

## MAJOR IN MUSIC BACHELOR OF ARTS 2010–11

The practice of music encompasses the whole musician: the ear and its sensitivity to pitch and rhythm, the intellectual discipline of theory and form, instrumental and vocal technique, and the expressive world of the heart.

If music is your path, not just your commodity, Naropa University offers you an opportunity to study and make music that is as broad as the world and as deep as your own voice.

### Creative Freedom

Program students are free to make the music that is most meaningful to them, without restrictions on style or genre. Past student projects have included techno, free form jazz, song writing, interdisciplinary performance and CDs produced in Naropa's multitrack digital recording studio.

### Technical Skills

Training in musicianship includes harmonic analysis, ear training, aural and rhythmic acuity, and theory. Improvisation and composition are a regular part of the curriculum thereby grounding learning in the creative process. Private instrumental study is available with Naropa faculty or with working professionals.

### Performance Opportunities

Performance ensembles include Balinese Gamelan Orchestra, Jazz Ensemble, African Marimba Ensemble, African Drumming, Indian Classical Ensemble and interdisciplinary projects that include dance and theater. There are many concerts and works-in-progress presentations that feature students' original work. Classes in interdisciplinary improvisation and composition also reach fruition in performance.

### Multicultural Perspectives

Musicianship and history classes present the music of many different cultures including African, Afro-Cuban, Indian, Japanese, Brazilian and Balinese, as well as the music of the European classical and American jazz traditions.

### Improvisation, Composition and Recording Technology

Creativity is grounded in the practice of improvisation—making music in the moment—and extends to the craft of composition, recording and innovative uses of music technology. Our goal is to make music that creates positive change in the world.

### MUSIC REQUIREMENTS\*

MUS 200	Musicianship I (3)
MUS 210	Musicianship II (3)
MUS 220	Declaration Passage (noncredit)
MUS 250	Music Appreciation (3)
MUS 280	Recording Studio I: Introduction to Music Technology (3)
MUS 330	Junior Passage (noncredit)
MUS 360	Musicianship III (3)
MUS 370	Musicianship IV (3)
MUS 397	Private Music Lessons (8–9, as needed)
MUS 470	Capstone Passage (noncredit)
MUS 485	Senior Project (1)
<b>SUBTOTAL</b>	<b>27–28</b>

### Choose one of the following:

MUS 255	Introduction to World Music: The Music of India (3)
MUS 255	Introduction to World Music: The Music of Japan (3)
MUS 260	Listening to Jazz (3)

### Choose one of the following:

MUS 355	Radio Naropa (3)
MUS 380	Recording Studio II: Technology and Creativity (3)
MUS 400	Composition (3)
MUS 490	Special Topics (3)
PFAR 311	Performance Practicum: Building Together from the Ground Up (3)

### Choose one of the following:

MUS 103	Afro-Pop Ensemble (3)
MUS 110	African Marimba Ensemble (2)
MUS 208	Naropa Chorus (3)
MUS 215	Rhythm Hemispheres: World Percussion Traditions (3)
MUS 225	Balinese Gamelan Orchestra (2)
MUS 265	Jazz Ensemble (2)
MUS 268	Indian Classical Ensemble (3)
MUS 270	Guitar Ensemble (2)

### TOTAL CREDITS 36

*\*This fact sheet describes the 2009–10 curriculum for the major in Music. Naropa University faculty and staff are committed to regular review and revision of the curriculum, to reflect new findings and understandings in the field, feedback from alumni and the professional community, and faculty expertise. Please inquire with the Office of Admissions and/or the Music Department for any curricular changes that are being considered for future academic years.*

### Minor in Music

#### Choose one basic skills course:

MUS 200	Musicianship I (3)
MUS 360	Musicianship III (3)

#### Choose one creative process course:

MUS 230	Improvisation (3)
MUS 400	Composition (3)

#### Choose one history course:

MUS 250	Music Appreciation (3)
MUS 255	Introduction to World Music (3)
MUS 260	Listening to Jazz (3)

#### Choose one performance ensemble course:

MUS 103	Afro-Pop Ensemble (3)
MUS 110	African Marimba Ensemble (2)
MUS 208	Naropa Chorus (3)
MUS 215	Rhythm Hemispheres: World Percussion Traditions (3)
MUS 265	Jazz Ensemble (2)
MUS 268	Indian Classical Ensemble (3)
MUS 270	Guitar Ensemble (2)
MUS 397	Private Music Lessons (1 credit as needed)

### TOTAL CREDITS 12

## Certificate Program in Music

MUS 200 Musicianship I (3)  
MUS 250 Music Appreciation (3)  
MUS 360, 370 Musicianship III, IV (6)  
MUS 397 Private Music Lessons (2)  
Music Elective (3)

**TOTAL MUSIC CREDITS 17**

**ELECTIVE CREDITS 13**

**TOTAL CREDITS 30**

## Careers

Naropa music students develop on both a personal and professional level. Students graduating with a Bachelor of Arts, major in Music, from Naropa University have gone on to earn advanced degrees in performance and ethnomusicology at top universities in the United States. Graduates' careers have included teaching, interdisciplinary performance, songwriting, recording and, most often, music making in communities around the country and throughout the world. Some careers of recent graduates include:

- Songwriter
- Studio musician
- Performer
- Recording engineer
- Ethnomusicologist
- Composer
- Concert promoter
- Teachers (early childhood education, private lesson instructor, at-risk teens)

## Music Faculty

**Bill Douglas**

**MM, Yale University.**

As a bassoonist-pianist composer, Bill Douglas's works have been performed by major orchestras and chamber groups around the world. He has toured and recorded with clarinetist Richard Stoltzman and as a jazz pianist with vibraphonist Gary Burton and bassist Eddie Gomez.

**Janet Feder**

**BA, University of Massachusetts, Amherst.**

A native of Boulder, Colorado, Janet Feder maintains a busy private teaching studio in Denver, where she lives with her husband and three children. Most widely known for pioneering composition for prepared guitar, Janet has been featured on many recordings. Among them are solo projects *Speak Puppet* (ReR Recommended Records/UK 2001) and *Ironic Universe*—a CD & DVD featuring Fred Frith (AdHoc Records/USA 2006) as well as compilations for Zerx Records (Albuquerque, NM; 1999–2004) and *156 Strings for Cuneiform Records* (2002) featuring the work of the most innovative acoustic guitar players worldwide today. Janet has taught extensively in the United States and toured both solo and with her duo Cowhouse (with Colin Bricker, live electronics) from both coasts of the United States to London, Marseille and Tel Aviv. She has performed and collaborated with Fred Frith, Elliott Sharp, Nels Cline, Henry Kaiser, Mike Keneally, Amy Denio, Chris Cutler, Thomas Dimuzzio—all legends of modern music. Janet is also an advisory board member of the Rocky Mountain Chapter of the Alzheimer's Association for whom she is an advocate and guest lecturer, and in her free time she is an avid cyclist.

**Mickey Houlihan**

**BS, Florida State University.**

Mickey Houlihan opened Wind Over The Earth in 1979, and the studio remains a nexus of creative souls as well as serving as an umbrella for Digital Poets, a professional training company offering certification courses for Digidesign and Apple. He also serves as co-director of Looking Glass Arts and is president of Sterling Circle Records. Mickey has recorded with musicians in many of our national parks, as well as the Wulu Mountains of Taiwan, Lake Baikal in Siberia and the Great Pyramids of Egypt.

**Chaitanya Mahmud Kabir**

**MA, Ethnomusicology, University of Hawaii.**

Chaitanya Mahmud Kabir has brought together a powerful synthesis of Indian devotional and raga singing with modern natural music theory. He designed the divine music graduate program of the Hindu University of America and taught several of its courses. He speaks fluent Hindi and Urdu and has translated books of spiritual discourse and poetry. He sings and plays Turkish Sufi Music weekly at Zikr. He is a devotee of mother goddess Saraswati and has taught raga and devotional singing, flutes, and Hindi and Urdu in Boulder for many years.

**Greg LaLiberte**

**BM, University of Minnesota; MM, University of New Mexico.**

A woodwind specialist, Greg LaLiberte has performed with the Colorado Symphony Orchestra, the New Mexico Symphony Orchestra, The Temptations, The Four Tops, the Boulder Philharmonic, Rita Moreno, Barry Manilow, the Opera Orchestra of Albuquerque, Paul McCandless, Art Lande, Kai Eckhardt, Ty Burhoe and with his pianist mother, Patricia LaLiberte, in the LaLiberte Duo. Founder and director of the Boulder-based Brazilian percussion ensemble, Bateria Alegria, and co-founder of Ginga and Ginga Grande, local Brazilian ensembles, Greg is active regionally and nationally as a flutist, saxophonist, percussionist and singer of Brazilian music. He resides in Boulder where he owns and operates Boulder Woodwind Repair and teaches privately at Greg LaLiberte Studios.

**Mark Miller, Chair**

**BA, Marylhurst College; MFA, California Institute of the Arts.**

A flute, saxophone and shakuhachi player, Mark Miller has performed and recorded with a wide variety of improvising artists and poets including jazz musicians Art Lande, Tuck and Patti, and David Friesen; Native American flutist R.Carlos Nakai; Tibetan flutist Nawang Khechog; and poets Allen Ginsberg and Anne Waldman.

**Tira Neal**

**BM, Eastern New Mexico University; MS (cand.), University of Colorado, Denver; CTS Certified, Pro Tools Certified.**

Tira Neal's primary instruments include clarinet, saxophone, trombone and computer (both Mac and PC), with a secondary focus in both acoustic and electronic piano. Tira has extensive experience in live sound reinforcement and studio recording as well as strong knowledge with troubleshooting and recording equipment maintenance (both analog and digital). She works with both Windows- and Macintosh-based platforms and is proficient with Digidesign Pro Tools, Magix Samplitude, Propellerhead Reason, Steinberg Nuendo, Pias Peak, Adobe Photoshop, Apple Final Cut Studio, Apple Logic Studio Pro, Soundhack, C-Sound and SMAART Live. Tira is currently pursuing a master's degree in recording arts from the University of Colorado and serves as a Pro Tools Specialist at Wind Over the Earth Studios in Boulder.

**Dexter Payne**

Dexter Payne, twice a finalist in the Downbeat Reader's Poll, has appeared nationally on the NBC Today Show and Prairie Home Companion. Dexter has toured, recorded and arranged for Afro-pop bands with Bola Abimbola, David Mporampora, Mohamed Alidu, Moussa Konaté, Selasi Atiasi, Boubacar Diebate and others. He traveled for two and a half years throughout Latin America, performed in eleven countries, recorded in Brazil with Paulinho Tapajos and Beth Carvalho. He has performed with Rene Marie, Mac Rebennack, Sharon Isbin, Thiago de Mello, Elio Reve, Cachaito, Noites Ilustradas, Judy Roderick, Dave VanRonk, the Big Sky Mudflaps, BarBQ Bob, Johnny Long and more. His recordings include work with Thiago de Mello, feature vocalist Ithamara Koorax and four great pianists including Helio Alvez (Obrigado Brazil) and Romero Lubamba. Dexter finds his center in music with heart, regardless of its origin.

## Nina Rolle

### BA, The Naropa Institute.

Nina Rolle is a hybrid artist—singer, composer, voiceover actor and clown—and a pioneer in the hybrid genre, Sonic Theater. Her original show, *Zen Cabaret: a contemplative burlesque*, was named Best of Denver 2007 by the Denver Westword and Pick of the Fringe at the Boulder International Fringe Festival in 2005 and 2006. Nina spent six years as singer and accordionist with the Bay Area band Charming Hostess; recordings include *eat* (1998), *Trilectic* (Tzadik 2000) and *Punch* (ReR 2002). She has collaborated with UMO Ensemble, Amy Denio, Shinichi Koga, Giant Ant Farm and Sound Circle, and has performed her original scores for LA's Zoo District; BMOCA's production of Suzan-Lori Parks' *Venus*; and Tiger-Lion Works' outdoor pageant-play, *The Buddha Prince*, in LA, NY and Minneapolis.

### DECLARING A MAJOR IN MUSIC

Most students enter Naropa University as first-year students and declare a major after completing 30 credits. In addition to adhering to university requirements and deadlines, Music requires the completion of

- MUS 250, with a grade of "B-" or higher;
- MUS 200, with a grade of "B-" or higher;
- Declaration Passage with a grade of "Pass."

### MUSIC ADMISSION REQUIREMENTS

You are strongly encouraged to visit Naropa University. Events for prospective students are scheduled every fall and spring. For more information, see [www.naropa.edu/admissions/ugrad\\_events.cfm](http://www.naropa.edu/admissions/ugrad_events.cfm). The visitation coordinator will be happy to arrange for you to meet with an admissions counselor or a member of our faculty, visit a class or take a campus tour. Arapahoe Campus tours are offered Monday through Friday at 2 p.m. in the main lobby of the Administration Building. Nalanda Campus tours (Music, Performance, Visual Arts and MFA Theater: Contemporary Performance) are offered Tuesdays and Thursdays at 3:30 p.m., also by reservation only (at least 24 hours in advance). The visitation coordinator can be contacted at 303-546-3548 or 1-800-772-6951 (within North America) or by email at [admissions@naropa.edu](mailto:admissions@naropa.edu). You can also use the online Visitation Request form or you may view our campus from the online tour.

There are three ways of applying to Naropa University:

1. Apply online at [www.naropa.edu/apply](http://www.naropa.edu/apply) or [www.commonapp.org](http://www.commonapp.org).
2. Download the Naropa undergraduate application form at [www.naropa.edu/ugradapply](http://www.naropa.edu/ugradapply).
3. Request that an application be sent to you in the mail.

Please note that if you are applying as a transfer student directly into a major, that academic department might require a supplemental application. See [www.naropa.edu/ugradapply](http://www.naropa.edu/ugradapply) for details.

### Suggested Deadlines

Naropa University uses a rolling admission policy. Applicants may apply as early as September for summer and fall admission. Applications received between September 1 and the suggested deadline will be given equal consideration. Applications received after the suggested deadline will be reviewed on a space-available basis.

- January 15 for fall semester admission
- October 15 for spring semester admission

Please contact the Office of Admissions at 303-546-3572 or 800-772-6951 (within North America) for more information.

If you have fewer than 30 semester credits, you must apply to Naropa University as an undeclared student. See [www.naropa.edu/ugradapply](http://www.naropa.edu/ugradapply) for specific admission requirements. If you have 30 or more semester credits, you may apply directly to the major.

To apply for admission to the Music major, the following is required:

### Application Requirements

1. Parts A and B of application form.
2. \$50 nonrefundable fee in the form of a check or money order, payable to "Naropa University." Applicant's name must be clearly indicated on the check.
3. Part C – Three Essays (all must be typed).
4. Official college transcript for every university attended (must be sent in a sealed envelope from the registrar), showing proof of 30 semester credits.
5. Letters of Recommendation: One from a teacher and one from another teacher, counselor or someone who knows the applicant well other than a family member or a current therapist. These must be on the forms provided.
6. Music supplemental application.
7. Supplemental prerequisite form.
8. A recorded sample of your work.
9. A phone or in-person interview.

## Supplemental Application

Name:

Date:

The department would like to know about your familiarity with certain areas of study that form the basis of training in the Music major at Naropa University. You are welcome to attach an additional page if you wish. Please return this form to the Admissions Office with your general application.

1. Please describe your musical experience. What kind of music do you play? What performances have you given?
2. Why do you play music?
3. What do you hope to do and learn at Naropa?
4. Do you have additional experience as a composer and/or improviser? Please describe.
5. What experience do you have in other artistic disciplines (e.g., dance, theater or interdisciplinary forms)?
6. Submit a recorded sample of your work. It does not have to be original, but it must represent the music that is closest to your heart and best defines you as a musician.

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**Prerequisite Form**

Name:

Date:

Please fill out this form as part of your application for the BA Music program and return it to the Office of Admissions with your application. Two prerequisite courses are needed for entry into the Music major. Indicate how you have met or plan to meet these requirements. Under School Name and Completion Date, indicate where and when you completed or will complete each course prior to fall enrollment. Please send transcripts showing proof of completion and submit syllabi of course if titles differ. Applications will not be reviewed until the information requested below is completed and submitted.

Course Title	School Name	Completion Date
Music Appreciation		
Musicianship/Music Theory		