

## Music

[www.music.siu.edu/](http://www.music.siu.edu/)  
[gradmus@siu.edu](mailto:gradmus@siu.edu)

### COLLEGE OF LIBERAL ARTS

#### Graduate Faculty:

**Allison, Robert**, Visiting Associate Professor, D.M.A., University of Illinois, 1988; 1982. Trumpet, Jazz Improvisation.

**Barta, Michael**, Professor, M.M., Liszt Academy Conservatory, 1975; 1985. Violin, Chamber Music, Music Literature.

**Beattie, Donald**, Associate Professor, *Emeritus*, M.M., University of Colorado, 1977; 1979.

**Bell, Cully**, Lecturer, Ph.D., University of Cincinnati, 2010. Piano Pedagogy.

**Benyas, Edward**, Professor, J.D., Northwestern University, 1987; 1994. Oboe, Orchestra.

**Best, Richard**, Professor, *Emeritus*, Metropolitan Opera School, 1968; 1984.

**Bottje, Will Gay**, Professor, *Emeritus*, A.Mus.D., Eastman School of Music, 1955; 1957.

**Breznikar, Joseph**, Professor, *Emeritus*, M.M., University of Akron, 1977; 1980.

**Brown, Philip**, Professor, M.M.E., University of North Texas, 1983; 1991. Jazz, Bass, Music Business.

**Brozak, George, Sr.** Lecturer, Ed.D. University of Illinois, 2004; 2009. Athletic Bands.

**Butler, Jessica**, Lecturer, D.M.A., University of Iowa, 2013; 2014. Low Brass, Music History.

**Butler, Christopher**, Lecturer, M.M., University of Illinois, 2012; 2014. Percussion.

**Coloton, Diane**, Sr. Lecturer, D.M.A., Indiana University, 2006; 2007. Voice.

**Davenport, Susan**, Associate Professor, D.M.A., Texas Tech University, 2001; 2005. Choral.

**Delphin, Wilfred**, Professor, *Emeritus*, D.M.A., University of Southern Mississippi, 1978; 1988.

**Dillard, David**, Associate Professor, D.M.A., University of Michigan, 2004; 2005. Voice.

**Fink, Timothy**, Professor, M.F.A., Southern Illinois University Carbondale, 1993; 1994. Opera, Music Theater.

**Fligel, Charles**, Associate Professor, *Emeritus*, M.M., University of Kentucky, 1966; 1976.

**Grzych, Frank**, Professor, D.M.A., The Catholic University of America, 2004; 2013. Conducting, Music Education.

**Hanes, Michael D.**, Professor, *Emeritus*, M.M.Ed., Southern Illinois University Carbondale, 1965; 1970.

**Hussey, George**, Professor, *Emeritus*, M.A.Ed., Washington University, 1963; 1963.

**Johnson, Maria**, Associate Professor, Ph.D., University of California, Berkeley, 1992; 1997. Ethnomusicology.

**Kato, Yuko**, Associate Professor, D.M.A., Manhattan School of Music, 2007; 2008. Piano.

**Kelley, Richard**, Assistant Professor, D.M.A., 2011, 2008. Saxophone, Jazz Studies.

**Lausell, Isaac**, Lecturer, D.M.A., Stony Brook University, 2009; 2012. Guitar Performance, Jazz.

**Lee, Junghwa**, Associate Professor, D.M.A., Eastman School of Music, 1999; 2005. Piano.

**Lenz, Eric**, Associate Professor, D.M.A., University of Alabama, 2002; 2003. Cello, Music Theory.

**Lord, Suzanne**, Associate Professor, *Emerita*, D.M.A., Florida State University, 1998; 1997.

**Lyons, David**, Staff Accompanist, D.M.A., University of Oregon, 1999; 2007.

**Mandat, Eric**, Professor, D.M.A., Eastman School of Music, 1986; 1981. Clarinet, Music Theory.

**Mellado, Daniel**, Associate Professor *Emeritus*, Ph.D., Michigan State University, 1979; 1979.

**Melton, Paula**, Assistant Instructor, B.S., University of Illinois, 1979; 1999. Youth Music.

**Mochnick, John**, Professor *Emeritus* D.M.A., University of Cincinnati, 1978, 1984.

**Morehouse, Christopher**, Associate Professor, D.M.A., University of Cincinnati College-Conservatory of Music, 2005; 2005. Bands, Conducting.

**Poulos, Helen**, Associate Professor *Emerita*, D.M., Indiana University, 1971; 1969.

**Presar, Jennifer**, Sr. Lecturer, M.M., West Virginia University, 2000; 2001. Horn.

**Reifinger, James L., Jr.**, Assistant Professor, D.M.E. Indiana University, 2007; 2013. Music Education.

**Robert, John**, Lecturer, D.M.A., Ohio State University, 2013; 2015. Bassoon, Aural Skills.

**Selvey, Jeremiah**, Lecturer, M.M., Emory University, 2008; 2014. Choral, Voice.

**Simmons, Margaret**, Professor *Emerita*, M.Mus., Emerita, University of Illinois, 1976; 1977.

**Stemper, Frank**, Composer In Residence (Professor), *Emeritus*, Ph.D., University of California, Berkeley, 1981; 1983. Composition, Computer Music, Music Theory.

**Suwanawongse, Metiney**, Lecturer, M.M. Southern Illinois University Carbondale, 2013; 2015.

**Transue, Arlene**, Lecturer, M.M., University of British Columbia, 1992; 2008. Vocal Performance.

**Transue, Paul**, Associate Professor, D.M.A., Eastman School of Music, 1999; 2007. Collaborative Piano.

**Underwood, Jervis**, Professor, *Emeritus*, Ph.D., North Texas State University, 1970; 1971.

**Wagner, Jeanine**, Professor, *Emerita*, D.M.A., University of Illinois, 1987; 1984.

**Walczak, Christopher**, Assistant Professor, D.M.A., Rice University 2013; 2015.

**Weiss, Robert**, Professor *Emeritus*, Ph.D., Southern Illinois University Carbondale, 1984; 1978.

**Werner, Kent**, Associate Professor *Emeritus*, Ph.D., University of Iowa, 1966; 1963.

**Worthen, Douglas**, Assistant Professor, D.M.A., University of Hartford, 2007; 2008. Flute, Music History.

The Graduate Faculty in the School of Music is made up of accomplished performers, composers, and scholars with a deep concern for preparing their Master of Music students for future success. In addition to their many professional activities – both nationally and internationally, they present many recitals, lectures, and workshops for the University community on the SIUC campus. Please visit the SIUC School of Music website and the SIUC Graduate School website for more information at:

<http://www.music.siu.edu/>

<http://www.gradschool.siu.edu/>

### Master of Music - 7 concentrations

Performance (for emphases see list below)  
 Theory/Composition

History/Literature  
 Music Education  
 Opera/Music Theater  
 Piano Education Arts  
 Collaborative Piano

*Performance Emphases:*

Orchestral Instruments  
 Piano  
 Vocal  
 Guitar  
 Orchestral Conducting  
 Wind Conducting  
 Choral Conducting

### Performing Ensembles

The strength of the SIUC School of Music is the abundance of performing opportunities available to its students. There are vast performing opportunities for all Master of Music performers and composers, often working side by side with their mentors.

Ensembles include: Southern Illinois Symphony Orchestra, SIUC Wind Ensemble and Concert Band, SIUC Concert Choir, Chamber Choir, and Choral Union, SIUC Jazz Ensemble, The Marjorie Lawrence Opera Theater, SIUC Guitar Ensemble, Southern Illinois Improvisation Unit, SIUC Percussion Ensemble, The SIUC Flute Choir, SIUC Clarinet Choir, and Marching Salukis. Other elite ensembles include The SIUC Graduate String Quartet, The Altgeld Chamber Players, Southern Illinois Jazztet, The Southern Illinois Chamber Music Society, and the New Chicago Chamber Orchestra.

Throughout the year there are hundreds of concerts, recitals, operas, musicals, and emerging composer recitals.

### School of Music Resources

The newly renovated Morris Library is a fully functional and impressively equipped research center.

The School of Music is a three building complex including Shryock Auditorium, The Old Baptist Foundation Recital Hall, and the newly renovated Altgeld Hall, a replica of King Ludwig's Bavarian castle! Facilities include:

- Rehearsal spaces for large ensembles, choral, jazz, music theater, and chamber music, which often serve as alternate performance spaces;
- Practice rooms, including rooms for piano majors and three practice organs: a four-rank Ott tracker organ, a six-rank Moeller, and a four-rank Wicks.
- Computer/Listening Lab – available for all music students;
- Recording facilities for live concert recordings as well as professional studio recordings;
- The Center for Experimental Music (CEM), a computer composition laboratory for all aspects of electro-acoustic music production, available for composition students;

Also part of the School of Music complex of buildings are

- Shryock Auditorium: the primary concert space for orchestra, opera, band, and choral concerts, located adjacent to the School of Music; it houses a fifty-eight rank Reuter pipe organ, the principal instrument for recitals and teaching, which is installed in Shryock Auditorium.
- Old Baptist Foundation Recital Hall:

a small chamber music space for more intimate recitals.

### Application for Admission

Students interested in pursuing the Master of Music should apply for admission through the SIUC Graduate School application website. <http://gradschool.siu.edu/applygrad/index.html>

The online application system includes a separate School of Music application. All applicants must complete both applications in order to be considered for graduate work at SIUC. The music application is sent directly to the Director of Graduate Studies in Music, along with all supporting materials (transcripts, letters of recommendation, etc.):

The Director of Graduate Studies in Music  
 Southern Illinois University - School of Music  
 1000 Normal Avenue  
 Carbondale, Illinois 62901-4302

In addition to the application materials above, **International students** require additional documents including financial disclosure form, a photocopy of undergraduate diploma, and other materials for attaining a student VISA. Non-English speaking students must also submit a recent TOEFL score.

All forms are provided and explained on the Graduate School application website. Further clarification or additional questions regarding the entire application process may be answered by writing to: [gradmus@siu.edu](mailto:gradmus@siu.edu).

### Auditioning Process

Each applicant must be assessed by members of the School of Music faculty in order to be accepted into his/her specific discipline. Performers must audition either in person or recording; composers should submit scores and recordings of their compositions; scholars should submit examples of their researched writing. More information can be found on the School of Music website:

<http://cola.siu.edu/music/>

In order to set up an audition, make contact with the specific faculty member in your area, as found on the School of Music website. (See the chart below) You are also encouraged to contact that performer, composer, or scholar, as well as the Director of Graduate Studies in Music, at any time, before or during the application process, if you have area specific questions or concerns.

### Assistantships, Fellowships, and Tuition waivers

There are a number of opportunities for graduate students to receive financial assistance with their degree.

Students should apply for Master level fellowships by sending the appropriate application (found on the SIUC Graduate School website) and supporting documentation directly to the Director of Graduate Studies in Music. The annual deadline for receipt of this material is January 1st.

Graduate Assistantships offer students a complete tuition waiver plus a monthly stipend in turn for teaching and/or research assistance in the School of Music. The application is included as part of the specific School of Music application, completed with the SIUC Graduate School application.

However, the deadline for Primary consideration for a GA is February 15th.

There are several additional types of financial assistance available including PROMPT Fellowships, tuition waivers, Excellence Through Commitment Graduate School Scholarships, etc. Information about cost and financial help can be found at:

<http://www.gradschool.siu.edu/cost-aid/index.html>

Additional aid for Master of Music students includes scholarships for string students, given annually by the Southern Illinois Chamber Music Society, and three annual competitions for composition students, The Carl Deis Prize, The Southern Illinois Symphony Orchestra Composition Competition, and the Mykytyn Distinguished Composition Award.

**Screening Exams**

All incoming students must take screening examinations in Aural Skills, Music Theory, Music History pre-1750, and Music History post-1750. These exams are available for online administration and should be taken as soon as possible after being notified of your acceptance into the program, but before arriving on campus to begin your degree. Students in collaborative piano-vocal accompanying emphasis, opera/musical theater, and performance- vocal emphasis are required to take additional screening examinations in French diction, Italian diction, German diction, and IPA diction. Students in collaborative piano-instrumental accompanying emphasis are strongly encouraged to take the additional screening examinations in diction. These examinations are administered on or before the first day of classes. Incoming students found deficiency in certain areas will be assigned remedial coursework- MUS 399 A-K Graduate Music Review- in aural skills, music theory, music history, diction, or other pertinent areas. All deficiencies must be corrected by taking the appropriate sections of MUS 399 BEFORE registering for graduate level courses in those areas, and it is mandatory to take care of all deficiencies during their first year of the MM program. For each assigned section of Graduate Music Review, the minimum grade to fulfill the deficiency is B or better, with the exception of Graduate Ear Training which requires a grade of C or better. .

**Master of Music Curriculum**

The curriculum for each MM concentration is slightly different, appropriately focusing on specific aspects of training. Current MM students should follow the curricular guides found below for their specific MM concentration. These guides are also found on the School of Music Website. Any deviations from this should be discussed with your major professor, and then proposed to the School of Music Graduate Committee.

Graduate students self-register each semester, on the SIUC website: <http://www.gradschool.siu.edu/registration/index.html>

Each student should regularly meet with both their major professor and the Director of Graduate Studies in Music to ensure that they are fulfilling all the curricular responsibilities of their specific concentration.

Note: Only courses at the 400 and 500 level count toward the total hour count to complete the curriculum for the Master of Music degree. At least fifteen of the total credit hours must be

at the 500 or above level.

-----**Master of Music Curricula**-----

**PERFORMANCE:**

**Performance -- Orchestral Instruments Emphasis**

MUS 501	3
MUS 502 A or B	2
MUS 440 A-Y (as determined by audition, maximum of 3 hours allowed at 440 level)	
MUS 540 A-Y	6-9
MUS 565 A-H*	2
MUS 595	1
MUS 598	3
MUS 566C or MUS 566D	4
MUS 470, 471, 472, 474, 475, 476, 477, 478 A, 478 B, 573 or 574.	3
MUS 461	3
MUS 472, MUS 479 A-I, MUS 481, MUS 482, MUS 499 or approved graduate music electives	6
TOTAL *Students must take 1 credit in two different semesters to fulfill Chamber Music requirement.	36

**Performance -- Piano Emphasis**

MUS 501	3
MUS 502 A and B	4
MUS 440Q (as determined by audition, maximum of 3 hours allowed at 440 level)	0-3
MUS 540Q	6-9
MUS 595	1
MUS 598	3
MUS 566K , MUS 565F	1,1
MUS 565 A-H or MUS 566 A-L	1,1
MUS 470, 471, 472, 474, 475, 476, 477, 478 A, 478 B, 573 or 574.	3
MUS 461	3
MUS 472, MUS 479 A-I, MUS 481, MUS 482, MUS 499 or approved graduate music electives	6
TOTAL	36

**Performance -- Vocal Emphasis**

MUS 501	3
MUS 502A or 502B	2

MUS 470	3
MUS 440P (as determined by audition, maximum of 3 hours allowed at 440 level)	0-3
MUS 540P	6-9
MUS 598	3
MUS 595	1
MUS 566F	4
MUS 401	2
MUS 403	2
MUS 461	3
MUS 479C	2
Approved coaching, theater, dance, or music electives.	2
<b>TOTAL</b>	<b>36</b>

**Performance -- Guitar Emphasis**

MUS 501	3
MUS 502 A or B	2
MUS 440T (as determined by addition, maximum of 3 hours allowed at 440 level)	0-3
MUS 540T	6-9
MUS 595	1
MUS 598	3
MUS 566H	2
MUS 565 A-H*	2
MUS 470, 471, 472, 474, 475, 476, 477, 478 A, 478 B, 573, or 574	3
MUS 461	3
MUS 472, MUS 479 A-I, MUS 481, MUS 482, MUS 499, or approved graduate music electives	8
<b>TOTAL</b> *Students must take 1 credit in two different semesters to fulfill Chamber Music requirement.	<b>36</b>

**Performance -- Orchestral Conducting Emphasis**

MUS 501	3
MUS 502 A and B	4
MUS 540W	6
MUS 556	2
MUS 595	1
MUS 598	3
MUS 566D	4

MUS 470, 471, 472, 474, 475, 476, 477, 478 A, 478 B, 573, or 574	6
Graduate independent study in marketing, e.g., MKTG 350 (2) or MKTG 363 (2), MUS 440 A-Y or MUS 540 A-Y (1,1,1), MUS 565B, or approved graduate music electives	7
<b>TOTAL</b>	<b>36</b>

**Performance -- Wind Conducting Emphasis**

MUS 501	3
MUS 502 A and B	4
MUS 440W	3
MUS 540W	6
MUS 556	4
MUS 595	1
MUS 598	3
MUS 566C	4
From MUS 470, 471, 472, 474, 475, 476, 477, 478 A, 478 B, 573, or 574.	3
MUS 458	2
Applied Music, 440 A-Y or 540 A-Y (1, 1, 1) Or approved graduate music electives	3
<b>TOTAL</b>	<b>36</b>

**Performance -- Choral Conducting Emphasis**

MUS 501	3
MUS 502 A and B	4
MUS 440W	3
MUS 540W	6
MUS 556	2
MUS 595	1
MUS 598	3
MUS 566F	4
MUS 470, 471, 472, 474, 475, 476, 477, 478 A, 478 B, 573, or 574.	3
MUS 453	2
Applied Music, 440(A-Y) or 540(A-Y) (1, 1, 1) Or approved graduate music electives	5

TOTAL	36
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**Concentration: Opera/Music Theater**

MUS 501	3
MUS 502 A or B	2
MUS 470	3
MUS 471	3
MUS 440P (as determined by audition, maximum of 3 hours allowed at 440 level)	0-3
MUS 540P	6-9
MUS 598	3
MUS 595	1
MUS 401	2
MUS 402	2
MUS 403	2
Approved theater credits from: THEA 217*, THEA 303A*, THEA 311A*, THEA 317A*, THEA 317B*, THEA 323*, THEA 400, THEA 402, THEA 403A, THEA 403B, THEA 417, THEA 423, THEA 424	5
Approved coaching, theater, dance, or music electives	1
TOTAL	36

\*In order to receive graduate credit for these courses, register for THEA 530

**Concentration: Music Theory and Composition**

MUS 501	3
MUS 502 A and B	4
MUS 480 (as determined by audition, maximum of 3 hours allowed at 480 level)	0-3
MUS 580	6-9
MUS 545	2
MUS 599	5
MUS 595	1
MUS 566 A-L*	4
MUS 478 A or B	3
MUS 406	2
MUS 499, MUS 481 or other approved graduate music electives	3
TOTAL	36

\*Third and/or fourth semester(s) perform with the option of serving as “composer-in-residence” [During their second semester in residence, the composition student should formally apply to serve as a “composer-in-residence” with the appropriate ensemble director, it is not mandatory that ensemble directors participate.]

**Concentration: Music Education**

MUS 501	3
MUS 502 A or B	2
MUS 503	3
MUS 509	3
MUS 484	3
Approved Music Education Electives MUS 440 A-Y, 453, 454, 455, 456A, 456B, 457, 483, 499, 500, 503, 540, A-Y, 550	6*
From MUS 470, 471, 472, 474, 475, 476, 477, 478A, 478B, 479 A-K, 573, 574.	6
Ensemble MUS 566 A-L	4**
Thesis MUS 599 (6) or MUS 595 (1) plus 5 credits of approved music education electives	6
TOTAL	36

\*No more than 2 credits of MUS 440 A-Y or 540 A-Y may count toward the Approved Music Education Elective requirement.

\*\*Music education students in residence must participate in a major ensemble every semester in residence. Part-time students may petition to substitute other coursework to fulfill the ensemble requirement.

**Concentration: Music History and Literature**

MUS 501	3
MUS 502 A and B	4
MUS 599	6
From MUS 470, 471, 472, 474, 475, 476, 477, 478A, 478B, 573 or 574	9
From 566 A-L	4
Approved non-music history graduate music electives	6
MUS 499 MUS 482 MUS 500 or approved graduate music history electives	4
TOTAL	36

In addition to the general requirements for graduation, it is recommended that music history/literature majors have successfully completed two years of a foreign language

(preferably French or German) at the undergraduate level, or take German or French reading as a research tool during their MM program.

#### Concentration: Piano Education Arts

MUS 501	3
MUS 502 A or B	2
MUS 440Q/540Q	9
MUS 410 A or B	2
MUS 510 A,B,C (3, 3, 3)	9
MUS 479 A or I	2
Electives from: MUS 470, 471, 472, 474, 475, 476, 477, 478A, 478B, 573, and 574;	3
MUS 566 A-L	2
MUS 498	3
MUS 595	1
<b>TOTAL</b>	<b>36</b>

#### Concentration: Collaborative Piano (Vocal and Instrumental Accompanying Emphases)

	Vocal	Instrumental
MUS 501	3	3
MUS 502 A or B	2	2
MUS 540Y	12	12
MUS 454	2	2
MUS 470, MUS 471, MUS 472, MUS 474, MUS 475, MUS 476, MUS 477, MUS 478A, MUS 478B, MUS 573, or MUS 574	6 MUS 470 is required	6
MUS 566C, D, E or F	1	1
MUS 479	4 MUS49C (2,2)	4 MUS 479J and MUS 479K
MUS 598A vocal accompanying recital (1 credit each) MUS 598B instrumental accompanying recital (1 credit each)	3 (2 vocal recitals; 1 instrumental recital.)	3 (2 instrumental recital; 1 vocal recital)
MUS 595	1	1
Approved graduate music electives	2	2

<b>TOTAL</b>	<b>36</b>	<b>36</b>
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#### Creation of the Thesis Committee

In the Fall of the second year, each student should formally create their Thesis Committee. Although the three members of this committee are the student's choice, they must be SIUC faculty with whom the student has had academic contact, and they must agree to serve on this important committee. The student must complete and submit the Thesis Committee Form, signed by the student's choice for Chair of this committee, to the Director of Graduate Studies.

#### Master of Music Thesis Requirements

Each of the various concentrations of the MM degree have slightly different thesis requirements, chosen from the following, separately or in combination:

- MUS 599: A major written thesis on a topic proposed to and approved by the School of Music Graduate Committee. Composers write a major composition under direction of the student's thesis committee.

- MUS 598: A graduate recital under approval and direction of the student's recital jury, this may be performing, conducting, or directing.

Collaborative Piano students perform three recitals as per the curriculum above.

- MUS 595: A written research paper under the direction of the student's Thesis Committee. Performers write extended program notes to accompany their graduate recital; Composers write extended notes to accompany their major composition thesis.

Research Papers and Theses (including compositions) must be submitted (UPLOADED) to the SIUC Graduate School on or before their posted deadline. For more information, visit: <http://www.gradschool.siu.edu/thesis-dissertation-researchpaper/index.html>.

#### Final Comprehensive Examinations.

Final examinations are created and administered individually by each student's thesis committee, during the student's final semester, prior to the SIUC Graduate School's deadline. The exams are in two parts:

- (1) an extended written exam, essay style; and
- (2) a one hour oral exam with the student's thesis committee.

#### Chronology and Forms.

In addition to meeting regularly with the Director of Graduate Studies in Music, students can learn about all expectations in regard to their degree program by reading the "Chronology of Master of Music Procedures" found on the School of Music website. This document contains links to all the necessary forms that are to be submitted during their degree. Links to these forms can be found at:

<http://www.gradschool.siu.edu/about-us/forms.html>.

#### Courses (MUS)

Courses in this department may require the purchase of music literature and other incidental supplies.

**400-1 to 2 (1,1) Performance Techniques.** Individual

instruction in any secondary applied field. Designed to provide added depth of preparation for teaching instrumental and vocal music. Restricted to Graduate Music Major. Technology and Instrument Repair/Replacement Fee: \$15/credit hour.

**401-1 to 12 (1 to 2 per semester) Opera Workshop.** Open to all appropriately experienced singers, actors, dancers, instrumentalists and theater technicians. Study of opera/operetta repertoire and performance techniques. Special approval needed from the instructor.

**402-1 to 12 (1 to 2 per semester) Musical Theater Workshop.** Open to all appropriately experienced actors, singers, dancers, instrumentalists and theater technicians. Study of musical theater/musical revue repertoire and performance techniques. Special approval needed from the instructor.

**403-1 to 16 (1 to 2 per semester) Lyric Theater Ensemble.** A select group which performs operatic or musical theater literature, usually in the form of a fully mounted production each semester. May be repeated for credit. Prerequisite: audition or consent of instructor. Technology and Instrument Repair/Replacement Fee: \$15/credit hour.

**406-2 Electronic Composition and Sound Synthesis.** Principles of acoustics, parameters of music/sound, basic sound synthesis, wave forms and manipulation of wave forms, digital audio and digital audio platforms, audio recording/engineering, microphone types/use, utilizing sample libraries, mixing, and basic mastering.

**407-2 Modal Counterpoint.** Study of Renaissance contrapuntal techniques. Extensive writing practice, and analysis of stylistic models. Prerequisite: MUS 308 with a C or better.

**410A,B-2,2 Piano Pedagogy Practicum.** Provides undergraduate and graduate piano pedagogy majors with the opportunity for supervised practice piano teaching. Course activities include lesson-planning, conducting and evaluating studio piano and class piano lessons, and a survey of important educational issues that impact on effective piano teaching. Special approval needed from the instructor.

**421-2 Advanced Analysis.** Structure, form, and design in music as the coherent organization of all of its factors. Analysis of works chosen from a variety of styles and genres. Prerequisite: MUS 321 with a C or better.

**430A-2 Jazz Arranging.** Step-by-step approach to jazz arranging and techniques from lead sheet construction through full big band arrangements. Students will write and arrange for combos, trombone section and rhythm, saxophone section and rhythm, and full big band with all projects to be played by student ensembles. Special approval needed from the instructor.

**430B-2 Jazz Arranging II.** Step-by-step approach to jazz arranging and techniques from lead sheet construction through full big band arrangements. Students will write and arrange for combos, trombone section and rhythm, saxophone section and rhythm, and full big band with all projects to be played by student ensembles. Prerequisite: MUS 430A with a C or higher.

**440 A-Y - 1-3 Applied Music.** May be repeated for credit as long as passing grade is maintained. Prerequisite: audition or recommendation of applied jury. Students must perform an end of semester jury and be concurrently enrolled in one of the major ensembles. Students enrolled in 1 or 2 credits take one half-hour lesson per week; 3 credits take a one hour lesson per week, Students enrolled in 2 or 3 credits must attend the weekly studio class. Technology and instrument Repair/Replacement

Fee: \$15/credit hour.

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|---------------|--------------------------|
| a. Flute      | n. Cello                 |
| b. Oboe       | o. Double Bass           |
| c. Clarinet   | p. Voice                 |
| d. Bassoon    | q. Piano                 |
| e. Saxophone  | r. Organ                 |
| f. Horn       | s. Harpsichord           |
| g. Trumpet    | t. Guitar                |
| h. Trombone   | u. Recorder              |
| i. Euphonium  | v. Coaching              |
| j. Tuba       | w. Conducting            |
| k. Percussion | x. Musical Theater Voice |
| l. Violin     | y. Collaborative Piano   |
| m. Viola      |                          |

**450-3 Topics in Ethnomusicology.** Courses in this series are designed for advanced undergraduate and graduate students in music and related disciplines to the issues, theories, and interdisciplinary research methodologies of ethnomusicology. Restricted to: junior/senior/graduate music major or consent of instructor.

**450A-3 Women in Music.** (Same as WGSS 450A) Explores the creative contributions of women in music, examining women's participation across a range of genres, cultural/geographic areas, and time periods. Restricted to: junior/senior/graduate music major or consent of instructor.

**450B-3 Music and Social Change.** Examines music as a force in movements for social change as well as music outside of formally identified movements serving this purpose. Seeks out musical sources and cultural meanings, along with connections between music in movements across time, space, culture, and genre. Restricted to: junior/senior/graduate music major or consent of instructor.

**452A-3 Traditions of Uppity Women's Blues.** (Same as AFR 452A and WGSS 452A) Examines the tradition of "uppity" women's blues from the so-called "classic" blues singers of the 19th century (Gertrude "Ma" Rainey, Bessie Smith, Ida Cox, etc.) to the contemporary blues of Saffire, Denise LaSalle and others. Explores ways blues women challenge conventions of gender and sexuality, racism, sexism, classism and homophobia. Restricted to: Upper level music major. Special approval needed from department.

**452B- Blues and Boogie Woogie Piano Styles.** (Same as AFR 452B) Traces the history, culture, and stylistic developments of blues and boogie woogie piano. Explores socio-cultural contexts and examines key players, pieces, and musical styles. Restricted to upper level music major. Special approval needed from the department.

**453-2 to 4 (2 per semester) Advanced Topics in Choral Music.** Practicum in the selection, rehearsal, and performance of appropriate literature. Study of techniques for achieving proficient performance and musical growth. For experienced teachers and advanced students.

**454-2 to 4 (2 per semester) Advanced Topics in Instrumental Music.** Practicum in the selection, rehearsal, and performance of appropriate literature. Study of techniques for achieving proficient performance and musical growth. Designed for experienced teachers and advanced students.

**455-2 to 4 (2 per semester) Advanced Topics in Elementary**

**School Music.** Practicum in the selection and use of materials for the elementary school program. Study of techniques for achieving balanced musical growth. For experienced teachers and advanced students.

**456 A,B-4 (2,2) Music for Exceptional Children.** (a) Theories and techniques for therapeutic and recreational use of music with physically and mentally handicapped children. Includes keyboard, autoharp, guitar and tuned and untuned classroom instruments. (b) Applications for the gifted, emotionally disturbed, and culturally disadvantaged child. Take in sequence.

**457-2 Conducting the Middle/High School Band.** This course is designed to further develop the skills learned in Introduction to Conducting and Advanced Conducting. Emphasis will be placed on advanced conducting techniques and score study. Topics will include middle/high school band literature, error detection, rehearsal planning, and teaching techniques. Prerequisites: MUS 316, MUS 317, and/or MUS 318.

**458-2 Survey of Wind Literature.** The study of wind literature from its beginning in the music of Gabrieli through the classical wind serenades of Mozart to the composers of today. The course will include music written for wind chamber groups, as well as music for wind ensemble and the traditional concert band. Restricted to junior/senior/graduate music major or consent of instructor.

**461-3 Applied Music Pedagogy.** Specialized problems and techniques employed in studio teaching of any particular field of music performance. Study of music literature appropriate for the various levels of performance. Opportunity, as feasible, for supervised instruction of pupils. Meets with appropriate instructor, individually or in groups. Special approval needed from the instructor.

**470-3 History of Opera.** The development of the music, libretti, and staging of opera from the late Renaissance to the present. Prerequisite: MUS 357B, or consent of instructor.

**471-3 History of Musical Theater.** The development of the music, book, lyrics and staging practices of musical theater from its late 19th century beginnings to present, with a detailed study of selected contributors and their works. Restricted to: BFA or MM Opera/ Music Theater majors only, or consent of instructor.

**472-3 Chamber Music Literature.** A study of literature for the principal types of chamber music groups. Special approval needed from the instructor.

**474-3 Survey of Jazz History.** In-depth study of the history of jazz through examination of historical lineage and perspective, recorded output and important stylistic characteristics of each major period. Biographical backgrounds of major composers and performers will be considered as they contribute to the evolution of musical styles. Prerequisite: none.

**475-3 Baroque Music.** The development of vocal and instrumental music in the period 1600-1750, from Monteverdi to Bach and Handel. Oratorio and Cantata, the influence of opera, sonata, suite and concerto. Prerequisite: MUS 357B with a grade of C or better, or graduate standing.

**476-3 Classical Music.** Development of the sonata, symphony, concerto, and chamber music in the 18th and early 19th centuries, with emphasis on the music of Haydn, Mozart and Beethoven. Prerequisite: MUS 357B with a grade of C or better,

or graduate standing.

**477-3 Romantic Music.** Development of the symphony and sonata forms, chamber music, and vocal music in the 19th and early 20th centuries. Rise of nationalism and impressionism. Prerequisite: MUS 357B with a grade of C or better, or graduate standing.

**478A-3 Modern Music I.** Examine important works and figures from Western Music in the first half of the 20th Century. Topics included will be Atonality, Serialism, Impressionism, Expressionism, Nationalism, Ballet and Theater Music, Neo-Classicalism, Experimentalism, and Jazz. A strong emphasis will be placed on the social and political context in which the music was created. Prerequisites: MUS 375B with a grade of C or better or instructor consent.

**478B-3 Modern Music II.** Examine important works and figures from Western Music in the second half of the 20th Century. Included will be atonality, serialism, avant-garde, minimalism, electronic music, experimental instruments and indeterminacy. Emphasis placed on the social, economic and political context. Students will examine the compositional philosophies and techniques of the era. Prerequisite: MUS 357B with grade of C or better or instructor consent.

**479 A-G,I-K-2 to 8 (2 per topic) Solo Performance Literature.** Topics presented will depend upon the needs of students and upon instructors schedules. (a) Piano Literature I, including an introductory study of harpsichord music; (b) Organ Literature, in relation to the history of the instrument; (c) Art Song, topics to rotate over a 3-year sequence, may be repeated for up to 6 credit hours; (d) Guitar and Lute Literature; (e) Solo String Literature; (f) Solo Wind Literature; (g) Percussion Literature; (i) Piano Literature II; (j) Instrumental Sonata Literature for Pianists; (k) Piano Chamber Music Literature. Special approval needed from the instructor.

**480-2-4 Advanced Composition.** Original composition involving the larger media. Individual instruction. Prerequisite: approval of composition jury. Technology and Instrument Repair/Replacement Fee: \$15/credit hour.

**481-1 to 4 Special Topics in Music Theory and Composition.** An advanced seminar exploring specialized areas in music theory and composition. An emphasis on current trends, composing, score study, and analysis. Prerequisite: MUS 321 and MUS 322 or prior consent of the instructor.

**482-1 to 4 Readings in Music History and Literature.** Assigned readings and reporting of materials pertaining to a particular phase of history or literature. Approximately three hours preparation per week per credit. Prerequisite: MUS 357A and B, or prior consent of instructor.

**483-1 to 4 Readings in Music Education.** Assigned readings and reporting of materials pertaining to a particular phase of music education. Approximately three hours preparation per week per credit (adjusted for shorter sessions). Special approval needed from the instructor.

**484-3 Trends in Music Education.** Evolving issues important to the music educator.

**498-2 to 4 Recital.** Graduate students register for three credits. Preparation and presentation of a full solo recital in any applied field. The recital program should contain approximately 50 minutes of music. Prerequisite: completion of at least three credits in 440 in the appropriate applied field and instructor



approval. The recital Jury certifies the acceptability of the recital program and the student's preparedness 2-3 weeks prior to the scheduled public recital. The Recital Jury submits the public recital grade to the Director of Graduate Studies.

**499-1 to 8 Independent Study.** Original investigation of selected problems in music and music education with faculty guidance. Project planned to occupy approximately three hours preparation per week per credit (adjusted for shorter sessions). Not more than three hours toward 36 required for graduate degree. Special approval needed from the selected instructor.

**500-1 to 6 Independent Investigation.** An opportunity for the graduate student to investigate at an advanced level special interests outside the scope of normal course offerings. The student will select a member of the graduate faculty to guide and evaluate the work. Not more than three hours toward 36 required for graduate degree. Special approval needed from the selected instructor and student's graduate advisor.

**501-3 Music Bibliography and Research.** Bibliographic materials for graduate study in music theory, history, education, and music performance. Practical experience in research techniques and scholarly writing style. Recommended to be taken during the first semester of graduate study. Required of all degree programs.

**502A-2 Analytic Techniques A.** Study of the analytic techniques of Heinrich Schenker through analysis of representative works from the common practice period. Prerequisite: MUS 321 and/or consent of instructor. Restricted to graduate standing in music.

**502B-2 Analytic Techniques B.** Study of posttonal music theories-including Allen Forte's pitch-class set theory and twelve-tone theory-through analysis of representative 20th and 21st century works. Prerequisite: MUS 322 and/or consent of instructor. Restricted to graduate standing in music.

**503-3 Scientific Evaluation and Research in Music.** Quantified research concepts and vocabulary; measurement theory and techniques for evaluating and testing musical aptitude and achievement; investigation of acoustical perception; survey of current scientific research in music. A research project is required.

**509-3 History and Philosophy of Music Education.** The evolution of school music and its changing relationship to the individual, to society and to the school curriculum.

**510A-3 Piano Pedagogy Seminar-Piano Technique.** Provides an in-depth study of the three classic texts on the subject of piano technique and prepares students to deal with important aspects of piano technique in piano teaching.

**510B-3 Piano Pedagogy Seminars-Piano Literature.** An extensive survey of baroque, classical, romantic and contemporary piano literature designed specifically to meet the needs of those pursuing professional careers as piano teachers.

**510C-3 Piano Pedagogy Seminars-Piano Music Analysis.** Details the analytic and problem-solving techniques of piano performance study that are fundamental for teaching piano students of all ages and abilities.

**535-2 Contemporary Idioms.** An analysis of major compositional techniques since 1945. Prerequisite: MUS 502B or consent of instructor.

**540 A-Y 1-3 Applied Music.** May be repeated for credit as long as passing grade is maintained. Prerequisite: audition or recommendation of applied jury. Students must perform an

end of semester jury and be concurrently enrolled in one of the major ensembles. Students enrolled in 1 or 2 credits take one half-hour lesson per week; 3 credits take a one hour lesson per week. Students enrolled in 2 or 3 credits must attend the weekly studio class. Technology and instrument Repair/Replacement Fee: \$15/credit hour.

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|---------------|--------------------------|
| a. Flute      | n. Cello                 |
| b. Oboe       | o. Double Bass           |
| c. Clarinet   | p. Voice                 |
| d. Bassoon    | q. Piano                 |
| e. Saxophone  | r. Organ                 |
| f. Horn       | s. Harpsichord           |
| g. Trumpet    | t. Guitar                |
| h. Trombone   | u. Recorder              |
| i. Euphonium  | v. Coaching              |
| j. Tuba       | w. Conducting            |
| k. Percussion | x. Musical Theater Voice |
| l. Violin     | y. Collaborative Piano   |
| m. Viola      |                          |

**545-2 Pedagogy of Music Theory.** An orientation to the philosophy of theory with application to teaching techniques. Special approval needed from the instructor.

**550-2 School Music Administration and Supervision.** Study of the objectives and processes of music instruction. Administration roles in developing the means and ends of music instruction, and techniques employed for the improvement of instruction.

**556-2 to 4 (2,2) Advanced Conducting.** Individual or group study with appropriate instructor of choral, orchestral, or band literature. Practice in score reading, baton technique and interpretation. Opportunity to rehearse and conduct ensembles when feasible. Prerequisite: completion of an undergraduate conducting course. Restricted to graduate standing in music, or consent of instructor.

**565 A - H -1 to 4 (1 per topic) Chamber Music.** Groups of 2 to 16 performers as organized and sponsored by individual faculty members. Includes duo-piano teams and piano in combination with other performers. Regular weekly rehearsals of appropriate music and public performance as feasible. Each subject may be repeated up to 2 hours. (a) Vocal; (b) String; (c) Woodwind; (d) Brass; (e) Percussion; (f) Keyboard; (g) Guitar; (h) Contemporary. Technology and instrument repair/replacement fee: \$15.

**566 A-L -1 to 12 (1 or 2 per semester) Ensemble.** Participation required each semester enrolled (summer excepted) in one or more of the ensembles listed below. In addition, students may elect participation in other regularly scheduled ensembles. One credit per group; maximum of two credits for concurrent participation in two groups. (a) Marching Salukis. (b) Symphonic band. (c) Concert wind ensemble. (d) Symphony. (e) Choral union. (f) Concert choir. (g) Chamber singers. (h) Guitar ensemble. (i) Opera workshop (j) Jazz ensemble. (k) Accompanying Lab. (l) Chamber Music-Piano. Technology and Instrument Repair/Replacement Fee: \$15/credit hour.

**573-3 Medieval Music.** Music of the medieval world; Gregorian chant; the Tropes; secular songs of the troubadours and trouveres; the rise of polyphony; Ars Antiqua; organum and conductus; Ars Nova; Dunstable and English descant up to about 1450; types of notation. Restricted to non-music majors:

Special approval needed from the instructor.

**574-3 Renaissance Music.** Burgundian and Netherlands music from 1450 and its spread; Isaac and Josquin; 16th Century polyphony in France, Germany, Spain, and England; the rise of music for instruments and for solo voices. Restricted to non-music majors: Special approval needed from the instructor.

**580-3 Graduate Composition.** Composition in the larger forms for solo and ensemble performance. Prerequisite: Approval of composition jury. Technology and Instrument Repair/Replacement Fee: \$15/credit hour.

**595-1 Research Paper.** A written report presenting the history and style of works performed in the graduate recital, MUS 598 or 498, or other topic relating to the student's principal performing area or independent study project. Prerequisite: MUS 501 and approval of topic by the student's Graduate Faculty Committee.

**598-3 Graduate Recital.** Preparation and presentation of a full solo recital in any applied field. The recital program should contain approximately 60 minutes of music. Prerequisite: completion of at least three credits in 540 in the appropriate field and approval of instructor. The Recital Jury certifies the acceptability of the recital program and the student's preparedness 2-3 weeks prior to the scheduled public recital. The Recital Jury submits the public recital grade to the Director of Graduate Studies.

**598A 1 to 3 (1 or 2 per semester) Graduate Recital, CP Vocal.** Preparation and presentation of a full recital with a vocalist. Restricted to Collaborative Piano majors only. Approval of performance jury. The performance jury certifies the acceptability of the completed recital and the grade to the graduate committee.

**598B 1 to 3 (1 or 2 per semester) Graduate Recital, CP Instrumental.** Preparation and presentation of a full recital with an instrumentalist. Restricted to: Collaborative Piano majors only. Approval of performance jury. The performance jury certifies the acceptability of the completed recital and the grade to the graduate committee.

**599-2 to 6 Thesis.** An intensive written study in the history, theory, teaching or philosophy of music; or the manuscript and parts (with tape recording when feasible) of a substantial musical composition or series of compositions accompanied by an analytical or explanatory document. Graded *S/U* or *DEF*. Prerequisite: MUS 501 and prior approval of topic or proposal by thesis director and graduate committee in music.

**601-1 per semester Continuing Enrollment.** For those graduate students who have not finished their degree programs and who are in the process of working on their dissertation, thesis or research paper. The student must have completed a minimum of 24 hours of dissertation research, or the minimum thesis or research hours before being eligible to register for this course. Concurrent enrollment in any other course is not permitted. Graded *S/U* or *DEF* only.