— no change —			UG		BA/BS All BM		Techniques and singing skills for students with appropriate musical understanding and who are predominantly instrumentalists so they may function effectively in the professional music field.
The Business of Music	3	BUSINESS OF MUSIC	new description			UG		BA/BS		Career development, website design, concert planning and promotion, basic accounting principles, copyright iss
51 Accompanying	2	ACCOMPANYING	— no change —			UG		All BM BA/BS		and revenue streams for musicians. Study of skills required for successful accompanying of instrumentalists and vocalists. Practical application of the
	3	MUSIC HISTORY I	new description			UG	WI	All BM BA/BS		techniques required. A historical survey of the musical cultures of Western Europe and North American from Ancient Greece through th
Music History I								All BM		Renaissance and the Baroque.
Music History II	3	MUSIC HISTORY II	new description			UG	WI	BA/BS All BM		A survey of significant composers, works, and performance practices in the history of Western European and Ame art music from the Enlightenment through the late 19th century.
Music History III	3	MUSIC HISTORY III	new description			UG	WI	BA/BS All BM		A survey of significant composers, works, and trends from the 20th century to the present.
Ethnomusicology I	3	ETHNOMUSICOLOGY I	new description			UG	WI	BA/BS All BM	√	Introduction to the discipline of ethnomusicology, Focus on the relationship of music and cultures. Will include spestudy of selected world cultures. Prerequisite: MUS 213 Music Theory III
64 Ethnomusicology II	3	ETHNOMUSICOLOGY II	new description			UG		BA/BS All BM	√	In depth study of music and life way of selected world cultures will be followed by field research in local musical subcultures. Prerequisite: MUS 363 Ethnomusicology I
65 Jazz Styles & Analysis	3		DELETE			UG		BA/BS		subcollules. Prerequisie: Mus sos Entitiornosicology I
66 Music Since 1961	3		DELETE			UG		All BM BA/BS		
	ļ.,	LIST AND VERNING MILE I						All BM		As historical control of the file and a second control of Associates (Associates Associates (Associates Associates (Associates Associates (Associates
History of American Vernacular Music I	3	HST AM VERNAC MUS I	NEW COURSE			UG		BA/BS All BM		An historical survey of significant performers, composers, works, and performance practices of American Vernacu Music from the Mid-Nineteenth Century to the end of World War II.
68 History of American Vernacular	3	HST AM VERNAC MUS II	NEW COURSE			UG		BA/BS All BM		An historical survey of significant performers, composers, works, and performance practices of American Vernacu Music with an emphasis on the music of South and Central America, and the history of the guitar.
Music II History of American Vernacular	3	HST AM VERNAC MU III	NEW COURSE			UG		BA/BS		An historical survey of significant performers, composers, works, and performance practices of American Vernacu
Music III								All BM		Music from the End of WWII to the present.
71 Orchestration I	3	ORCHESTRATION I	new description			UG		BA/BS All BM	V	Traditional and contemporary orchestration and instrumentation techniques for brass and woodwind instruments. Emphasis on range, transposition, idiomatic solo writing, idiomatic ensemble writing, and standard practices for ve presembles and peners. Shipest projects will be performed and critiquest Programicities MIX 213 Maris Theory III.
72 Orchestration II	3	ORCHESTRATION II	new description			UG		BA/BS	√	ensembles and genres. Student projects will be performed and critiqued. Prerequisite: MUS 213 Music Theory III Traditional and contemporary archestration and instrumentation techniques for string instruments. Emphasis on rar transposition, dislorantic solo writing, idiomatic resemble writing, and standard practices for various ensembles and
								All BM		transposition, idiomatic solo writing, idiomatic ensemble writing, and standard practices for various ensembles and genres. Student projects will be performed and critiqued. Prerequisite: MUS 213 Music Theory III
73 Orchestration III	3	ORCHESTRATION III	new description			UG		BA/BS All BM	V	Traditional and contemporary orchestration and instrumentation techniques for percussion and voice. Emphasis o range, transposition, idiomatic solo writing, idiomatic ensemble writing, and standard practices for various ensemble
80 Recording Session Preparation for	3	RECORD SESSION PREP	— no change —			UG		BA/BS		and genres. Student projects will be performed and critiqued. Prerequisite: MUS 213 Music Theory III Addresses the various aspects and challenges encountered by musicians in the recording studio. Students will take
Recording Session Preparation for Performing Musicians	3	RECORD SESSION I REI	— no change —			00		All BM		in weekly recording sessions, and experience each step of the recording process from basic tracking to overdubb Participants will also develop an understanding of how to best prepare for upcoming recording sessions, as well a
	3	INTRO AUDIO PROD	— no change —			UG		BA/BS		the typical methods of recording their specific instruments. Provides a broad overview of various facets of audio production. Topics covered include the nature of sound and
Introduction to Audio Production	,	INIKO ADDIO I KOD	— no change —			00		All BM		acoustics, types of microphones, recording mediums, editing, mixing, mastering, as well as live-sound reinforceme
	2	DIGITAL MUS PROD				UG		20) 4.0		Students will also be given a number of analysis assignments designed to develop their critical listening skills. The a meets in the music department's recording studio, offering students hands-on training in a modern recording facility.
32 Digital Music Production	3	DIGITAL MUS PROD	— no change —			UG		BA/BS All BM		Provides on introduction to producing music using Apple's Logic Pro software. Students will gain a comprehensive undestanding of the software's kyout and primary functions, including the many pluy-iss and software instrument. Students will also learn the specific recording, editing and mixing techniques common to all DAWs (dighal audio workstations). This class meets in the music department's recording students with nanda-on training.
83 Advanced Music Production	3	ADV MUS PROD	new description			UG		BA/BS All BM	V	modern recording facility. Hut the production skills acquired in MUS 382 into more extensive use. Students will take on substantial and challed projects designed to improve their skills as music producers, mixers, and sound designers. Prerequisite: MUS 382 Dig. Music Productions.
99 Special Studies	1-3	SP STUDIES:	— no change —			UG		BA/BS All BM		Music Production Repeatable for credit.
00										
04 Capstone Project	0	CAPSTONE PROJECT	— no change —			UG		BA/BS All BM		Capstone project designed and completed with faculty approval and supervision. Usually completed during the student's senior year and includes a public presentation. Eligible for the RP grade option.
05 Senior Seminar	3	SENIOR SEMINAR	new description			UG		BA/BS All BM	√	Selected topics for study and discussion. Writing intensive. Prerequisite: MUS 305 Junior Seminar
								All DM		
Special Individual Studies	1-12	SP IND STUDIES:	— no change —			UG		BA/BS		Terms and hours to be arranged. Designed for individual or special studies in a limited area of interest under the
Special Individual Studies 7 Seminar	1-12	SP IND STUDIES: SEMINAR	— no change —			UG		BA/BS All BM BA/BS		Terms and hours to be arranged. Designed for individual or special studies in a limited area of interest under the guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit.
O7 Seminar								BA/BS All BM BA/BS All BM BA/BS		guidance of a designated faculty member. Repeatable for credit.
7 Seminar 08 Workshops	1-15	SEMINAR WORKSHOP	— no change —			UG		BA/BS All BM BA/BS All BM BA/BS All BM		guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit.
O7 Seminar 08 Workshops 09 Practicum	1-15 1-15 1-12	SEMINAR WORKSHOP PRACTICUM	- no change no change - new description			UG UG UG		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	-1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit.
7 Seminar 08 Workshops	1-15	SEMINAR WORKSHOP	— no change —			UG		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS	٧	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic flut form, instrumentation, voicing, nomencluture, infyritm, ear-training, and the jazz style. Compositions and arranger
O7 Seminar 08 Workshops 09 Practicum	1-15 1-15 1-12	SEMINAR WORKSHOP PRACTICUM	- no change no change - new description			UG UG UG		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	4	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic flut form, instrumentation, voicing, nomenclature, hythim, ear-training, and the jazz style. Compositions and arranger for jazz combox with be performed and critiqued when practical. Preequiete: MUS 31 Music Theory III An introduction to the elements of jazz arranging and composition for the jazz sheen.
07 Seminar 08 Workshops 09 Practicum 14 Jazz Theory	1-15 1-15 1-12	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY	- no change no change new description new description			UG UG UG 400/500		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	۸ ۱	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melacid: fit form, instrumentation, voicing, nomenclature, inhythm, ear-training, and the jazz style. Compositions and arranger for jazz combos will be performed and critique when practical. Preequisite: MUS 313 Music Theory III an Introduction to the elements of jazz arranging and composition for the jazz reventible, emphasizing multiple-per voicing, jazz harmony, melacid: filt in resturmentation, nomenciature, trythm, ear-training, and the jazz sometime for the j
07 Seminar 08 Workshops 09 Practicum 14 Jazz Theory	1-15 1-15 1-12	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY	- no change no change new description new description		4	UG UG UG 400/500		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	۸ ۱	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic filt form, instrumentation, voicing, nomencluture, mythim, ear-training, and the jazz style. Compositions and arrangent for jazz combos will be performed and critiqued when practical. Preequisite xMUS 31 Ausia: Theory III An introduction to the elements of jazz arranging and composition for the Jazz resemble, emphasizing multiple-pc voicings, jazz harmony, melodic fluency, form, instrumentation, nomenclature, mythim, ear-training, and the jazz s Compositions and arrangements for tips band sections and full big band will be performed and critiqued when practical. Preequisite xMUS 31 41 Jazz Theory Advanced arranging and composition techniques for the big band with emphasis on counterpoint, S-part voicing.
07 Seminar 08 Workshops 09 Practicum 14 Jazz Theory	1-15 1-15 1-12 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING I	no change — no change — new description new description new description		4	UG UG UG 400/500		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Ferms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of juzz arranging and composition, emphasizing juzz theory, harmony, medical file and introduction to the preference and composition, and the just style. Compositions are arranged for juzz arranging and composition for the juzz arranging and composition for the juzz arranging are designed to the preference and critiqued when practical, Prevengible. AMIS 31 Must Prevent and Composition for the juzz arranging and composition are arranged to the performed and critiqued when procision. Prevengible MUS 14 Juzz Theory Advanced arranging and composition techniques for the tipl band with emphasis on counterpoint, Spart vaccing extended forms, buds sections and various extended forms, buds sections and various extended forms, buds sections and various forms. Advanced arranging and composition techniques.
07 Seminar 08 Workshops 09 Practicum 14 Jazz Theory 15 Jazz Arranging I 16 Jazz Arranging II	1-15 1-15 1-12 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING I	no change — no change — new description new description new description new description		4	UG UG UG 400/500		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. An introduction to the elements of jazz arranging and composition, analysising jazz theory, harmony, melodic flux and introduction to the elements of jazz arranging and composition, and that jazz theory, harmony, melodic flux for jazz composition to the profession of the profession and configured when practical, Prevenguides MUS 31 A Must Proceedings and the jazz arranging and composition for the jazz enterprise, emphasizing and the jazz arranging and arrangements for just proceedings are proceedings, and the jazz arranging and arrangements for big bond sections and full big band will be performed and critiqued when procession. Proceedings are proceedings with 14 Just 21 A Must proceed arranging and composition to the proceedings are proceedings and the jazz arranging and arrangements for big bond sections and full big band will be performed and critiqued when processing arranging and composition techniques for the big band will be performed on counterpoint. Spart violating extended forms, bout sections, laterings at these arrangements for big bond water and arrangements for big bond water arrangement are big band with emphasis on counterpoint. Spart violating extended forms, bout sections, laterings at these arrangements are beginned as a processing and the performed and critiqued when processing and th
207 Seminar 208 Workshops 209 Practicum 214 Jazz Theory 215 Jazz Arranging I	1-15 1-15 1-12 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING I	no change — no change — new description new description new description		4	UG UG UG 400/500		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	\ \ \	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Ferms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of juzz arranging and composition, emphasizing juzz theory, harmony, medical file and introduction to the preference and composition, and the just style. Compositions are arranged for juzz arranging and composition for the juzz arranging and composition for the juzz arranging are designed to the preference and critiqued when practical, Prevengible. AMIS 31 Must Prevent and Composition for the juzz arranging and composition are arranged to the performed and critiqued when procision. Prevengible MUS 14 Juzz Theory Advanced arranging and composition techniques for the tipl band with emphasis on counterpoint, Spart vaccing extended forms, buds sections and various extended forms, buds sections and various extended forms, buds sections and various forms. Advanced arranging and composition techniques.
77 Seminar 78 Workshops 79 Practicum 714 Jazz Theory 715 Jazz Arranging I 716 Jazz Arranging II 717 Counterpoint 718 Contemporary-Composition	1-15 1-15 1-12 3 3 3 3	SEMINAR WORKSHOP PRACTICIUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II	— no change — no change — new description new description new description new description DELETE DELETE CHANGE #	260		UG UG 400/500 400/500		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	4	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic fit form, instrumentation, voicing, namenicature, infythm, ear-training, and the jazz style. Compositions and arranger for jazz combox with be performed and driliqued when practicult, Presequities. With 313 Audit Theory III An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasizing multiple-po- voicing, jazz harmony, medical between, form, instrumentation, nomenclature, rythm, ear-training, and the jazz style. Compositions and arrangements for tag band sections and full big band will be performed and critiqued when practical. Presequities. With 314 Jazz arrangements and characteristic and with emphasis or counterpoint. S-part voicing extended forms, both at sections, Lords at tyles. And otherwise of characteristics and instrumentation techniques. Compositions and arrangements will be performed and critiqued when practical. Presequities. With 313 Jazz Arrangements and critiqued when practical. Presequities. With 313 Jazz Arrangements.
707 Seminar 708 Workshops 709 Practicum 714 Jazz Theory 715 Jazz Arranging I 716 Jazz Arranging II 717 Gounterpoint 718 Contemporary Composition Techniques ii	1-15 1-15 1-12 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING I	no change — no change — new description new description new description new description DELETE	260		UG UG UG 400/500		BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM BA/BS All BM	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic fit form, instrumentation, voicing, namenicature, infythm, ear-training, and the jazz style. Compositions and arranger for jazz combox with be performed and driliqued when practicult, Presequities. With 313 Audit Theory III An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasizing multiple-po- voicing, jazz harmony, medical between, form, instrumentation, nomenclature, rythm, ear-training, and the jazz style. Compositions and arrangements for tag band sections and full big band will be performed and critiqued when practical. Presequities. With 314 Jazz arrangements and characteristic and with emphasis or counterpoint. S-part voicing extended forms, both at sections, Lords at tyles. And otherwise of characteristics and instrumentation techniques. Compositions and arrangements will be performed and critiqued when practical. Presequities. With 313 Jazz Arrangements and critiqued when practical. Presequities. With 313 Jazz Arrangements.
207 Seminar 208 Workshops 209 Practicum 214 Jazz Theory 215 Jazz Arranging I 216 Jazz Arranging II 217 Counterpoint 218 Contemporary-Composition Tachniques-II 219 Music-and-Technology	1-15 1-15 1-12 3 3 3 3	SEMINAR WORKSHOP PRACTICIUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II	— no change — no change — new description new description new description new description DELETE DELETE CHANGE #	260		UG UG 400/500 400/500		BA/BS AII BM BA/BS AII BM BA/BS AII BM BA/BS AII BM BA/BS AII BM BA/BS AII BM BA/BS AII BM	٧	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasising jazz theory, harmony, meladic flut form, instrumentation, voicing, normanicative, whytim, exertaining, and the jazz style. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasising voicing, jazz harmony, meladic flux, form, instrumentation, numericative, with 31 style. Theory ill An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasising and the jazz to compositions and arrangements for tajo band sections and full by band will be performed and critiqued when practical. Preventies MUS 41 style zar beautiful and with emphasis on counterpoint, S-part voicing extended forms, hours but sections, landing use for the ligiband with emphasis on counterpoint, S-part voicing extended forms, hours but sections, landing use for the ligiband with emphasis on counterpoint, S-part voicing extended forms, hours but sections, landing and solvened orchestration and instrumentation techniques. An introduction to music-production techniques, emphasising mist processing, sound-somele libraries, mild orchest digital audio voicitations, and synchronization of missic to various media. Prerequisite: MUS 41 S. Jazz Arrandition and market with emphasis on limms make history, dramatic conceptualization, and synchronization of missic to various media. Prerequisite with S1 22 composition missic for film and market with emphasis on limms misic history, dramatic conceptualization and conceptualization and sections and synchronization of missic to various media. Prerequisite: MUS 41 S. Jazz Arrandition of the section of the
207 Seminar 208 Workshops 209 Practicum 214 Jazz Theory 215 Jazz Arranging I 216 Jazz Arranging II 217 Counterpoint 218 Contemporary-Composition Techniques-II 219 Music and Technology 210 Music Media Production I	1-15 1-15 1-12 3 3 3 3	SEMINAR WORKSHOP PRACTICIUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II MUS MEDIA PROD I	no change — no change — no change — new description new description new description DELETE DELETE CHANGE # new description	260		UG UG UG 400/500 400/500		BA/BS AII BM	√ √	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasising jazz theory, harmony, meladic flut form, instrumentation, voicing, normanicative, whytim, exertaining, and the jazz style. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasising voicing, jazz harmony, meladic flux, form, instrumentation, numericative, with 31 style. Theory ill An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasising and the jazz to compositions and arrangements for tajo band sections and full by band will be performed and critiqued when practical. Preventies MUS 41 style zar beautiful and with emphasis on counterpoint, S-part voicing extended forms, hours but sections, landing use for the ligiband with emphasis on counterpoint, S-part voicing extended forms, hours but sections, landing use for the ligiband with emphasis on counterpoint, S-part voicing extended forms, hours but sections, landing and solvened orchestration and instrumentation techniques. An introduction to music-production techniques, emphasising mist processing, sound-somele libraries, mild orchest digital audio voicitations, and synchronization of missic to various media. Prerequisite: MUS 41 S. Jazz Arrandition and market with emphasis on limms make history, dramatic conceptualization, and synchronization of missic to various media. Prerequisite with S1 22 composition missic for film and market with emphasis on limms misic history, dramatic conceptualization and conceptualization and sections and synchronization of missic to various media. Prerequisite: MUS 41 S. Jazz Arrandition of the section of the
207 Seminar 208 Workshops 209 Practicum 214 Jazz Theory 215 Jazz Arranging I 216 Jazz Arranging II 217 Counterpoint 218 Contemporary-Composition Techniques-II 219 Music and Technology 210 Music Media Production I	1-15 1-15 1-12 3 3 3 3	SEMINAR WORKSHOP PRACTICIUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II MUS MEDIA PROD I	no change — no change — no change — new description new description new description DELETE DELETE CHANGE # new description	260		UG UG UG 400/500 400/500		BA/BS AII BM	√ √	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Advisimum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic flut form, instrumentation, voicing, normenicature, rhythm, ear-training, and the jazz shee. Compositions and arranger for jazz comonging and and emphasizing must be performed and diffugued when practical, Prerequisite. Will 31 Must. Theory III An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasizing multiple-potocing, jazz harmony, melodic flutery, form, instrumentation, numericature, rhythm, ear-training, and the jazz ensemble. All years proportions, and provided to the provided of the provided
98 Workshops 99 Practicum 14 Jazz Theory 15 Jazz Arranging I 16 Jazz Arranging II 17 Gounterpoint 18 Contemporary Composition Techniques: II 19 Music and Technology 21 Music Media Production I 22 Music Media Production II	1-15 1-15 1-12 3 3 3 4 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II	no change — no change — ne description new description new description new description DELETE CHANGE # new description new description	260		UG UG UG UG 4400/500 4400/500 4400/500		BA/BS All BM BA/BS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasion; jazz theop, harmony, meladic flut form, instrumentation, voicing, normanalature, whythin, exchanging, and the jazz style. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasion qualifies powering jazz brandown, meladic flutency, form, instrumentation, normanicalure, whithin, exchanging, and the jazz style. Compositions and arrangements for big bond sections and full by band will be performed and critiqued when practical. Prevenguistre MUS 14 la voice the composition of the jazz ensemble, emphasion and transgements for big bond sections and full by band will be performed and critiqued when practical, prevenguistre MUS 14 la voice the catendad forms, hours because the principal systems of the production and instrumentation techniques. Compositions and arrangements will be performed and critiqued when practical. Prevenguistre MUS 415 jazz Arrangements are also produced and critiqued when practical. Prevenguistre MUS 415 jazz Arrangements are also produced and critiqued when practical productions and produced and critiqued with production and instrumentation techniques. An introduction to music-production techniques, emphasizing midi processing, sound-some libraries, mid arched and graph of the production of the produc
98 Workshops 99 Practicum 14 Jazz Theory 15 Jazz Arranging I 16 Jazz Arranging II 17 Gounterpoint 18 Contemporary Composition Techniques: 19 Music Media Production I 22 Music Media Production II	1-15 1-15 1-12 3 3 3 4 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II	no change — no change — ne description new description new description new description DELETE CHANGE # new description new description	260		UG UG UG UG 4400/500 4400/500 4400/500		BA/BS All BM BA/BS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melacis fits form, instrumentation, voicing, namenicature, infythm, ex-training, and the jazz style. Compositions and arranger for jazz combox will be performed and drittigued when practical, Presequities. MUS 313 Audit Theory III An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasizing multiple-po- voicing, jazz harmony, melacis fluency, form, instrumentation, nomenacitate, rightm, est-rianging, and the jazz style. Compositions and arrangements for top band sections and full by band will be performed and critiqued when practical. Preventies MUS 313 Audit actions, Lain Jazz styles, and disharmed and critiqued when practical. Preventies and contangements will be performed and critiqued when practical. Preventies in the performed and critiqued when practical. Preventies in the performed and critiqued when practical. Preventies in the performed and critiqued when practical. Preventies multi-production to music-production techniques, emphasis on film music history, dramatic conceptualization, conceptualization, conceptualization, conceptualization, and synchronization of music to various media. Preventies MUS 312 Composition to music-production techniques, emphasis on film music history, dramatic conceptualization conceptualization, conceptualization, and the production of musics to various media. Preventies MUS 312 Composition musics for film and media with emphasis on film music history, dramatic conceptualization or conceptual includes weekly in the base of production of preventies. MUS 312 Composition musi
98 Workshops 99 Practicum 14 Jazz Theory 15 Jazz Arranging I 16 Jazz Arranging II 17 Counterpoint 18 Gentemperary Composition Techniques-II 19 Music and Technology 21 Music Media Production II 22 Music Media Production II	1-15 1-15 1-12 3 3 3 3 4 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II	no change — no change — new description new description new description DELETE DELETE CHANGE # new description new description			UG UG UG UG 4400/500 4400/500 4400/500		BA/BS All BM BA/BS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of juzz arranging and composition, anatherizing juzz theory, harmony, melodic fill for juzz combon with the performed and diffused when practical, therequisite. MUS 313 Must Freely ill an introduction to the elements of juzz arranging and composition for the juzz ententities. There yill an introduction to the elements of juzz arranging and composition for the juzz ententities. The providing juzz theory, harmony, meladic fluxery, form, instrumentation, normacolature, hydrins, and entiting, and the juzz considing, juzz theory. Advanced arranging and composition techniques for the laip band with emphasis on counterpoint. Spart vacing extended forms, hours section, such as a second of the performed and critiqued when practical. Prerequisite: MUS 41 Juzz Arranged and critiqued when practical and provided and critiqued when practical and arrangements will be performed and critiqued when practical and arrangements will be performed and critiqued when practical and arrangements will be performed and critiqued when practical. Prerequisite: MUS 41 Juzz Arrangements and arrangements will be performed and critiqued when practical and arrangements will be performed and critiqued when practical for film and medicine for film and medicine for film and medicine film music history, dramatic conceptualization, orchestrality stems to successing productions composition and intermediation and inter
27 Seminar 28 Workshops 29 Practicum 21 Jazz Theory 21 Jazz Arranging I 21 Jazz Arranging I 22 Arranging II 23 Counterpoint 24 Vecel-titerature 24 Vecel-titerature	1-15 1-15 1-12 3 3 3 3 4 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD III	no change — ne change — new description CHANGE #			UG UG UG 400/500 400/500 400/500 400/500		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, meladic flux form, instrumentation, voicing, namenicature, rhythm, ear-training, and the jazz shye. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasizing and interpretable for jazz composition for the jazz ensemble, emphasizing and the jazz covicings, jazz theory. How just the performed and critiqued when practical, Prevenguister. Myth 41 acres (Prevenguister Myth) 42 acres (Prevenguister Myth) 44 acres (Prevenguister M
98 Workshops 99 Practicum 14 Jazz Theory 15 Jazz Arranging I 16 Jazz Arranging I 17 Counterpoint 18 Contemporary-Composition Tachniques-II 19 Music Media Production I 22 Music Media Production II 23 Music Media Production III 24 Vocci Literature 25 Keyboard Literature 26 Choral Literature	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARBANGRIG I JAZZ ARBANGRIG II MUS MEDIA PROD II MUS MEDIA PROD III MUS MEDIA PROD III EYBOARD LITERATURE CHORAL LITERATURE	no change — no change — new description new description new description new description DELETE CHANGE # new description - no change — - no change —			UG UG UG UG 400/500 400/500 400/500 400/500		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, meladic flux form, instrumentation, viciong, normenicature, rhythm, ear-training, and the jazz shye. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasizing multiple-povoicing, jazz theory, harmony, meladic flux of indiqued when practical, Prevenguider. Hylls 13 Jazz Arrangements for big bond sections and full by band will be performed and critiqued when practical. Prevenguider. MUS 14 Jazz arrangements for big bond sections and full by band will be performed and critiqued when practical. Prevenguider. MUS 14 Jazz Arrangements for big bond sections and divarced arrangements are also associated to the section of the production o
27 Seminar 28 Workshops 29 Practicum 21 Jazz Theory 21 Jazz Arranging I 21 Jazz Arranging I 22 Arranging II 23 Counterpoint 24 Counterpoint 25 Music Media Production II 26 Music Media Production II 27 Music Media Production III 28 Music Media Production III 29 Wose-Litterature 20 Keyboard Literature	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II MUS MEDIA PROD III KEYBOARD LITERATURE	ne change — ne change — new description new description new description new description new description new description DELETE CHANGE # new description new description CHANGE # — no change —			UG UG UG 400/500 400/500 400/500 400/500		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jozz arranging and composition, emphasising jozz theory, hormony, meladic fits form. Instrumentation, voicing, normanicative, intytime, ear-training, and the jozz street for jozz combon with be performed and critiqued when practical, Prerequisite. MUS 31 Jav. Theory III An introduction to the elements of jozz arranging and composition for the jozz entensible, emphasis my multiple-powering, jozz brown, my meladic fits form. Instrumentation, normanicative, rythim, ear-training, and the jozz conciling, jozz brown, my meladic fits form. Instrumentation, normanicative, rythim, ear-training, and the jozz conciling, jozz brown, my
27 Seminar 28 Workshops 29 Practicum 21 Jazz Theory 21 Jazz Arranging I 21 Jazz Arranging I 22 Arranging II 23 Counterpoint 24 Counterpoint 22 Music Media Production I 22 Music Media Production II 23 Music Media Production II 24 Vecetitierature 25 Keyboard Literature 26 Charal Literature 27 Literature for Instrumental Ensembles	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARBANGRIG I JAZZ ARBANGRIG II MUS MEDIA PROD II MUS MEDIA PROD III MUS MEDIA PROD III EYBOARD LITERATURE CHORAL LITERATURE	no change — no change — new description new description new description new description DELETE CHANGE # new description - no change — - no change —			UG UG UG UG 400/500 400/500 400/500 400/500		BA/ISS AI BM BA/ISS BA/ISS AI BM BA/ISS BA/ISS AI BM BA/ISS BA/	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic flut form, instrumentation, voicing, nomenclature, rhythm, extension, and the jazz shee. Compositions and arranger for jazz comonging and an disqued when practical, Prerequisite. Will 31 Music Theory III An introduction to the elements of jazz arranging and composition for the jazz sheek. Will 31 disquestive, 10 million for the jazz sheek. Will 31 disquestive, 10 million for the jazz sheek. Will 31 disquestive, 10 million for the jazz sheek. Will 31 disquestive, 10 million for the jazz sheek. Will 31 disquestive, 10 million for the jazz sheek. Will 31 disquestive, 10 million for the jazz sheek. Will 31 disquestive in the jazz sheek is the jazz sheek in the jazz sheek. Will 31 disquestive in the jazz sheek. And obvanced archestration and instrumentation techniques. Compositions and arrangements will be performed and critiqued when practical. Prerequisite: Mull 41 5 Jazz Arranged for the production of the produc
27 Seminar 28 Workshops 29 Practicum 21 Jazz Theory 21 Jazz Arranging I 21 Jazz Arranging I 22 Arranging II 23 Counterpoint 24 Counterpoint 22 Music Media Production I 22 Music Media Production II 23 Music Media Production II 24 Vecetitierature 25 Keyboard Literature 26 Charal Literature 27 Literature for Instrumental Ensembles	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARBANGRIG I JAZZ ARBANGRIG II MUS MEDIA PROD II MUS MEDIA PROD III MUS MEDIA PROD III EYBOARD LITERATURE CHORAL LITERATURE	ne change — ne change — ne change — new description new description new description DELETE CHANGE # new description DELETE — ne change — — no change — — no change —			UG UG UG UG 400/500 400/500 400/500 400/500		BA/ISS BA/ISS BA/ISS AI BM	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, anatherizing jazz theory, harmony, meladic flux form instrumentation, voicing, normandatives, mythm, ever forming, and the jazzityle. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasizing voicing, jazz morrow, meladic flux envery form instrumentation, normatic lainer, mythms, evid reliang, and the jazzityle. MSI 31 Music Fixed yill support the production of the jazz ensemble, emphasizing multiple powering jazz arrangements for taig band sections and full by band will be performed and critiqued when procision, and remaining and the jazzity flowers. Advanced arranging and composition techniques for the big band with emphasis on counterpoint, 5-part violing extended forms, bout sections, tailor jazz tyles, and advanced orchestration and instrumentation techniques. Compositions and arrangements will be performed and critiqued when procision. Prerequisite: MUS 415 Jazz Arrandigital audio workstofors, and synchronization of music in various medic. Prerequisite: MUS 415 Jazz Arrandigital audio workstofors, and synchronization of music in various medic. Prerequisite: MUS 415 Jazz Arrandigital audio workstofors, and synchronization of music in various medic. Prerequisite: MUS 417 Jazz Arrandigital audio workstofors, and synchronization of music in various medic. Prerequisite: MUS 417 Jazz Arrandigital audio workstofors, and synchronization of music in various medic. Prerequisite: MUS 417 Jazz Arrandigital audio workstofors, and synchronization of music in various medic. Prerequisite: MUS 417 Jazz Arrandigital audio workstofors, and synchronization
Seminar Workshops Practicum Jazz Theory Jazz Arranging I Jazz Arranging I Counterpoint Counterpoint Counterpoint Music Media Production I Music Media Production II Music Media Production III Woed Literature Keyboard Literature Charal Literature Literature for instrumental Ensembles Activanced Improvisation Activanced Improvisation Performance Anxiety for Musicians	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE CHORAL LITERATURE LIT INST ENSEMBLES	ne change — ne change — ne change — new description new description new description DELETE CHANGE # new description DELETE — ne change — — no change — — no change —			UG UG UG 400/500 400/500 400/500 400/500 400/500		BA/ISS BA/ISS BA/ISS AI BM	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic flut form, instrumentation, voicing, namenicature, rhythm, ex-training, and the jazz style. Compositions and arranger for jazz combox will be performed and critiqued when practical. Preventile, emphasizing multiple-povicings, jazz harmony, melodic flut and critique when practical, Preventile, emphasizing multiple-povicings, jazz harmony, melodic flut and critique when procincies. Preventile, emphasizing multiple-povicings, jazz harmony, melodic flut and excitors, form, instrumentation, nomenacinete, rhythm, ex-christing, and the jazz style. Compositions and arrangements for top band sections and full by band will be performed and critiqued when practical. Preventile, emphasizing and the jazz styles. The process of the pro
98 Workshops 99 Practicum 14 Jazz Theory 15 Jazz Arranging I 16 Jazz Arranging I 17 Gounterpoint 18 Contemporary Composition Tachniques, II 19 Music and Technology 21 Music Media Production I 22 Music Media Production II 23 Music Media Production III 24 Vecel Literature 25 Keyboard Literature 26 Choral Literature 27 Literature for Instrumental Ensembles 30 Advanced Improvisation 40 Performance Analety for Musiclans 53 Vocal Literature	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING II JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE CHORAL LITERATURE PERFORMANCE ANXIETY VOCAL LITERATURE	ne change — ne change — ne change — new description new description new description new description DELETE CHANGE # new description DELETE CHANGE # ne change — ne change — ne change — DELETE DELETE NEW #			UG UG UG 400/500 400/500 400/500 400/500 400/500 400/500 400/500 400/500 400/500		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic flux form. Instrumentation, voicing, namenicature, rhythm, ear-training, and the jazz style. Compositions and arranger for jazz combox with be performed and diffused when practical, Prevenguille, with 33 13 Music Theory iii and composition for the jazz style. Compositions and arrangements for tag's part and the performed and critique when practical. Prevenguille, with the compositions and arrangements for tag's part fewer with the performed and critique when practical arrangements and the performed and critiques for the jag band with emphasia and contemporary. Spart voicing, and the jazz style. Advanced arranging and composition techniques for the jag band with emphasia and contemporary. Spart voicing developments are provided to the performed and critiqued when practical. Prevenguiste. MUS 415 Jazz Arrangements are provided to the performed and critiqued when practical. Prevenguiste. MUS 415 Jazz Arrangements are provided to the performed and critiqued when practical. Prevenguiste. MUS 415 Jazz Arrangements are provided to the performed and critiqued when practical. Prevenguiste. MUS 415 Jazz Arrangements. Lineary and the performed and critiqued when practical. Prevenguiste. MUS 415 Jazz Arrangements. Lineary are provided to the performed and critiqued when practical. Prevenguiste. MUS 415 Jazz Arrangements. Lineary are prevented to the performed and critiqued when practical. Prevenguiste. MUS 415 Jazz Arrangements. Lineary are prevented to the performance practical and the preventation of the performance practical and preventional and arrangem
Seminar Workshops Practicum Jazz Theory Jazz Arranging I Jazz Arranging I Counterpoint Counterpoint Counterpoint Music Media Production I Music Media Production II Music Media Production III Woed Literature Keyboard Literature Charal Literature Literature for instrumental Ensembles Activanced Improvisation Activanced Improvisation Performance Anxiety for Musicians	1-15 1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE CHORAL LITERATURE LIT INST ENSEMBLES	ne change — ne change — ne change — new description new description new description new description DELETE CHANGE # new description new description new description new description new description — new description CHANGE # — no change — — no change — DELETE — no change —			UG UG UG 400/500 400/500 400/500 400/500 400/500 400/500		BA/ISS BA/ISS BA/ISS AI BM	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, meladic fluoring that the present of the present and an official evident prescribe. Properties will still studies from Lindtumentation, voicing, namenal and diffused when practical, Prerequisite. WUS 313 Must Florey III An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasizing and tiple-po- corrections. Presentations, meaning the present of the properties of the properties. Presentation and properties. Presentations and arrangements for big bond sections and full big band will be performed and critiqued when practical. Presentations and companies and companies. Presentations and contangements will be performed and critiqued when practical. Presequisite: MUS 413 Jazz Arranged and companies and compa
98 Workshops 99 Practicum 14 Jazz Theory 15 Jazz Arranging I 16 Jazz Arranging I 17 Gounterpoint 18 Contemporary Composition Tachniques, II 19 Music and Technology 21 Music Media Production I 22 Music Media Production II 23 Music Media Production III 24 Vecel Literature 25 Keyboard Literature 26 Choral Literature 27 Literature for Instrumental Ensembles 30 Advanced Improvisation 40 Performance Analety for Musiclans 53 Vocal Literature	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING II JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE CHORAL LITERATURE PERFORMANCE ANXIETY VOCAL LITERATURE	ne change — ne change — ne change — new description new description new description new description DELETE CHANGE # new description DELETE CHANGE # ne change — ne change — ne change — DELETE DELETE NEW #			UG UG UG 400/500 400/500 400/500 400/500 400/500 400/500 400/500 400/500 400/500		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theop, harmony, meladic flut form, instrumentation, voicing, normanclature, whythen, exchanging, and the jazz style. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasizing voicing, jazz brandow, the performed and ordisqued when practical. Prevengivels. WS 313 Music Theory ill. An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasizing and the jazz the Compositions and arrangements for taip bond sections and full by band will be performed and critiqued when practical. Prevengivels WS 314 Jazz Theory Advanced arranging and composition techniques for the big band with emphasis on counterpoint, 5-part voicing extended forms, bout sections, Latin-jazz tyles, and advanced orchestration and instrumentation techniques. Compositions and arrangements will be performed and critiqued when practical. Prevenuels will be performed and critiqued when practical. Prevenuelse: MUS 415 Jazz Arrandovical and the production of the prevenuelse will be performed and critiqued when practical. Prevenuelse: MUS 415 Jazz Arrandovical and the production of the prevenuelse of the production of the producti
North Seminar North	1-15 1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ PREORY JAZZ ARRANGING I JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD III MUS MEDIA PROD III KEYBOARD LITERATURE LIT INST ENSEMBLES PERFORMANCE ANXIETY VOCAL LITERATURE	ne change — ne change — new description new description new description new description DELETE CHANGE # new description new de			UG UG UG 400/500 400/500 400/500 400/500 400/500 UG		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasising jazz theory, harmony, meladic flut form. Instrumentation, voicing, normanicative, whythin, excitoring, and the jazz style. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasis in Composition for the jazz ensemble, emphasis of Compositions and arrangements for taip band sections and full jab band will be performed and critiqued when practice. Preventive. Prof. 18 harmony, form instrumentation, numericative, hythin, excitoring, and the jazz style. Advanced arranging and composition techniques for the ligib band will be performed and critiqued when practical. Preventive MUS 14 Jazz Theory Advanced arranging and composition techniques for the ligib band with emphasis on counterpoint, 5-part violing extended forms, bout sections, larging styles, and devanced orchestration and instrumentation techniques. Compositions and arrangements will be performed and critiqued when practical. Preventible MUS 41 Jazz Arranded forms, bout sections, larging and advanced orchestration and instrumentation techniques. An introduction to music-production techniques, emphasis on terms and arrangements will be performed and critiqued when practical. Preventible MUS 41 Jazz Arranded forms, bout sections, and synchronization of mixes to various media. Preventible music for limit and arrangements will be performed and critiqued when practical. Preventible music for limit and critiques will be performed and critiqued when practical. Preventible MUS 41 Jazz Arranded MUS 41 Jazz 41 Ja
Seminar Workshops Practic um Jazz Theory Jazz Arranging I Jazz Arranging I Jazz Arranging II Counterpoint Gentemporary Composition lechniques-II Music Addia Production II Music Media Production III Music Media Production III Works Addia Production III Lechniques-II Lechniques-II Music Media Production III Lechniques-III Music Media Production III Lechniques-II Music Media	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING I JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE LIT INST ENSEMBLES PERFORMANCE ANXIETY VOCAL LITERATURE VOCAL LITERATURE VOCAL PEDAGOGY LYRC DICTION SP TOPICS MUS HIST	ne change — ne change — ne description new description new description new description DELETE CHANGE # new description New #			UG UG UG UG UG UG UG 400/500 400/500 400/500 400/500 UG UG UG		BA/ISS AI BM	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, meladic flux form. Instrumentation, voicing, normanicative, ritythm, exartaining, and the jazz style. Compositions and arranger for jazz combon with be performed and critiqued when practical. Prevengives: MUS 313 Must. Theory iii An introduction to the elements of jazz arranging and composition for the jazz ensemble, emphasizing and the jazz style. Compositions and arrangements for big bond sections and full by band will be performed and critiqued when practical. Prevengies: MUS 314 Jazz Theory Advanced arranging and composition techniques for the big band with emphasis on counterpoint, 5-part voicing extended forms, bout sections. Language for the big band with emphasis on counterpoint, 5-part voicing extended forms, bout sections, Language for the big band with emphasis on counterpoint, 5-part voicing extended forms, bout sections, Language for the part of the part o
Seminar Workshops Practicum Jazz Theory Jazz Arranging I Jazz Arranging I Jazz Arranging II Counterpoint Counterpoint Counterpoint Counterpoint Counterpoint Music Adelia Production I Music Media Production II Music Media Production III Literature Choral Literature Choral Literature Literature Literature Choral Literature Literature Vocal Fedagogy Vocal Pedagogy Lyric Diction Special Topics in Music Theory Special Topics in Music Theory	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING I JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE LIT INST ENSEMBLES LIT INST ENSEMBLES PERFORMANCE ANXIETY VOCAL LITERATURE VOCAL LITERATURE VOCAL PEDAGOGY LYRC DICTION	ne change — ne change — new description new description new description new description DELETE CHANGE # new description			UG UG UG 400/500 400/500 400/500 400/500 400/500 400/500 UG UG		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasising jazz theory, harmony, meladic flut form. Instrumentation, voicing, normanicative, whythin, excitoring, and the jazz style. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasis in Composition for the jazz ensemble, emphasis of Compositions and arrangements for taip band sections and full jab band will be performed and critiqued when practice. Preventive. Prof. 18 harmony, form instrumentation, numericative, hythin, excitoring, and the jazz style. Advanced arranging and composition techniques for the ligib band will be performed and critiqued when practical. Preventive MUS 14 Jazz Theory Advanced arranging and composition techniques for the ligib band with emphasis on counterpoint, 5-part violing extended forms, bout sections, larging styles, and devanced orchestration and instrumentation techniques. Compositions and arrangements will be performed and critiqued when practical. Preventible MUS 41 Jazz Arranded forms, bout sections, larging and advanced orchestration and instrumentation techniques. An introduction to music-production techniques, emphasis on terms and arrangements will be performed and critiqued when practical. Preventible MUS 41 Jazz Arranded forms, bout sections, and synchronization of mixes to various media. Preventible music for limit and arrangements will be performed and critiqued when practical. Preventible music for limit and critiques will be performed and critiqued when practical. Preventible MUS 41 Jazz Arranded MUS 41 Jazz 41 Ja
Seminar Workshops Practicum Jazz Theory Jazz Arranging I Jazz Arranging I Gounterpoint Counterpoint Counterpoint Music Media Production I Music Media Production II Music Media Production III Music Media Production III List Music Media Production III Ausic Media Production III Music Media Production III Music Media Production III List Music Media Production III Ausic Media Production III List Music Media Pro	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ HEORY JAZZ ARRANGING II JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE LIT INST ENSEMBLES PERFORMANCE ARXIETY VOCAL LITERATURE VOCAL LITERATURE VOCAL PROD GOOGLE VIRIC DICTION SP TOPICS MUS THEORY SP TOPICS MUS THEORY	no change — no change — no change — new description new description new description new description DELETE CHANGE # new description new description new description new description new description CHANGE # no change — no change — NEW # NEW # no change —		424	UG UG UG UG UG UG UG 400/500 400/500 400/500 400/500 UG UG 400/500 UG		BA/ISS AI BM BA/IS	1	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, melodic flux form, instrumentation, voicing, nomenclature, rhythm, excitoring, and the jazz ship. Compositions and arranger for jazz comonging and a display and the jazz ship. Compositions and arranger for jazz comonging and a display and composition for the jazz ensemble, emphasizing multiple-potocing, jazz harmony, melodic flux ency, form, instrumentation, nomenclature, rhythm, excitoring, and the jazz ording instrumentation and production of the jazz ship. Advanced formaging and composition ship and excitoris and full by band with be performed and critiqued when produced formaging and composition techniques, and obvious descriptions and arrangements will be performed and critiqued when practical. Prerequisite: MUS 415 jazz Arrangements and arrangements will be performed and critiqued when practical. Prerequisite: MUS 415 jazz Arrangements are producted and arrangements will be performed and critiqued when practical. Prerequisite: MUS 415 jazz Arrangements are producted and arrangements will be performed and critiqued when practical. Prerequisite: MUS 415 jazz Arrangements are producted and arrangements will be performed and critiqued when practical. Prerequisite: MUS 415 jazz Arrangements are produced and critiques. Underscoring production, conceptually and production of music production in music production of music production in a music production of music production and medical with experimental recorded and critiques and production of music production and music production, conceptually and present production and production of
Seminar Workshops Practicum Jazz Theory Jazz Arranging I Jazz Arranging I Jazz Arranging II Counterpoint Counterpoint Counterpoint Counterpoint Counterpoint Music Adelia Production I Music Media Production II Music Media Production III Literature Choral Literature Choral Literature Literature Literature Choral Literature Literature Vocal Fedagogy Vocal Pedagogy Lyric Diction Special Topics in Music Theory Special Topics in Music Theory	1-15 1-12 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	SEMINAR WORKSHOP PRACTICUM JAZZ THEORY JAZZ ARRANGING I JAZZ ARRANGING II JAZZ ARRANGING II MUS MEDIA PROD II MUS MEDIA PROD II MUS MEDIA PROD II KEYBOARD LITERATURE LIT INST ENSEMBLES PERFORMANCE ANXIETY VOCAL LITERATURE VOCAL LITERATURE VOCAL PEDAGOGY LYRC DICTION SP TOPICS MUS HIST	ne change — ne change — new description new description new description new description DELETE CHANGE # new description		424 .	UG UG UG UG UG UG UG 400/500 400/500 400/500 400/500 UG UG UG		BA/ISS AI BM BA/IS	4	guidance of a designated faculty member. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Repeatable for credit. Terms and hours to be arranged. Maximum of 12 hours. Repeatable for credit. An introduction to the elements of jazz arranging and composition, emphasizing jazz theory, harmony, meladic flux form. Instrumentation, voicing, namenicature, hythm, ear-training, and the jazz shye. Compositions and arrangements for jazz arranging and composition for the jazz ensemble, emphasizing and representations are considered. MS 313 Music Theory iii Nanistrational Composition for the jazz ensemble, emphasizing multiple porcional, jazz arrangements for big band sections and full by band will be performed and critiqued when procisions, jazz harmony, meladic flux developers, form, instrumentation, nomenclature, hythmic, ear-inding, and the jazz in Compositions and arrangements for big band sections and full by band will be performed and critiqued when procisions. Prevention and critiqued when procisions are continuously and an arrangements and composition techniques and continuously and processing, sound-sample libraries, and arrangements will be performed and critiqued when practical. Preventible: MMS 31 Jazz Arrangements are also as a processing and continuously and processing, sound-sample libraries, mild arches digital audio workstotions, and synchronization of music to various media. Preventible: MMS 31 Jazz Arrangements for film and media with emphasis on film music history, dramatic for film and terminations are also as a film of the processing productions. Composition, and synchronization on an transcriptions. Preventible: MMS 31 Media Production of a six film and television with erraphasis on the public, synchronization and firingits, spotting, dominance for six and productions. Composition, and struck transcriptions. Preventible: MMS 41 Media Production of the control of the native security o

MUP COURSE CHANGES 2015

MUP		CR	PREVIOUS NUMBERS	ABBREVIATION	UG G	LACC	PROGRAM	restrict to majors	pass exit jury @ lower level	DESCRIPTION
170- 199	DELETE								1010.	
270- 299	DELETE									
341- 399	DELETE									
470- 499	DELETE									
100										
105	Music Performance - American Vernacular Studies	2-4	170	AV STUDIES:	UG		BA/BS All BM All Minors	√		Private instruction. Repeatable for credit. Prereq: Music major or minor
110	Music Performance - Audio Production	2-4	196	AUDIO PRODUCTION	UG		BA/BS All BM All Minors	√		Private instruction. Repeatable for credit. Prereq: Music major or minor
115	Music Performance - Composition	2-4	192	COMPOSITION	UG		BA/BS All BM All Minors	1		Private instruction. Repeatable for credit. Prereq: Music major or minor
120	Music Performance - Conducting	2-4	195	CONDUCTING	UG		BA/BS All BM All Minors	1		Private instruction. Repeatable for credit. Prereq: Music major or minor
125	Music Performance - Instrumental	2-4	171-173 175-191 193	INST PERF:	UG		BA/BS All BM All Minors	1		Private instruction. Repeatable for credit. Prereq: Music major or minor
130	Music Performance - Vocal	2-4	174	VOCAL PERFORMANCE	UG		BA/BS All BM All Minors	V		Private instruction. Repeatable for credit. Prereq: Music major or minor
135	Music Performance - Historical Performance	2-4	-	HIST PERFORMANCE	UG		BA/BS All BM All Minors	1		Private instruction. Repeatable for credit. Prereq: Music major or minor
140	Music Performance - Juried	2-4	199	MUS PERF:	UG		BA/BS All BM All Minors	√		Private instruction. Repeatable for credit. Prereq: Music major or minor
200										
205	Music Performance - American Vernacular Studies	2-4	270	AV STUDIES:	UG		BA/BS All BM	1	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 105 exit jury
210	Music Performance - Audio Production	2-4	296	AUDIO PRODUCTION	UG		BA/BS All BM	√	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 110 exit jury
215	Music Performance - Composition	2-4	292	COMPOSITION	UG		BA/BS All BM	1	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 115 exit jury
220	Music Performance - Conducting	2-4	295	CONDUCTING	UG		BA/BS All BM	√	1	Private instruction. Repeatable for credit. Prereq: Pass MUP 120 exit jury
225	Music Performance - Instrumental	2-4	271-273 275-291 293	INST PERF:	UG		BA/BS All BM	1	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 125 exit jury
230	Music Performance - Vocal	2-4	274	VOCAL PERFORMANCE	UG		BA/BS All BM	1	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 130 exit jury
235	Music Performance - Historical Performance	2-4	-	HIST PERFORMANCE	UG		BA/BS All BM	1	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 135 exit jury
240	Music Performance - Juried	2-4	299	MUS PERF:	UG		BA/BS All BM	1	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 140 exit jury
300										
300	Music Performance - Non-Juried	2-4	340-369	MUSIC PERF:	UG	1	All Minors			Private instruction. Repeatable for credit. Prereq: Consent of instructor
305	Music Performance - American Vernacular Studies	2-4	370	AV STUDIES:	UG		BA/BS All BM	√	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 205 exit jury
310	Music Performance - Audio Production on-campus	2-4	396	AUDIO PRODUCTION	UG		BA/BS All BM	√	V	Private instruction. Repeatable for credit. Prereq: Pass MUP 210 exit jury
315	Music Performance - Composition	2-4	392	COMPOSITION	UG		BA/BS All BM	1	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 215 exit jury
320	Music Performance - Conducting	2-4	395	CONDUCTING	UG		BA/BS All BM	√	√	Private instruction. Repeatable for credit. Prereq: Pass MUP 220 exit jury
325	Music Performance - Instrumental	2-4	371-373 375-391 393	INST PERF:	UG		BA/BS All BM	√	V	Private instruction. Repeatable for credit. Prereq: Pass MUP 225 exit jury
330	Music Performance - Vocal	2-4	374	VOCAL PERFORMANCE	UG		BA/BS All BM	√	1	Private instruction. Repeatable for credit. Prereq: Pass MUP 230 exit jury
340	Music Performance - Juried	2-4	399	MUS PERF:	UG		BA/BS All BM	1	٧	Private instruction. Repeatable for credit. Prereq: Pass MUP 240 exit jury

MUP COURSE CHANGES 2015

MUP		CR	PREVIOUS NUMBERS	ABBREVIATION	UG G	LACC	PROGRAM	restrict to majors	pass exit jury @ lower level	DESCRIPTION
400										
405	Music Performance - American Vernacular Studies	2-4	470	AV STUDIES:	UG		BA/BS All BM	1	٧	Private instruction. Repeatable for credit. Prereq: Pass MUP 305 exit jury
410	Music Performance - Audio Production on-campus	2-4	496	AUDIO PRODUCTION	UG		BA/BS All BM	√	1	Private instruction. Repeatable for credit. Prereq: Pass MUP 310 exit jury
415	Music Performance - Composition	2-4	492	COMPOSITION	UG		BA/BS All BM	1	1	Private instruction. Repeatable for credit. Prereq: Pass MUP 315 exit jury
420	Music Performance - Conducting	2-4	495	CONDUCTING	UG		BA/BS All BM	√	٧	Private instruction. Repeatable for credit. Prereq: Pass MUP 320 exit jury
425	Music Performance - Instrumental	2-4	471-473 475-491 493	INST PERF:	UG		BA/BS All BM	√	1	Private instruction. Repeatable for credit. Prereq: Pass MUP 325 exit jury
430	Music Performance - Vocal	2-4	474	VOCAL PERFORMANCE	UG		BA/BS All BM	√	٧	Private instruction. Repeatable for credit. Prereq: Pass MUP 330 exit jury
440	Music Performance - Juried	2-4	499	MUS PERF:	UG		BA/BS All BM	1	٧	Private instruction. Repeatable for credit. Prereq: Pass MUP 340 exit jury
600										
605	Music Performance - American Vernacular Studies	2-4	670	AV STUDIES:	G			1		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition
610	Music Performance - Audio Production on-campus	2-4	696	AUDIO PRODUCTION	G			V		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition
615	Music Performance - Composition	2-4	692	COMPOSITION	G			V		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition
620	Music Performance - Conducting	2-4	695	CONDUCTING	G			V		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition
625	Music Performance - Instrumental	2-4	671-673 675-691 693	INST PERF:	G			V		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition
630	Music Performance - Vocal	2-4	674	VOCAL PERFORMANCE	G			V		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition
635	Music Performance - Historical Performance	2-4	-	HIST PERFORMANCE	G			V		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition
640	Music Performance - Graduate	2-4	699	MUS PERF:	G			1		Private instruction. Repeatable for credit. Prereq: Pass graduate MUP audition

MUSIC DEPARTMENT COURSE ROTATION 2015-2018

FALL	WINTER	SPRING
	EVERY YEAR	
MUS 213 Theory III	MUS 211 Theory I	MUS 212 Theory II
MUS 313 Theory VI Songwriting I	MUS 311 Theory IV	MUS 312 Theory V
MUS 216 Aural Skills III	MUS 214 Aural Skills I	MUS 215 Aural Skills II
MUS 316 Aural Skills VI	MUS 314 Aural Skills IV	MUS 315 Aural Skills V
MUS 219 Piano Proficiency III	MUS 217 Piano Proficiency I	MUS 218 Piano Proficiency II
MUS 319 Piano Proficiency VI	MUS 317 Piano Proficiency IV	MUS 318 Piano Proficiency V
MUS 333 Drumset Proficiency III	MUS 331 Drumset Proficiency I	MUS 332 Drumset Proficiency II
MUS 120 Music Theory Fundamentals	MUS 363 Ethnomusicology I	MUS 364 Ethnomusicology II
MUS 331 Improvisation	MUS 305 Junior Seminar	MUS 208 Digital Music Notation (Gen Ed)
MUS 320 Instrumental Conducting	405 Senior Seminar	
F	OTATION Green Italics: 3-year rotation	
MUS 367 History of American Vernacular Music I	MUS 368 History of American Vernacular Music II	MUS 369 History of American Vernacular Music III
MUS 414 Jazz Theory	MUS 415 Jazz Arranging I	MUS 416 Jazz Arranging II
	MUS 371 Orchestration I	MUS 322 American Vernacular Conducting
	MUS 454 Vocal Pedagogy	MUS 345 The Business of Music
	MUE 451 Woodwind Pedagogy	
MUS 360 Music History I	MUS 361 Music History II	MUS 362 Music History III
MUS 421 Music Media Production I	MUS 422 Music Media Production II	MUS 423 Music Media Production III
MUS 381 Introduction to Audio Production	MUS 382 Digital Music Production	MUS 383 Advanced Music Production
MUS 440/540 Performance Anxiety	MUS 472 Songwriting II	MUS 473 Songwriting III
	MUS 372 Orchestration II	MUS 321 Choral Conducting
	MUS 455 Lyric Diction	
	MUE 452 Brass Techniques	
MUS 367 History of American Vernacular Music I	MUS 368 History of American Vernacular Music II	MUS 369 History of American Vernacular Music III
MUS 414 Jazz Theory	MUS 415 Jazz Arranging I	MUS 416 Jazz Arranging II
	MUS 372 Orchestration III	MUS 322 American Vernacular Conducting
	MUS 453 Vocal Literature	MUS 345 The Business of Music
	MUE 453 Percussion Techniques	
	MUS 213 Theory III MUS 313 Theory VI Songwriting I MUS 216 Aural Skills III MUS 316 Aural Skills VI MUS 219 Piano Proficiency III MUS 333 Drumset Proficiency III MUS 120 Music Theory Fundamentals MUS 331 Improvisation MUS 320 Instrumental Conducting R MUS 367 History of American Vernacular Music I MUS 421 Music Media Production I MUS 381 Introduction to Audio Production MUS 381 Introduction to Audio Production MUS 367 History of American Vernacular Ausic I MUS 381 Introduction to Audio Production MUS 367 History of American Vernacular Ausic I	MUS 213 Theory III MUS 213 Theory III MUS 313 Theory VI Songwriting I MUS 313 Theory VI Songwriting I MUS 314 Aural Skills III MUS 316 Aural Skills VI MUS 316 Aural Skills VI MUS 217 Piano Proficiency II MUS 319 Piano Proficiency VI MUS 319 Piano Proficiency VI MUS 330 Drumset Proficiency III MUS 331 Drumset Proficiency III MUS 331 Drumset Proficiency III MUS 331 Improvisation MUS 332 Dunstrumental Conducting MUS 335 Junior Seminar MUS 320 Instrumental Conducting MUS 336 History of American Vernacular Music I MUS 347 History of American Vernacular Music I MUS 414 Jazz Theory MUS 454 Vocal Pedagogy MUS 454 Vocal Pedagogy MUS 451 Music History I MUS 342 Music History I MUS 343 Introduction to Audio Production MUS 342 Digital Music Production II MUS 343 Profice Music Production MUS 440/540 Performance Anxiety MUS 372 Orchestration II MUS 452 Brass Techniques MUS 367 History of American Vernacular Music I MUS 368 History of American Vernacular Mus 451 Lyric Diction MUS 452 Brass Techniques MUS 367 History of American Vernacular Music I MUS 368 History of American Vernacular Music I MUS 367 History of American Vernacular Music II MUS 368 History of American Vernacular Music II MUS 367 History of American Vernacular Music II MUS 372 Orchestration III MUS 415 Jazz Arranging I MUS 372 Orchestration III MUS 415 Jazz Arranging I MUS 372 Orchestration III MUS 415 Jazz Arranging I MUS 372 Orchestration III MUS 415 Jazz Arranging I

NOTE: This is a projected schedule of offerings based on information available as of the date of publication.

Actual course offerings are subject to change without notice.

18 October 2015

MUSIC DEPARTMENT STAFFING AY 2015 & 2016

2015	F	w	s	т		F	w	S	т	2016	F	w	S	т		F	w	S	т
BAXTER	12.0	12.3	11.7	36.0	HELPPIE	14.7	12.7	8.7	36.0	BAXTER	11.7	9.0	8.7	29.3	HELPPIE	14.0	11.3	10.7	36.0
MUP	5.33	5.33	5		MUP	6	5	5		MUP	5	5	5		MUP	4.33	4	4	
MUP Seminar	0.66	0.66	0.66		MUP Seminar	0.66	0.66	0.66		MUP Seminar	0.66	0.66	0.66		MUP Seminar	0.66	0.66	0.66	
Junior Seminar		0.33			Chamb Sing	3	3	3		Junior Seminar		0.33			Chamb Sing	3	3	3	
Honors	6				Senior Seminar		1			Honors	3				Senior Seminar		0.66		
Ethnomusicology		3	3		Honors	3				Ethnomusicology		3	3		Honors	3			
Bank Release			3		Vocal Ped		3								Lyric Diction		3		
Faculty Dev		3			Music Theatre	2				Grad Seminar	3				Opera/MusTh	3			
Grad Seminar															Choral Conduct			3	
BERGERON	11.3	13.3	11.3	36.0	NAIL	13.3	13.3	9.3	36.0	BERGERON	13.0	13.3	9.7	36.0	NAIL	13.0	13.7	9.3	36.0
Dept Head	3	3	3		MUP	1.66	1.33	1.66		Dept Head	3	3	3		MUP	1.33	1.66	1.66	
MUP	2.66	2.66	2.66		MUP Seminar	0.66	0.66	0.66		MUP	3.33	3	3		MUP Seminar	0.66	0.66	0.66	
MUP Seminar	0.66	0.66	0.66		Junior Seminar		0.33			MUP Seminar	0.66	0.66	0.66		Junior Seminar		0.33		
Banked		1			Orch Strings	2	2	2		Senior Seminar		0.66			Orch Strings	2	2	2	
Orq Brasil	3		3		Orch Winds	2	2	2		Orq Brasil	3	3	3		Orch Winds	2	2	2	
Theory Fund	2				WOW	3	3	3		Pre-Core	3				wow	3	3	3	
Grad Seminar		3			Pep Band	1	1			Grad Seminar					Pep Band	1	1		
AV Music Hist		1			Conducting	3				AV Music Hist					Conducting	3			
2014 Overload		2	2		Woodwind		3			Songwriting		3			Brass		3		
COKER	12.7	0.0	11.3	24.0	WALCZYK	9.0	15.3	11.7	36.0	COKER	16.7	10.0	9.3	36.0	WALCZYK	9.0	15.3	11.7	36.0
MUP	1		1.66		MIDI Lab	3	3	3		MUP	3	2.67	2.67		MIDI Lab	3	3	3	
MUP Seminar	0.66		0.66		MUP	3	3	2.66		MUP Seminar	0.66	0.66	0.66		MUP	3	3	2.66	
Senior Seminar					MUP Seminar	0	0	0		Senior Seminar		0.66			MUP Seminar	0	0	0	
WHO	3		3		Junior Seminar		0.33			WHO	3	3	3		Junior Seminar		0.33		
Improvisation	4				Theory IV-V		3	3		Improvisation	4				Theory IV-V		3	3	
Pre-Core	2				Orchestration		3			Pre-Core	3				Orchestration		3		
AV Music Hist	2		3		Music Media					AV Music Hist					Music Media	3	3	3	
AV Conduct			3		Jazz Th/Arr	3	3	3		AV Conduct					Jazz Th/Arr				
Songwriting										Songwriting	3		3						
Grad Seminar										Grad Seminar		3							
FREYMUTH	11.3	12.3	12.3	36.0						FREYMUTH	11.3	12.3	12.3	36.0					
Rec Studio Director	2	2	2							Rec Studio Director	2	2	2						
MUP	3	2	2							MUP	2	2.33	3						
MUP Seminar	1.33	1.33	1.33							MUP Seminar	1.33	1.33	1.33						
Senior Seminar		1								Senior Seminar		0.66							
EME	3	3	3							EME	3	3	3						
Grad Seminar	1	1	1							Grad Seminar									
Aud Prod										Audio Prod	3	3	3						
AV Music Hist	1	2								AV Music Hist									
Business Mus			3							Business Mus									

MUSIC DEPARTMENT STAFFING AY 2015 & 2016

2015	ADJUNCT ASSIGNMENTS	F	w	S
Csikos	Aural Skills	2		
Csikos	Concert Choir	3		
Dicken	Aural Skills		3.5	3.5
Dicken	Concert Choir		3	3
Dicken	Voice Class		2	2
Dicken	Western Hemisphere Voices		3	3
Eck	Voice Class	2		
Gaynor	Accompaniment - jazz/pop	4	4	4
Gaynor	WHO Asst Dir	1	1	1
Gaynor	WHO Sabbatical Replacement		3	
Hall	Brass Ensemble	1.5	1.5	1.5
Hein	Orquestra Brasil		3	
Hein	Pop Music In America	3		
Hein	Senior Seminar		1	
Hein	Theory Fundamentals	2		
Holmquist	Musical Theatre		3	
Hurdle	Western Hemisphere Voices	3		
Lee	GE: Beg Musicianship	6	3	3
Lee	GE: Jazz History	3	3	3
Lee	GE: Pop History	0	3	3
Morelli	Accompaniment - classical	9	9	9
Morelli	Piano Proficiency		6	6
Smith	Music Education (for COE)	3	3	3
Snyder	Drumset Proficiency		2	2
Whyte	Percussion Ensemble	3	3	3
Woitach	GE: Social History of Rock	6	6	6
Woitach	Guitar Ensemble	1.5	1.5	1.5
	Digital Music Notation			4
	Music Theory I-II		3	3
TOTALS	188	53	70.5	64.5

2016	ADJUNCT ASSIGNMENTS	F	w	S
Dicken	Aural Skills	3.5	3	3
Dicken	Concert Choir	3	3	3
Dicken	MUP	3.5	4	4
Dicken	Voice Class	2	2	2
Dicken	Western Hemisphere Voices	3	3	3
Gaynor	Accompaniment - jazz/pop	4	4	4
Gaynor	WHO Asst Dir	1	1	1
Hall	Brass Ensemble	1.5	1.5	1.5
Hein	Music Theory Fundamentals	2		
Lee	GE: Beg Musicianship	3	3	3
Lee	GE: Jazz History	3	3	3
Lee	GE: Pop History	3	3	3
Morelli	Accompaniment - classical	9	9	9
Morelli	Piano Proficiency	4	6	6
Mueller	WEAM History	3	3	
Smith	Music Education (for COE)	3	3	3
Snyder	Drumset Proficiency	2	2	2
Whyte	Percussion Ensemble	3	3	3
Woitach	GE: Social History of Rock	6	6	6
Woitach	Guitar Ensemble	1.5	1.5	1.5
	Digital Music Notation			4
	Music Theory	3	3	3
	Musical Theatre		3	
TOTALS	205	67	70	68