

Butler University Department of Music

GRADUATE MUSIC COURSE OFFERINGS

Applied Music

Instruction is offered in the following:

Bassoon	French Horn	Saxophone
Cello	Guitar	Trombone
Clarinet	Harp	Trumpet
Contrabass	Harpsichord	Tuba
English Horn	Oboe	Viola
Euphonium	Organ	Violin
Flute	Piano	Voice
Percussion		

AM 551. Bassoon Reed-Making 4: Advanced study of German-style bassoon reed-making focused on making reeds for graduate-level bassoonists. This is a “hands-on” course. Includes study of available literature, advanced techniques of reed-making, and styles of bassoon reeds. Prerequisites: concurrent enrollment in graduate-level applied bassoon, AM 351, or consent of the instructor. (1)

AM 600. Advanced Conducting: Advanced conducting techniques, with emphasis on style, analysis and programming. (2)

AM 709. Recital: Preparation and presentation of the required graduate recital. Applied major must be completed concurrently or earlier. The recital is graded P/F by a faculty committee. (P/F)(0)

AM 710. Conducting Recital: Recital prepared and conducted by the registrant. A document demonstrating historical research and analysis of the compositions performed is required for each registration. Recital to be graded P/F by a faculty committee. Prerequisite: permission of the instructor. (P/F)(0)

AM 799. Final Comprehensive Exam: Required of all graduate students in performance or conducting at the end of the final semester of study. The exam is oral and will cover the major components of the student’s coursework and the final recital program. Examination to be graded P/F by a faculty committee. (P/F)(0)

Ensemble

ES 501. Chamber Music (1)

ES 502. Chamber Music: Guitar (1)

ES 503. Chamber Music: Arthur Jordan Saxophone Quartet (1)

ES 504. Jordan Jazz: A 20-member ensemble and student organization which actively promotes vocal jazz awareness, education, and entertainment through performance in the greater Indianapolis area, workshops and clinics in the Midwest, and international tours. Membership in Jordan Jazz is open to all Butler students through annual spring auditions. (1)

ES 505. Madrigal Singers: A select chamber choir specializing in a cappella repertoire from the 15th/16th centuries. The Madrigal Singers also perform works from other style periods suitable for small vocal ensemble with or without instrumental accompaniment. Performs at annual Madrigal Dinners. Open to all Butler students through annual auditions. (1)

ES 506. Chamber Music: Percussion Ensemble (1)

ES 508. New Music Ensemble: A performing group devoted to the growing literature of works for groups of mixed instruments and for voice. Registration requires the permission of the instructor. (1)

ES 509. Baroque Ensemble: A performing group devoted to the works of the Baroque period in mixed combinations of strings, winds, keyboard and voice. Registration requires the permission of the instructor. (1)

ES 513. Accompanying: Practical training in accompanying through regularly scheduled class work and assigned studio participation. Prerequisite: Completion of piano class requirement or permission of the instructor. (1)

ES 516. University Symphonic Band: Open to all students by audition, the Symphonic Band studies and performs the finest in band repertoire from the Renaissance to the present. The band performs concerts regularly in magnificent Clowes Memorial Hall. (1)

ES 517. University Choir: A choir of mixed voices, open to all university students who are interested in choral singing. (1)

ES 518. University Chorale: A select group of mixed voices limited in membership and selected for quality of voice, musicianship and interest. Membership by audition. (1)

ES 519. University Marching Band: Rehearsals of music and drill in connection with athletic events. Open to all university students. (1)

ES 520. University Wind Ensemble: The premiere wind and percussion organization on campus, the Wind Ensemble is a flexible instrumentation group dedicated to the study and performance of the finest wind repertoire of the last 500 years. Open to all students by audition, the group performs both on and off campus. (1)

ES 521. University Basketball Band (1)

ES 522. University Symphony: An organization with standard symphonic instrumentation performing works from traditional and contemporary literature. (1)

ES 524. Jazz Ensemble: A large jazz band of flexible instrumentation specializing in the performance of jazz, popular and commercial music. Performances include concerts, shows, dances, ballets and musicals. Repertoire varies from big band to small combo work. (1)

ES 525. Women's Glee Club: Open to all soprano and alto singers. (1)

ES 526. Men's Glee Club: Open to all tenor, baritone and bass singers. (1)

ES 527. Jazz Combo: The Jazz Combo is a performance group that explores the repertoire for the small jazz ensemble or "combo," with emphasis being placed on the portion of the jazz repertoire known as the "Jazz Standards." This ensemble will explore the music of Joe Henderson, Wayne Shorter, Cecil Taylor, Slide Hampton, Benny Golson, Horace Silver, and Curtis Fuller. Prerequisite: audition required. (1)

ES 523. Two-Piano Ensemble: Ensemble experience in a specialized field of performance. Registration is open only to juniors, seniors and graduate students with the approval of the student's piano teacher. (1)

ES 530, 531. Independent Study: Individualized study of the student's choice under the guidance of a music faculty member. Prerequisite: Graduate status and approval of written project proposal. (1, 2)

Music Education

ME 545. Exploring the Digital Arts: Music: An exploration into digital technologies as they impact music professions. Students complete music projects (modules) using the World Wide Web, audio & video media, and MIDI technologies. (2)

ME 546. Advanced Digital Arts for Music Educators: An advanced survey of digital technologies as they impact music and music education. Students complete projects and teach using the World Wide Web, audio and video media, and MIDI technologies. Prerequisite: ME 545 or instructor consent. (3)

ME 570. Vocal Pedagogy: Physiology of the human voice and its development from early childhood through adulthood. Attention to appropriate literature and exercises suitable to vocal development, vocal repair and maintenance. (2)

ME 411. Marching Band Techniques: Fundamentals and techniques needed to develop and maintain a marching band. An extra project will be required for graduate credit. (2)

ME 414. Jazz Pedagogy: Preparation for successful teaching experiences in jazz at the middle, high school and beginning college levels. Students will gain insight into performance and rehearsal techniques for jazz ensembles and into approaches for teaching jazz theory, history, and improvisation. (2)

ME 416. Piano Teaching Internship: Piano teaching, under supervision, in a variety of settings and levels. Prerequisite: permission of the instructor. (1)

ME 417. Piano Pedagogy — Organization and Materials: An investigation of teaching materials at all levels of instruction. Information regarding studio organization and business practices. Development of functional skills. (3)

ME 418. Piano Pedagogy — Technique: A consideration of the physiological manifestations of piano technique and its pedagogy. Development of functional skills. (3)

ME 419. Piano Pedagogy — Psychology of Teaching: A discussion of learning, teaching and motivation theories applied specifically to piano instruction. Development of functional skills. (3)

ME 420. Piano Pedagogy — Style and Interpretation: A study of keyboard performance practices in the different style eras. Consideration of interpretation in a wide cross-section of piano literature. Development of functional skills. (3)

ME 421. Current Trends in Piano Pedagogy: Consideration of the latest trends and advances in research and electronic/computer technology related to piano teaching. (3)

ME 423. Dalcroze Eurhythmics in the Classroom: An introduction to the techniques of teaching music through movement. The development of piano improvisation to be used with movements. Prerequisite: functional piano skills. An extra project is required for graduate credit. (2)

ME 432. Kodaly and Orff in the Classroom: Materials and procedures utilizing the principles of the Kodaly and Orff approaches. Prerequisite: ME 325. (2)

ME 443. Wind Instrument Repair: Minor repairs of wind instruments. What to do and what not to attempt in repairing. (1)

ME 453. Music Materials for Special Education: Materials and techniques for the music education of the special learner. Observation of music in special education classes. (3)

ME 481. Classroom Management Techniques for Music Special Education: Analysis of behavior and the use of music to produce behavioral changes in the special learner. Development of programs. An extra project will be required for graduate credit. (3)

ME 511. History and Philosophy of Music Education: The nature of music learning throughout history, with emphasis on the aesthetic and educational philosophies that guide school music instruction. (3)

ME 521. Workshop in Piano Pedagogy: Presentation of a three-hour public workshop for piano teachers dealing with teaching techniques and materials. (2)

ME 530, 531, 532. Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: graduate status and permission of the department chair and the instructor. (1, 2, 3)

ME 552. Psychology of Music Learning: An interdisciplinary study of music learning and effect. Perception, learning theory, affective and physiological responses to music will be addressed. (3)

ME 580, 581, 582. Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music education is a factor. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (1, 2, 3)

ME 636. Evaluation and Adjudication: Criteria basic to contest and festival preparation, performance, evaluation, and adjudication. (1)

ME 657. Seminar in Instrumental Techniques: Modern procedures involved in teaching band and orchestral instruments. Methods of tone production and development of technical facility will receive emphasis. Prerequisite: graduate status. (2)

ME 661. Supervision and Administration of Music Education: The problems of curriculum and curriculum planning, the improvement of instruction, scheduling and budget planning. Special emphasis upon leadership qualities and public relations for the music program. Prerequisite: graduate status. (2)

ME 759. Thesis: A scholarly paper embodying the results of the student's research in some field of music education. (3)

ME 799. Final Comprehensive Exam: Required of all graduate students in music education or piano pedagogy at the end of the final semester of study. The exam is oral and will cover the major components of the student's coursework and thesis, if applicable. Examination to be graded P/F by a faculty committee. (P/F)(0)

Music History

MH 405. American Music: Music in the United States from the 17th century to the present. Course limited to music majors. Prerequisite: MH 306 or concurrent registration. (3)

MH 406. Graduate Music History Review: This survey intends to assure a master's level proficiency in central ideas and representative compositions from Classical Antiquity through contemporary concert and popular music, including jazz. (3)

MH 408. The History and Literature of Jazz: Historical development of jazz styles, from their folk origins through contemporary experimental styles. (2)

MH 412. The Art Song: The rise of the art song. A study of the works of the leading composers in the idiom. (3)

MH 415. Piano Literature 1: A survey of the solo literature of the piano and its predecessors, beginning with early clavier music and continuing through Beethoven. Emphasis on Bach and the Viennese classic composers. Prerequisite: senior status or permission of the instructor. (3)

MH 416. Piano Literature 2: A continuation of MH 415. A survey of Romantic and 20th-century piano literature, beginning with Schubert and continuing through Bartók, Schoenberg, and post-1950 compositions. Prerequisite: senior status or permission of the instructor. (3)

MH 423. History of Opera 1: A study of opera from its beginnings through the works of Mozart. Prerequisite: senior or graduate status. (2)

MH 424. History of Opera 2: A continuation of MH 423. A study of opera from the turn of the 19th century to the present day. Prerequisite: senior or graduate status. (2)

MH 430. History and Literature of the Wind Band: Survey of the history and literature of the wind band from the Renaissance to the present. Lecture, readings and listening assignments. Graduate students will be required to submit one additional research paper and a program notes project. (3)

MH 440. Survey of American Musical Theatre: A history and survey of the significant repertoire and style development in American Musical Theatre. Students will carefully examine the book, lyrics and music of masterworks, as well as attend and critique live performances. Prerequisite: junior standing or consent of the instructor. (3)

MH 441. Special Studies in Opera Literature: Examination of selected operatic literature drawn from local and regional professional-quality productions. Two to three operas will be studied in depth and experienced in live performance. Class presentations and term papers will focus on filling any historical/stylistic gaps. Prerequisite: junior standing or consent of the instructor. (3)

MH 442. Special Studies in Vocal Literature: Cantata and Oratorio: Course designed to introduce students to the standard cantata and oratorio solo repertoire drawn from masterworks from the 17th through the 20th centuries. Prerequisite: junior standing or consent of the instructor. (3)

MH 451. Survey of the Symphony: The evolution of the symphony from the Mannheim group to modern times. Prerequisite: MH 306. Offered alternate years. (3)

MH 452. Survey of Chamber Music: Chamber music from Haydn to the present with particular consideration of the piano trio and the string quartet. Prerequisite: MH 306. Offered alternate years. (3)

MH 453. History of Film Music: Survey of film music from the early 20th-century 'silents' to the 'Golden Age' (1933-1949), the 'Silver Age' (1950-1980), and contemporary films. Also included are studies of music for animation (features, cartoons), 1930/40's movie house serials, experimental films and documentaries, 'art films', and 20th-century European cinema (German, Italian, French, Japanese, Scandinavian). (3)

MH 454. History of Rock and Roll: This course investigates the roots of rock music (minstrel shows, jazz, blues, etc.), provides an in-depth look at rock's golden age (the 1950's) and introduces a number of rock's subgenres, including the British Invasion, Motown/Soul, Heavy Metal, Punk/New Wave. Active listening and sociological/historical perspectives are covered. (3)

MH 500. Music Before 1400: A survey of Greek music, plainsong, secular monody and polyphonic music beginning with organum and ending with the works of Machaut and Landini. Prerequisite: graduate status. (3)

MH 501. Music of the Renaissance: Music and musicians from the Burgundian School in the 15th century to the vocal and instrumental music of the late 16th century. Prerequisite: graduate status. (3)

MH 502. Music of the Baroque Era: Music and musicians through the vocal and instrumental forms from the end of the 16th century to the middle of the 18th century. Prerequisite: graduate status. (3)

MH 503. Music of the Classic Period: Music and musicians from the Rococo through Haydn and Mozart and their contemporaries to the early music of Beethoven. Prerequisite: graduate status. (3)

MH 504. Music of the Romantic Period: The Romantic Period from its genesis in the classical period through the development of nationalism up to the 20th century. Prerequisite: graduate status. (3)

MH 505. Modernist Music, 1894-1951: Representative styles of music of the first part of the 20th century from the standpoint of form, tonal organization, thematic material and instrumental devices. Prerequisite: graduate status. (3)

MH 506. Post-Modern Music, 1945-Present: Contemporary music with emphasis on avant-garde ideas, objectives and techniques. Particular attention will be devoted to the works of certain composers such as Cage, Stockhausen and Partch. Prerequisite: graduate status. (3)

MH 510. Seminar in Choral Literature: This course will study the choral music of one style period per semester, striving to broaden the student's knowledge of major choral works and increase the student's ability to communicate in a scholarly fashion about music. Weekly student presentations, a term-paper and final oral presentation are required. (2)

MH 520. Research in Music: An introduction to the special problems involved in musical research and a survey of methods and materials available. Throughout the semester students will be expected to complete specific research assignments. Prerequisite: graduate status. (3)

MH 530, 531, 532. Independent Study: Individualized study of the student's choice under the guidance of a music faculty member. Prerequisite: graduate status and approval of written project proposed. (1, 2, 3)

MH 580, 581, 582. Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music history and literature are factors. Essentially a research course, with students and faculty working together to collect and interpret all available material. Prerequisite: senior or graduate status. (1, 2, 3)

MH 613. The Concerto: The evolution of the modern concerto with emphasis placed on those written for the piano and the violin. Prerequisite: graduate status. (2)

MH 621. Aesthetics: Principles of aesthetic theory in all art forms with specific application to music. (2)

MH 729. Thesis: A scholarly paper in some field of music history and literature. Prerequisite: graduate status. (3)

MH 799. Final Comprehensive Exam: Required of all graduate students in music history at the end of the final semester of study. The exam is oral and will cover the major components of the student's coursework and thesis. Examination to be graded P/F by a faculty committee. (P/F)(0)

Modern Language Diction

ML 400. Graduate Lyric Diction Review: This course is designed for graduate music students majoring in vocal performance or choral conducting who have not had sufficient previous study in foreign languages/ foreign language diction to pass the Graduate Foreign Language Diction proficiency exam. The class also may be taken as an elective by an undergraduate upper classman majoring in music with a vocal emphasis (excluding vocal performance majors) who would like some background in foreign language diction for singers. (2)

Music Lyric Theatre

MLT 510. Lyric Theatre Workshop: An integrated forum for the performance of music theater in its varied forms: opera, musical theatre, cabaret and review. One full-length, staged production will be offered each year, alternating between opera and musical theatre, with scenes from operas and musical theatre on alternating semesters. Prerequisite: membership by audition, graduate status. (1)

Music Theory

MT 404. Commercial Arranging: Arranging for small and large studio bands and orchestras; practice in arrangement layout and the writing of backgrounds, ensembles, introductions, interludes, modulations and codas. Prerequisites: MT 303, 308 or the equivalent as acceptable to the instructor. (2)

MT 406. Graduate Music Theory Review: This course provides practice with basic analytic principles in application to music from the baroque era to the present. Emphasis is given to review of harmonic and formal conventions of the common-practice era, with some attention to post-tonal repertoire and other areas of review as may be needed. (3)

MT 440. Introduction to Electronic Music: Introduction to the topic of electronic music; its history, its underlying principles and science, and an introduction to composing music in a recording studio. Basic editing, musique concrète and synthesis are emphasized. Prerequisites: MT 202 or consent of the instructor. (2)

MT 441. Advanced Electronic Music: Continuation of MT 440 – advanced topics focus on compositional techniques, advanced computer sequencing, interactive media composition and some theatrical sound design. Prerequisite: MT 440. (2)

MT 444. Jazz Improvisation 1: A practical course in the development of improvisational skills, as well as the concepts necessary in the jazz tradition. Prerequisite: MT 202. (2)

MT 445. Jazz Improvisation 2: A continuation of MT 444. Transcription, song memorization, and CD reviews become the focus. Prerequisite: MT 444. (2)

MT 507. Advanced Choral Arranging: Extensive practice in arranging for various vocal combinations; emphasis on accompanied writing and contemporary practices; opportunities for original work. Prerequisite: graduate status, MT 307, or permission of the instructor. (2)

MT 509. Analysis of Music Since 1900: Discussion of fundamental trends in musical structure and new tonality, such as those of Debussy, Schoenberg, Stravinsky, Bartók, Copland, Avante-garde and Minimalism. Prerequisite: MT 202 or equivalent. (3)

MT 510. Analysis of Tonal Music: Introduction to and practice with analytic techniques appropriate for tonal music. Includes attention to Schenkerian analysis, rhythmic theories, and generative theories of Fred Lerdahl and others. Prerequisite: MT 202 or equivalent. (3)

MT 511. Text and Music Analysis: This course explores the interrelationships between texts and how they are set to music. Students learn how to analyze poetry/prose, as well as how to analyze both tonal and post-tonal vocal works. Emphasis is placed on how the music and the text inform each other. Prerequisite: MT 202 or equivalent. (3)

MT 513. Analysis in Relation to Performance: A study of musical structure as a basis for understanding the content and presentation of standard literature. Prerequisite: MT 202 or equivalent. (3)

MT 517. Advanced Counterpoint: Melodic, harmonic and rhythmic contrapuntal practices from the isorhythmic motet to aleatoric music; examination of representative literature and writing in selected styles. Prerequisite: MT 317 or equivalent. (3)

MT 530, 531, 532. Independent Study: Individualized study of the student's choice under the guidance of a music faculty member. Prerequisites: graduate status and approval of written project proposed. (1, 2, 3)

MT 550. Pedagogy of Music Theory: Philosophies of theory instruction, a discussion of the nature of the theory curriculum, of musicianship goals, methods and texts. Includes practice teaching, observation, and curriculum design. (3)

MT 580, 581, 582. Special Seminar: Work in the special seminar shall be centered on any specific problem wherein advanced music theory is a factor. This is essentially a research course, with students and faculty working together to collect and interpret available material. Prerequisite: senior or graduate status. (1, 2, 3)

MT 603. Graduate Conducting Seminar: Score study and practical application of advanced conducting techniques. (1)

MT 604. Advanced Keyboard Harmony 1: Studies at the keyboard in the realization of figured and unfigured basses, melody harmonization and advanced score reading. Prerequisite: successful completion of piano placement exam or permission of the instructor. (2)

MT 605. Advanced Keyboard Harmony 2: A continuation of MT 604; solo improvisation. Prerequisite: MT 604. (2)

MT 619. Advanced Composition: Composition in the larger musical forms, employing complex textural and formal procedures. Prerequisite: nine credits of MT 419 or permission of the instructor. (3)

MT 620. Advanced Electronic Composition: Advanced techniques in the composition of electronic music, emphasis on larger forms, computer music, production and other advanced techniques. Prerequisite: MT 440 and MT 441 or consent of the instructor. (3)

MT 708. Composition Recital: Preparation and presentation of the required graduate recital. Performance of student's original composition(s) to be graded P/F by a faculty committee. (P/F)(0)

MT 709. Thesis: Composition: An original composition in one of the larger forms. (3)

MT 729. Thesis: Theory: A scholarly paper in some field of theory. (3)

MT 799. Final Comprehensive Exam: Required of all graduate students in composition or music theory at the end of the final semester of study. The exam is oral and will cover the major components of the student's coursework and the thesis. Examination to be graded P/F by a faculty committee. (P/F)(G)(0)