

BACHELOR OF MUSIC (BMus)

COURSE DESCRIPTIONS

LEVEL ONE COURSES

MDT 100 Theory and Aural Skills I (Existing)

Aural recognition of diatonic and compound intervals, chord progressions, cadences, melodic dictation in first four keys and simple/compound meter. Sight reading and singing of melodies, participation in ensembles using, rhythmic dictation, keyboard skills employing primary and secondary chords in both major and minor keys, and providing accompaniment(s), playing of National Anthem and church hymns.

MDT 103 Kenyan Dance (Existing)

Study of dances and steps from selected Kenyan communities with a view to understanding and effecting dance moves and patterns that appropriately reflect on the identity and practice of the chosen communities. understanding the social contexts: music and meaning in the selected communities; functions of music; use of instruments and other dance accompanying appliances; the role of solo singers; music leaders; exploring dance learning methods and procedures; investigation on the effects of modernization and social mobility into urban centres; the influence of contemporary dance movements and music trends.

MDT 104 General Music Practice (New)

A survey of music traditions and norms including music drawn from Kenyan, East Africa and selected parts of Africa, classical, contemporary gospel and secular contexts. Customs and expectations: costume; décor; instruments handling; movements; group participation; adherence to norms; functions and use of music; rules governing performance behavior; performance expectations; use of musical language and terminologies. Exposure to related repertoire.

MDT 106 Survey of Medieval to Baroque Music I (Revised)

A survey of Western vocal and instrumental music from Medieval (450 to 1450) to Baroque (1600 to 1750) eras. Defining musical characteristics, styles, relationship of music and society/church, development of instrumental and vocal music. Study of structure, form, distinguishing different textures, comparative studies between music, art, architecture. Listening to selected music that demonstrate main characteristics of the historical periods.

MDT 107 Ensemble Practice I (Existing)

Participation in selected musical ensembles: choral singing; instrumental playing including brass, strings, woodwinds, and band instruments; regular attendance and contribution to group performance; exposure to a variety of repertoire; exposure to different media including duets, trios, quartets etc. to chamber and full chorale/orchestras and bands. Preparation of musical works for public performances on or off-campus, elements of concert preparation, rehearsal techniques, development of program notes, preparing works for recording. Acquiring a working knowledge of different instruments, basic information in arranging and instrumentation. Exploration of performance of selected historical pieces with particular attention to performance traditions and music practice.

MDT 108 Harmony & Counterpoint I (Revised)

A study of basic rules of harmony during common practice: chords construction and appropriate usage; acceptable progressions; resolutions; chord analysis and appropriate usage of established symbols. Elements of triads in root position and inversions in major and minor keys. Basic knowledge of counterpoint with their corresponding melodic and harmonic rules. Basic rules on imitation and other related devices.

MDT 111 Music and Dance Traditions of Kenya (Existing)

Historical development of genres and types of songs and dances in Kenyan communities: contact with external cultures; classification of types of music and dance; categorization of the same into classes determined by the social function of each music and dance; comparative analysis of selected types/genres over prescribed periods; descriptive analysis of various forms of music including sacred, secular, traditional and popular idioms. Listening to, viewing and performing music samples from various Kenyan communities.

MDT 112 to 116: Performance Tuition I (piano) (Revised) Practicals will involve tuition in Kenyan instrument / Dance and **string instrument**. Selection of two instruments (one Kenyan and one woodwind), Dance. Development of technical ability, dexterity, performance skills. Building music repertoire for the instrument. Background knowledge of instruments and music pieces learned. Mastery of the dance steps, movement patterns and music of one mixed

and one male or female dance from selected communities. Background knowledge of the dances and songs performed, Ability to perform music on **string instrument**, major and minor keys, arpeggios, sight reading music for the instrument, preparation of a minimum of two pieces of approved standards.

MDT 117 to 121 Performance Tuition II (piano) (Revised) : Regular and practical instruction in one traditional Kenyan instrument, development of technical ability, dexterity, performance skills. Building music repertoire for the instruments. Acquisition of background knowledge of instruments and music pieces learned. Learning of Kenya Dance: Mastery of the dance steps, movement patterns and music of one mixed and one male or female dance from selected Kenyan communities. Ensemble group participation in singing, instrumental playing and dance. Acquisition of background knowledge of the dances and songs performed, Practical lessons in **piano**: Performance skills, technical ability and dexterity, building repertoire for instrumental music, Music interpretation skills; Ability to create music the relevant instrument, scales and arpeggios in relevant major scales and their relative minor keys, sight singing and reading music for the instrument, Background knowledge of the piano construction.

11.2 LEVEL 200 COURSES

CORE

MDT 200 Theory and Aural Skills 1I (Existing)

Aural and theoretical training in musicianship for application in performance, music theory, creativity, Staff and sol-fa notation of two to three part melodies in major and minor keys in compound and simple meter signatures. Sight singing and reading on a melody instrument of single line and independent part in ensemble. Recognition of chords and their inversions in major keys. Rhythmic and melodic dictation of two-three part melodies in major and minor keys in simple and compound time signatures.

MDT 204 Organology and Manufacture of Music Instruments (Revised)

Study of instruments with regard to their classification: construction; their functions and roles in specific cultures; mystical properties; historical foundations and documentation; social implications. Construction of selected instruments: selection of appropriate material; tuning of

instruments; apprenticeship practices; performance on the instruments; documentation of construction procedures and processes; photographic documentation; suggestions for production replication.

MDT 206 Survey of Classical to 20th Century Music II (Revised)

A survey of Western vocal and instrumental music from Classical era to the 20th Century, including listening to music derived from the historical periods. Aural discrimination of instrumentation, structure, form; distinguishing contrapuntal and homophonic textures. Tracing the growth and development of the orchestra in the different historical periods.

MDT 207 Ensemble Practice II (Existing)

Participation in various weekly musical ensembles—African, Western, singing and instrumental playing; regular attendance and contribution to group performance; exposure to a variety of pieces for different ensembles, including SSAA, SATB, instrumental media and genres. Taking part in departmental recitals and other musical activities. Sensitivity to ensemble blend and balance. Creating dynamics of group communication. Score reading and preparation. Elements of sight reading. Peer learning activities. Participating in regularly scheduled on and off-campus musical activities. Development of performance leadership skills. Appropriate time management, rehearsal techniques, preparation of program notes.

MDT 208 Harmony and Counterpoint II (Existing)

Chords and their inversions in all keys. Chords progression using primary and secondary chords. Harmonization of simple melodies using primary and secondary chords in major keys. Rules and procedures guiding fourth species counterpoint in two parts with suspensions, fifth species in two parts without semi-breve cantus-firmus, fifth species in triple meter. Writing of descants and second part to given melodies in African idioms, for equal voices and at different registers.

MDT 211 Theory of Musical Traditions of East Africa (Existing)

Types of songs and dances found within the region of East Africa. Comparative analysis of song types, usage, dance steps, dance music and functions in various communities of the region. Linguistic attributes. Common characteristics of song and dance within the region. Types of musical instruments found in East Africa, types of instrumental music, composition of ensembles, role of instruments, functions of music, musical and extra-musical roles of selected instruments, societal role of performers.

MDT 212 to 216 Performance Tuition III Dance, African and Western Instruments

Development of aural skills of intervals, chord progressions, cadences; dictation. Piano skills- primary and secondary chords in different keys, providing accompaniment(s) for, National Anthem and church hymns. Practicals in tuition, performance of Kenyan instrument, dance and piano. Selection of instruments and dance based on acquired knowledge. Understanding of instruments and music pieces learned, learning dance steps, movement patterns from mixed, male and female dances from selected communities. Background knowledge of the dances and songs performed, piano performance, scales and arpeggios, sight reading music for the instrument, preparation of a minimum of two pieces demonstrating appropriate level.

MDT 217 to 221 Performance Tuition IV Dance, African and Western Instruments

Continuation of studies in aural skills and grounding of intervals, knowledge of chord progressions, cadences; writing of melodies in different keys and meters and rhythm including triplets. Basic woodwind skills-playing National Anthem and church hymns. Other practicals will involve tuition in performance of Kenyan instrument, dance and woodwind instrument. Selection of instruments and dance based on acquired knowledge. Understanding of instruments and music pieces learned, learning dance steps, movement patterns from mixed, male and female dances from selected communities. Background knowledge of the dances and songs performed, Performance of music on the woodwind, scales and arpeggios, sight reading music for the instrument, preparation of a minimum of two contrasting pieces demonstrating appropriate level.

MDT 222 Music and Multimedia (New)

Creation of soundtracks (or animation) for movies using a range of delivery formats for the market such as Adobe, Flashpoint, movie maker. Sharing of sound and video files through such social networks as YOU-TUBE, Twitter. Acquisition of the vocabulary of multimedia and of film-making.

MDT 223 Guitar Skills (Existing)

Exploration of performance styles and capacity for different types of guitars including folk, classical, bass and rhythm. Primary and secondary chords in the keys of C, G, D, F, A, and E, majors; strumming and plucking techniques; tuning and maintenance; accompanying techniques for simple melodies either

using written music or performing by ear, various style of strumming, chords playing at different positions on the guitar.

MDT 224 World Music Traditions (New)

General survey of selected music traditions of the world, with specific reference to Asia. Functions of music. occasions for music performance, music performance practices and traditions. Regional peculiarities and common trends. Music perception(s) in the society. Influence of modernization and globalization. The role of gender / children in music. Influence of colonization and/or external visitors. The role and place of music apprenticeship and other factors.

MDT 227 Compositional Studies – Instrumentation (Existing)

Melody writing in two and three-part forms, two-part writing, provision of descant and alto lines to given melodies in African idioms or other styles for a combination of voices. Exploration of the concept of form. Study and use of rhythmic patterns: ostinati; rhythmic variations; exploitation of rhythmic motifs. Arrangement of music for percussion ensembles. Experimentation with musical instruments and their characteristics. transposing instruments, instrumental combinations in Kenyan and Western traditions that impact on music practices and traditions.

11.3 LEVEL 300 COURSES

CORE

MDT 300 Keyboard Harmony and Improvisation (Revised)

Aural and theoretical training in musicianship for application in keyboard harmony and improvisation. Realization of primary chords and their inversions on keyboard. Use of chords for accompaniment of melodies and creating different styles of accompaniment: block chords; arpeggio; alberti bass; ostinati. Using primary and secondary chords in major/ minor keys, Improvisation of melodies and accompaniments in given structures in different time signatures and keys. Realization of figured bass.

MDT 303 Music and Dance Practice in Africa (Reviewed)

Overview of music and dance practices in different parts of Africa. Study of selected music from African countries including ceremonial choral music, ritual music, dirges, gender and age-specific music types, music for children. Learning of selected dances in terms of steps,

movements of the body, social implications of dance movements, formations, costume and décor, documentation of relevant information on dance, music types, process of learning, the role of oral tradition, effects of change and modernization.

MDT 306 History and Analysis of Western Music I (Revised)

Development of music in the Baroque and Classical periods. Practices in the vocal and instrumental genres. Trends in composition and performance for large and small ensembles. Relationship of music to the philosophical and aesthetic principles of the eras. Relationship of artists with aristocracy / society. Relationship of music and society/church, development of instrumental and vocal music, structure, form; distinguishing polyphonic and homophonic textures, comparative studies between music, art, architecture. Aural and score analysis of music from the two periods: defining musical characteristics; development of instrumental and vocal music; structure and form; study of the sonata principle; character piece; individualism; nationalism; exoticism; miniature and large forms; program music; the expanded orchestra. Comparative studies between music, art, architecture.

MDT 307 Ensemble Directing I (Revised)

Study of ensemble principles and practice: team building; Knowledge of repertoire and voicings for both instrumental and vocal work. Group techniques and musical identity; audience interaction; understanding the context of the music; handling of musical instruments and equipment; stage management; knowledge of acoustic properties with regard to room / space, instruments; preparation of appropriate program notes; score reading and interpretation, recording of selected works. Performance in departmental ensembles. Leadership skills; planning and rehearsal schedules; development of conducting techniques, cues, beating time, baton technique, hand gestures; score preparation; preparation of conducting projects to include cueing procedures, rehearsal marks, different renditions of existing music; conducting to recorded music; Mounting of a public recital.

MDT 312 to 316 Performance Tuition V Dance, African and Western Instruments

Learning of dance selected from Kenyan communities, Kenyan and Western instruments. Learning dance movements, instrumental accompaniment to the dance, teaching dances and steps, application of apprenticeship principles, documentation of relevant social contexts, developing skills in performance. Music interpretation, sight reading an recital / public performance, learning music from various historical periods, learning of repertoire.

Presentation of at least **three** pieces of acceptable standard and expectation. Background knowledge of the pieces.

MDT 317 to 321 Performance Tuition VI Dance, African and Western Instruments

Continuation of additional dances selected from Kenyan communities, Kenyan and Western instruments. Learning dance movements, instrumental accompaniment to the dance, teaching dances and steps, application of apprenticeship principles, documentation of relevant social contexts, developing skills in performance. Music interpretation, sight reading an recital / public performance, learning music from various historical periods, learning of repertoire. Presentation of at least **three** (additional) pieces of acceptable standard and expectation. Background knowledge of the pieces.

MDT 324 Survey of Popular Music in East and Central Africa (Revised)

Study of popular music from East and Central Africa with specific reference to significant artists and their musical styles. Role of audiences in music performances. Audience responses and perceptions with regard to various types of popular music. A survey of the role of the mass media in circulation of music. Legal and technical issues associated with music production and circulation. Historical documentation of selected artists and their works. exploration of development of instrumental styles. Use of lyrics in recording. Politics of the day. Relationship with academy music.

MDT 326 Introduction to Ethnomusicology (Existing)

Definitions and historical development of ethnomusicology. Comparative and anthropological view points in the field supported by relevant scholarship. Content areas including: theories in ethnomusicology; pros and cons of the methods; application of theories. Current issues in ethnomusicology as well as exploration of emerging issues in the local environment. Application of ethnomusicological understanding for Kenyan music and other related areas.

MDT 329 Notation and Transcription (Revised)

An introduction to the theory and practice of transcription and notation systems including Laban notation. Historical foundations of music notation and transcription as it relates to selected communities in Africa: issues associated with various notation approaches; controversy surrounding transcription of oral-based music and its implications on music study; creativity and

education. Use of the computer for notation and transcription: future trends in this area; transcription of selected African folk songs.

MDT 332 Compositional Studies - Arrangement (Revised)

Selection and arrangement of African folk songs for determined instrumental or choral ensembles. Preparation of scores using gained knowledge to develop artistic scores with all the performance articulations and indications. Preparation of social context notes to guide the performance of prepared scores. A study on the use of idioms. Merger of African and Western idioms and concepts. Role of instrumental back-up.

ELECTIVES

MDT 304 Art Music in Kenya (Revised)

Origin and development of art music in Kenya. Agents of its development. Indigenous Kenyan music and its contribution to the development of art music in Kenya. Genres of art music in Kenya. Art music composers and arrangers in Kenya: Life history; Works; and their contributions. A critical analysis of art music by selected musicians.

MDT 327 Music and Video Production (New)

Study of methods and procedures for music and video production in a studio environment. Understanding of state of the art sound recording programs such as digital design. Protocols: use of related equipment; sound recording; editing, burning into CDs and DVDs for posterity or commercial purposes; issues of sound proofing and space acoustics; recording for art-music environment; field recording techniques; studio techniques and procedures. Currency of information related areas of focus. Studying of unique requirements for Kenyan music environment.

MDT 328 Jazz Harmony and Improvisation I (New)

Acquisition of musical resources for improvisation. Playing scales and/or technical exercises in improvisation. Study of improvisations created by other musicians based on jazz chords and harmonies. Exercise of acquired techniques on students' primary instruments. Coverage of: intervals; triads; chords; terminology and chord symbols; scale theory and harmonies; and,

improvisation on the blues and common jazz chord progressions. A practical unit that emphasizes on musicality and technique in improvisation. The unit covers: voicing, altered scales, altered chords, chord substitutions, slash and hybrid chords, comping, rhythm changes; performance practice of various styles including swing, jazz rock, Latin, funk and fusion (musical styles). The unit provides for experimentation with music to produce improvisations containing extended harmonies and/or complex rhythms as well as breaking new ground in music.

MDT 331 African Music in Diaspora (New)

Anthropological survey of the movement of persons from Africa to other countries in search of economic and social benefits. Role and place of their country music in their lives. Efforts to reach out to their original countries through music and other relevant means. Effects of foreign countries on their music. Current music practices in diaspora regions. Dynamism in music practices and other implications.

MDT 333 History of African-American Music (Existing)

The rise and development of the blues, spirituals, jazz, ragtime music, big bands music, A study of important musicians and artists involved in various musical types. The influence of Afro-American music on art music, world popular music, gospel styles and approaches. The rise and influence of RAP music, development of music videos, movie music and other types of music.

MDT 334 Music of the Middle East

A study of music of the Middle East-Arabia, Jordan, Iran, Arab Emirates, Qatar. Historical evolution of their music and oral traditions. Types of instruments and ensembles, influences from neighboring countries.

LEVEL 400 COURSES

CORE

MDT 406 History and Analysis of Western Music II (Revised)

Development of music in the Romantic era and 20th Century. Relationship of music to the philosophical and aesthetic principles of the eras. development of instrumental and vocal music, structure, form; Aural and score analysis of music from the two periods: defining musical characteristics; structure and form; character piece; individualism; nationalism; exoticism;

miniature and large forms; program music; the expanded orchestra, twentieth century; technology and its effects; new trends in performance and composition; analysis of music of the twentieth century musical styles and forms.

MDT 407 Ensemble Directing II (Revised)

Ensemble function – selection of performers, and music, preparation of score and actual rehearsals; continuation of developing conducting techniques, cues, beating time, baton technique, hand gestures; score preparation; preparation of conducting projects to include cueing procedures, rehearsal marks, different rendition of existing music; conducting to recorded music; viewing videos on established conductors with the aim of developing individual styles, brand of conducting as well as understanding the history behind conducting.

MDT 408 Advanced Harmony and Counterpoint (Revised)

Study in the use of harmonic principles such as modulation using Secondary Dominants; Diminished Sevenths; Neapolitan and Augmented Sixth chords; use of chords such as Ninth, Eleventh and Thirteenth. Understanding of Free counterpoint at the octave or fifteenth. Double counterpoint at the tenth and double counterpoint at the twelfth. Exercises and practical work using the learned musical concepts'

MDT 410 Music Industry and Professional Ethics (Revised)

Definitions; music and intellectual property rights; context of pirating and plagiarism and their effects on musicians; Kenyan law on copyright and enforcement; strategies for anti-piracy environment, royalties, commissions, mass media self regulation; cultural policy and its effect on local / international musicians; exploring the future of music and its benefits on the artists.

MDT 412 to 416 Performance Tuition VII Dance, African and Western Instruments

Learning of dance selected from Kenyan communities, Kenyan and Western instruments. Learning dance movements, instrumental accompaniment to the dance, teaching dances and steps, application of apprenticeship principles, documentation of relevant social contexts, developing skills in performance. Music interpretation, sight reading an recital / public performance, learning music from various historical periods, learning of repertoire.

Presentation of at least **four** pieces of acceptable standard and expectation. Background knowledge of the pieces. Relevant knowledge of instruments and pieces learned, mastery and choreography of dance steps, movement patterns and music

MDT 417 to 421 Performance Tuition VIII Dance, African and Western Instruments

Subject to sufficient repertoire and in consultation with instructors Continuation of additional dances selected from Kenyan communities, Kenyan and Western instruments. Learning dance movements, instrumental accompaniment to the dance, teaching dances and steps, application of apprenticeship principles, documentation of relevant social contexts, developing skills in performance. Music interpretation, sight reading and recital / public performance, learning music from various historical periods, learning of repertoire. Presentation of at least **four** (additional) pieces of acceptable standard and expectation. Background knowledge of the pieces.

MDT 422 Theory of African Music (Existing)

The concept of music in the African context, structure in African Music: organization of instrumental, vocal and dance ensembles scales, melody, harmony and polyphony in both instrumental and vocal music; rhythmic basis of both instrumental and vocal music; aesthetic values in African music; analysis of music derived from different African cultures.

MDT 424 Popular Music in Africa (New)

The rise and development of popular music styles in Africa including: West African styles; Congolese vocal and guitar trends; South African styles including Miriam Makeba, Paul Simon, Black Mabanzo; Zimbabwe styles including Oliver Mtukuzi vocal and guitar styles; influence of popular musicians such as Fela Kuti, Kanda Bongoman, Tabuley, Kofi Olominde. Current trends of modern popular music.

MDT 429 Research Methods (Existing)

Introduction to the concept of research: types of research; content areas in music research; topic selection and problem identification in Music; developing research premise, objectives, rationale, and theoretical framework; the process of literature review and its purpose; developing a research

design, tools, and techniques for data collection; techniques of data handling and analysis; academic report writing.

MDT 430 Research Project (Existing)

A Historical survey of music traditions of regions outside East Africa. Music in the community life of the people, conventions of music practice. Evolution and development of instrumental resources in the regions. Comparative study of music of selected regions.

ELECTIVES

MDT 400 Music Critique and Adjudication (New)

History and development of criticism in music; proponents of the trends and approaches; positive and negative connotation enshrined in music critique; some historical foundations of music adjudication in Kenya; background information on major contributors; current trends on judging music at Kenya Music Festival and other organizations; controversies surrounding basic approaches and trends in music adjudication; exploration of world trends in music adjudication.

MDT 404 Music and Other Arts (Existing)

Music as a work of art. Inter-relationship between music and other arts in African societies as well as other cultures thus: use of music in theatre productions; integration of music with storytelling, poetry, elocution, dance and drama; relationship between music, fine art and architecture; uses of costume, décor, make up and props in musical production/performances.

MDT 423 Music in Worship (Revised)

Historical foundations of the use of music as tool for worship and prayer. Controversies and dichotomies of public and cleric ideologies on music use. Contemporary use and role of music - dance and other affiliated activities utilized in worship. Social perspectives and contemporary perceptions of church music. Dialogue by churches on the use and types of music for worship. Colonial and early missionary misconceptions of traditional music. Incorporation of cultural music in the church, together with the use of formerly banned instruments for worship music.

MDT 438 Music of Native Americas

Native American Music. A study of music from various native American communities such as Navajo, Apaches, Zuni e.t.c. An exploration of customs and traditions: emergence of myth; life after death; sand painting; ceremonial dances; the role of Katchinas, religion and its place. Description of Pow Wow dances and their cultural functions. A practical component will include listening to Native American music, carrying out analysis of transcriptions.

SUMMARY OF PRACTICAL UNITS

Level 100

MDT 112 Performance Tuiton I (Piano) (Revised)
MDT 113 Performance Tuiton I (Voice)(Revised)
MDT 114 Performance Tuiton I (Woodwind) (Revised)
MDT 115 Performance Tuiton I (Brass) (Revised)
MDT 116 Performance Tuiton I (Strings) (Revised)

MDT 117 Performance Tuiton II (Piano)(Revised)
MDT 118 Performance Tuiton II (Voice)(Revised)
MDT 119 Performance Tuiton II (Woodwind)(Revised)
MDT 120 Performance Tuiton II (Brass)(Revised)
MDT 121 Performance Tuiton II (Strings)(Revised)

Level 200

MDT 212 Performance Tuiton III (Piano) (Revised)
MDT 213 Performance Tuiton III (Voice) (Revised)
MDT 214 Performance Tuiton III (Woodwind) (Revised)
MDT 215 Performance Tuiton III (Brass) (Revised)
MDT 216 Performance Tuiton III (Strings) (Revised)

MDT 217 Performance Tuiton IV (Piano (Existing)
MDT 218 Performance Tuiton IV (Voice) (Existing)
MDT 219 Performance Tuiton IV (Woodwind) (Existing)
MDT 220 Performance Tuiton IV (Brass) (Existing)
MDT 221 Performance Tuiton IV (Strings) (Existing)

Level 300

MDT 312 Performance Tuiton V (Piano)(Revised)
MDT 313 Performance Tuiton V (Voice)(Revised)
MDT 314 Performance Tuiton V (Woodwind)(Revised)
MDT 315 Performance Tuiton V (Brass)(Revised)
MDT 316 Performance Tuiton V (Strings)(Revised)

MDT 317 Performance Tuiton VI (Piano) (Revised)
MDT 318 Performance Tuiton VI (Voice) (Revised)

MDT 319 Performance Tuition VI (Woodwind) (Revised)
MDT 320 Performance Tuition VI (Brass) (Revised)
MDT 321 Performance Tuition VI (Stings) (Revised)

Level 400

MDT 412 Performance Tuition VII (Piano) (Revised)
MDT 413 Performance Tuition VII (Voice) (Revised)
MDT 414 Performance Tuition VII (Woodwind) (Revised)
MDT 415 Performance Tuition VII (Brass) (Revised)
MDT 416 Performance Tuition VII (Strings) (Revised)

MDT 417 Performance Tuition VIII (Piano) (Revised)
MDT 418 Performance Tuition VIII (Voice) (Revised)
MDT 419 Performance Tuition VIII (Woodwind) (Revised)
MDT 420 Performance Tuition VIII (Brass) (Revised)
MDT 421 Performance Tuition VIII (Strings) (Revised)