

**GRADUATE MUSIC COURSES***Revised December 2016*

Not all courses listed are offered regularly. Check the School of Music website for the current course rotation.

**APPLIED MUSIC**

Bass Clarinet Major	AM 629 (G)(2)
Bass Clarinet Secondary	AM 529 (G)(1)
Bassoon Major	AM 601 (G)(2)
Bassoon Secondary	AM 501 (G)(1)
Clarinet Major	AM 602 (G)(2)
Clarinet Secondary	AM 502 (G)(1)
Euphonium Major	AM 603 (G)(2)
Euphonium Secondary	AM 503 (G)(1)
Flute Major	AM 604 (G)(2)
Flute Secondary	AM 504 (G)(1)
Guitar Major	AM 605 (G)(2)
Guitar Secondary	AM 505 (G)(1)
Harp Major	AM 606 (G)(2)
Harp Secondary	AM 506 (G)(1)
Harpsichord Major	AM 624 (G)(2)
Harpsichord Secondary	AM 524 (G)(1)
Horn Major	AM 608 (G)(2)
Horn Secondary	AM 508 (G)(1)
Jazz Piano Secondary	AM 523 (G)(1)
Oboe Major	AM 609 (G)(2)
Oboe Secondary	AM 509 (G)(1)
Organ Major	AM 610 (G)(2)
Organ Secondary	AM 510 (G)(1)
Percussion Major	AM 611 (G)(2)
Percussion Secondary	AM 511 (G)(1)
Piano Major	AM 612 (G)(2)
Piano Secondary	AM 512 (G)(1)
Piano Pedagogy Major	AM 625 (G)(2)
Piccolo Major	AM 607 (G)(2)
Piccolo Secondary	AM 507 (G)(1)
Saxophone Major	AM 613 (G)(2)
Saxophone Secondary	AM 513 (G)(1)
String Bass Major	AM 614 (G)(2)
String Bass Secondary	AM 514 (G)(1)
Trombone Major	AM 615 (G)(2)
Trombone Secondary	AM 515 (G)(1)
Trumpet Major	AM 616 (G)(2)
Trumpet Secondary	AM 516 (G)(1)
Tuba Major	AM 617 (G)(2)
Tuba Secondary	AM 517 (G)(1)

Viola Major	AM 618 (G)(2)
Viola Secondary	AM 518 (G)(1)
Violin Major	AM 619 (G)(2)
Violin Secondary	AM 519 (G)(1)
Violoncello Major	AM 620 (G)(2)
Violoncello Secondary	AM 520 (G)(1)
Voice Major	AM 621 (G)(2)
Voice Secondary	AM 521 (G)(1)

AM 430. Piano Teaching Practicum. Piano teaching, under supervision, in a variety of settings and levels. Prerequisite: permission of the instructor. (U/G)(1)

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. (G)(1)

AM 593. Secondary Applied Jazz Studies: Private instruction related to the jazz idiom. Meets half hour per week. Program of study will be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (G)(1)

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

AM 622. Voice Studio Class: For music and arts administration-music majors for whom voice is the principal instrument. Studio Class is designed to be an adjunct to the private lesson wherein common issues such as repertoire, public performance, and career development are explored. Concurrent registration in major, principal, or secondary voice is required. Graded P/F. (P/F)(G)(0)

AM 626. Piano Studio Class: Piano Studio Class is a weekly workshop where piano students meet as a group to share works in progress. Topics such as repertoire, performance issues, style, and interpretation are explored. Texts may be required at the discretion of the instructor. Concurrent registration in AM 212, 412, or 612 is required. Graded P/F. (P/F)(G)(0)

AM 634. Advanced Keyboard Harmony: Studies at the keyboard in the realization of figured bass, melody harmonization, transposition, clefs, and advanced score reading. Prerequisites: graduate status and permission of the instructor. (G)(1)

AM 680. Advanced Composition: Composition in the larger musical forms, employing complex textural and formal procedures. Prerequisite: graduate status or permission of the instructor. (G)(2)

AM 681. Advanced Electronic Composition: Advanced techniques in the composition of electronic music, emphasis on larger forms, computer music, production, and other advanced techniques. Prerequisites: MT 440 and MT 441, or consent of the instructor. (G)(2)

AM 693. Applied Jazz Studies: Private instruction related to the jazz idiom. Meets one hour per week. Program of study will be determined by the needs and interests of the student. Topics may include (but are not limited to): repertoire, melodic/harmonic/rhythmic vocabulary, improvisation, style, and articulation. (G)(2)

AM 698. Instrumental Studio Class: The Studio Class is an important component of private applied study wherein common issues such as repertoire, public performance, and career development are explored. Offered at the discretion of the individual applied teacher. Concurrent registration in major, principal, or secondary applied music is required. Graded P/F. (P/F)(G)(0)

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)(G)(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)(G)(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)(G)(0)

## **ENSEMBLE**

ES 501. Chamber Music (G)(1)

ES 502. Chamber Music: Guitar (G)(1)

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

ES 505. Chamber Singers: A select chamber choir specializing in *a cappella* repertoire or works suitable for small vocal ensemble with instrumental accompaniment. Open to all Butler students through annual auditions. (G)(1)

ES 506. Chamber Music: Percussion Ensemble: A select percussion group that performs a range of styles including classical, contemporary, jazz, rock, ragtime, calypso, Latin American, African, and Brazilian music. Includes performance in Steel Drum Ensemble, Mallet Ensembles, Xylophone Ragtime Band, and World Percussion groups. Performs both on and off campus. Open to students outside of music department by audition. (G)(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. (G)(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. (G)(1)

ES 510. Butler Opera Theatre: An integrated forum for the performance of music theatre in its varied forms: opera, musical theatre, operetta and review. One full-length, staged production will be offered each year, alternating between each of the genres, with scenes programs on alternating semesters. Membership by audition, graduate status. (G)(1)

ES 512. Spectra: Spectra is dedicated to excellence in the learning and performance of quality choral repertoire for treble voices. Open to any Butler student of appropriate voice type through audition. Spectra performs regularly in on-campus events and in local and regional presentations. (G)(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. (G)(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. (G)(1)

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

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

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

ES 521. University Basketball Band (G)(1)

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

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

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

ES 527. Jazz Combo: A group that explores the repertoire for the small jazz ensemble or "combo," emphasizing the portion of the jazz repertoire known as the "Jazz Standards," with exploration of the music of Joe Henderson, Wayne Shorter, Cecil Taylor, Slide Hampton, Benny Golson, Horace Silver, and Curtis Fuller. Prerequisite: audition required. (G)(1)

ES 530, 531. 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 proposal. (G)(1, 2)

## **MUSIC EDUCATION**

***NOTE: 400-level courses offered for (U/G) credit require an additional project for graduate students.***

ME 407. Instrumental Pedagogy: In this course, students will develop an understanding of techniques of instrumental pedagogy, become familiar with available repertoire and teaching materials, and investigate issues related to private instruction. Requirements include written and experiential assignments, and a final paper for graduate credit. (U/G)(1)

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. (U/G)(2)

ME 412. 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. Prerequisite: junior, senior or graduate standing, or consent of the instructor. (U/G)(2)

ME 413. Teaching the Young Singer: Students will learn pedagogical techniques for working with young students: basic vocal anatomy, breath, resonance, an understanding of registration and an even scale, articulation, diction, and vocal exercises designed to correct certain vocal problems. The second component of the course will be exploring appropriate repertoire for younger voices. Prerequisite: junior, senior or graduate standing, or consent of the instructor. (U/G)(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. An additional project is required for graduate credit. (U/G)(2)

ME 415. Jazz Pedagogy Practicum: Hands-on teaching experiences in the Butler Youth Jazz Program or the Butler Summer Jazz Camp. Students will work in cooperation with the Director of Jazz Studies and lead teachers to prepare lessons and reflect on their effectiveness. Students can expect a total of 16 hours of teaching time. Prerequisite: permission of the instructor. (U/G)(2)

ME 417. Piano Pedagogy 1: An investigation of teaching materials at all levels of instruction. Information regarding studio organization and business practices. The class will include a discussion of learning styles and motivation theories. Prerequisite: junior, senior, or graduate status, or permission of the instructor. (U/G)(3)

ME 418: Piano Pedagogy 2: A study of keyboard performance practices in the different style eras. Consideration of interpretation in a wide cross-section of piano literature. Includes a consideration of the relevant technique and its pedagogy. Prerequisite: junior, senior, or graduate status, or permission of the instructor. (U/G)(3)

ME 419. Piano Pedagogy: Psychology of Teaching: A discussion of learning, teaching and motivation theories applied specifically to piano instruction. (U/G)(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. (U/G)(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. (U/G)(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. (U/G)(2)

ME 432. Kodaly and Orff in the Classroom: Materials and procedures utilizing the principles of the Kodaly and Orff approaches. An extra project will be required for graduate credit. Prerequisite: ME 325. (U/G)(2)

ME 440. Technology Trends in the Arts: Student artists must develop skills for assessing new technology trends, and acquiring strategies for migrating toward those technologies while remaining artistically creative and productive with existing tools. This course examines new and trending hardware, software, and networking tools for artists. An extra project will be required for graduate credit. Prerequisites: completion of ME 330 and one additional ME technology course, or permission of the instructor. (U/G)(1)

ME 443. Wind Instrument Repair: Minor repairs of wind instruments. What to do and what not to attempt in repairing. (U/G)(2)

ME 452. Psychology of Music: An interdisciplinary study of music learning and effect. Perception, learning theories, affective and physiological responses to music will be addressed. Graduate students complete more rigorous, additional assignments. (U/G)(3)

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. (U/G)(3)

ME 460. Career Development and Entrepreneurship for Musicians. This seminar focuses on the development of entrepreneurship and business skills in the field of music. An extra project will be required for graduate credit. Prerequisite: junior, senior, or graduate standing, or consent of the instructor. (U/G)(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. (U/G)(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. (G)(3)

ME 521. Piano Pedagogy Workshop Presentation: Presentation of a three-hour public workshop for piano teachers dealing with current pedagogical issues. Prerequisite: graduate status or permission of the instructor. Graded P/F. (P/F)(G)(0)

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

ME 540. Digital Recording 1: This course introduces digital recording through a Digital Audio Workstation (DAW) using GarageBand and Logic Pro. Learning is via individual recording sessions, peer critique, and multiple edits. (G)(1)

ME 541. Digital Recording 2: This course is a continuation of ME 540 and assumes introductory digital recording skills using Digital Audio Workstation (DAW), GarageBand, and Logic Pro. Learning is via live recording sessions, studio mixing, peer critique, and multiple edits. Prerequisite: ME 540 or permission of the instructor. (G)(1)

ME 542. Introduction to Multimedia: This course is an introduction to multimedia authoring using iMovie and Final Cut Pro. Learning is via multimedia authoring projects, presentations, peer critiques, and multiple edits. The course requires introductory audio recording skills. (G)(1)

ME 543. Notation Software 1: This course introduces music notation through engraving using Sibelius and Finale software, a computer and a music keyboard. Learning is via an individual project and presentation, peer critiques, and multiple edits of an engraved score. (G)(1)

ME 544. Notation Software 2: This course is a continuation of ME 543 and assumes introductory music notation skills with current versions of Sibelius and Finale software, a computer and a music keyboard. Learning is via individual composition, peer critiques of “informances,” and multiple edits. Prerequisite: ME 543 or permission of the instructor. (G)(1)

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. (G)(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. (G)(3)

ME 560. Practicum in Music Education. Supervised observation and participation in a teaching setting with K-12th grade students under the supervision of an approved instructor. A minimum of 12 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (G)(1)

ME 561. Practicum in Music Education. Supervised observation and participation in a teaching setting with K-12th grade students under the supervision of an approved instructor. A minimum of 24 lab hours and a final portfolio is required. By permission only. This class is repeatable for credit one time. (G)(2)

ME 563. Music Practicum in the Urban School Setting: A study of urban K-12 school music settings followed by participation in a teaching setting under the supervision of an approved instructor. A minimum of 20 on-site hours and a final portfolio is required. An additional project is required for graduate students. By permission only. This class is designed to fulfill the ICR requirement of the University Core Curriculum. (G)(2)

ME 571. Neuro-Music Practicum: Participation in an IRB approved, field-based music research setting. A minimum of 12 lab hours and a final portfolio is required. Repeatable for credit one time. Prerequisite: permission of the instructor. (G)(1)

ME 572. Neuro-Music Practicum: Participation in an IRB approved, field-based music research setting. A minimum of 24 lab hours and a final portfolio is required. Repeatable for credit one time. Prerequisite: permission of the instructor. (G)(2)

ME 573. Neuro-Music Practicum: Participation in an IRB approved, field-based music research setting. A minimum of 36 lab hours and a final portfolio is required. Repeatable for credit one time. Prerequisite: permission of the instructor. (G)(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. (G)(1, 2, 3)

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

ME 641. Technology Independent Study: This independent study course examines components that extend beyond the scope of other arts technology courses. Prerequisites: graduate status, and permission of the instructor and department chair. (G)(variable credit, 1-3)

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. (G)(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. (G)(2)

ME 759. Thesis: A scholarly paper embodying the results of the student's research in some field of music education. (G)(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) (G)(0)

## **MUSIC HISTORY**

***NOTE: 400-level courses offered for (U/G) credit require an additional project for graduate students.***

MH 405. American Music: Music in the United States from the 17th century to the present. Course limited to music majors. Prerequisite: junior, senior, or graduate standing, or permission of the instructor. (U/G)(3)

MH 408. The History and Literature of Jazz: Historical development of jazz styles, from their folk origins through contemporary experimental styles. (U/G)(3)

MH 412. The Art Song: The rise of the art song. A study of the works of the leading composers in the idiom. Prerequisite: junior, senior or graduate status, or consent of the instructor. (U/G)(3)

MH 415. Piano Literature: A survey of the solo literature of the piano and its predecessors, beginning with early clavichord music and continuing through Baroque, Classical, Romantic, and early 20th Century literature. Prerequisite: junior, senior, or graduate status, or permission of the instructor. (U/G)(3)

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

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

MH 424. History of Opera 2: A continuation of MH 423. A study of opera from the turn of the 19<sup>th</sup> century to the present day. Prerequisite: senior or graduate status. (U/G)(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. (U/G)(3)

MH 431. Woodwind Repertoire: In this course, students will become familiar with woodwind solo and chamber repertoire, study specific works in detail, examine various influences on the development of the repertoire, and discuss issues relating to concert programming, interpretation, and pedagogy. A final paper is required for graduate credit. (U/G)(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, senior or graduate standing, or consent of the instructor. (U/G)(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, senior or graduate standing, or consent of the instructor. (U/G)(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 17<sup>th</sup> through the 20<sup>th</sup> centuries. Prerequisite: junior, senior or graduate standing, or consent of the instructor. (U/G)(3)

MH 451. Survey of the Symphony: The evolution of the symphony from the Mannheim group to modern times. Prerequisite: junior, senior, or graduate standing, or permission of the instructor. (U/G)(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: junior, senior, or graduate standing, or permission of the instructor. (U/G)(3)

MH 453. History of Film Music: Survey of film music from the early 20<sup>th</sup>-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 20<sup>th</sup>-century European cinema (German, Italian, French, Japanese, Scandinavian). (U/G)(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, and Punk/New Wave. Active listening and sociological/historical perspectives are covered. (U/G)(3)

MH 500. Topics in Early Music: Music and musical culture of the Medieval, Renaissance, and/or Baroque periods. Prerequisite: graduate status or permission of the instructor. (G)(3)

MH 501. Topics in 18<sup>th</sup>-Century Music: Music and musical culture of the 18<sup>th</sup> century. Prerequisite: graduate status or permission of the instructor. (G)(3)

MH 502. Topics in 19<sup>th</sup>-Century Music: Music and musical culture of the 19<sup>th</sup> century. Prerequisite: graduate status or permission of the instructor. (G)(3)

MH 503. Topics in 20th- and 21st-Century Music: Music and musical culture of the 20th and/or 21st centuries. Prerequisite: graduate status or permission of the instructor. (G)(3)

MH 508. 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. (G)(3)

MH 510. Seminar in Choral Literature: This course will focus on major works for chorus and orchestra, typically 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. Prerequisite: graduate status or permission of the instructor. (G)(3)

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. (G)(3)

MH 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. (G)(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. (G)(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. (G)(2)

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

MH 729. Thesis: A scholarly paper in some field of music history and literature. Prerequisite: graduate status. (G)(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. (G)(P/F)(0)

### **MODERN LANGUAGE DICTION**

ML 508. 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. (G)(2)

### **MUSIC THEORY**

*NOTE: 400-level courses offered for (U/G) credit require an additional project for graduate students.*

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. Prerequisite: MT 303, 308 or the equivalent as acceptable to the instructor. (U/G)(2)

MT 413. Form and Analysis: A concise review of forms and procedures viewed as dynamic processes. Approaches to analytical problems, techniques, and methods of presenting the results of an analysis. May also serve as remediation for graduate students. Prerequisite: MT 202 or permission of the instructor. (U/G)(3)

MT 421. Professional Topics in Music Composition: An introduction to professional skills necessary for composers including knowledge of copyright, publishing, publicity, collection of royalties and grant writing skills. An extra project will be required for graduate credit. (U/G)(1)

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. Prerequisite: MT 202 or consent of the instructor. (U/G)(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. (U/G)(2)

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

MT 503. Graduate Choral Conducting Seminar: For students in the first year of the MM degree in choral conducting. The course considers techniques and resources for the advanced choral conductor, with an emphasis on developing an advanced gestural vocabulary that is effective, efficient and clear. Additional emphasis is placed upon comprehensive score reading/study, rehearsal techniques, error detection and vocal/choral pedagogy. Throughout the year, students will study representative works from the major style periods. Prerequisite: two or more semesters of undergraduate conducting experience (choral or instrumental), or permission of the instructor. (G)(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. (G)(2)

MT 508. 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. Prerequisite: graduate status or permission of the instructor. (G)(3)

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: graduate status or permission of the instructor. (G)(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: graduate status or permission of the instructor. (G)(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: graduate status or permission of the instructor. (G)(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: graduate status or permission of the instructor. (G)(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. (G)(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. (G)(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. (G)(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. (G)(1, 2, 3)

MT 603. Advanced Graduate Choral Conducting Seminar: For students in the second year of the MM degree in choral conducting. The course meets concurrently with MT 503, solidifying students' understanding of the topics considered, and broadening their knowledge of repertoire and styles. Typically, this course is taken concurrently with AM 600 (Advanced Conducting). Prerequisite: 2 semesters of MT 503, or permission of the instructor. (G)(2)

MT 622. Composition Seminar: A course where student composers can present their works for peer critique, faculty can present major contemporary musical works for analysis, and visiting guest composers can present their works. Requires concurrent registration in MT 119, AM 280, AM 480, or AM 680. (G)(1)

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)(G)(0)

MT 709. Thesis: Composition: An original composition in one of the larger forms. Graded P/F. (P/F)(G)(0)

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