Newcomb Department of Music
Spring 2026

APMS 1090 - Musicianship Lab I
This hands-on laboratory course introduces core musicianship skills, including sight-singing, solfège, rhythm and meter identification, melodic and harmonic dictation, keyboard fundamentals, and score study. Students develop listening and performance skills through ensemble rehearsals, conducting activities, and a culminating class performance

APMS 1100 - Musicianship Lab II
This Lab will develop your musicianship skills through workshopping and performing complex harmonies in choral repertoire ranging from Bach to the Beatles to Boyz II Men, as well as pieces for percussion ensemble. You will also have a chance to work on beginner piano skills, reinforcing material taught in the co-requisite Music Theory II class. Developing your ear (i.e., sight-singing and dictation skills) through applied musical practice will be reinforced through score-study and brief forays into music history and ethnomusicology.

APMS 2090 - Musicianship Lab III
Co-requisite with MUSC2010 Music Analysis I. Prerequisite APMS-1100. This laboratory course builds intermediate musicianship skills through ear training, sight-singing, rhythmic study, melodic dictation, and audiation exercises connected to the study of tonal harmony. Students develop greater fluency in hearing and performing chromatic and tonal musical structures while reinforcing concepts introduced in the corequisite analysis course.

APMS 2100 - Musicianship Lab IV
Co-requisite course, MUSC2020 Music Analysis II. Prerequisite APMS-2090. This laboratory course strengthens advanced musicianship through ear training, sight-singing, rhythmic study, harmonic and melodic dictation, and coordinated singing and keyboard performance. Students refine their ability to aurally recognize, perform, and notate musical materials while reinforcing concepts introduced in the corequisite theory course.

APMS 2173 - Brazilian Jazz Ensemble
The Brazilian Jazz Ensemble is a performance course exploring Brazilian music in dialogue with jazz and Black American Music. Students perform repertoire spanning historic and contemporary styles, from choro to modern Brazilian music, featuring composers such as Pixinguinha, Hermeto Pascoal, Tom Jobim, Luis Bonfá, Johnny Alf, Tânia Maria, and Moacir Santos. The course combines performance, critical listening, and readings on Brazilian music, with an emphasis on groove, rhythmic feel, and stylistic interpretation.

APMS 2174 - Tulane-Newcomb Choir
You may not be a music major, but want to begin or deepen your skills, not only in choral singing, but individual vocal production.Whether or not you are a music major, you may be wanting to begin or hone your vocal skills. Through Tulane-Newcomb Choir (non-auditioned) and it’s overlapping ensemble, Choral Intensive (auditioned), sharing the same course number, you can enjoy the benefits of the collaborative act of group singing, as well as perfecting your own vocal production. The repertoire is quite varied, but the technique is more classically based. The choral selections, including Dr. Raybon’s own compositions,

also help us examine the world around us. You will implement high-level vocal tenets in a warm, supportive, and safe environment! The course also offers a Tier I Service Learning component.

APMS 2181 - Percussion Ensemble
Explore a wide range of traditional and contemporary works for percussion ensemble while developing technique, ensemble listening, interpretation, and collaborative musicianship. Open to all Tulane students, regardless of major, the course offers opportunities to perform on major percussion instruments, work with fellow musicians, and contribute to Tulane's musical community.

APMS 2182 - Concert Band
Beginning after Mardi Gras, you'll collaborate with fellow Tulane musicians to prepare traditional and contemporary works for wind band, including new commissions, for the annual spring concert. Through focused rehearsals, you'll refine your ensemble listening, tone, technique, interpretation, and shared musical decision-making while engaging with a range of composers and musical traditions. Concert Band offers an opportunity to continue performing at the collegiate level, build connections across campus, and contribute to Tulane's musical community. Concert Band begins rehearsals after Mardi Gras. Interested students should contact Dr. Dylan Parrilla-Koester to schedule an audition.

APMS 2183 - Marching Band
What does it mean to not only experience a Mardi Gras parade, but to be its soundtrack, performing for thousands in New Orleans's most celebrated krewes? You'll begin the semester by preparing and performing in New Orleans carnival parades, participating in one of the world's most celebrated traditions. After Mardi Gras, the band transitions from the street to the concert stage. The Tulane Concert Band performs college-level traditional and contemporary works for wind band, including new commissions. The semester culminates in the annual spring concert. Across both settings, you'll strengthen your musicianship, adaptability, performance skills, cultural fluency, and ability to collaborate within a dynamic ensemble environment.

APMS 2184 - Big Jazz Band
What does it take for a large ensemble to sound like one band while still making room for individual voices? In Big Jazz Band, you'll rehearse and perform music from the broad traditions of jazz and Black American music while developing ensemble precision, stylistic awareness, improvisation, sight-reading, and musical communication. You'll explore how articulation, dynamics, phrasing, rhythm, balance, and individual responsibility shape the collective sound. Through rehearsal and performance, you'll strengthen the preparation, flexibility, listening, and collaborative skills required to contribute meaningfully to a large ensemble.

APMS 2185 - Jazz Combo
How does a group of individual musicians become a band? In Jazz Combo, you'll develop the musical skills that make small-group performance work: listening, improvisation, communication, repertoire, groove, accompaniment, and spontaneous musical decision-making. Through rehearsal and performance, you'll learn to contribute your own musical voice while responding to the ideas of others in real time. The course emphasizes

collaboration, preparation, creative risk-taking, and the ability to adjust when the music takes an unexpected turn. You'll leave with stronger ensemble instincts and practical tools for making music with others in rehearsal, performance, and professional settings.

APMS 2186 - Orchestra
The Tulane University Orchestra welcomes students of all majors who love music and wish to develop their instrumental skills and grow as artists. Members bring varied levels of experience to a supportive environment in which everyone contributes. The orchestra performs a broad repertoire, ranging from classical masterworks and selections from film scores to student compositions. Weekly rehearsals culminate in one concert each semester. The ensemble strives for high performance standards while providing opportunities for individual growth at each student's own pace.

APMS 2187 - Musical Theatre Workshop
This iteration of APMS 2187- Musical Theatre Workshop will serve as the production practicum for Avenue Q. Students should only enroll in this course if they are cast in the production.

APMS 2200 - Black American Music Lab
Black American Music Lab is the practical companion to Black American Music Theory, providing a space to put theoretical concepts into musical practice. Through playing, singing, listening, improvisation, transcription, and collaborative music-making, you'll explore the harmony, rhythm, melody, form, groove, and musical language studied in the co-requisite theory course. The lab emphasizes learning through sound and experience: hearing concepts, trying them, experimenting with them, and applying them in real time with other musicians. You'll strengthen the connection between what you can understand intellectually, what you can hear, and what you can create and perform.

APMS 2211 - Voice Class I
Are you new to singing? Do you have a desire to understand the technicalities of it and to be a practitioner? The Voice Class welcomes beginners to either find their voice or to take their singing to a new level. While the singing technique is based in classical principles, the course aims to give beginning singers the tools to engage in a lifetime of singing in the context that feels the best for them.

APMS 2222 - Piano Class
Have you ever wanted to learn a new skill that can improve both brain function and overall mindfulness? In this beginner course, you'll explore the fundamentals of playing the piano and apply learned skills to popular music. Through application of foundational knowledge of scales, arpeggios, and chord progressions, you will apply these to piano literature ranging from classical to popular music. You will also develop music reading skills combined with comprehension of music theory fundamentals ranging from rhythmic notation, key signatures, and articulation. This course will provide you with the knowledge for pursuing private lessons and further exploration of the instrument.

APMS 2226 - Guitar Class I
Guitar Fundamentals: From Zero to Songs. Designed specifically for students with zero prior experience. This course guides you step-by-step through mastering essential right- and

left-hand techniques. You will progressively build the strength and dexterity needed to play basic chords, popular songs, and simple instrumental music, establishing a solid foundation for a lifetime of playing.

APMS 2230 - Composition for Electronic Media I
This course helps students build music composition skills with a digital studio environment. Students work with samples, virtual instruments, and effects chains that form the toolkit behind work spanning dance music, film scoring, sound art, and experimental production. Working closely with the instructor, students build fluency through short, focused assignments before scaling up to an original larger work, giving them a real foundation for further study in Music Technology or composition. The semester culminates in a public concert of student work—a first chance to hear their music performed and to join Tulane's Music Science and Technology community as a working composer, not just a student of one.

APMS 2320 - Music Recording Techniques I
Ever wonder how a bedroom demo ends up sounding like a record? This course gets you behind the mics and into the signal chain, learning the recording methods and mic techniques that work in a pro studio, a home setup, or out capturing a live show. You'll get hands-on with real recording projects from day one, building skills that plug straight into further study in Music and Audio Technology, Songwriting, and Composition. Along the way, you'll be recording alongside a community of fellow makers learning to make the most of any recording opportunity.

APMS 2810 - Rhythm Theory and Application
This course trains musicians to have a stronger foundation in tempo, time signatures, note values and rests. It will also educate students on the uses of syncopation, polyrhythms, and triplets within their own musical context. The application portion will include students playing drums/percussion with drum sticks to develop a greater sense of rhythm.

APMS 3230 - Composition for Electronic Media II
Advanced Composition for Electronic Media picks up where the foundational course leaves off, moving students from guided exercises into sustained, independent creative work using synthesis, generative and algorithmic techniques, and more sophisticated production practice. Students develop a personal compositional voice while engaging with the same tools and ideas driving film scoring, sound art, and experimental production today, positioning them for continued study in Music Technology or composition at the graduate level or beyond. The course culminates in a substantial original work presented on a public concert, giving students the chance to stand alongside peers and faculty as full contributing members of Tulane's Music Science and Technology community.

APMS 3330 - Music for Film
This course pairs critical analysis with hands-on practice, examining how music and sound shape meaning on screen while giving students real experience composing for the moving image, work central to an industry increasingly driven by streaming, gaming, and independent film. Students complete several small scoring projects, including writing original music to a scene from a silent film, developing skills that carry directly into further study in Music Technology or composition. Projects are developed and discussed within a community of peers doing the same work, giving students a real footing in Tulane's Music Science and

Technology community as composers writing for a medium they already watch every day.

APMS 3340 - The Creative Soundscape
This course introduces students to approaches to art and research that consider environmental sound. Students will learn technical skills, develop compositional processes, and engage with theoretical perspectives to inform original creative work, ranging from composed and improvised musical pieces to podcast episodes and radio dramas. Topics covered will include frameworks for environmental acoustics, including ontologies of sound, listening practices, field recording, microphone technique, compositional strategies, audio editing and creative audio processing, spectral analysis, sonification, and more.

APMS 3500 - Improvisation
This is a study of how to use music melodies, rhythms. and harmonies in a creative space.

MUSC 1000 - Fundamentals of Theory
Fundamentals of Music Theory introduces students to the essential skills and terminology used to read, understand, and create music. Students learn music notation, rhythm and meter, scales and key signatures, intervals, chords, melody, harmony, and basic musical form, applying these concepts to examples drawn from classical, popular, and other musical genres. Class work combines written exercises, ear-training, collaborative activities, and digital tools including Flat, Musition, and Auralia. Students practice analyzing familiar music, reading and writing notation, identifying musical patterns by sight and sound, and applying theory concepts in a short composition project. These skills prepare students for further coursework in music theory, composition, songwriting, arranging, and performance, as well as independent study of an instrument or voice. No prior musical training is required.

MUSC 1030 - Music at Midday
Music at Midday is a music appreciation course taught in conjunction with Tulane's Music at Midday concert series. Students attend weekly live performances and learn about the musical genres, styles, traditions, and composers represented each semester. Through guided listening, readings, class discussions, collaborative activities, concert reflections, and occasional conversations with guest performers, students learn to consider how music reflects and shapes social identities, communities, histories, and cultural traditions. Recent seasons have featured classical and contemporary music, jazz, musical theatre, electronic music, and Latin, Klezmer, Arabic, Indian, African, Afro-Cuban, Ukrainian, Brazilian, and Irish traditions. The course develops informed listening skills and a broader understanding of musical styles that students can apply to future concerts and encounters with unfamiliar music. No prior musical training is required.

MUSC 1090 - Intro To Popular Music
This course serves to introduce you to a variety of ways to think rigorously about popular music, without assuming any previous technical knowledge or training except that you are a life-long listener who is willing to dive deeper. We will learn about the basic building blocks of music, the tools used to create it, and the histories and cultures from which it emerged.

MUSC 1110 (Special Topic) - Guitars and Guitarists
In this introductory course open to guitarists and non-guitarists, music majors and non-majors alike, we will take an ethnomusicological look at one of the most popular musical

instruments found throughout the world and the people who play them, combining methods from music studies and anthropology. Throughout the semester we will study a selection of guitar genres in their musical/cultural contexts, including US-based styles such as acoustic fingerstyle and rock, Latin American styles such as samba and tango, African styles such as soukous, European styles such as Spanish flamenco and Indian styles such as Hindustani raga.

MUSC 1520 - Music Theory II
How do we hear harmony, and what makes a harmonic event expressive, surprising, or significant? In Music Theory II, you will expand your harmonic vocabulary through the study of seventh chords, chromatic harmony, altered chords, and modulation while developing the listening and analytical skills needed to understand them in musical context. Through listening, score analysis, and written exercises, you will explore how harmony interacts with counterpoint, voice leading, rhythm, meter, timbre, texture, and other musical elements to shape musical direction and expression. You will also harmonize melodies in different ways, discovering how changing harmonic and contrapuntal choices can transform the character of the same musical material and developing skills essential to informed listening, performance, composition, and analysis.

MUSC 1900 - Music in New Orleans
New Orleans is an American city with a unique history as a port city, a European colony, a hub for the slave trade, and a destination for immigrants from Europe and the Americas. The city's celebrated musical traditions have been created by a diverse mix of people and shaped by their interactions in the shared spaces of the city. This course offers an introductory survey of New Orleans music, including jazz, brass band, gospel, Mardi Gras Indian, rhythm and blues, funk, hip-hop, and bounce musics, through an intensive exposure to existing research and visits from local researchers and musicians.

MUSC 2010 - Music Analysis I
Prerequisite MUSC-1520. This course introduces the analysis of musical form in the common-practice tradition, building on concepts of harmony and voice leading studied in earlier theory courses. The course explores the fundamental building blocks of music: pitch, rhythm, harmony, texture, and time. Topics include phrase structure, formal design, and analytical methods applied to representative works from the tonal repertoire.

MUSC 2020 - Music Analysis II
What does it mean to truly listen to and understand a piece of music? Focusing primarily on music of the twentieth and twenty-first centuries, you will learn to move from observation and description toward increasingly sophisticated analysis, interpretation, and evaluation. Through close listening, score study, and discussion, you will investigate how pitch, rhythm, harmony, timbre, texture, and musical time interact to shape our perception of a work. We will consider psychological, social, cultural, and artistic contexts while asking larger questions: How does music create meaning? How does its purpose affect the way we understand it? What makes a work significant or great, and what evidence can we use to support our judgments?

MUSC 2040 - Music, Culture & Society

In this course, the study of music and the study of musicians are intertwined. Throughout the semester, we will focus as much on the lives of musicians, and how their cultures and societies shape their practices, as we do on the analysis of musical sounds. Rather than separating out labels such as traditional folk, commercial popular music, and erudite concert music, we will explore how these practices all inhabit the same cultural fields. Particular case studies, such as Louis Armstrong, Claude Debussy, EDM and Tuvan throat singing, will serve as entry points to discussions regarding broader questions of culture and society. How is music intertwined with questions of economics, geography, cultural identity, religion, politics and history? Music, Culture & Society is a core requirement for music majors and minors, but also open to non-majors.

MUSC 2030 - Comparative Music History: Listening and Music in Cross-Cultural Perspective

Do you want to learn more about the meaning of music? This class is designed as an introduction to the social, cultural, and historical significance of music. It is the starting place for majors and minors in music but all students are welcome!

MUSC 2300 - Introduction to Computer Applications in Music

Curious how computers are transforming the way music gets made, performed, and shared? This hands-on course introduces you to the industry-standard tools shaping today's music across genres. Learn and explore both introductory and advanced techniques with virtual instruments, sampling, and audio effects in creative projects ranging from songwriting and beatmaking to ambient and experimental music. The course gives each student full access to Ableton Live Suite on their own computer for the semester, so you can start creating right away. It's the perfect entry point into Tulane's Music and Technology Program, building a toolkit you'll carry into every course that follows.

MUSC 2310 - Electronic Music History

This course traces electronic music as a genuinely global story—from early tape and studio experiments in Paris and Cologne to scenes in Mexico City, Buenos Aires, Santiago, Montreal, and beyond—giving today's ambient, techno, and experimental currents real historical depth. Through hands-on creative projects, listening journals, and a Global Case Study, students sharpen the critical ear and technical vocabulary that further study in Music Technology or composition demands, no prior music-tech background required. Open to all majors, the course is a natural entry point into Tulane's Music Science and Technology community: its studios, gear, student concerts, and ongoing conversation about where sound—and the machines that make it—are headed next.

MUSC 2530 - Black American Music Theory

What happens when we study Black American music from inside the musical practices that created it? You'll investigate harmony, rhythm, melody, form, improvisation, groove, and musical interaction through listening, analysis, singing, playing, transcription, discussion, and creative work. Rather than treating theory as a set of abstract rules, we'll examine how musical choices emerge from sound, history, culture, and community. You'll develop tools for hearing, analyzing, creating, and communicating about music while building connections between theoretical knowledge and real musical practice.

MUSC 2800 - Intro To Music Business

Who actually gets paid when you press play? In this course you'll trace how the industry got here, from vinyl to TikTok, and learn how songs are owned, licensed, marketed, and monetized today. Every class, we discuss the latest breaking music industry news. You'll examine label deals, copyright, publishing, touring, and how artists get discovered, then develop and pitch your own project to industry decision-makers. You'll build research, negotiation, and analytical skills useful in management, marketing, law, live events, and beyond. No musical background is required.

MUSC 3340 - History of Jazz
Development of jazz as a cultural, sociological phenomenon, and survey of jazz styles.

MUSC 3480 - Music and Gender
What does it mean to sound like a man? Like a diva? Like a virgin? Like a rock god? In this course, we'll explore the relationship between gender and music. How have shifting rules and boundaries of gender identity interacted with similarly shifting rules and boundaries about music? In what ways has music helped to represent and/or define gender in culture? Further, how do gender identities intersect with other categories of social and cultural identity such as race, ethnicity, and class? This course will use a variety of case studies, primarily from popular music, to explore the relationships between musical practice and gender identification. This course is intended for both music major and non-music major students.

MUSC 4401/6401 - Music and DSP II - Creative Sampling Techniques
Want to build your own virtual music instruments? In Music and DSP: Creative Sampling, you'll dig into Pure Data, a powerful and free programming language for music. Students learn to chop up, stretch, layer, and transform sampled audio in ways no ordinary sampler can. Through hands-on creative coding projects, you'll learn the nuts and bolts of building your own audio tools while developing a personal sonic language along the way. No prior coding experience required, just a curiosity for sound and how it's made.

MUSC 6700 - Creative Process
In this course, we will together explore different topics as they relate to the creative process, with a focus on improvisation, collaboration, and communication, and develop creative projects.