## Music Liberal Arts Major Academic Curriculum 2024

Students must consult their academic advisor before course registration.

Process   Proc			must consult their academic advisor before course	- ogioti a tioiii	1	ı			Sem	ester			
			Subject		Major	- 1	2	3			6	7	8
Company   Comp			Californ		Major							,	
Number 201			Drawlinal Shuhr T T		АШ	4							
Note		<u> </u>	Practical Study 1 - 1		All	- 1							
Processor   2			Practical Study I - II		All		4						
Promoting			Practical Study II - I		All			4					
Properties			Placetcal Study II - 1		Ail								
Provide (a)   T			Practical Study II - II		All				4				
Provide (a)   T			Practical Study Ⅲ - I		All					4			
Part													
March   Marc			Practical Study Ⅲ - Ⅱ		All						4		
March   Marc			Practical Study IV - I		All							4	
March Teach Teac													
Value   Inches   Value   Val			Practical Study IV - II		All								4
Manufacture Processing			Graduation Recital		All								4
Manufacture Processing													
Control Prob Name 2			Graduation Thesis Seminar 1		All						2		
Transcription			Graduation Thesis Seminar 2		All							2	
Transcription			Conduction Thesis Comines 2		All								2
Market   M					~								
March   Marc			Graduation Thesis		All								2
March   Marc			Tutorial English A		All	3							
Manufaction													
Marie Name   Mar		L	Tutorial English B		All		3						
March 1976   Mar			Academic Writing A		All	1							
Property   Property		-											
Control Control Control	25		Academic Writing B		All		1						
Control Control Control	Subje		Business Writing		All	1			1				
Content   Cont			0										
Content   Cont	ompr	_	General Education Seminar		All	2							
Content France   Cont	0		• Harmony I		All	1							
Content Product   Content   Conten			* Mannania II		Au.								
Contest Product 2			Harmony II		All		1						
Content Protects 3			Orchestra Practice 1		Conducting	1							
Content Protect   Content Pr			Orchestra Practice 2		Conducting		1						
Dishest Park		<u> </u>				-	<u> </u>	-			-		
Mark Teary 2			Orchestra Practice 3		Conducting			1					
Mark Teary 2			Orchestra Practice 4	Conducting				1					
Mark There's   Contacting													
Main Trong 4			Music Theory 1	Conducting	1								
Main Trong 4			Music Theory 2	Conducting		1							
Second Processing   Seco													
Source   S			Music Theory 3	Conducting			1						
Some Residing 2   Consisting   1   1   1   1   1   1   1   1   1			Music Theory 4	Conducting				1					
Some Residing 2   Consisting   1   1   1   1   1   1   1   1   1													
			Score Reading 1	Conducting	1								
			Score Reading 2	Conducting		1							
			Duri Profes 2	045									
Section   Condition   Condit			Score Residing 3	Conducting			'						
Note to Plaza   1   1   1   1   1   1   1   1   1			Score Reading 4		Conducting				1				
Note to Plaza   1   1   1   1   1   1   1   1   1			Instrumentation T	Conduction									
Mate (1)   Softep Basts 1   As   1   1   1   1   1   1   1   1   1		-			<u> </u>								
A		L	Instrumentation II		Conducting	<u></u>	1						
A			Minor in Piano I - IV		Conducting	1	1	1	1				
A						l							
Soldings 1 - 1			note (1) Solfege Basics 1		All	1							
Solder 1			note (1) Solfege Basics 2	Required to	All		1						
Bidding 1 - 2		Α		select 2									
Required to select 1 credit from B			* Solfege I - 1	A	All	1							
Required to select			* Solfege I - 2		All	1	1						
Select   S				Required to		<u> </u>							
Debute and Discussion   Required to   Section   Sectio		В	Academic Presentation	select 1	All	1							
C		l	note (2) Japanese A	creat from B	All					1			
Page			Debate and Discussion	Required to	All	1							
Academic Reading A - 1		С	<u> </u>	select 1 credit		<del>-                                    </del>	l	<u> </u>		l	<u> </u>	l	l
Required to select 1 credit from D		L	note (2) Japanese B	11011110	All	<u></u>				1			
Required to select 1 credit from D			Academic Reading A - 1		All			1					
Total (2)   Japanese C		_		Required to select 1 credit	<b>-</b>				<u> </u>				
Page		٦	Academic Reading A - 2	from D	All				1				
F		l	note (2) Japanese C		All					1			
E			Introduction to English Linguistics A		АШ	٠,							
Page			aniousion to English Linguistics A	Required to	All	<u>'</u>							
Page		Е	Introduction to English Linguistics B	select 1 credit from F	All		1						
F		l	note (2) .lananese D		All					1			
F		-	<del>`</del>			<b> </b>	1						1
F			* History of Western Music 1	- Boguir-d4-	All	2		<u></u> _			<u></u> _	<u> </u>	
The content of the		F	note (3) Introduction to Music History 1	➤ select 4	All			2					
History of Western Music 2   Required to select   All   2				credits from F		<b>-</b>							
Note (3)   Music Studies 2	90		note (3) Music Studies 1		All			2					
Note (3)   Music Studies 2	Boline		History of Western Music 2	Required	All		2						
Note (3)   Music Studies 2	ired E	_		to select	<b>-</b>								
Note (3)   Music Studies 2	Requi	ن	note (3) Introduction to Music History 2	from G	All				2				
H		l	note (3) Music Studies 2		All				2				
H			Evanoh T	Required to	АШ			1					
German I		н	rienal I	select 1 credit	All .	ļ		<u> </u>					
Select 1 credit from I All f		1	German I	from H	All			1					
Select 1 credit from I All f			French IT	Required to	All				1				
Gettian T		1		select 1 credit				-			-		
		L	German II	II UII I	All	<u></u>			1				
note (3), (4) Liberali-Arts A All 2			note (3), (4) Liberal-Arts A	)	All				2				

	note (3), (4) Liberal-Arts B			All			2				
	note (3), (4) Liberal-Arts C	Т		All			2				
	note (3), (4) Liberal-Arts D	t		All			2				
		+									
	note (3), (4) Liberal-Arts E		_	All			2				
Ι.	note (3), (4) Liberal-Arts F		Required to select	All			2				
J	note (3), (4) Liberal-Arts G	7	14 credits from J	All			2				
		+	iidii 3								
	note (3), (4) Liberal-Arts H	1		All			2				
	note (3), (4) Liberal-Arts			All			2				
	note (3), (4) Liberal-Arts J	T		All			2				
		$^{+}$							1-4		
	Liberal-Arts K (Credit Transfer: Study abroad programs)	+		All							
	Liberal-Arts L (Credit Transfer: Sophia University)	<u> </u>		All				1	1-4		
	Music and Interdiciplinary Research 1			All						1	
	Music and Interdiciplinary Research 2			All						1	
-											
	Chorus 1			Vocal				2			
	Chorus 2			Vocal				2			
	Chorus 3			Vocal					2		
$\vdash$							1				
<u> </u>	Chorus 4			Vocal					2		
	Chorus 5			All						2	
	Chorus 6			All						2	
	Chorus 7			All							2
$\vdash$											1
	Chorus 8			All							2
	Introductory Practice to Stage Performance			Vocal				1			
	Introductory Practice to Stage Performance II			Vocal				1			
$\vdash$		١									
$\vdash$	Exclusive Study for Vocal Performance 1	L	Vocal	Vocal					1		
	Exclusive Study for Vocal Performance II		Performance Cource only	Vocal					1		
	Exclusive Study for Vocal Performance III		Cannot be	Vocal						1	
	Exclusive Study for Vocal Performance IV	卜	taken with	Vocal						1	
$\vdash$		L	Opera Performance							1	
	Exclusive Study for Vocal Performance V	L	at the same time	Vocal							1
	Exclusive Study for Vocal Performance VI	)		Vocal							1
	Opera Performance 1	)		Vocal					1		
-											
	Opera Performance 2			Vocal				1	1		
	Opera Performance 3	l	Limited to one	Vocal						1	
	Opera Performance 4	$\overline{}$	<ul> <li>class per semester</li> </ul>	Vocal						1	
$\vdash$		H									
	Opera Performance 5	Щ		Vocal							1
	Opera Performance 6		Vocal							1	
	German Classical Vocal Repertoire 1			Vocal					1		
$\vdash$				Mond			1		1		
-	German Classical Vocal Repertoire 2			Vocal					'		
	German Classical Vocal Repertoire 3			Vocal						1	
	German Classical Vocal Repertoire 4			Vocal						1	
	French Classical Vocal Repertoire 1			Vocal			!		1		
$\vdash$							1				
	French Classical Vocal Repertoire 2			Vocal					1		
	French Classical Vocal Repertoire 3			Vocal						1	
	French Classical Vocal Repertoire 4	Vocal						1			
$\vdash$				Piano, Piano Performance,	<u> </u>	L			L		
	Piano Score Reading			Period Instruments	1			1			
	Piano Score Reading II			Piano, Piano Performance, Period Instruments	1			1			
	Piano Score Reading III			Piano, Piano Performance,					1		
$\vdash$				Period Instruments Piano, Piano Performance,					1		
$\vdash$	Piano Score Reading IV			Period Instruments	-			1			
1	Accompaniment Methods A			Piano, Piano Performance						1	
				Piano, Piano Performance						1	
	*(a) Accompaniment Methods B			Plano, Plano Performance			-				1
	Accompaniment Methods B								1		
	Accompaniment Methods B  Accompaniment Seminar 1			Piano, Piano Performance							1
	Accompaniment Methods B										1
	Accompaniment Methods B  Accompaniment Seminar 1			Piano, Piano Performance						2	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kethord Harmony			Piano, Piano Performance  Piano, Piano Performance  Piano, Piano Performance				1			1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kebord Harmony  Exclusive Studies for Plano Performance 1			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano Performance				1			1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kethord Harmony			Piano, Piano Performance  Piano, Piano Performance  Piano, Piano Performance				1			1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kebord Harmony  Exclusive Studies for Plano Performance 1			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano Performance				1	1		1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Keebord Harmony  Exclusive Studies for Plano Performance    Exclusive Studies for Plano Performance			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano Performance Piano Performance				1			1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kerbord Harmony  Exclusive Studies for Plano Performance I  Exclusive Studies for Plano Performance III  Exclusive Studies for Plano Performance III  Exclusive Studies for Plano Performance III			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano Performance Piano Performance Piano Performance Piano Performance Piano Performance				1	1 1	2	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Keebord Harmony  Exclusive Studies for Plano Performance    Exclusive Studies for Plano Performance     Exclusive Studies for Plano Performance			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano Performance Piano Performance Piano Performance				1	1 1		1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kerbord Harmony  Exclusive Studies for Plano Performance I  Exclusive Studies for Plano Performance III  Exclusive Studies for Plano Performance III  Exclusive Studies for Plano Performance III			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano Performance Piano Performance Piano Performance Piano Performance Piano Performance				1	1 1	2	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kerbord Harmony  Exclusive Studies for Plano Performance I  Exclusive Studies for Plano Performance II  Exclusive Studies for Plano Performance IV  Exclusive Studies for Plano Performance IV			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance				1	1 1	1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kerbord Harmony  Exclusive Studies for Pano Performance I  Exclusive Studies for Pano Performance II  Exclusive Studies for Pano Performance III  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance V  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VI			Plano, Piano Performance Plano, Piano Performance Plano, Piano Performance Plano Performance				1	1 1	1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kerbord Harmony  Exclusive Studies for Plano Performance I  Exclusive Studies for Plano Performance III  Exclusive Studies for Plano Performance III  Exclusive Studies for Plano Performance IV  Exclusive Studies for Plano Performance V  Exclusive Studies for Plano Performance V  Exclusive Studies for Plano Performance VI			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance				1	1 1	1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kerbord Harmony  Exclusive Studies for Pano Performance I  Exclusive Studies for Pano Performance II  Exclusive Studies for Pano Performance III  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance V  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VI			Plano, Piano Performance Plano, Piano Performance Plano, Piano Performance Plano Performance				1	1 1	1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kebord Harmony  Exclusive Studies for Pano Performance I  Exclusive Studies for Pano Performance II  Exclusive Studies for Pano Performance III  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance V  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VII  Exclusive Studies for Pano Performance VII  Exclusive Studies for Pano Performance VIII  Pano Duo I			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance				1	1	1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kebord Harmony  Exclusive Studies for Pano Performance I  Exclusive Studies for Pano Performance II  Exclusive Studies for Pano Performance III  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance IVI  Pano Duo I  Piano Duo II			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance				1	1 1 1 1 1 1	1 1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kebord Harmony  Exclusive Studies for Pano Performance I  Exclusive Studies for Pano Performance II  Exclusive Studies for Pano Performance III  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance V  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VI  Exclusive Studies for Pano Performance VII  Exclusive Studies for Pano Performance VII  Exclusive Studies for Pano Performance VIII  Pano Duo I			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance				1	1 1 1 1 1 1	1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Kebord Harmony  Exclusive Studies for Pano Performance I  Exclusive Studies for Pano Performance II  Exclusive Studies for Pano Performance III  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance IV  Exclusive Studies for Pano Performance IVI  Pano Duo I  Piano Duo II			Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance				1	1 1 1 1 1 1	1 1	1
	Accompaniment Methods B  Accompaniment Seminar 1  Accompaniment Seminar 2  Keebord Harmony  Exclusive Studies for Plano Performance I  Exclusive Studies for Plano Performance II  Exclusive Studies for Plano Performance III  Exclusive Studies for Plano Performance IV  Exclusive Studies for Plano Performance IV  Exclusive Studies for Plano Performance IV  Exclusive Studies for Plano Performance VI  Exclusive Studies for Plano Performance VII  Exclusive Studies for Plano Performance VIII  Exclusive Studies for Plano Performance VIII  Exclusive Studies for Plano Performance VIII  Finano Duo III  Plano Duo III			Plano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance Piano, Piano Performance				1	1 1 1 1 1 1	1 1 1	1

	1								
Piano Topics and Professional Development 1	All						2		
Piano Topics and Professional Development 2	All						2		
Piano Topics and Professional Development 3	All							2	
Piano Topics and Professional Development 4	All							2	
Plano Topics and Professional Development 5	All								2
									1
Piano Topics and Professional Development 6	All								2
Collaborative Piano Practicum I	Piano, Piano Performance						1		
Collaborative Piano Practicum II	Piano, Piano Performance						1		
Collaborative Piano Practicum III	Piano, Piano Performance							1	
Collaborative Piano Practicum IV	Piano, Piano Performance							1	
Collaborative Piano Practicum V	Piano, Piano Performance								1
									1
Collaborative Piano Practicum VI	Piano, Piano Performance								1
Music and Physical Movement 1	Piano, Piano Performance					1			
Music and Physical Movement 2	Piano, Piano Performance					1			
Scientific Approach to Musical Performance	Piano, Piano Performance					2			
Composition Theory Basic	Creation					1			
						1			
Composition Theory Basic II	Creation			1					
Composition Theory Basic III	Creation						1		
Composition Theory Basic IV	Creation		<u></u>				1		
Thoroughbass Playing	Period Instruments					1			
Thoroughbass Playing II	Period Instruments					1			
Thoroughbass Playing III	Period Instruments		<u> </u>				1		
					I				
Thoroughbass Playing IV	Period Instruments						1		
Thoroughbass Playing V	Period Instruments							1	
Thoroughbass Playing VI	Period Instruments							1	
Period Music Ensemble 1	All						1		
Period Music Ensemble 2	All						1		
								1	
Period Music Ensemble 3	All								
Period Music Ensemble 4	All							1	
Period Music Ensemble 5	All								1
Period Music Ensemble 6	All								1
Chamber Music (Strings)	Strings (audition)					1			
			Ι			1			
Chamber Music (Strings) II	Strings (audition)			1					
Chamber Music (Strings) III	Strings (audition)						1		
Chamber Music (Strings) IV	Strings (audition)						1		
Chamber Music (Strings) V	Strings (audition)							1	
Chamber Music (Strings) VI	Strings (audition)							1	
Chamber Music (Strings) VII	Strings (audition)								1
									1
Chamber Music (Strings) \(\text{\text{III}}\)	Strings (audition)								1
note (5) String Orchestra	Strings (audition)					1			
note (5) String Orchestra II	Strings (audition)	L	L			1			
Orchestra Ensemble	Strings, Wind and Percussion (audition)		_			3			
Orchestra Ensemble III	Strings, Wind and Percussion					3			
	(audition) Strings, Wind and Percussion		<del> </del>				3		
Orchestra Ensemble III	(audition)	<u> </u>	-	-	1				
Orchestra Ensemble IV	Strings, Wind and Percussion (audition)					1	3		
Orchestra Ensemble V	Strings, Wind and Percussion (audition)	<u> </u>	<u> </u>	<u></u>				3	
Orchestra Ensemble VI	Strings, Wind and Percussion (audition)							3	
Orchestra Ensemble VII	Strings, Wind and Percussion								3
	(audition) Strings, Wind and Percussion							<del> </del>	3
Orchestra Ensemble\\II	(audition)  Dobble Bass, Wind and	-		1	<u> </u>	<u> </u>			,
note (6) Wind Ensemble 1	Percussion (audition)					2			
note (6) Wind Ensemble II	Dobble Bass, Wind and Percussion (audition)	<u></u>				2			
note (6) Wind Ensemble III	Dobble Bass, Wind and Percussion (audition)						2		
note (6) Wind Ensemble IV	Dobble Bass, Wind and						2		
note (6) Wind Ensemble V	Percussion (audition)  Dobble Bass, Wind and	-						2	
	Percussion (audition)  Dobble Bass, Wind and		-				I		
note (6) Wind Ensemble VI								2	
note (6) Wind Ensemble VII	Percussion (audition)	I		<u></u>					2
	Percussion (audition)  Dobble Bass, Wind and Percussion (audition)							1	2
note (6) Wind EnsembleIII	Percussion (audition)  Dobble Bass, Wind and								
nole (6) Wind Ensemble111  Winds and Percussions Teaching Methods 1	Percussion (audition)  Dobble Bass, Wind and Percussion (audition)  Dobble Bass, Wind and					1			
Winds and Percussions Teaching Methods 1	Percussion (audition) Dobble Bass, Wind and Percussion (audition) Dobble Bass, Wind and Percussion (audition) All								
Winds and Percussions Teaching Methods 1 Winds and Percussions Teaching Methods 2	Percussion (audition)  Dobbte Bass, Wind and Percussion (audition)  Dobbte Bass, Wind and Percussion (audition)  All					1			
Winds and Percussions Teaching Methods 1	Percussion (audition) Dobble Bass, Wind and Percussion (audition) Dobble Bass, Wind and Percussion (audition) All					1	1		
Winds and Percussions Teaching Methods 1 Winds and Percussions Teaching Methods 2	Percussion (audition)  Dobbte Bass, Wind and Percussion (audition)  Dobbte Bass, Wind and Percussion (audition)  All					1	1 1		
Winds and Percussions Teaching Methods 1  Winds and Percussions Teaching Methods 2  Winds and Percussions Teaching Methods 3	Percussion (audition)  Dobble Bass, Wind and Percussion (audition)  Dobble Bass, Wind and Percussion (audition)  All  All					1	1	1	
Winds and Percussions Teaching Methods 1  Winds and Percussions Teaching Methods 2  Winds and Percussions Teaching Methods 3  Winds and Percussions Teaching Methods 4	Percussion (audition) Debble Bass, Wind and Percussion (audition) Debble Bass, Wind and Percussion (audition) All All All					1	1	1 1	
Winds and Percussions Teaching Methods 1  Winds and Percussions Teaching Methods 2  Winds and Percussions Teaching Methods 3  Winds and Percussions Teaching Methods 4  Winds and Percussions Teaching Methods 5  Winds and Percussions Teaching Methods 6	Percussion (audition) Debble Bass, Wind and Percussion (audition) Debble Bass, Wind and Percussion (audition) All All All All					1	1		
Winds and Percussions Teaching Methods 1  Winds and Percussions Teaching Methods 2  Winds and Percussions Teaching Methods 3  Winds and Percussions Teaching Methods 4  Winds and Percussions Teaching Methods 5	Percussion (audition) Dobble Bass, Wind and Percussion (audition) Dobble Bass, Wind and Percussion (audition)  All  All  All  All  All  All					1	1		1

Music Theory 1 Composition Music Theory 2 Composition Music Theory 3 Composition Music Theory 4 Music Theory 5 A Music Theory 5 B Music Theory 6 B Music Theory 7 Music Theory 8 Composition Counterpoint IV All Conducting Conducting Orchestra Practice 7 Conducting Conducting Conducting Conducting Music Theory 7 Conducting Music Theory 8 Conducting Score Reading 5 Conducting Score Reading 6 Conducting Score Reading 7 Conducting Score Reading 8 Conducting 1 Instrumentation III Conducting Conducting excluding Piano, Piano Performance Minor in Piano I excluding Piano, Piano Performance Minor in Piano II 1 Minor in Piano III Minor in Piano IV Minor in Piano V Minor in Piano VI Composition, Conducting Minor in Piano VII Composition, Conducting up to 4 credits except for Conducing major Minor in Piano VII Composition, Conducting Minor in Voice 1 Minor in Voice II Minor in Voice III Minor in Voice IV note (7) Minor in Harpsichord | Piano, Piano Perforr Piano, Piano Performano Minor in Harpsichord II note (7) Minor in Fortepiano I Piano, Piano Performance Minor in Fortepiano II Piano, Piano Performance Vocal Solo and Chorus (Soprano and Alto) excluding Vocal Vocal Solo and Chorus (Soprano and Alto) II excluding Vocal Vocal Solo and Chorus (Soprano and Alto) III excluding Vocal Either "Soprano and Alto" or "Tenor and Bass" can be taken Vocal Solo and Chorus (Soprano and Alto) IV excluding Vocal Vocal Solo and Chorus (Tenor and Bass) excluding Vocal Vocal Solo and Chorus (Tenor and Bass) II excluding Vocal Vocal Solo and Chorus (Tenor and Bass) III excluding Vocal Vocal Solo and Chorus (Tenor and Bass) IV excluding Vocal

				,				
Conducting and Ochestral Communications 6	Strings, Wind and Percussion						1	
Conducting and Ochestral Communications 7	Strings, Wind and Percussion							1
Conducting and Ochestral Communications 8	Strings, Wind and Percussion							1
• Solfege II − 1	All					1		
	-			I				
	All					1		
Solfege A	All						1	
Solfege B	All						1	
Solfege C	All						1	
Sollege D	All						1	
Solfege E	All						1	
Solfege F	All						1	
Harmony Ⅲ	excluding Composition, Creation, Conducting					1		
*(c)*	excluding Composition, Creation, Conducting					1		
Harmony V	excluding Composition, Creation, Conducting						1	
Harmony VI	excluding Composition, Creation, Conducting						1	
Harmony Analysis 1	excluding Composition,						1	
	Creation, Conducting					1		
Harmony Analysis II	excluding Composition, Creation, Conducting excluding Composition,						1	
Harmony Analysis III	Creation, Conducting							1
Harmony Analysis IV	excluding Composition, Creation, Conducting			<u></u>	<u></u>	<u></u>	<u></u>	1
Introduction to Counterpoint I	excluding Composition				_	1	_	
Introduction to Counterpoint II	excluding Composition					1		
History of Vocal Music 1	All					2		
				1				
History of Vocal Music 2	All					2		
History of Opera 1	All					2		
History of Opera 2	All					2		
History of Piano Music 1	All					2		
History of Piano Music 2	All					2		
History of Orchestral Music 1	All					2		
				I				
History of Orchestral Music 2	All					2		
History of Wind Music 1	All					2		
History of Wind Music 2	All					2		
History of Popular Music 1	All	<u>'</u>			2			
History of Popular Music 2	All				2			
						2		
Studies on Music Scores	All							
Music Analysis	All					2		
Aesthetics of Music A	All					2		
Aesthetics of Music B	All					2		
Introduction to Period Music 1	All	<u> </u>	<u>'</u>		2			
Introduction to Period Music 2	All				2			
Introduction to World Music	All	2						
	-							
History of Japanese Music	All	2						
Japanese Traditional Music A (Vocal)	All		1					
Japanese Traditional Music B (Instrumental)	All			1				
Gamelan 1	All	·			1			•
Gamelan 2	All				1			
· · · · · · · · · · · · · · · · · · ·								
Gamelan 3	All	ı			1			
Gamelan 4	All				1			
Multimedia Seminar	excluding Composition						2	
Introduction to Music Business 1	All					2		
Introduction to Music Business 2	All					2		
Music Career Training	All			-	1			
	-				1			
Music Career Training II	All							
Music Career Training Ⅲ	All					1		
Music Career Training IV	All					1		
Music Communication Course A	All				2			
Music Communication Course B	All				2			
note (9) Instructor Training (Orchestral Music)	All					1		
	All					1		
					1			
note (9) Instructor Training (Orchestral Music) III Either "Orchestral	All						1	
note (9) Instructor Training (Orchestral Music) IV Music" or "Wind	All						1	
note (9) Instructor Training (Wind Music)   Music" can be taken	All					1		
note (9) Instructor Training (Wind Music) II	All					1		
	All						1	
note (9) Instructor Training (Wind Music) III	All							
					1-		1 1	

note (11)	Foreign Languages Subjects	All	1-									
note (12)	Open Subjects			All					1-			
note (13)	Transferred Credits			All					1-			
			The following subject	s can be taken only by students v	rho are enrolled in Te	eacher Training Coun	se					
	Methodology of Music Education for Secondary Schools I			All			2					
	Methodology of Music Education for Secondary Schools II			All				2				
	Methodology of Music Education for Secondary Schools III			All					2			
	Methodology of Music Education for Secondary Schools IV			All						2		
*(a)	Fundamentals of Piano Performance for Secondary School			excluding Piano, Piano Performance						2		
*(b)	Teaching Methods (Piano)			Piano, Piano Performance					2			
*(e)	Musical Instrument Ensemble			All					1			
note (14)	Orchestra Performance for Classroom Teachers			All					1			
(e)	Orchestra Performance for Classroom Teachers II			All					1			
	Orchestra Performance for Classroom Teachers III		Either	All							1	
	Orchestra Performance for Classroom Teachers IV		Orchestra or Wind Ensemble	All							1	
*(e)	Wind Ensemble for Classroom Teachers		can be taken	All					1			
(-)	Wind Ensemble for Classroom Teachers II			All					1			
	Wind Ensemble for Classroom Teachers III			All							1	
	Wind Ensemble for Classroom Teachers IV	J _		All			_				1	

- note (1) Students who are instructed to take this course based on the results of the placement exam cannot take Solfege I = 1 and I = 2 without completing this course.
- note (2) Only international students may take this course. Credits earned in Japanese (Beginning, Intermediate, Advanced Level) can be transferred.
- note (3) Students who meet the criteria (English proficiency tests scores) may take these subjects from the second semester.
- note (4) Students who have completed "Tutorial English A, B", "Academic Writing A, B", "Academic Presentation", "Debate and Discussion" and "Introduction to English Linguistics A or B" may take these subjects.
- note (5) Not open to Harp and Classical Guitar students.
- note (6) Dobble Base student may take these subjects.
- note (7) Only students who have already completed "Minor in Voice  $\, \mathbb{I} \, ^* \,$  may take these subjects.
- note (8) String students may only take if asked to collaborate with piano or wind instruments students.
- note (9) Not open to students who have registered for "Orchestra Ensemble", "Wind Ensemble", "Orchestra Performance for Classroom Teachers" and "Wind Ensemble for Classroom Teachers".
- note (10) Refer to the Student Handbook.
- note (11) For the English group, only "English Proficiency Test Preparation" and "Readings in Musicology" may be taken.
- note (12) Refer to the Student Handbook.
- note (13) Refer to the Student Handbook.
- note (14) Not open to students who have registered for "Orchestra Ensemble", "Wind Ensemble", "Orchestra Performance for Classroom Teachers" and "Wind Ensemble for Classroom Teachers".
- (Cautions for Teacher Training Course studnets)
- Subjects marked with \* are necessary for Teacher Training.
- \*(a) Select one of the courses from (1) to (2).
  - (1) Accompaniment Methods A-B (total 2 credits) [only Piano Performance and Piano student can take]
  - (2) Fundamentals of Piano Performance for Secondary School (2 credits)
- \*(b) Select one of the courses from (1) to (2).
  - (1) Minor in Piano I IV (total 4 credits)
  - (2) Teaching Methods (Piano) (2credits) [only Piano Performance and Piano students can take]
- \*(c) Select one of the courses from (1) to (2).
  - (1) Vocal Solo and Chorus (Soprano and Alto)  $\, \mathbb{I} \mathbb{I} \,$  (total 2 credits)
  - (2) Vocal Solo and Chorus (Tenor and Bass)  $\,{\rm I}\,{-}\,{\rm I}\,$  (total 4 credits)
- \*(d) Composition, Conducting and Creation students may also take this course if they are enrolled in Teacher Training
- \*(e) Select one of the courses from (1) to (2).
  - (1) Musical Instrument Ensemble (one credit)
  - (2) Orchestra Performance for Classroom Teachers 1 II (total 2 credits)
  - (3) Wind Ensemble for Classroom Teachers |- || (total 2 credits)