

**SCHOOL OF 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**

100 and 200 numbers — first year students and sophomores

300 and 400 numbers — juniors and seniors

500 and 600 numbers — graduate students

*NOTE: Non-majors wishing to study applied music must complete an application available on-line or from the School of Music office; non-majors register for secondary lessons and must also be enrolled in a departmental ensemble.*

*Principal-level lessons are exclusively for B.S. Arts Administration majors.*

Bass Clarinet Major	AM 229, 429, 629 (U/G)(2)
Bass Clarinet Principal	AM 159, 359 (U)(1)
Bass Clarinet Secondary	AM 129, 329, 529 (U/G)(1)
Bassoon Major	AM 201, 401, 601 (U/G)(2)
Bassoon Principal	AM 150, 350 (U)(1)
Bassoon Secondary	AM 101, 301, 501 (U/G)(1)
Clarinet Major	AM 202, 402, 602 (U/G)(2)
Clarinet Principal	AM 152, 352 (U)(1)
Clarinet Secondary	AM 102, 302, 502 (U/G)(1)
Euphonium Major	AM 203, 403, 603 (U/G)(2)
Euphonium Principal	AM 153, 353 (U)(1)
Euphonium Secondary	AM 103, 303, 503 (U/G)(1)
Flute Major	AM 204, 404, 604 (U/G)(2)
Flute Principal	AM 154, 354 (U)(1)
Flute Secondary	AM 104, 304, 504 (U/G)(1)
Guitar Major	AM 205, 405, 605 (U/G)(2)
Guitar Principal	AM 155, 355 (U)(1)
Guitar Secondary	AM 105, 305, 505 (U/G)(1)
Harp Major	AM 206, 406, 606 (U/G)(2)
Harp Principal	AM 156, 356 (U)(1)
Harp Secondary	AM 106, 306, 506 (U/G)(1)
Harpsichord Major	AM 224, 424, 624 (U/G)(2)
Harpsichord Secondary	AM 124, 324, 524 (U/G)(1)
Horn Major	AM 208, 408, 608 (U/G)(2)
Horn Principal	AM 158, 358 (U)(1)
Horn Secondary	AM 108, 308, 508 (U/G)(1)
Jazz Piano Secondary	AM 123, 323, 523 (U/G)(1)
Oboe Major	AM 209, 409, 609 (U/G)(2)
Oboe Principal	AM 179, 379 (U)(1)
Oboe Secondary	AM 109, 309, 509 (U/G)(1)
Organ Major	AM 210, 410, 610 (U/G)(2)

Organ Secondary	AM 110, 310, 510 (U/G)(1)
Percussion Major	AM 211, 411, 611 (U/G)(2)
Percussion Principal	AM 161, 361 (U)(1)
Percussion Secondary	AM 111, 311, 511 (U/G)(1)
Piano Major	AM 212, 412, 612 (U/G)(2)
Piano Principal	AM 162, 362 (U)(1)
Piano Secondary	AM 112, 312, 512 (U/G)(1)
Piano Pedagogy Major	AM 625 (G)(2)
Piccolo Major	AM 207, 407, 607 (U/G)(2)
Piccolo Principal	AM 157, 357 (U)(1)
Piccolo Secondary	AM 107, 307, 507 (U/G)(1)
Saxophone Major	AM 213, 413, 613 (U/G)(2)
Saxophone Principal	AM 163, 363 (U)(1)
Saxophone Secondary	AM 113, 313, 513 (U/G)(1)
String Bass Major	AM 214, 414, 614 (U/G)(2)
String Bass Principal	AM 164, 364 (U)(1)
String Bass Secondary	AM 114, 314, 514 (U/G)(1)
Trombone Major	AM 215, 415, 615 (U/G)(2)
Trombone Principal	AM 165, 365 (U)(1)
Trombone Secondary	AM 115, 315, 515 (U/G)(1)
Trumpet Major	AM 216, 416, 616 (U/G)(2)
Trumpet Principal	AM 166, 366 (U)(1)
Trumpet Secondary	AM 116, 316, 516 (U/G)(1)
Tuba Major	AM 217, 417, 617 (U/G)(2)
Tuba Principal	AM 167, 367 (U)(1)
Tuba Secondary	AM 117, 317, 517 (U/G)(1)
Viola Major	AM 218, 418, 618 (U/G)(2)
Viola Principal	AM 168, 368 (U)(1)
Viola Secondary	AM 118, 318, 518 (U/G)(1)
Violin Major	AM 219, 419, 619 (U/G)(2)
Violin Principal	AM 169, 369 (U)(1)
Violin Secondary	AM 119, 319, 519 (U/G)(1)
Violoncello Major	AM 220, 420, 620 (U/G)(2)
Violoncello Principal	AM 170, 370 (U)(1)
Violoncello Secondary	AM 120, 320, 520 (U/G)(1)
Voice Major	AM 221, 421, 621 (U/G)(2)
Voice Principal	AM 171, 371 (U)(1)
Voice Secondary	AM 121, 321, 521 (U/G)(1)

AM 011. Keyboard Skills 1: Basic piano techniques, sight-reading, transposition, improvisation, theory, ear training, and repertoire analysis. For dance majors only. (U)(1)

AM 012. Keyboard Skills 2: Continuation of AM 011. For dance majors only. Prerequisite: AM 011 or consent of the instructor. (U)(1)

AM 013. Keyboard Skills 3: Continuation of AM 012 with emphasis on harmonization, analysis of repertoire, piano ensemble, and contemporary techniques. For dance majors only. Prerequisite: AM 012 or consent of the instructor. (U)(1)

AM 014. Keyboard Skills 4: Continuation of AM 013. For dance majors only. Prerequisite: AM 013 or consent of the instructor. (U)(1)

AM 021. Keyboard Skills 1 [music majors]: Basic piano techniques, sight-reading, transposition, improvisation, theory, ear training, and repertoire analysis. This course does not count toward piano requirements on degree programs. (U)(1)

AM 022. Keyboard Skills 2 [music majors]: Continuation of AM 021. This course does not count toward piano requirements on degree programs. Prerequisite: AM 021 or consent of the instructor. (U)(1)

AM 023. Keyboard Skills 3 [music majors]: Continuation of AM 022 and AM 021 with emphasis on harmonization, analysis, score reading, accompanying, transposition, piano ensemble, and contemporary techniques. This course counts toward piano requirements on degree programs. Prerequisite: AM 021 or AM 022 or consent of the instructor. (U)(1)

AM 024. Keyboard Skills 4 [music majors]: Continuation of AM 023. This course counts toward piano requirements on degree programs. Prerequisite: AM 023 or consent of the instructor. (U)(1)

AM 027. Jazz Keyboard Skills 1: This course is designed as an introduction to the techniques and history of jazz piano. (U)(1)

AM 028. Jazz Keyboard Skills 2: A continuation of AM 27, this course is designed for further study of the techniques and history of jazz piano. Prerequisite: AM 27 or permission of the instructor. (U)(1)

AM 031. Piano Major: Keyboard Skills 1: Keyboard skills for piano majors. Studies at the keyboard focusing on transposition, chord progressions, melody harmonization, sight reading, improvisation, and score reading. (U)(1)

AM 032. Piano Major: Keyboard Skills 2: Continuation of AM 31. Studies at the keyboard focusing on transposition, chord progressions, melody harmonization, sight reading, improvisation, and score reading. Prerequisite: AM 31 or permission of the instructor. (U)(1)

AM 125. Guitar Class 1: This course is designed for beginning guitar students with a passing knowledge of guitar playing, but no formal guitar instruction. This course will stress basic fundamentals such as hand and arm movement, chord playing, melody playing, counting, sight-reading music, and the study of a wide range of music. (U)(1)

AM 126. Guitar Class 2: A continuation of AM 125, with emphasis on more advanced techniques. (U)(1)

AM 127, 128. Voice Class 1, 2: Basic principles of voice development and use. This class is intended for non-majors or those music majors for whom voice is not the primary instrument. Two meetings per week. (U)(1)

AM 130. World Drumming Class: This course offers experiences in learning world percussion techniques and its history. Areas of percussion study include: Latin-American Percussion, African Percussion, Brazilian Percussion, Caribbean Percussion, Cultural History and Folklore. No previous percussion experience required; instruments will be provided. Two meetings per week. (U)(1)

AM 131. Beginning Piano Class: Introductory course for beginning pianists taught in a group setting. (U)(1)

AM 132. Group Piano 2: Group Piano 2 is for non-JCA students who have completed AM 131 or who already have late elementary piano skills. This course is designed to continue to develop skills in playing the piano. Prerequisite: AM 131 or consent of the instructor. (U)(1)

AM 134. Jazz Keyboard Skills: An introduction to chord theory and harmony, including basic techniques of jazz piano chord voicings for the solo pianist. Previous keyboard experience required. (U)(1)

AM 151. Bassoon Reed-Making 1: An introduction to the complete process of making German-style bassoon reeds. This is a “hands-on” course. Also includes an overview of available literature, various techniques of reed-making, and styles of bassoon reeds. Prerequisite: concurrent enrollment in applied bassoon. (U)(1)

AM 193, 393, 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. (U/G)(1)

AM 222, 422, 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)(U/G)(0)

AM 226, 426, 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)(U/G)(0)

AM 251. Bassoon Reed-Making 2: A continuation of the study and practice of German-style bassoon reed-making, focusing on finishing and testing reeds. This is a “hands-on” course. Also includes study of available literature, various techniques of reed-making, and styles of bassoon reeds. Prerequisites: concurrent enrollment in applied bassoon, AM 151, or consent of the instructor. (U)(1)

AM 280. Composition: Introduction to the larger musical forms from the 16th century to the present; beginning exercises and study of the problems in the use of contemporary techniques and structures. For composition majors only. Requires concurrent registration in MT 222. Prerequisite: MT 119 or permission of the instructor. (U)(2)

AM 293, 493, 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. Prerequisite for AM 493: AM 299. (U/G)(2)

AM 298, 498, 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 instructor. Concurrent registration in major, principal or secondary applied music is required. Graded P/F. (P/F)(U/G)(0)

AM 299. Upper Divisional Examination: Required of all music majors whose degrees require applied major study beyond the sophomore level. Failure to pass the exam will require repetition of sophomore-level study until the exam is passed. Examination is graded P/F by a faculty committee. (P/F)(U)(0)

AM 300. Recital: Preparation and presentation of the required junior recital, which should be presented during the student’s junior year. Prerequisite: AM 299. The recital is graded P/F by a faculty committee. (P/F)(U)(0)

AM 351. Bassoon Reed-Making 3: Advanced study of German-style bassoon reed-making focused on making reeds for upper-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 300-level or higher applied bassoon, AM 251, or consent of the instructor. (U)(1)

AM 385-I. Music Performance Practicum: The practicum experience provides students the opportunity to discover how music can transform lives and influence mood by performing musical programs in a variety of community venues, including, but not limited to hospitals, senior citizen communities, and public/private schools. A minimum of 20 hours documented on-site is required. Open to all university students; non-music majors must audition for approval in order to participate. Prerequisites: junior or senior standing and/or approval of the department chair. (U)(2)

AM 400. Recital: Preparation and presentation of the required graduation recital, which may be presented only during the last 32 hours in residence. Prerequisite: AM 299. The recital is graded P/F by a faculty committee. (P/F)(U)(0)

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 440: Jazz Repertoire Proficiency Exam: The Jazz Repertoire Proficiency Exam is to be taken during the fall semester of the senior year and is required of all students in the BM-Jazz Studies, Emphasis in Jazz Studies, and Minor in Jazz Studies programs. This exam is designed to ensure that each student possesses a working knowledge of relevant jazz repertoire. The exam is graded P/F by a faculty committee. (P/F)(U)(0)

AM 450. Advanced Conducting: Advanced conducting techniques, with emphasis on style, analysis and programming. Prerequisites: MT 311, and MT 321 or MT 322, and permission of the department chair. (U)(2)

AM 480. Composition: Exercises in the larger musical forms from the 16th century to the present; problems in the use of contemporary techniques and structures. For composition majors only. Requires concurrent registration in MT 422. Prerequisite: 6 hours of AM 280 and completion of MT 299, or permission of the instructor. (U)(2)

AM 481. Electronic Composition: Composition of music employing electronic means; this may include recording, sampling, sequencing, MIDI topics and other types of electroacoustic techniques. Prerequisites: MT 440 and MT 441. (U)(2)

AM 494. Jazz Recital: Preparation and presentation of the required jazz recital, which should be presented during the student’s final semester. The recital should demonstrate comprehensive understanding of material learned from the jazz studies curriculum. The recital is graded P/F by a faculty committee. (P/F)(U)(0)

AM 497. Advanced Performance Study: Advanced study of performance techniques. Course requirements: minimum of two hours of practice per day beyond what is required in 400-level applied study. Typically intended for students who are preparing a senior recital or graduate school or professional auditions. Prerequisites: AM 299, concurrent enrollment in 400-level applied music, permission of instructor. Graded P/F. (U)(2)(P/F)

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

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. Requires concurrent registration in MT 622. 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 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**

Ensembles are open to all students of the university. Contact the individual directors as listed in the semester class schedule for entrance requirements. Participation in concerts and other scheduled events is required of students registered for all types of vocal and instrumental ensembles. Registration levels are as follows:

- 100 numbers — freshmen and sophomores
- 300 numbers — juniors and seniors
- 500 numbers — graduate students

ES 100. Fundamentals of Chamber Music: A preliminary course which prepares a student for his/her remaining chamber music requirements. Topics covered include developing rehearsal strategies, how to communicate without a conductor, ensemble etiquette, using technology in the rehearsal process, etc. (U)(1)

ES 101, 301, 501. Chamber Music (U/G)(1)

ES 102, 302, 502. Chamber Music: Guitar (U/G)(1)

ES 103, 303, 503. Chamber Music: Arthur Jordan Saxophone Quartet (U/G)(1)

ES 104-I, 304-I, 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. (U/G)(1)

ES 105, 305, 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. (U/G)(1)

ES 106, 306, 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. (U/G)(1)

ES 108, 308, 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. (U/G)(1)

ES 109, 309, 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. (U/G)(1)

ES 110, 310, 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. [ES 110: Membership by audition, freshman or sophomore status. ES 310: membership by audition, junior or senior status. ES 510: Membership by audition, graduate status.] (U/G)(1)

ES 112, 312, 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. (U/G)(1)

ES 113, 313, 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. (U/G)(1)

ES 116, 316, 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. (U/G)(1)

ES 117, 317, 517. University Choir: A choir of mixed voices, open to all university students who are interested in choral singing. (U/G)(1)

ES 118, 318, 518. University Chorale: A select group of mixed voices limited in membership and selected for quality of voice, musicianship and interest. Membership by audition. (U/G)(1)

ES 119, 319, 519. University Marching Band: Rehearsals of music and drill in connection with athletic events. Open to all university students. (U/G)(1)

ES 120, 320, 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. (U/G)(1)

ES 121, 321, 521. University Basketball Band (U/G)(1)

ES 122, 322, 522. University Symphony: An organization with standard symphonic instrumentation performing works from traditional and contemporary literature. (U/G)(1)

ES 124, 324, 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. (U/G)(1)

ES 125, 325, 525. Women's Glee Club: Open to all soprano and alto singers. (U/G)(1)

ES 126, 326, 526. Men's Glee Club: Open to all tenor, baritone and bass singers. (U/G)(1)

ES 127, 327, 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. (U/G)(1)

ES 423, 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. (U/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**

ME 070. Instrumental Proficiency Examination: Brass: A music education major in the instrumental emphasis or in the area degree may substitute ME 70 for either ME 291 or ME 292. The examination contains both performance and written elements, and is graded P/F. (P/F)(U)(0)

ME 071. Instrumental Proficiency Examination: Woodwind: A music education major in the instrumental emphasis or in the area degree may substitute ME 71 for either ME 391 or ME 392. The examination contains both performance and written elements, and is graded P/F. (U)(0)(P/F)

ME 072. Instrumental Proficiency Examination: String: A music education major in the instrumental emphasis or in the area degree may substitute ME 72 for ME 192. The examination contains both performance and written elements, and is graded P/F. (U)(0)(P/F)

ME 073. Instrumental Proficiency Examination: Percussion: A music education major in the instrumental emphasis or in the area degree may be exempt from the instrumental proficiency examination (performance and written) by earning a B average in the instrumental techniques classes and by successfully passing the proficiencies in each area: brass, woodwinds, strings, and percussion. The examination is graded P/F. (P/F)(U)(0)

ME 101. Foundations in Music Education 1: An introduction to the field of music education and the music education program at Butler University. Class content, activities and assignments are designed to assist students in the beginning to define their professional goals and to assess their individual qualifications for entrance into the field. On-site experiences with K-12 students is required. Additionally, students will experience basic musicianship through Dalcroze and Laban activities. (U)(2)

ME 102. Foundations in Music Education 2: A continuation of ME 101 with additional work in instrumental and vocal techniques and conducting. Continuation of field experiences and work in Dalcroze and Laban pedagogies. (U)(2)

ME 160, 360, 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. (U/G)(1)

ME 161, 361, 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. (U/G)(2)

ME 171,371, 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. (U/G)(1)

ME 172, 372, 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. (U/G)(2)

ME 173, 373, 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. (U/G)(3)

ME 191. String Techniques 1: Teaching techniques and materials of the string group. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1)

ME 192. String Techniques 2: Continuation of String Techniques 1 with additional instruments and techniques. The class includes a performance lab and will meet two days a week for 50 minutes. (U)(1)

ME 193. Percussion Techniques: Teaching techniques and materials of percussion instruments. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1)

ME 232. Music for Special Education: Introduction to the assessment of learning abilities, remedial music strategies, the role of music education in prescriptive programming, and interdisciplinary planning. (U)(2)

ME 291. Brass Techniques 1: Teaching techniques and materials of the brass instruments. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1)

ME 292. Brass Techniques 2: Continuation of Brass Techniques 1 with additional brass instruments and techniques. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1)

ME 299. Music Education Upper Divisional Examination: Required of all music education majors. At the conclusion of the sophomore year, the student must submit a developmental portfolio and successfully complete an interview/audition with the music education faculty, including a piano/sight-singing proficiency exam. Examination is graded P/F. (P/F)(U)(0)

ME 311: Internship in Music: Offers the qualified student the opportunity for supervised work experience or an apprenticeship in a setting pertinent to music. Repeatable for credit one time. Prerequisites: junior or senior standing and approval of the department chair. (U)(variable credit, 1-3)

ME 325-C. General Music Methods: Elementary: Objectives and pedagogical approaches to music classes in elementary schools, grades K-5. Current issues and trends will be addressed in relation to state and national standards. A review of various teaching models through field experience in approved schools is required. Prerequisites: successful completion of AM 299 and ME 299. (U)(3)

ME 326-I. General Music Methods: Secondary: A study of the objectives and pedagogical approaches to non-performance music classes in secondary schools, grades 6-12. Current issues and trends will be addressed in relation to state and national standards. A review of various teaching models through field experience in approved schools is required. Concurrent enrollment in ME 424 or ME 426. Prerequisites: successful completion of AM 299 and ME 299. (U)(2)

ME 330-C. Self-Representation for Musicians: This course includes ePortfolio design and public speaking for professional musicians in training. Students complete a cloud computing project, electronic portfolio, and a variety of public speaking tasks. Learning is via individual and small group collaboration, oral presentations, peer critiques, and multiple edits of an ePortfolio. (U)(1)

ME 335. Vocal Jazz Pedagogy and Literature: This course is offered to students seeking knowledge in vocal jazz pedagogy and literature, and will focus upon all aspects of teaching vocal jazz in the classroom. An extensive vocal jazz reading session will occur through the course of the semester. (U)(2)

ME 340, 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. (U/G)(1)

ME 341, 541. Digital Recording 2: This course is a continuation of ME 340/540 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 340/540 or permission of the instructor. (U/G)(1)

ME 342, 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. (U/G)(1)

ME 343, 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. (U/G)(1)

ME 344, 544. Notation Software 2: This course is a continuation of ME 343/543 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 343/543 or permission of the instructor. (U/G)(1)

ME 345-C, 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 and video media, and MIDI technologies. Graduate students complete more rigorous parallel modules and portfolios. (U/G)(2)

ME 346, 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. Graduate students complete more rigorous parallel modules and portfolios. Prerequisite: ME 345/545 or consent of the instructor. (U/G)(3)

ME 351. Methods and Materials of Music: For the elementary classroom teacher, methods and materials of music through listening, singing, music creativity, and the playing of classroom instruments (not applicable to a music major). (U)(3)

ME 363-I/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. (U/G)(2)

ME 380, 381, 382. Special Seminar: A course that addresses a specific aspect of music education. (U) (1, 2, 3)

ME 391. Woodwind Techniques 1: Teaching techniques and materials of the clarinet and flute. The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1)

ME 392. Woodwind Techniques 2: Teaching techniques and materials of the oboe, bassoon, and saxophone(s). The class includes a performance lab and will meet two days per week for 50 minutes. (U)(1)

ME 400, 401, 402. Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the department chair and instructor. (U) (1, 2, 3)

***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 Eurythmics 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 424. Comprehensive Instrumental Music Techniques: A study of the philosophies, techniques, and materials for developing a comprehensive instrumental music program in secondary schools, grades 5-12. Practical experience teaching a laboratory band and orchestra. Concurrent enrollment in ME 326 and ME 425. Prerequisites: successful completion of AM 299 and ME 299. (U)(2)

ME 425. Administration of the School Music Program: This course examines the organizational skills and legal issues necessary for administering a school music program at the elementary and secondary level. Concurrent registration with either ME 424 or ME 426. Prerequisites: successful completion of AM 299 and ME 299. (U)(1)

ME 426. Comprehensive Choral Music Techniques: A study of the philosophies, techniques and materials for developing a comprehensive choral music program in secondary schools, grades 5-12. A review of various teaching models through field experience in approved schools is required. Concurrent enrollment in ME 326 and ME 425. Prerequisites: successful completion of AM 299 and ME 299. (U)(2)

ME 430. E-Portfolio Capstone: This Capstone and Exit Review addresses ePortfolio design and content commensurate with skills music students should know and do upon graduation from their respective program of study. Graded P/F. Prerequisite: ME 330. (U)(O)(P/F)

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 441/641. Technology Independent Study: This independent study course examines components that extend beyond the scope of other arts technology courses. Prerequisites for ME 441: completion of ME 330, one additional ME technology course, and permission of the instructor and department chair. Prerequisites for ME 641: graduate status, and permission of the instructor and department chair. (U/G)(variable credit, 1-3)

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 480. Music Student Teacher Seminar: Senior seminar will address issues of classroom and rehearsal management, assessment and evaluation, administrative aspects of a school music program, music in general education, music teaching techniques and pedagogy. Concurrent registration in student teaching (ED 425 and ED 426) is required. (U)(1)

Student Teaching: Student teaching with the guidance of the cooperating teacher and university supervisors. Students register through the College of Education for ED 425 and ED 426.

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 499. Honors Thesis: (U)(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 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 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**

MH 111. Historical Survey of Music: An introduction to Western music, including popular and jazz music and its comparison to non-western folk and art music. Serious avant-garde music of the West also will be included. Prerequisite: dance major status. (U)(3)

MH 305. Music History and Literature 1: A study of the evolution of music from its primitive origins through the Middle Ages and Renaissance. Prerequisite: MT 102 or permission of the instructor. (U)(2)

MH 306-W. Music History and Literature 2: A study of the evolution of music from the Baroque Era through the Classical Period. Prerequisites: MT 102 and junior status, or permission of the instructor. (U)(3)

MH 307. Music History and Literature 3: A study of the language of music and its social meanings from the 19th century to the present. Prerequisite: MT 102 or permission of the instructor. (U)(3)

MH 308. World Music: Basic concepts of ethnomusicology and a survey of world musics, including class performance. Music culture areas studied will be selected from these: Indonesia, India, Ireland, West Africa, Latin America, Egypt and the Middle East, China, and the Jewish Diaspora. Prerequisite: MT 102 (U)(2)

MH 320. Honors Thesis Preparation: This course introduces students to the professional methodologies of musicology and ethnomusicology. Students will have the opportunity to refine their writing skills and to develop the research strategies necessary to ask and answer vital questions about music. This course fulfills the departmental honors course requirement for music students enrolled in the university honors program. (U)(1)

MH 380, 381, 382. Special Seminar: A research course in music history with students and faculty working together to collect and interpret material. (U) (1, 2, 3)

MH 400, 401, 402. Independent Study: An opportunity for the qualified student to pursue some investigative work upon his or her own initiative. Prerequisite: permission of the department chair and instructor. (U) (1, 2, 3)

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

MH 410. Final Music History Paper: The culminating project for the emphasis in music history. (P/F)(U)(0)

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 clavier 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 books, 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 499. Honors Thesis: (U)(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 20<sup>th</sup>- and 21<sup>st</sup>-Century Music: Music and musical culture of the 20<sup>th</sup> and/or 21<sup>st</sup> 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 the thesis. Examination to be graded P/F by a faculty committee. (P/F)(G)(0)

### **MODERN LANGUAGE DICTION**

ML 206. English and Italian Diction for Singers: Phonetic training for accurate pronunciation and artistic performance of English and Italian vocal literature according to the rules governing standard stage diction/*puro italiano*. Training includes application of the International Phonetic Alphabet. (U)(2)

ML 306. German Diction for Singers. Phonetic training for accurate pronunciation and artistic performance of German Lieder and operatic arias according to the rules governing *Buhnen-Aussprache* (German stage diction). Prerequisite: ML 206 or permission of the instructor. (U)(2)

ML 308. French Diction for Singers. Phonetic training for accurate pronunciation and artistic performance of French art songs and operatic arias according to the rules governing accepted French stage diction (*la diction soutenue*). Prerequisite: ML 206 or permission of the instructor. (U)(2)

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**

MT 099. Music Fundamentals Intensive: An intensive study of music theory fundamentals presented in a compressed time frame of ca. one week. Offered in summers only. Topics include notation, scales, intervals, chords, and ear training, including the use of the keyboard. Will not count towards the music major. Credit is not given for both MT 099 and MT 100. (U)(1)

MT 100. Elements of Music: A basic course in music theory fundamentals involving notation, scales, intervals, chords, and ear training, including the use of the keyboard. Will not count towards the music major. Credit is not given for both MT 099 and MT 100. (U)(3)

MT 101. Theory 1: An introduction to the principles of music analysis, including functional harmony, part writing and form. Prerequisite: completion or concurrent enrollment in MT 099 or MT 100, placement by examination, or permission of the instructor. (U)(3)

MT 102. Theory 2: An introduction to the principles of music analysis, including functional harmony, part writing and form. Prerequisite: completion or currently enrolled in MT 101, or permission of the instructor. (U)(3)

MT 111. Aural Skills 1: Singing, writing, and auditory recognition of melodic and harmonic materials, melodies and rhythms. Prerequisite: concurrent enrollment in or successful completion of MT 101. (U)(1)

MT 112. Aural Skills 2: Continuation of MT 111. Prerequisites: completion or currently enrolled in MT 111, plus concurrent enrollment in or successful completion of MT 102. (U)(1)

MT 119. Introduction to Composition: A basic introduction to composition through the study and “imitation” of selected composers and styles. Technique, craftsmanship, and attention to artistic and practical detail are emphasized through weekly assignments and a final, large chamber composition. For composition majors only. Requires concurrent registration in MT 222. Prerequisite: permission of the instructor. (U)(3)

MT 201. Theory 3: Advanced theory including counterpoint, chromatic harmony, and 20<sup>th</sup>-century analysis. Prerequisites: completion or currently enrolled in MT 102, and MT 111. (U)(3)

MT 202. Theory 4: Advanced theory including counterpoint, chromatic harmony, and 20<sup>th</sup>-century analysis. Prerequisites: completion or currently enrolled in MT 201, and MT 112. (U)(3)

MT 211. Aural Skills 3: Singing, writing, and auditory recognition of more complex melodic, harmonic and rhythmic materials. Prerequisites: completion or currently enrolled in MT 112, plus concurrent enrollment in or successful completion of MT 201. (U)(1)

MT 212. Aural Skills 4: Continuation of MT 211. Prerequisites: completion or currently enrolled in MT 211, plus concurrent enrollment in or successful completion of MT 202. (U)(1)

MT 222, 422, 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. (U/G)(1)

MT 244. Jazz Improvisation: A practical course in the development of improvisational skills, as well as the concepts necessary in the jazz tradition. Prerequisite: MT 102. (U)(2)

MT 299. Upper Divisional Exam – Composition: Required of all Bachelor of Music and Bachelor of Arts music majors whose degrees require music composition study beyond the sophomore level. Failure to pass the exam will require a change of major to a non-composition related music or non-music degree. Examination is graded P/F by a faculty committee. (P/F)(U)(0)

MT 303. Band Arranging: Ranges, transposition, color and technical nature of the instruments of the concert band; basic principles of band arrangement; texture and balance of standard instrumental combinations. Prerequisite: MT 202. (U)(2)

MT 307. Choral Arranging: Arranging folk songs and art songs for the various combinations of voices available in the school and professional fields; choral effects; accompaniment writing. Prerequisite: MT 202. (U)(2)

MT 308. Orchestration: Ranges, transposition, color, and technical nature of the orchestral instruments; basic principles of orchestral writing; texture and balance of standard orchestral combinations. Prerequisite: MT 202. (U)(3)

MT 311. Basic Conducting: The fundamentals of conducting, including the basic beat patterns and the accepted methods of indicating meter, tempo, volume and style. Prerequisite: MT 202. (U)(2)

MT 317. Counterpoint: Contrapuntal techniques from late Renaissance through 20th century. Selected representative composers will be included with emphasis on works of J.S. Bach. Prerequisite: MT 202. (U)(3)

MT 319. Introduction to Composition: An introduction to the techniques of composition with emphasis on writing smaller forms in both traditional and contemporary styles. For non-composition majors only. Prerequisite: MT 202 or permission of the instructor. (U)(3)

MT 321. Instrumental Conducting: The fundamentals of instrumental conducting with emphasis on style and interpretation. Prerequisite: MT 311. (U)(2)

MT 322. Choral Conducting: The fundamentals of vocal conducting including choral techniques, voice testing, diction, rehearsal techniques and program building; emphasis on style and interpretation of choral music. Prerequisite: MT 311. (U)(2)

MT 333. Jazz Theory and Ear Training: This course will focus on understanding jazz improvisation and composition through the study of harmony, chord and scale function, form, rhythm, meter, and articulation. Transcribed solos and compositions by jazz masters will be studied. Development of aural skills will also be emphasized. Prerequisite: MT 102. (U)(2)

MT 335. Jazz Keyboard: This course is a practical study of jazz piano technique and the study of jazz piano players and styles in an historical context. This will include voicings for the ii-V progression, recognition of form, the blues progression, and chord substitutions. (U)(2)

MT 338. Jazz Styles: A study of jazz improvisation innovators, styles of improvisation, selection of a performer to transcribe, and a project focusing on a performer of the student's instrument. Prerequisite: MT 333. (U)(2)

MT 339. Jazz Arranging: Practical study of the techniques of arranging for small and large ensembles in jazz style including instruments, notation, form, voicings, and part and score preparation. Prerequisite: MT 333. (U)(2)

MT 380, 381, 382. Special Seminar: A research course in music theory with students and faculty working together to collect and interpret available material. (U)(1, 2, 3)

MT 400, 401, 402. Independent Study: An opportunity for the qualified student to pursue some investigative work on his or her own initiative. Prerequisite: permission of the department chair and instructor. (U)(1, 2, 3)

***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 408. Composition Recital: Preparation and presentation of the required graduation recital, which may be presented only during the last 32 hours in residence. This recital is to be approved four weeks prior to performance; performance of student's original composition(s) to be graded P/F by a faculty committee. (P/F)(U)(0)

MT 409. Final Composition Project: The culminating project for the emphasis in composition. (P/F)(U)(0)

MT 410. Final Music Theory Paper: The culminating project for the emphasis in music theory. (P/F)(U)(0)

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 499. Honors Thesis: (U)(3)

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 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)