MUSIC REQUIREMENTS FOR THE MAJOR
12 courses, distributed as follows:

- 4 Required Courses: Intro to Western Music Theory, Making Music, Music History Fundamentals, Global Music Analysis
- 4 credits from Arts Practice History, Theory, Criticism & Arts and Humanities Colloquium
- 2 Electives: at least 1 from Capstone Project

YEAR 1
Fall Semester
- CORE
- INTRODUCTION TO WESTERN MUSIC THEORY January Term
- GENERAL ELECTIVE

Spring Semester
- CORE
- MAKING MUSIC
- GENERAL ELECTIVE

YEAR 2
Fall Semester
- CORE
- MUSIC HISTORY FUNDAMENTALS January Term
- GLOBAL MUSIC ANALYSIS
- GENERAL ELECTIVE

Spring Semester
- MUSIC ELECTIVE
- GENERAL ELECTIVE
- GENERAL ELECTIVE
- GENERAL ELECTIVE

YEAR 3
Fall Semester
- CORE
- MUSIC ELECTIVE
- MUSIC ELECTIVE January Term
- GENERAL ELECTIVE

Spring Semester
- ARTS AND HUMANITIES COLLOQUIUM
- GENERAL ELECTIVE
- GENERAL ELECTIVE
- GENERAL ELECTIVE

YEAR 4
Fall Semester
- MUSIC ELECTIVE
- GENERAL ELECTIVE
- GENERAL ELECTIVE January Term
- CAPSTONE

Spring Semester
- CORE
- MUSIC ELECTIVE
- GENERAL ELECTIVE
- CAPSTONE

MUSIC COURSES
REQUIRED FOR MAJORS

MUSIC-AD 105
Introduction to Western Music Theory
Offered every year Fall 2013
Prof. Quayle
This course explores melody, harmony, and counterpoint in the music of diatonic tonality through projects in directed composition and analysis. Repertoire is drawn from both “classical” (common practice period) music and more recent examples of tonality, including popular music. Regular reading and listening assignments place techniques in historical context and expose students to a wide range of musical examples. Weekly lab sections are devoted to skills in musicianship (sight-singing, dictation, and basic keyboard skills) and are required throughout the semester.

MUSIC-AD 120
Making Music: From Creation to Distribution
Offered every year Spring 2014
Profs. King and Quayle
This practical course endeavors to expose students to the various processes and tools by which music is creatively conceived and brought to public life. Students of various skill sets gain the necessary footing to develop/envision themselves as music practitioners/makers in a changing global landscape, as we endeavor to focus on cosmopolitan music practices that draw on the uniqueness of the U.A.E. as a global site. Students work in teams to develop creative music projects involving original writing/composition, recording, and performance. They also develop a basic creative plan for dissemination that also involves emergent and/or interactive media. The course additionally has a historical scope in which students consider how aforementioned broad course questions have been addressed at different key moments in history and how the complexion of those questions has differed in various national and regional contexts.

MUSIC-AD 206
Global Music Analysis
Offered every year Fall 2013
Prof. Quayle
Prerequisite: Introduction to Western Music Theory (MUSIC-AD 105)
Techniques of analyzing Western “classical” tonal music are well codified, but investigating the workings of non-Western traditions demands creativity, research, and careful consideration of the practical and cultural perspectives. This course surveys a variety of musics, with a particular emphasis on careful listening and aural analysis. Assigned readings help to contextualize and problematize the listening, shedding light on musical preconceptions and biases. Each student chooses from a diverse array of research topics early in the semester, preparing for a substantial presentation during the final weeks of class.

MUSIC-AD 233
Music History Fundamentals
Offered every year Fall 2013
Prof. Bravo
This course provides a forum for exploring music and musical practices across a wide range of historical and cultural situations from ancient times to the present. Beginning with music in the myths and ancient history of Sumeria, Egypt, and Greece, the course concludes with an examination of music and musical production within emerging global and transnational networks of power where new technologies of mediation are radically re-orchestrating our experience of the world.

ELECTIVES: ARTS PRACTICE
Students may substitute pairs of 2-credit courses for one or more of the 4-credit electives when completing a music major or concentration.

MUSIC-AD 181-191
Music Ensembles
Offered every fall and spring Fall 2013
Prof. Charlier
Spring 2014
Profs. Bravo and Charlier
2 credits
Music majors as well as non-music majors are encouraged to participate in small ensembles or individual instruction.

Ensembles: There are three ensembles: strings, winds, and new music. New music ensemble will