

Master of Music in Composition

Master of Music in Conducting

Master of Music in Jazz Studies

Master of Music in Music Education

Master of Music in Performance

Director, School of Music: E. Scott Harris

Professors: Fithian, Kargul, Martin, Russell; *Associate Professors:* Boden, Chickering, Harris, Kaschub, Keef, Parchman; *Assistant Professors:* Christiansen, Lehmann, Oberholtzer, Owens, Sonenberg

The University of Southern Maine School of Music offers music degrees in composition, conducting, jazz studies, music education, and performance. The School of Music is a fully-accredited member of the National Association of Schools of Music. With more than 55 full-time, part-time, and artist faculty, its impact on the cultural life of New England can be found in all areas of musical activity, from the elementary teacher to the professional performer. One will find USM School of Music graduates teaching on every level from pre-school to graduate school. Their expertise as teachers and/or performers is highly regarded and in great demand.

Admission

Contact the USM Office of Graduate Admissions for an application and instructions. Visit Graduate Admissions online at: www.usm.maine.edu/grad.

Every applicant for admission must submit:

- An application form.
- The application fee.
- Official transcripts of all previous college and university work.
- An essay of 300-500 words on your professional goals
- A professional résumé

In addition applicants to the School of Music graduate program must fulfill the following requirements prior to enrollment:

- A baccalaureate degree or its equivalent in music or music education
- An audition (by invitation only; see details below). Music education applicants submit additional materials in lieu of an audition.
- For studies in music education or conducting, one year or its equivalent of full-time teaching or conducting experience.

Applicants in *composition* must also submit:

- Scores of three representative works from three different performance media showing originality and technical competence.
- Recordings (CD, cassette, and/or VHS videotape) of three representative works (to correspond with scores above if possible).
- Complete list of works with first performances arranged chronologically.

Applicants in *conducting* must also submit:

- A videotape which contains at least 15 minutes of conducting, at least one-half of which should be of a performance.
- A representative repertoire of works performed.

Applicants in *jazz studies* must also submit:

- A representative repertoire of works performed.
- A recent recording that contains at least fifteen minutes of a live performance including a demonstration of your improvisational abilities.

Applicants in music education must also submit:

- A videotape that contains a 10-15 minute teaching sequence from a classroom or rehearsal setting. Videotapes of concert performances will not be accepted.
- A written, critical analysis of the teaching episode on the videotape.

- An essay of 1,000 words on a current topic in music education.
- Evidence of a baccalaureate degree or its equivalent in music education.

Applicants in performance must also submit:

- A complete repertoire, specifying those works that have been performed.
- A recent recording of a live performance.
- *Voice only* Show evidence of completion of two semesters or equivalent of undergraduate Italian and two semesters or equivalent of either undergraduate French or German; show evidence of proficiency in Italian, French, and German diction.

Music Audition

Once the Office of Graduate Admissions application is complete, the School of Music Graduate Studies Committee will review the materials and make a recommendation to the School's coordinator of graduate studies. The coordinator of graduate studies will contact applicants selected for an audition. Applicants will take a sight singing exam at the time of the audition. Each degree program has specific audition requirements outlined below. Acceptance into an area of study is exclusive to that area, and a separate application and audition is required for each area. Due to the intensive and individualized nature of a graduate program in music, admission in specific areas will be limited.

The *composition* audition:

A test of keyboard skills, ear training, and score reading is required.

The *conducting* audition:

Required

Choral: prepare a musical score(s) of at least 10 minutes duration, know its musical structure and be able both to conduct it, and to sing any musical line.

Orchestral: prepare the first movement of a Beethoven symphony, know its structure, and be able to conduct it.

Wind: prepare the Ralph Vaughan Williams "Folk Song Suite," know its musical structure, and be able to conduct it and to sing any musical line

Optional

Choral: play at the piano the following: a five-minute piece of at least the level of difficulty of a Clementi sonatina; all major and minor scales, hands together, two octaves; a Bach chorale at sight; "My country 'tis of Thee" in all keys with an improvised accompaniment of I, IV, V chords; sing two art songs, one in Italian and one in English.

Instrumental: perform a five-minute piece on an instrument of the applicant's choice that demonstrates a level of competence equivalent to a BM on that instrument.

Preference will be given to conductors who have performance expertise.

The *jazz studies* audition:

Prepare a 15-minute performance of jazz repertoire that is diverse in style and that shows improvisational abilities.

The *performance* audition:

Organ: perform three major works: one of J. S. Bach and one each from the 19th and 20th centuries; sight read an organ composition at the level of a Rheinberger trio.

Percussion: Timpani: play either an étude from Solo Timpanist (Vic Firth) or March (Carter); Drum: play an étude from First 12 Études for Snare Drum (Deleceuse); Mallets: play a 4-mallet solo and 3 orchestral excerpts.

Piano: perform from memory a major work of J. S. Bach (such as a suite, toccata, or prelude and fugue from the Well Tempered Clavier); a complete sonata by either Haydn, Mozart, or Beethoven; a major work from the 19th or 20th century; sight read a piano composition at the level of a Haydn sonata.

Strings: perform the first movement (or equivalent) of a standard concerto (with cadenza); perform one movement from a 19th or 20th century sonata; perform two contrasting movements from an unaccompanied work by Bach. It is recommended that at least one of the three excerpts be memorized.

Harp and guitar performers may substitute an advanced étude of their choice for one of the above categories.

Winds: perform a complete concerto or sonata from the Classical era; perform one composition each from the 19th and 20th centuries; perform six standard orchestral excerpts.

Voice: perform a 20-minute memorized recital of repertoire from various stylistic periods, including selections in Italian, French, German, and English; play at the piano the following chord progression: I, IV, V, I in all keys up to three sharps and three flats; prepare and play a hymn or similar choral song accompaniment.

Information for Matriculated Students

Graduate Competency Exams

All incoming School of Music graduate students must pass competency exams in music theory, eartraining, and music history and literature. Composition majors will take an additional exam in orchestration. These exams will be graded pass/fail. Each exam may be taken no more than three times. Students unable to pass after three attempts must withdraw from the program.

Exit Requirements

Exit requirements are specific to each program. Please consult the faculty advisor in these programs for a list of requirements.

Special Requirements and Standards

All music graduate programs must be completed within six years from the date of matriculation.

Students must maintain a B average in all course work and must have no grade lower than B-. Students who receive grades lower than B- will be reviewed for retention in the graduate program. Jury reviews are scheduled each semester for majors in performance and jazz studies. Consult the School of Music for policies on jury review.

Each program requires that students demonstrate mastery in their primary area of study. Master of Music in music education students meet this requirement through the preparation of a professional portfolio or thesis. All other students meet this requirement through the presentation of one or more recitals. Consult the individual requirements below for more details.

The following conditions will apply to all recitals:

- Required recitals must be performed prior to taking the comprehensive exams
- Grading of the recital will be by a committee of no less than three jurors. The jurors will be drawn from the graduate faculty, the degree candidate's graduate advisor, and the degree candidate's private instructor.
- The candidate must receive a grade of B or higher on each recital. If the grade of B is not achieved, the candidate must perform another recital that contains at least 50 percent new material. If the grade of B or higher is not achieved at this recital retake, the candidate must petition the faculty to remain in the degree program.

Transfer credit Six graduate credits may be transferred to USM from another NASM-accredited college or university.

Admissions credit Additionally no more than six graduate credits for work earned at USM in the five years prior to matriculation may be credited to the master's degree.

Residency A one-year residency is required for wind and orchestral conducting, jazz, and most performance programs. Composition requires a two-year residency. Residency is not required in music education and choral conducting.

Programs of Study

Graduate Music Core Courses

All master of music students are required to take the following courses:

		<i>Credits</i>
MUS	520 Seminar in Music History	3
MUS	530 Seminar in Music Theory	3

All master of music students except those in music education are required to take the following course, and are advised to take it early in their course of study:

MUS	510 Bibliography and Research in Music	3
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Composition

Requires a minimum of 30 credit hours

MUP	603 Applied Music (composition)	12
MUP	690 Recital	0

MUS 526	Composition (20th Century Survey)	3
	Graduate music core courses	9
	Electives—Any MUS, MUP or MUE 500- or 600-level courses.	6

A two-year residency is required.

In addition to the general competency exams in history and theory, students in composition will be tested in all aspects of orchestration.

Composition majors must present one 60-minute lecture/recital in which program notes and compositional process are shared with the audience as verbal introductions to each work. The recital comprises 40 minutes of original music for a variety of mixed media composed while in residency for the degree. The composer will participate as performer on at least one work on the recital. In addition to the recital, the composer is encouraged to seek performances for his/her work elsewhere; only in exceptional cases might any part of this recital be substituted for outside work.

Conducting—Choral

Requires a minimum of 31 credit hours		<i>Credits</i>
MUP 603	Applied Music (choral conducting)	9
MUP 690	Recital	0
MUS 501	Chorale (2 sem.) or	1
MUS 505	Chamber Singers (2 sem.)	1
MUS 533	Advanced Analysis of Tonal Music	3
MUS 535	Advanced Aural Skills	3
	Graduate music core courses	9
	Electives—Any MUS, MUP, or MUE 500- or 600-level courses	6

Nine credits of applied music in choral conducting (three 3-credit courses) will be scheduled as private lessons and will be supplemented by rehearsal time with one of the University choral ensembles or other appropriate ensemble. Three substantial topics will be covered during the course of the applied study: choral-orchestral conducting, a research project to create a detailed program note, and a repertoire list.

The culmination of applied study in choral conducting will be a recital or its equivalent of at least 40 minutes of music. The ensemble for the recital and the recital program must be approved by the major advisor.

Conducting—Orchestral

Requires a minimum of 31 credit hours		<i>Credits</i>
MUP 603	Applied Music (orchestral conducting)	9
MUP 690	Recital	0
MUS 500	Orchestra (2 sem.)	1
MUS 533	Advanced Analysis of Tonal Music	3
MUS 535	Advanced Aural Skills	3
	Graduate music core courses	9
	Electives—Any MUS, MUP, or MUE 500- or 600-level courses	6

Nine credits of applied music in orchestral conducting (three 3-credit courses) will be scheduled as private lessons and will be supplemented by rehearsal time with the University Orchestra or other appropriate ensemble. A one-year residency is required.

The culmination of applied study in orchestral conducting will be a recital or its equivalent of at least 40 minutes of music. The ensemble for the recital and the recital program must be approved by the major advisor.

Conducting—Wind

Requires a minimum of 31 credit hours		<i>Credits</i>
MUP 603	Applied Music (wind conducting)	9
MUP 690	Recital	0
MUS 502	Concert Band (2 sem.) or	1
MUS 508	Wind Ensemble (2 sem.)	1
MUS 533	Advanced Analysis of Tonal Music	3
MUS 535	Advanced Aural Skills	3
	Graduate music core courses	9
	Electives—Any MUS, MUP, or MUE 500- or 600-level courses	6

Nine credits of applied music in wind conducting (three 3-credit courses) will be scheduled as private lessons and will be supplemented by rehearsal time with the Concert Band, Wind Ensemble or other appropriate ensemble. A one-year residency is required.

The culmination of applied study in wind conducting will be a recital or its equivalent of at least 40 minutes of music. The ensemble for the recital and the recital program must be approved by the major advisor.

Jazz Studies

Requires a minimum of 30 credit hours			<i>Credits</i>
MUP	603	Applied Music (jazz studies)	9
MUP	690	Recital	0
MUS	506	Chamber Music (jazz)	1
MUS	507	Jazz Ensemble	1
MUS	682	Chamber Jazz Ensemble Evolution and Analysis	2
MUS	683	Large Jazz Ensemble Evolution and Analysis	2
Graduate music core courses			9
Electives—Any MUS, MUP or MUE 500- or 600-level courses.			6

Nine credits of applied music in jazz studies (three 3-credit courses) will be scheduled as private lessons. These studies will be supplemented with two semesters of performance in a chamber jazz ensemble and two semesters of performance in a large jazz ensemble.

Students must present one recital for completion of their degree program. The recital will be comprised of no less than 60 minutes of repertoire which features the candidate as a soloist. The ensemble and the repertoire must be approved by the program advisor and/or the private instructor.

In addition to the general exit examinations in music history and music theory, candidates will be tested on topics in jazz studies. Sample questions are available for review and study.

Music Education

Requires a minimum of 32 credit hours			<i>Credits</i>
MUE	611	Introduction to Research in Music Education	3
MUE	612	Philosophical Bases of Music Education	3
MUE	613	Psychology of Music Teaching and Learning	3
MUE	614	Curriculum Development and Assessment	3
MUE	615	The Professional Portfolio	2
or			
MUS	695	Thesis	2
Graduate music core courses			6
Electives—Any MUS, MUP, or MUE 500- or 600-level courses			9

The music education program is designed to be completed in three summers with the exception of the Seminar in Music History and Seminar in Music Theory, which will be offered as evening courses during the academic year. Students are required to assemble a Professional Portfolio (MUE 615) or Thesis (MUE 695) as a capstone project for the degree. There is no residency requirement.

Music Education Professional Portfolio Requirements All students entering the master's program in music education are required to develop and maintain a portfolio based on their master's degree experiences. Portfolios are a way to focus on higher order thinking processes such as finding and solving problems, generating hypotheses, determining adaptations and applications, and relating learning to larger contexts. Furthermore, portfolios function as an extraordinary tool for increasing the efficiency of learning as each entry represents not only accomplishment, but directions for future study.

As such, portions of the portfolio may be viewed at various points throughout the program as individual components are created within core music education courses. The portfolio will be presented in its totality during the final oral examination.

The portfolio will be comprised of three sections:

I. Oral Examination

The oral examination will be scheduled through the coordinator of graduate studies within the School of Music. The student will present the milestones and domain

project portions of the portfolio to the examination committee as the capstone experience of the degree program.

II: Milestones

The milestones portion of the portfolio is designed to encourage students to reflect on all coursework completed as part of the masters program. Students are encouraged to review all coursework and identify three experiences that have been particularly meaningful in shaping a personal understanding of music or music education and in influencing future study and practice. Students should create a 1-2 page description of each milestone and be prepared to discuss the significance of the milestones with the oral examination committee.

III: Domain Projects

In this section students are encouraged to draw upon their experiences within the master of music program to create a set of question and essay projects that evidence knowledge from three different domains of study. Each domain project is organized as a 10-15-page answer to a question designed by the student in conjunction with their major advisor. Questions should be created and approved during the second summer of study for students following the three-summer master's plan.

Question 1 must cover some topic related to one or more of the four core music education courses. Question 2 must draw on MUE 595 coursework and relate to the student's area of professional emphasis (i.e., general music, choral music, instrumental music, technology, composition, conducting, etc). Question 2 material must relate to at least one MUE 595 course and may relate to other coursework as well. Question 3 will address a topic that is of particular interest to the student and which demonstrates the student's ability to apply knowledge gained in the master of music program to good teaching practice. Each project should be thoroughly researched, organized, and presented in a professional manner.

Music Education Thesis Requirements Students completing thesis work as the capstone project for the M.M. in Music Education degree will formulate a research plan with the program advisor.

Performance—Brass/Percussion

Requires a minimum of 30 credit hours

	<i>Credits</i>
MUP 603 Applied Music (brass/percussion performance)	12
MUP 690 Recital (2)	0
MUS 521 Literature of the Major Instrument	2
MUS 500/501/ 508 Orchestra/Chorale/Wind Ensemble	1
Graduate music core courses	9
Electives—Any MUS, MUP, or MUE 500- or 600-level courses	6

Performance majors in the areas of brass and percussion must present two full-length recitals for completion of their degree program. The recitals will include at least 60 minutes of solo repertoire. Chamber music may be included and must be approved by the graduate advisor (and/or the private instructor). The candidate must be a featured soloist in the repertoire.

Performance—Organ

Requires a minimum of 30 credit hours

	<i>Credits</i>
MUP 603 Applied Music (organ performance)	12
MUP 690 Recital	0
MUS 506 Chamber Music and/or Accompanying	1
MUS 518 Organ Literature I*	2
MUS 519 Organ Literature II*	2
Graduate music core courses	9
Electives—Any MUS, MUP, or MUE 500- or 600-level courses	4

*Organ Literature I and II must be taken unless equivalent courses have already been taken at the undergraduate level.

12 credits of applied music in organ (four semesters of 3 credits each) will be scheduled as private lessons. Students are required to take jury examinations in each semester of enrollment in organ until the recital is successfully completed. A one-year residency is required.

Students must present two complete recitals. One must be a lecture-recital, with a 30-minute lecture and 30 minutes of solo repertoire. The other must include 60 minutes of solo repertoire. Recital programs must be approved by the private instructor and/or the program advisor.

In addition to the general exit examinations in music history and theory, students must pass a proficiency exam in sight reading.

Performance—Piano

Requires a minimum of 30 credit hours			<i>Credits</i>
MUP	603	Applied Music (piano performance)	12
MUP	690	Recital	0
MUS	506	Chamber Music and/or Accompanying	2
MUS	524	Piano Literature I*	2
MUS	525	Piano Literature II*	2
Graduate music core courses			9
Electives—Any MUS, MUP, or MUE 500- or 600-level courses			3

*Piano Literature I and II must be taken unless equivalent courses have already been taken at the undergraduate level.

12 credits of applied music in piano (four semesters of 3 credits each) will be scheduled as private lessons and will be supplemented with studio class participation. Students are required to take jury examinations in each semester of enrollment in piano until the recital is successfully completed. A one-year residency is required.

Students must present one full-length solo recital from memory. The program, which must be approved by the program advisor, must include a minimum of 60 minutes of solo repertoire.

In addition to the general exit examinations in music history and theory, students must pass a proficiency exam in sight reading.

Performance—Strings

Requires a minimum of 30 credit hours			<i>Credits</i>
MUP	500	Orchestra	1
MUP	603	Applied Music (strings performance)	12
MUP	690	Recital	0
MUS	521	Literature of the Major Instrument	2
Graduate music core courses			9
Electives—Any MUS, MUP or MUE 500- or 600-level courses			6

Performance majors in the area of strings must present two full-length recitals for completion of their degree program. Each recital must include at least 60 minutes of music, one portion of which may include a collaborative ensemble, and must show a range and variety of historical styles (at least one piece must be from the 20th century). At least one major work on the program must be memorized. This is a graded recital in which a grade of B or better must be earned for credit.

Guitarists and harpists may, in consultation with their program advisor and studio teacher, fulfill the one-credit ensemble requirement by enrolling in other appropriate ensembles.

Performance—Voice

Requires a minimum of 32 credit hours			
MUP	603	Applied Music (voice performance)	12
MUP	690	Recital	0
MUS	522	Music Literature: Voice I	2
MUS	523	Music Literature: Voice II	2
MUS	535	Advanced Aural Skills	3
MUS	501	Chorale	1
or			
MUS	505	Chamber Singers	1
Graduate music core courses			9
Electives—Any MUS, MUP, or MUE 500- or 600-level courses			3

Students are required to take jury examinations in each semester of enrollment in

voice until the recital is successfully completed. A one-year residency is required.

During the final semester of graduate study, the student will be required to present one complete recital from memory (minimum requirements: 60 minutes of music with no more than 12 minutes of ensemble performance) demonstrating evidence of interpretive skill and vocal technique in English, French, German and Italian repertory.

In addition to the general exit examinations in history and theory, students must pass Italian, French or German diction at the graduate level; pass a written comprehensive exam in vocal literature; an examination in sight singing ability; be able to sight read a simple choral accompaniment to a song; and accompany a singer with songs from a prepared list.

Minimum proficiencies

- Completion of 2 semesters of undergraduate Italian and 2 semesters of undergraduate French or German
- Diction pronunciation proficiency exam in French, Italian and German
- Ability to play at the piano: I, IV, V, I chord progression in keys up to 3 sharps and flats
- Ability to sight read a hymn or similar choral song accompaniment

Performance—Woodwinds

Requires a minimum of 30 credit hours

MUP 603	Applied Music (woodwinds performance)	12 cr.
MUP 690	Recital (2)	0 cr.
MUS 521	Literature of the Major Instrument	2 cr.
MUS 500/501/ 508	Orchestra/Chorale/Wind Ensemble	1 cr.
	Graduate music core courses	9 cr.
	Electives—Any MUS, MUP, or MUE 500- or 600-level courses	6 cr.

Performance majors in the area of woodwinds must present two full-length recitals for completion of their degree program. The recitals will include at least 60 minutes of solo repertoire. Chamber music may be included and must be approved by the graduate advisor (and/or the private instructor). The candidate must be a featured soloist in the repertoire.

In addition to the general final examinations in history and theory, candidates must pass an exam on woodwind literature and performance practice.

Certificate of Graduate Study

Composing Together is a 9-credit certificate of graduate study in teaching music composition. The certificate requires the completion of three courses and may stand alone or may constitute a sub-concentration with the M.M. in music education. The courses within the certificate program, *Composing Together: Level I* (MUE 621), *II* (MUE 622), and *III* (MUE 623), will develop the teacher as a composer and as a facilitator of children's composition in K-12 music classrooms, private and group lessons, computer laboratories, and rehearsal settings. Teachers will learn to design, implement, and assess composition units that they will be able to teach within their own school systems. *See course descriptions below.*

Admission

This certificate program is open to any student possessing an undergraduate degree in music. Applicants are required to submit an application and supporting documents. Please contact the USM Office of Graduate Admissions for an application and instructions.

MUE 595 Topics in Music Education

Course content will vary to represent the strengths of nationally recognized visiting guest faculty. Cr 3.

MUE 611 Introduction to Research in Music Education

Systematic research methods in music applied to individualized descriptive and experimental music research topics and critical evaluation of music research. Study of measurement theory, standard-

ized tests, test construction and interpretation for music aptitude, achievement, performance, aesthetic response, preference, and appreciation. Cr 3.

MUE 612 Philosophical Bases of Music Education

Investigation of historical and current views on the art of music, the role of music in society, and the role of music in human experience. Cr 3.

MUE 613 Psychology of Music Teaching and Learning

Detailed study of topics concerning differential music behavior and perception. This course includes the mechanics of hearing, music memory, learning, and response, as well as an overview of researched teaching practices. Cr 3.

MUE 614 Curriculum Development and Assessment

Detailed study of catalysts for curricular change throughout all aspects of music education: reform, content and objectives, evaluation, human rights, multiculturalism, technology and development of a systematic approach to curriculum design and implementation. Cr 3.

MUE 615 The Professional Portfolio

Oral examination in music education. The oral examination will be scheduled after the completion of all coursework for the MUE master's degree. The student will present the milestones and domain project portions of his/her professional portfolio to a master's examination committee. See details on page 66. Cr 2.

MUE 621 Composing Together: Level I

This course assumes no prior experience in composing music and is designed for teachers who would like to learn the basics of music composition and composition instruction. Participants will learn how to design and implement beginner-level composition activities for students of all ages participating in music in general classroom, computer laboratory, lessons, and rehearsal settings. Cr 3.

MUE 622 Composing Together: Level II

For those who have taken Level I (or want to repeat Level II and desire reinforcement in the principles of teaching the intermediate-level composer). Participants will learn how to design and implement composition activities for students who already have some compositional skills and who are participating in music in general classroom, laboratory, and rehearsal settings. The Level II course assumes prior experience in teaching music composition to students at the beginner level. This course will prepare teachers to introduce compositional techniques appropriate for students at the intermediate level. Participants will learn how to guide intermediate composers in the study of master composers through active analytical listening. Cr 3.

MUE 623 Composing Together: Level III

For those who have taken Level I and II (or want to repeat Level III and desire reinforcement in the principles of teaching the advanced-level composer). Participants will learn how to design and implement composition activities for students with advanced compositional skills who are participating in music in general classroom, laboratory, and rehearsal settings. The Level III course assumes prior experience in teaching music composition to beginner- and interme-

diated-level student composers. This course will prepare teachers to introduce compositional techniques appropriate for students at the advanced pre-college level. Participants will learn how to guide advanced composers in the creation of larger scale works. Cr 3.

MUS 510 Bibliography and Research in Music

A study of music reference and research tools, use of library resources and networks, and bibliographic style and technique. Cr 3.

MUS 516 Organ Improvisation I

This course will cover the basics of improvisation at the organ. The goal is to equip students with the skills needed in church situations. Hymns, chorales, and plainsong melodies will form the basis for learning to improvise preludes, postludes, and interludes in a variety of styles. This course will be scheduled as additional applied music time with an organ specialist. Cr 1.

MUS 517 Organ Improvisation II

This course is the continuation of MUS 516. It will be scheduled as additional applied music time with an organ specialist. Prerequisite: MUS 516. Cr 1.

MUS 518 Music Literature: Organ I

A survey of organ literature up to 1800. For organ majors only, others with permission of the School. Cr 2.

MUS 519 Music Literature: Organ II

A survey of organ literature from 1800 to present. For organ majors only, others with permission of the School. Prerequisite: MUS 518. Cr 2.

MUS 520 Seminar in Music History

In-depth study of one or more topics in music history. A substantial final project will be the culmination of both individual research and a synthesis and application of historical studies and approaches. Cr 3.

MUS 521 Literature of the Major Instrument

Advanced study of the literature for solo instrument. Chamber music will be considered when the performer is a featured soloist. Cr 2.

MUS 522 Music Literature: Voice I

Advanced indepth study of vocal literature to be determined by the teacher in the areas of German, French, Italian, Russian, or Spanish repertory. For voice majors only or with permission of the instructor. Cr 2.

MUS 523 Music Literature: Voice II

Advanced indepth study of vocal literature to be determined by the teacher in a contrasting area of study from Music Literature I. For voice majors only or with permission of the instructor. Cr 2.

MUS 524 Music Literature: Piano I

A survey of keyboard literature up to 1830. For piano majors only, others with permission of the School. Cr 2.

MUS 525 Music Literature: Piano II

A survey of keyboard literature from 1830 to the present. For piano majors only, others with permission of the School. Cr 2.

MUS 526 Composition (20th Century Survey)

This survey will cover the major trends, movements, styles, and philosophies that influenced the creation of contemporary concert music in the last century with an overview of current fashion. Cr 3.

MUS 530 Seminar in Music Theory

Advanced study of one or more topics in music theory, including both a reading and an analytical component, and the pedagogy of music. A substantial final project is required. Cr 3.

MUS 532 Counterpoint

Analysis and writing of tonal counterpoint. Emphasis is given to the study of canon, invention, fugue, chorale prelude, and continuous variations, using 18th-century works as models for composition. Cr 3.

MUS 533 Advanced Analysis of Tonal Music

Advanced study of analytical approaches to tonal music: parametric analysis, the analysis of phrase rhythm and hypermeter, and Schenkerian analysis. Cr 3.

MUS 535 Advanced Aural Skills

Advanced development of aural skills and the pedagogy of aural skills through the use of contextual listening examples, performance drills, and other ear training and sight singing techniques. Cr 3.

MUS 537 Jazz Composition/Arranging

Detailed study and analysis of music for small and large jazz ensembles including composing and arranging for a variety of instrumental combinations. Cr 3.

MUS 544 Instrumental Conducting

Stylistic study of scores from a variety of periods, advanced baton and left hand techniques, rehearsal techniques, and conducting experience with instrumental ensembles. Cr 3.

MUS 545 Choral Conducting

Advanced development of non-verbal gestures through the art of choral conducting. The course includes musical analysis of choral scores, rehearsal techniques, and performance preparation. A research paper is required. Cr 3.

MUS 560 Advanced Keyboard Skills I

This course provides practical instruction in the advanced keyboard skills of score reading, transposition, harmonization of melodies, and realization of continuo. These performance skills will be taught with emphasis on the preparation of examples outside the class as well as the active participation by students in class. Cr 2.

MUS 561 Advanced Keyboard Skills II

The second semester continuation of Advanced Keyboard Skills I. Prerequisite: MUS 560. Cr 2.

MUS 562 Topics in Brass Studies

Critically and analytically pursue a topic of brass instrument study or performance either independently or in a group. Cr 3.

MUS 563 Topics in Keyboard Studies

Critically and analytically pursue a topic of keyboard study or performance either independently or in a group. Cr 3.

MUS 564 Topics in String Studies

Critically and analytically pursue a topic of string study or performance either independently or in a group. Cr 3.

MUS 565 Topics in Vocal Studies

Critically and analytically pursue a topic of vocal study or performance either independently or in a group. Cr 3.

MUS 566 Topics in Woodwind Studies

Critically and analytically pursue a topic of woodwind study or performance either independently or in a group. Cr 3.

MUS 567 Topics in Percussion Studies

Critically and analytically pursue a topic of percussion study or performance either independently or in a group. Cr 3.

MUS 570 Topics in Contemporary Music Technology

Intensive study of one or more areas of music technology in the context of producing music compositions, creating pedagogical multimedia applications, performing music with interactive applications, or recording and editing digital audio/video. A substantial final project is required. Cr 3.

MUS 572 Vocal Pedagogy

A study of the teaching methods and materials for voice. Normally the voice sessions will be offered in alternate years. For performance majors. Other music majors only with permission of the School. Cr 2.

MUS 574 Jazz Pedagogy/Program Administration

Pedagogical approaches to the analysis of jazz ensemble scores, rehearsal techniques, concert planning, public relations, recruiting, promotion, grant writing and other aspects of the development of a Jazz Studies program. Cr 2.

MUS 575 Pedagogy of the Major Instrument

A study of the teaching methods and materials for instruments, excluding piano. This class will be scheduled as additional applied music time with an instrumental specialist. For performance majors only. Other music majors with permission of the School. Cr 2.

MUS 576 Class Piano Teaching I

This course provides an overview of teaching group piano to adult beginners. Students spend the semester observing the teaching of MUS 150 Piano Class I and meet with the teacher weekly for discussion and additional instruction. Piano majors or permission of the School. Cr 2.

MUS 577 Class Piano Teaching II

This course is the second semester continuation of MUS 576 Class Piano Teaching I. Students observe the teaching of MUS 151 Piano Class II and meet with the teacher weekly for discussion and additional instruction. Students have the opportunity to teach the class under the instructor's supervision. Piano majors or permission of the School. Cr 2.

MUS 578 Pedagogy of the Major Instrument: Piano I

A study of the teaching methods and materials for piano. This class will be scheduled as additional applied music time with an instrumental specialist. For performance majors only. Other music majors with permission of the School. Cr 2.

MUS 579 Pedagogy of the Major Instrument: Piano II

This course is the second semester continuation of MUS 578. Students will observe weekly lessons, research and prepare repertoire and lesson plans, and evaluate their peers' teaching. Each student teaches at least one group lesson. This class will be scheduled as additional applied music time with an instructor. For performance majors only. Other music majors with permission of the School. Cr 2.

MUS 596 Topics in Jazz

Critically and analytically pursue a topic of interest independently or in a group. Cr 3.

MUS 598 Independent Study

A project requiring directed research and readings, culminating in a final document. Consent of the instructor required. Cr 3.

MUS 675 Jazz Chamber Music Coaching

Pedagogical approaches to coaching a chamber jazz ensemble. The ensemble will be under the direct coaching responsibility of the student. Cr 3.

MUS 682 Chamber Jazz Ensemble Evolution and Analysis

Advanced analysis and examination of the historical evolution of the chamber jazz ensemble, including detailed listening and critical discussion. Cr 2.

MUS 683 Large Jazz Ensemble Evolution and Analysis

Advanced analysis and examination of the historical evolution of the large jazz ensemble, including detailed listening and critical discussion. Cr 2.

MUS 694 Internship

A field application of theory and practice. The project will be jointly defined by student, professor, and employer. Graded CR/NC. Cr 3.

MUS 695 Thesis

Credit given on acceptance of thesis. Cr 0-3.

Ensembles**MUS 500 Orchestra**

A full symphonic ensemble open to all University students and community members through audition. The ensemble focuses on the skills required for ensemble performance through a variety of literature. The orchestra performs at least one major concert per semester. Cr 0.5.

MUS 501 Chorale

A large choral ensemble of mixed voices open to all University students by audition. Cr 0.5.

MUS 502 Concert Band

A wind and percussion ensemble open to all University students through audition. The ensemble focuses on the fundamentals of ensemble performance dealing with a variety of literature. Prerequisite: audition. Cr 0.5.

MUS 503 Percussion Ensemble

A percussion ensemble open to all University students through audition. Prerequisite: audition. Cr 0.5.

MUS 504 Opera Workshop

This ensemble will focus on the union of musical ideas with dramatic situations and will explore the

ways in which singers must convey the essence of a dramatic situation. Performances of scenes from operas, operettas, and musical theater. Prerequisite: audition. Cr 0.5.

MUS 505 Chamber Singers

A small choral ensemble of mixed voices, selected by audition, specializing in a cappella singing. Cr 0.5.

MUS 506 Chamber Music

A performance course open to all qualified students interested in forming chamber groups under faculty supervision. Cr 0.5.

MUS 507 Jazz Ensemble

An instrumental ensemble specializing in the study and performance of jazz for large and small groups from early jazz to the present. Open to all students by audition. Prerequisite: audition. Cr 0.5.

MUS 508 Wind Ensemble

The Wind Ensemble, based upon the solo performer premise, has established a tradition of performing chamber and large instrumentations, traditional or experimental combinations, and early through contemporary literature. Prerequisite: audition. Cr 0.5.

MUS 509 Harp Ensemble

A harp ensemble open to all University students by audition. The ensemble focuses on the fundamentals of ensemble performance and plays literature of contrasting musical periods and styles. Prerequisite: audition. Cr 0.5.

MUS 511 Collegium

An early music ensemble dedicated to the performance of music from the Medieval through the

Baroque period. This ensemble is open to singers and instrumentalists from the University and the general community. Prerequisite: audition. Cr 0.5.

MUS 552 Accompanying

A workshop course in applied accompanying, either under faculty supervision or by applied faculty approval. A half credit is awarded for each 20 hours of University-approved accompanying with a maximum of two credits per semester. Cr 0.5-2.

*Applied Music***MUP 603 Applied Music, Major Area**

Private instruction in the major area of study. May be repeated for credit. Fee assessed. Cr 3.

MUP 690 Recital

Public performance in the area of applied study. May be repeated. Cr 0.

MUP 604 Applied Music, Secondary Area

Private instruction in a secondary area of study. May be repeated for credit. Fee assessed. Cr 2-3.