

School of Music
Graduate Programs

This page last revised 2006-2007

INTEGRATED UNDERGRADUATE-GRADUATE (IUG) DEGREE PROGRAMS

B.M. in Performance-M.A. in Musicology
B.M. in Performance-M.A. in Music Theory
B.M. in Performance-M.A. in Music Theory and History

The School of Music offers a limited number of academically superior Bachelor of Music candidates the opportunity to enroll in an integrated continuous program of study leading to both the Bachelor of Music and the Master of Arts. The ability to coordinate as well as concurrently pursue the two degree programs enables the student to achieve greater depth and comprehensiveness than if the degrees are pursued sequentially, and to earn the two degrees in five years.

B.A. in Music-M.A. in Musicology
B.A. in Music-M.A. in Music Theory
B.A. in Music-M.A. in Music Theory and History

The School of Music offers a limited number of academically superior Bachelor of Arts in Music candidates the opportunity to enroll in an integrated continuous program of study leading to both the Bachelor of Arts in Music and the Master of Arts. The ability to coordinate as well as concurrently pursue the two degree programs enables the student to achieve greater depth and comprehensiveness than if the degrees are pursued sequentially, and to earn the two degrees in five years. In particular, the program encourages the student to integrate the undergraduate thesis with the master's thesis, thereby achieving a greater depth of inquiry.

Students interested in an integrated undergraduate-graduate (IUG) degree program should request an IUG Handbook, available from Lisa Stamm, graduate staff assistant, in the School of Music main office, 233 Music Building I. In addition to the IUG Handbook, students should consult the School of Music Web page at www.music.psu.edu for a complete description of all six IUG degrees.

MASTER OF ARTS IN MUSICOLOGY (MUMCY)

Program Goals

The Master of Arts in musicology emphasizes the development of a broad knowledge of music of all periods and at the same time cultivates one or more areas of specialization. Students in the program are expected to continue development of theoretical skills as essential tools of musicological research. The program culminates in the writing of a thesis in an area of specialization.

Program Description

This program requires a minimum of 32 credits of course work including a six-credit thesis. At least 18 credits must be at the 500 or 600 level, and a minimum of 20 credits must be taken at University Park. A reading examination in German or another language appropriate to the student's thesis research, as determined by the student's thesis adviser, must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination focusing on the student's thesis research area and course work must be passed near the completion of the program.

The 32-credit requirement is as follows:

Introduction to Music Reference and Research Materials (Music 500)	2 credits
Seminar in Musicology (Music 572)	3
Integrative Seminar in Music Theory and History (Music 573)	3
Thesis (Music 600)	6
*Music history	6-9
**Music theory	3-6
***Cognate area	6

*Selected from: Music 461W (Antiquity to 1600), Music 462W (1550-1750), Music 463W (1700-1900), Music 464W (1850-present).

**Selected from: Music 431 (Advanced Tonal Analysis), Music 433 (Advanced Analysis of Twentieth-Century Music), Music 531 (Analytical Techniques), Music 532 (Schenkerian Analysis).

***The Musicology M.A. requires that students take 6 credits in an area outside of music (known as a "cognate area"). These courses are selected in consultation with the student's academic adviser, and should preferably be related to the student's particular musicological interest and thesis topic.

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

Note: If music history courses total 6 credits, then music theory courses must total at least 6 credits. If music history courses total 9 credits, then music theory courses must total at least 3 credits. This will ensure that the student accumulates the required minimum of 32 credits in the degree program.

MASTER OF ARTS IN MUSIC THEORY (MUTH)

Program Goals

The Master of Arts in music theory is designed as a specialized degree in theoretical and analytical approaches to musical styles and works. The program offers students a thorough and efficient preparation to current modes of research and analysis from a music theoretical perspective. As a post-baccalaureate degree, it has the advantage of breadth in preparing the student to teach the two-year course sequence in the undergraduate theory curriculum at small liberal arts colleges and at community colleges. For the scholar who plans to go on to doctoral studies, this program has the advantage of depth (seminars and thesis) as well as a broad base of courses required by most doctoral programs.

Program Description

The Master of Arts in music theory is a 32-credit degree requiring 26 credits of course work and 6 credits of thesis. At least 18 credits must be at the 500 or 600 level, and at least 26 credits must be taken at University Park. A reading examination in German or another language appropriate to the student's research, as determined by the student's thesis adviser, must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination focusing on the student's thesis research area and course work must be successfully completed in the final semester.

The 32-credit requirement is as follows:

Introduction to Music Reference and Research Materials (Music 500)	2 credits
Schenkerian Analysis (Music 532)	3
Pedagogy of Undergraduate Theory and History (Music 533)	2
Eighteenth-Century Counterpoint (Music 472)	2
*Seminar in Music Theory (Music 574)	3
**Music theory electives	5
***Music history elective	3
Music elective (in consultation with adviser)	3
Free elective (in consultation with adviser)	3
Thesis (Music 600)	6

*Special topics, changing from year to year.

**Two courses selected from: Music 431 (Advanced Tonal Analysis), Music 433 (Advanced Analysis of Twentieth-Century Music), Music 435 (Score Reading), Music 438 (Figured Bass), Music 471 (Structural and Sixteenth-Century Counterpoint), Music 531 (Analytical Techniques), Music 573 (Integrative Seminar in Music Theory and History), Music 574 (Seminar in Music Theory).

***One course selected from: Music 461W (Antiquity to 1600), Music 462W (1550-1750), Music 463W (1700-1900), Music 464W (1850-present), Music 572 (Seminar in Musicology), Music 573 (Integrative Seminar in Music Theory and History).

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

Note: Music 431 and Music 433 are offered for variable credit, 2-3 credits each. If these courses are selected to satisfy the theory electives requirement, the student is strongly advised to enroll for 3 credits in at least one of the courses to ensure satisfaction of the 5-credit minimum degree requirement. Alternatively, an additional theory course may be taken.

This page last revised 2008-2009

MASTER OF ARTS IN MUSIC THEORY AND HISTORY (MUMTH)

Program Goals

The Master of Arts in music theory and history is designed to integrate historical, theoretical, and analytical approaches to musical styles and works. The program offers students with potential for scholarly work an efficient and comprehensive introduction to current modes of research and analysis from both music theoretical and music historical perspectives. As a post-baccalaureate degree, it has the advantage of breadth in helping to prepare the student to teach the two-year courses in the undergraduate theory/history/literature curriculum at small liberal arts colleges and community colleges. For the scholar who plans to go on to doctoral studies, this program has the advantage of depth-integrated seminars and thesis, as well as a broad base of courses required by most doctoral programs.

Program Description

The Master of Arts in music theory and history is a 34-credit degree requiring 28 credits of course work and 6 credits of thesis. At least 18 credits must be at the 500 or 600 level and at least 24 credits must be taken at University Park. A reading examination in German or another appropriate language as determined by the student's thesis advisers must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. A comprehensive examination covering a list of repertoire and readings in music theory and history is required.

The 34-credit requirement is as follows:

Introduction to Music Reference and Research Materials (Music 500)	2 credits
*Integrative Seminar in Music Theory and History (Music 573)	6
**Theory	6
***History	6
Pedagogy of Undergraduate Theory and History (Music 533)	2
Thesis (Music 600)	6
Free Electives (in consultation with adviser)	6

*Special topics, changing from year to year, one offered each year.

**Two courses selected from: Music 431 (Advanced Tonal Analysis), Music 433 (Advanced Analysis of Twentieth-Century Music), Music 531 (Analytical Techniques), Music 532 (Schenkerian Analysis).

***Two courses selected from: Music 461W (Antiquity to 1600), Music 462W (1550-1750), Music 463W (1700-1900), Music 464W (1850-present), Music 572 (Seminar in Musicology).

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

Note: Music 431 and Music 433 are offered for variable credit, 2-3 credits each. If these courses are selected to satisfy the theory requirement, the student is strongly advised to enroll for 3 credits in each course to ensure satisfaction of the 6-credit minimum degree requirement. Alternatively, an additional theory course may be taken.

MASTER OF MUSIC EDUCATION (MU ED)

Program Goals

The Master of Music Education degree provides the opportunity for advanced study in music, music learning and teaching, and teaching as reflective practice.

Program Description

This program requires one full-time year of residency at the University Park campus and is designed to be completed in one academic year plus two summer semesters. Fulfillment of degree requirements includes successful completion of 30 credits of course work (18 of which must be courses at the 500-level; 20 credits must be earned at the University Park campus) followed by an oral presentation focusing on the candidate's projects and course work, including a final action research project and resultant article-length paper. This presentation, including questions posed by the faculty committee, serves as the final comprehensive examination.

The 30-credit requirement is as follows:

Music (10 credits)

Music 432 - Analysis of 20 th -Century Music or advanced theory course	2 credits
Music History Course*	3 credits
Electives in Music^	5 credits

Music Learning and Teaching (11 credits)

MU ED 541 Developing Music Curricula	2 credits
MU ED 546 Assessment of Music Learning	2 credits
Music 44X Emphasis Course in Specialty Area	3 credits
MU ED 440 Music Learning and Development	2 credits
MU ED 547 Mentoring Novice Teachers I	1 credit
MU ED 547 Mentoring Novice Teachers II (1)	1 credit

Teaching as Reflective Practice (6 credits)

MU ED 540 Reflective Practice and Inquiry I	2 credits
MU ED 550 Reflective Practice and Inquiry II	2 credits
MU ED 559 Contemporary Issues I	1 credit
MU ED 559 Contemporary Issues II	1 credit

Electives (3 credits)

3 credits

Courses from Music, Learning and Teaching, Teaching as Reflective Practice, or other related areas (e.g., Education, Developmental Psychology)

*All students must take the music theory and history placement exams. One 3-credit remedial music history course may be applied toward the M.M.E. degree; Music 432 may also be applied toward the M.M.E. degree.

^Maximum of two credits may be from ensembles.

Note: At least 18 of the 30 credits must be 500-level courses, and at least 20 credits must be taken at University Park.

MASTER OF MUSIC IN COMPOSITION/THEORY (MUCOM)

Program Goals

This program is designed for students who wish to improve their compositional skills while broadening their theoretical background. On completion of this degree, students will have written at least four large works and had them performed. They also will have written at least one paper on a theoretical subject, as well as acquired training in electronic and computer music. At this point, they will be prepared to make intelligent decisions about their future. Choices may include a career in academia (through entrance into a doctoral program in composition and/or theory), composing, or a related field such as publishing, recording, or arts management.

Program Description

The Master of Music in composition/theory requires 36 credits of course work. At least 18 credits of the 36 credits must be 500-level courses and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the major area must be passed near the completion of the program.

The 36-credit requirement is as follows:

Composition (Music 535)	12 credits
Introduction to Music Reference and Research Materials (Music 500)	2
*Theory	8-9
Electronic Music Composition (Music 458)	3
Music History or Literature	3
Free Electives (in consultation with adviser)	4-5
Degree Composition Project (Music 591)	1
Master's Paper (Theory) (Music 594)	2
*Choose from:	
Analytical Techniques (Music 531)	3
Schenkerian Analysis (Music 532)	3
Pedagogy of Undergraduate Theory and History (Music 533)	2
Advanced Tonal Analysis (Music 431)	2
Advanced Analysis of Twentieth-Century Music (Music 433)	3
+ Integrative Seminar in Music Theory and History (Music 573)	3
Score Reading (Music 435)	1

+Only one; a second may be taken as an elective.

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

Note: If theory courses total 8 credits, then free electives must total at least 5 credits. If theory courses total 9 credits, then free electives must total at least 4 credits. This will ensure that the student accumulates the required minimum of 36 credits in the degree program.

MASTER OF MUSIC IN CONDUCTING (Orchestral) (MUCND)

Program Goals

This program is designed for the professional preparation of an orchestra conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

Program Description

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

The 36-credit requirement is as follows:

Orchestral Conducting (Music 561)	8 credits
Studies in Orchestral Literature (Music 580)	8
Integrative Conducting Seminar (Music 575)	2
Score Reading (Music 435)	1
*Music theory, history or literature in area other than chosen option	9
Introduction to Music Reference and Research Materials (Music 500)	2
Graduate degree performance (Music 591)	1
Master's Paper (Music 594)	1
Music Electives (other courses may be substituted with consent of adviser)	4

*To be selected from approved list (see p. 23)

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

MASTER OF MUSIC IN CONDUCTING (Choral) (MUCND)

Program Goals

This program is designed for the professional preparation of a choral conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

Program Description

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

The 36-credit requirement is as follows:

Choral Conducting (Music 560)	8 credits
Studies in Choral Literature (Music 583)	8
Integrative Conducting Seminar (Music 575)	2
*Music theory, history or literature in area other than chosen option	9
Introduction to Music Reference and Research Materials (Music 500)	2
Graduate degree performance (Music 591)	1
Master's Paper (Music 594)	1
Music Electives (other courses may be substituted with consent of adviser)	5

*To be selected from approved list (see p. 23)

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

MASTER OF MUSIC IN CONDUCTING (Band/Wind Ensemble) (MUCND)

Program Goals

This program is designed for the professional preparation of a band or wind ensemble conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

Program Description

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

The 36-credit requirement is as follows:

Band/Wind Ensemble Conducting (Music 562)	8 credits
Studies in Band/Wind Ensemble Literature (Music 582)	8
Integrative Conducting Seminar (Music 575)	2
*Music theory, history or literature in an area other than chosen option	9
Introduction to Music Reference and Research Materials (Music 500)	2
Graduate degree performance (Music 591)	1
Master's Paper (Music 594)	1
Music Electives (other courses may be substituted with consent of adviser)	5

*To be selected from approved list (see p. 23)

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

MASTER OF MUSIC IN PERFORMANCE

Keyboard (MUPER)

Program Goals

Graduate performance degree programs are designed to provide well-prepared and talented students with the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to help prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

Program Description

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area.

The 36-credit requirement is as follows:

*Performance major	16 credits
Introduction to Music Reference and Research Materials (Music 500)	2
**Ensemble (Music 493 or Music 489)	2
***Keyboard Literature (Music 481)	3
Seminar in Music Literature of the major performance area (Music 588)	2
Piano Pedagogy (Music 419 or 424)	2
+Music theory or history	3-4
Master's Paper/Lecture-recital (Music 594)	1-2
Recital (Music 591)	1
Music Electives	2-4

*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

**A maximum of 4 credits of ensemble may be counted.

***May be waived if the student has previously passed this or a similar course at another institution with a grade of A or B.

+To be selected from approved list (see p. 23)

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

MASTER OF MUSIC IN PIANO PEDAGOGY AND PERFORMANCE (MUPPP)

Program Goals

The Master of Music in piano pedagogy and performance degree is intended to offer the Penn State graduate piano major an intensive curriculum not only in the performance of the instrument, but also in piano methods, literature, and teaching strategies at a variety of levels. It provides students the opportunity to diversify their interests in the two fields without diluting either. Students who complete the degree can expect to achieve not only a high standard of piano performance, but also a thorough working knowledge of the pedagogy and literature of the instrument. It is intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study.

Program Description

The Master of Music in piano pedagogy and performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area.

The 36-credit requirement is as follows:

*Performance major	16 credits
**Piano Pedagogy (Music 419, 424, and 589)	6
Master's Paper/Lecture-recital (Music 594) (Specified in an area of piano pedagogy)	1
Internship in Piano Pedagogy (Music 595A)	1-4
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble (Music 493 or Music 489)	1
Keyboard Literature (Music 481)	3
Seminar in Music Literature of the major performance area (Music 588)	2
+Music theory or history	3
Recital (Music 591)	1

*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

**May be repeated for credit, depending on qualifications and background of the candidate.

+To be selected from approved list (see p. 23)

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

MASTER OF MUSIC IN PERFORMANCE
Orchestral Instruments
(MUPER)

Program Goals

Graduate performance degree programs in orchestral instruments are designed to provide well-prepared and talented students the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

Program Description

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park campus. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area.

The 36-credit requirement is as follows:

*Performance major	16 credits
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble (distribution of these credits among various types of ensembles to be determined by faculty in major area)	4-6
Music Literature (Music 485, 487, 580, or 582)	3
Seminar in Music Literature of the major performance area (Music 588)	2-3
Major area pedagogy (Music 414, 415, 416, or 417)	1-2
**Music theory or history	3-4
Recital (Music 591)	1
+Music Electives	0-4

*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

**To be selected from approved list. (See p. 23)

+May select Music 594 (Master's Paper Research) as elective.

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

MASTER OF MUSIC IN PERFORMANCE

Voice (MUPER)

Program Goals

Graduate performance degree programs are designed to provide well-prepared and talented students the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

Program Description

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area. In addition, a voice major must pass proficiency examinations in French, German, English, Italian, and Latin diction. This requirement may be met by successful completion of the undergraduate sequence of diction courses.

The 36-credit requirement is as follows:

*Performance major	16 credits
Introduction to Music Reference and Research Materials (Music 500)	2
**Ensemble - Opera Theatre, Choir, or Early Music Ensemble	2
***Vocal Literature (Music 478 or Music 480)	3
Seminar in Music Literature of the major performance area (Music 588)	2-3
***Voice Pedagogy (Music 418)	2
+Music theory or history	3-4
Master's paper or Lecture-recital (Music 594)	1-2
Recital (Music 591)	1
Free Electives (in consultation with adviser)	1-4

*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

**A maximum of 4 credits of ensemble may be counted.

***May be waived if the student has previously passed this or a similar course at another institution with a grade of A or B.

+To be selected from approved list. (See p. 23)

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

MASTER OF MUSIC IN VOICE PERFORMANCE AND PEDAGOGY (MUVPP)

Program Goals

The Master of Music in voice performance and pedagogy degree is intended to offer the Penn State graduate voice major an intensive curriculum not only in the performance of the instrument, but also in voice pedagogy and pedagogical literature. It provides students the opportunity to diversify their interests in the two fields without diluting either. Students who complete the degree can expect to achieve a high standard of voice performance and a thorough working knowledge of the physiology, pedagogy and literature of the instrument. It is intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study.

Program Description

The Master of Music in voice performance and pedagogy requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area. In addition, a voice major must pass proficiency examinations in French, German, English, Italian, and Latin diction. This requirement may be met by successful completion of the undergraduate sequence of diction courses.

The 36-credit requirement is as follows:

*Performance major	16 credits
Voice Pedagogy (Music 418, 425, and 483)	6
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble: Opera Theatre, Choir, or Early Music Ensemble	2
Vocal Literature (Music 478) or Opera Literature (Music 480)	3
Seminar in Music Literature of the major performance area (Music 588)	2
+Music theory or history	3
Master's paper or Lecture-recital (Music 594) (Specified in an area of voice pedagogy)	1
Recital (Music 591)	1

*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

+To be selected from approved list. (See p. 23)

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

DOCTOR OF MUSICAL ARTS IN PIANO PERFORMANCE (PIANO)

Program Goals

The degree is designed to provide students with a thorough background of preparation and experience in professional-level performance and in the literature of the instrument, while becoming sufficiently knowledgeable about the discipline of music as a whole, in order to teach at the collegiate or university level. This background knowledge includes, but is not limited to, music theory, analysis, and history.

Program Description

A minimum of four semesters in residence is required. Sixty credits are required beyond the Master of Music; if an exceptional student is admitted before completion of a prior Master of Music degree, the student will complete a total of 30 credits (including any graduate credits accepted by transfer) in categories equivalent to those required for the M.Mus., in addition to the 60 required for the D.M.A.

Minimum course requirements (post-Master's degree) include sixteen credits (four semesters @ 4 credits/semester) of Keyboard 580J applied music instruction; four credits of advanced ensembles; 10 credits of literature and pedagogy in the major area; and 18 credits in the broader discipline of music. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. A candidacy examination will follow upon two semesters completed in residence. The comprehensive examination, with an oral examination covering work in the major field, will occur upon the completion of all required course work, before the final recital. The culminating experience of the D.M.A. degree is public performance: three memorized solo recitals are required (the final recital is prepared independently), and two recitals of chamber music. All recitals are graded by jury, with B being the minimum acceptable grade. Although no written thesis is required, a lecture-recital is required, with a pre-approved monograph text. The total of these recital credits is twelve.

The 60-credit requirement is as follows:

Piano Performance Doctoral/Artist Level (Keyboard 580J)	16 credits
Ensemble (Music 523 or Music 565)	4
Keyboard Literature (Music 585, Music 586, and Music 587)	6
Piano Pedagogy (Music 519 and Music 524)	4
Pedagogy of Theory/History (Music 533)	2
*Music theory and history	6
*Select from:	
Analytical Techniques (Music 531)	3
Schenkerian Analysis (Music 532)	3
Composition (Music 535)	1-4
Seminar in Musicology (Music 572)	3
Integrative Seminar in Music Theory and History (Music 573)	3
Seminar in Music Theory (Music 574)	3

**Music Electives	10
**Select from:	
Studies in Music History (Music 461-2-3-4W)	3 each
Advanced Tonal Analysis (Music 431)	2-3
Score Reading (Music 435)	1
Figured Bass (Music 438)	2
Advanced Conducting I (Music 465)	2
Advanced Conducting II (Music 466)	2
Structural and Sixteenth-century Counterpoint (Music 471)	2
Eighteenth-century Counterpoint (Music 472)	2
Composition VIII (Music 474)	3
Vocal Literature: German and Austrian Art Song (Music 478)	3
Opera Literature (Music 480)	3
Chamber Music Literature (Music 485)	3
Vocal Literature: Italian and French Art Song (Music 497X)	2
Psychological Foundations of Musical Behavior (Music 545)	3
Assessment of Music Learning (Music 546)	2
Orchestral Literature (Music 580)	3
Choral Literature (Music 583)	3
Seminar in Music Literature (Vocal): American and British Art Song (Music 588)	2
Secondary applied lessons (500 level)	4 max.
Additional ensembles	2 max.
Other course work approved by program chair	as approved
Doctoral Solo Recital (DMA) (Music 801)	4
DMA Lecture-recital Monograph (Music 802)	1
Performance of the DMA Lecture-recital (Music 803)	2
Chamber Music Recital (DMA) (Music 804)	2
DMA Final Recital (Music 805)	3

Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. (See pp. 34-35)

DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION (MUED)

Program Goals

The Ph.D. program is designed to provide opportunities for a high level of scholarly study in the processes of teaching and learning music. Candidates will be expected to develop and test new knowledge in the field of music education while preparing themselves for positions in higher education or other leadership roles within the profession.

Program Description

The Ph.D. Degree offers advanced study of the process of teaching and learning music with a research-based perspective for individuals seeking greater breadth and depth in the music education profession and/or careers in higher education and music administration. The Ph.D. program consists of courses, internships and other experiences designed to prepare individuals for specific leadership roles in music education. Coursework is distributed through the areas of music, theories and practices in teaching, learning and assessment, and research. The exact number of credits required in the program will vary according to a student's previous experience and degrees. A minimum of 47 credits is required. The program culminates with a major research project and thesis that is not included in the minimum credit requirement. At least one academic year of full time residency is required. However, 2 or more years of full-time study are advantageous. A portion of the coursework can be completed through summer study. Some of the courses required in Educational Psychology may be taken at other Penn State campuses or at other universities. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here.

Sequence to the Degree

Acceptance by graduate program in music education
Completion of 12 hours of graduate credit
Candidacy examination
 Designing program of course and other experiences
 Acceptance as a Ph.D. candidate
Completion of course work and submission of manuscript
Completion of residency
Comprehensive examination
Approval of research project
Completion of research project
Defense of thesis
Awarding of degree

INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12

Program Goals

This program is designed for students already holding a baccalaureate degree in some field of music other than music education. Students with an undergraduate degree in fields other than music but with extensive musical experience may also be considered.

Completion of the program requirements leads to Pennsylvania Instructional I Certification in Music K-12. Although certification requirements vary among states, Pennsylvania certification requirements meet the requirements of at least 45 other states. It is usually possible to obtain temporary certification in other states while preparing to meet their additional requirements. A teacher in Pennsylvania holding an Instructional I Certificate may teach up to six years in Pennsylvania on that certificate regardless of the time he or she starts teaching or the number of interruptions. After six years of teaching, the teacher must apply for an Instructional II Certificate. This requires the teacher to complete 24 credits beyond the baccalaureate degree, to have three to six years of successful teaching in Pennsylvania, and to have the recommendation of his or her immediate supervisor.

Application Process:

1. Applicants must file a complete application with the Graduate School/School of Music (please see admission requirements)
2. Completed applications are reviewed by faculty in the Music Education area. If the applicant seems a good fit for the program, s/he is invited for an interview. The interview includes a performance of a prepared piece on your major instrument as well as memorized a cappella performance of 5 children's songs. The children's songs will be sent at least a month before the interview.
3. Placement exams in piano, music theory, and music history must also be scheduled. Results of these exams will determine the number of semesters required to complete the program. Piano placement may be scheduled at the time of the interview. Music theory and history placement exams are typically offered in August (prior to fall semester) and January (prior to spring semester). It is the applicant's responsibility to schedule these placement exams. Please contact Dr. Tim Shafer for piano placement; Lisa Stamm for the theory and history placement.
4. Applicants are typically notified of admission status within a month of the interview.

Completion of Program

1. Meet with your adviser to clarify your course work.
2. In order to enter the Emphasis Course (Music 44_W), you must have passed MUSIC 115 (unless your undergraduate performance major was voice), keyboard proficiency, and Praxis I tests.
3. The program typically takes three semesters of on-campus work. Music course requirements are only offered fall and spring semesters. Some of the non-music course requirements are often offered in the summer, at other Penn State campuses, or on-line via PSU World Campus. One semester of off-campus full-time student teaching is required the last semester. For students whose undergraduate degree is not in music, or for those with deficiencies in voice, piano, theory, and/or music history, completion of the program usually requires more than three semesters of course work.

INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12

Required Undergraduate Courses

Credit for approved equivalent courses at other institutions may be transferred. Additional course work may be required depending upon student's previous course work, experiences, and results of placement exams.

Required Courses:

Music 112 (Spring I)	.5
Music 115 or vocal proficiency (Fall I)	1
Music 216 (Spring I)	.5
Music 151	1
Music 152	1
Music 153	1
Music 154	1
Music 295A (Spring I)	1
Or Early Childhood practicum (Fall I)	1
Music 340 (Fall I)	2
Music 341 (Fall I)	2
Music 395A (Fall I)	1
Music 345 (Spring II)	2
Music 395B (Spring II)	1
Music 44_W (Fall II)	3
Music 266 Basic Conducting (Fall I)	1
Music 366 Intermediate Conducting (Spring I)	1
Music 495A and B or C - Student Teaching	12
EDPSY 010	3
C I 280	3
SPLED 400	4
SPLED 403A or 403B	3
Quantification	6
Literature (Humanities)	3
Basic English	3
Select one course from:	
PSYCH 100, HDFS 229, HDFS 239	3

All courses must be passed with a grade of "C" or better. However, a minimum overall GPA of 3.0 that includes all the above courses must be maintained.

All teacher education candidates must have Act 34, Act 151, and FBI clearances for any Music Education course work. Information about obtaining these clearances is available in the Office of Certification and Education Services, 228 Chambers Building or in the Music Education Office, 233A Music Building I.

Proficiencies

Piano proficiency is required of all students (see page 22). Instrumental techniques courses (guitar, brass, percussion, string, and woodwind), or proficiency in these areas, is also required. In addition, students must have completed the following undergraduate courses: music theory and music history (verified by competency exams), and seven semesters of applied lessons on a major instrument (verified by an audition at time of interview).

This page last revised 2010-2011

INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12

Student Teaching

The certification program culminates in a student teaching experience, which represents a student's full academic load for one semester (12 credits). The student teaching semester may be scheduled during either fall or spring after completion of course work. Experiences are scheduled in each of two settings (one general music and one performance): 7 credits are taken in the emphasis setting and 5 credits are taken in the non-emphasis setting. Application for student teaching is made during the fall semester in which the student is enrolled in Music 340 and 341. Applications are available online at www.music.psu.edu/musiced/student_teaching.html. Student teachers are placed in a public school district within 125 miles of University Park and are responsible for procuring housing and obtaining transportation. Students will not be placed in their home school districts. At minimum, student teachers are to begin and end their student teaching experience with the University Park semester schedule. The school district schedule of the student teaching site is to be followed during the semester.

Additional Examinations

The PRAXIS Series: Professional Assessments for Beginning Teachers, is a battery of tests that measure academic achievements and proficiencies. All teacher candidates seeking any Pennsylvania Instructional I certificate must pass these exams. PRAXIS frequently asked questions and answers sheet and testing dates list can be found on the wall rack beside the Music Education bulletin board outside the Music Office, 233 Music Building I. A separate registration is required for each test administration date. All students must now register for all PRAXIS tests online at www.ets.org/praxis beginning with the September 2005 test date. The PRAXIS PPST exams must be completed prior to enrollment in the Capstone Course (MUSIC 44_W). Other PRAXIS exams must be complete prior to obtaining teacher certification in Pennsylvania. Candidates must meet any qualifying scores in effect at the time their application is received by the Pennsylvania Department of Education. See the Music Education bulletin board for current list of PRAXIS exam dates.

INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12

Keyboard Proficiency

All items described below consist of assignments of a general nature. Students should see Dr. Shafer to determine if Music 270 is appropriate for their skill level. Students enrolled in Music 270 will receive specific assignments for the piano proficiency exam through this course two weeks before the exam is offered. If the student's skill level is not suited for Music 270, Dr. Shafer will recommend an appropriate course and/or assignment in preparation for the exam. The specific items for the exam change from one semester to the next. In addition, some differences exist for choral/general and instrumental emphasis students. Any student who does not pass a portion or portions of the proficiency must re-take those portions the following semester. Only portions of the exam not previously passed must be attempted at each exam. Exams that are not completely prepared will not be heard.

1. Be prepared to play a representative group of major and harmonic minor scales.
2. Prepare an expanded hand position accompaniment for an assigned melody using I, IV, V7, V7/V, and V7/IV chords. Accompaniment style must be representative of the implied melodic style. Transpose the melody with blocked chord accompaniment to the following keys: C, D, E, F, G, A, Bb and Eb.
3. Sight-read a melody (major or minor mode), and then apply blocked harmonic accompaniment using I, IV, and V7 chords in basic positions, hands together.
4. Be prepared to improvise an example of music for movement with 2nd grade students. Movements represented are marching, running, skipping, and swaying. Examples are to be composed of a double period and must expand beyond a closed hand position. Stylistic variety must be in evidence. For example, musical devices such as syncopation parallel major-minor relationships, and contrasts in register may be employed.
5. Prepare one of the following:
 - a. A four-part arrangement of "America" in the key of D
 - b. A three-part arrangement of "The Star-Spangled Banner" in B-flat
 - c. A four-part arrangement of "America the Beautiful" in D
 - d. A four-part arrangement of the "Penn State Alma Mater" in F
6. Prepare an excerpt of 1-2 pages in length from one elementary or junior high school instrumental arrangement. Students should be able to play all staves in concert pitch.
7. Prepare one vocal or instrumental accompaniment.
8. Prepare any two-part combination of a four-part open vocal score that does not contain a piano reduction of the vocal parts.
9. Prepare a chromatic series of vocal warm-ups using five-finger positions.

Approved List of Graduate Music Theory and History Electives

Students may not register for these courses until the graduate theory and history competency requirements have been satisfied.

<u>Course</u>	<u>Credits</u>	<u>Description</u>
THEORY		
422	3	Jazz Harmony and Arranging
431	2-3	Advanced Tonal Analysis
433	2-3	Advanced Analysis in Twentieth-Century Music
438	2	Figured Bass
471	2	Structural and Sixteenth-Century Counterpoint
472	2	Eighteenth-Century Counterpoint
531	3	Analytical Techniques (Twentieth-Century, non-Schenker)
532	3	Schenkerian Analysis
573	3	Integrative Seminar in Music Theory and History
574	3	Seminar in Music Theory
HISTORY		
461W	3	Studies in Music History: Antiquity to 1600
462W	3	Studies in Music History: 1550-1750
463W	3	Studies in Music History: 1700-1900
464W	3	Studies in Music History: 1850-Present
572	3	Seminar in Musicology
573	3	Integrative Seminar in Music Theory and History

For the M.Mus. program in Conducting, the following also applies:

<u>Course</u>	<u>Credits</u>	<u>Description</u>
LITERATURE		
478	3	Vocal Literature
480	3	Opera Literature
481	3	Keyboard Literature
482	2	Seminar in Keyboard Literature
483	2	Seminar in Voice Pedagogy
485	3	Chamber Music Literature
487	3	Orchestral Literature
582	2-3	Studies in Band/Wind Literature
583	2-3	Studies in Choral Literature

COURSE OFFERINGS FOR MUSIC GRADUATE STUDENTS

MUSIC 412 JAZZ PEDAGOGY (2) The development of advanced skills in pedagogy for teaching jazz bands. Prerequisite: admission to the Music Education program or certification.

MUSIC 414 STRING PEDAGOGY (1-2) The development of skills in pedagogy for teaching strings. Prerequisite: completion of 300-level strings course.

MUSIC 415 WOODWIND PEDAGOGY (1-2) The development of skills in pedagogy for teaching woodwinds. Prerequisite: completion of 300-level woodwind course.

MUSIC 416 BRASS PEDAGOGY (1-2) The development of skills in pedagogy for teaching brass. Prerequisite: completion of 300-level brass course.

MUSIC 417 PERCUSSION PEDAGOGY (1-2) The development of advanced skills in pedagogy for teaching percussion. Prerequisites: MUSIC 152; PERCN 320J or PERCN 330J or permission of instructor.

MUSIC 418 VOICE PEDAGOGY (2) Analysis of techniques of teaching voice and studies of related music literature and pedagogical writings. Prerequisites: VOICE 270J or VOICE 280J; or four semesters of VOICE 100J or VOICE 110J.

MUSIC 419 PIANO PEDAGOGY I (2) Analysis of beginning teaching methods and teaching strategies for children. Prerequisites: KEYBD 270 or KEYBD 280; MUSIC 331.

MUSIC 421 JAZZ COMBO CLASS (1) Study and performance of small group jazz. Prerequisite: MUSIC 181.

MUSIC 422 JAZZ HARMONY AND ARRANGING (3) Analysis and composition of jazz tunes and chord progressions; instrumental and vocal arranging in the jazz idiom. Prerequisites: MUSIC 222, MUSIC 232.

MUSIC 424 PIANO PEDAGOGY II (2) Analysis of techniques of teaching intermediate-early advanced level piano and studies of music literature and pedagogical writings. Prerequisites: KEYBD 270 or KEYBD 280; MUSIC 331.

MUSIC 425 ADVANCED VOICE PEDAGOGY (2) Analysis of techniques of teaching voice, supervised teaching, studies of studio materials and related topics. Prerequisites: MUSIC 418.

MUSIC 427 MASTERS OF MUSIC (3 per semester, maximum of 9) An intensive investigation of the works of a major composer in Western music history. (May be repeated for credit.)

MUSIC 428 GRADUATE REVIEW OF TONAL ANALYSIS (2) Application of analytical techniques to music from Bach to Brahms. Prerequisites: undergraduate core in music theory and literature at an accredited university or elementary analysis; MUSIC 429 and 430 if indicated on entering competency exam.

MUSIC 429 AURAL REVIEW FOR GRADUATE STUDENTS (1) An intensive review of the aural skills required for a theoretical understanding of 18th- and 19th-century music. Prerequisite: MUSIC 221 or undergraduate core in music theory at an accredited university.

MUSIC 430 HARMONY REVIEW FOR GRADUATE STUDENTS (2) An intensive review of tonal harmony from a linear approach, including part-writing and counterpoint. Prerequisite: MUSIC 232 or undergraduate core in music theory at an accredited university.

MUSIC 431 ADVANCED TONAL ANALYSIS (2-3) Advanced techniques of musical analysis. Prerequisite: MUSIC 331.

MUSIC 432 GRADUATE REVIEW OF TWENTIETH-CENTURY ANALYSIS (2-3) The theory and analysis of style in music of the twentieth century. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 433 ADVANCED ANALYSIS OF TWENTIETH-CENTURY MUSIC (2-3) In-depth studies of selected twentieth-century repertoires and/or analytical models. Prerequisites: MUSIC 262, MUSIC 332.

MUSIC 435 SCORE READING (1) Introduction in score reading at the keyboard. Prerequisites: MUSIC 232; piano proficiency passed.

MUSIC 438 FIGURED BASS (2) Learning to realize and play figured basses at the keyboard with emphasis on examples from Italy, Germany, France, and England from 1600 to 1800. Prerequisites: MUSIC 232; piano proficiency passed.

MUSIC 441W EMPHASIS IN ELEMENTARY GENERAL AND CHORAL MUSIC (3) Selection and application of materials, methods, teaching and assessment strategies for elementary general and choral music settings. Prerequisites: MUSIC 345, MUSIC 395B.

MUSIC 442W EMPHASIS IN MIDDLE SCHOOL GENERAL AND CHORAL MUSIC (3) Capstone experience to teaching in general and choral middle school settings. Prerequisites: Limited to Music Education Majors; MUSIC 345, MUSIC 395B.

MUSIC 443 CHORAL METHODS AND MATERIALS: EMPHASIS (3) Selection and analysis of choral literature, study of the adolescent voice, administration of school choral programs. Intended for those with a choral emphasis. Prerequisites: MUSIC 266, MUSIC 295A, MUSIC 340, MUSIC 348; piano proficiency passed.

MUSIC 444W EMPHASIS IN ELEMENTARY AND INTERMEDIATE BAND (3) Examination and application of teaching strategies and materials for students planning to teach band in the elementary and middle schools. Prerequisites: MUSIC 345, MUSIC 395A, MUSIC 366; piano proficiency passed.

MUSIC 445W EMPHASIS IN HIGH SCHOOL BAND (3) Examination and application of teaching strategies and materials for students planning to teach high school bands. Prerequisites: MUSIC 345, MUSIC 395B.

MUSIC 446W EMPHASIS IN STRINGS AND ORCHESTRA (3) Development of teaching techniques for instructing elementary and secondary string/orchestra student musicians for music education majors. Prerequisites: MUSIC 345, MUSIC 395B.

MUSIC 450 TEACHING MARCHING BAND (2) Traditional and contemporary drill design principles, show development strategies, instructional techniques, and organizational procedures involved in teaching marching band. Prerequisites: MUSIC 345 or three years collegiate marching band experience or permission of program.

MUSIC 451 COMPUTER PROGRAMMING FOR MUSICIANS (3 per semester, maximum 12) In-depth study of music programming techniques. Prerequisites: INART 258, MUSIC 455 or permission of program.

This page last revised 2010-2011

MUSIC 455 TECHNOLOGY IN MUSIC (1-3) Survey of how musical information is stored and processed in computer systems. Prerequisites: CMPSC 100, CMPSC 101, CMPSC 121 or MUSIC 231.

MUSIC 458 ELECTRONIC MUSIC (3) An introduction to the art of composition in the electronic audio medium. Prerequisite: INART 258.

MUSIC 459 ELECTRONIC MUSIC COMPOSITION (1-3 per semester, maximum of 12) A studio course in the theory and practice of electronic music. Enrollment is restricted to 10 students. Prerequisite: MUSIC 458.

MUSIC 460 TEACHING MUSICAL CULTURES (2) Exploration of the world's musical cultures and the implication of and procedures for teaching multicultural music. Limited to upper division music majors or permission of program.

MUSIC 461W STUDIES IN MUSIC HISTORY: ANTIQUITY TO 1600 (3) In-depth study of selected aspects of music and culture from antiquity to 1600, with emphasis on writing and research. Prerequisites: MUSIC 261, MUSIC 331.

MUSIC 462W STUDIES IN MUSIC HISTORY: 1550-1750 (3) In-depth study of selected aspects of music and culture from 1550-1750, with emphasis on writing and research. Prerequisites: MUSIC 261, MUSIC 331.

MUSIC 463W STUDIES IN MUSIC HISTORY: 1700-1900 (3) In-depth study of selected aspects of music and culture from 1700-1900, with emphasis on writing and research. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 464W STUDIES IN MUSIC HISTORY: 1850-PRESENT (3) In-depth study of selected aspects of music and culture from 1850 to the present, with emphasis on writing and research. Prerequisites: MUSIC 262, MUSIC 332.

MUSIC 465 ADVANCED CONDUCTING I (2) Advanced instruction in conducting; conducting techniques specific to instrumental or choral music; emphasis on score study and rehearsal technique. Prerequisite: MUSIC 366.

MUSIC 466 ADVANCED CONDUCTING II (2 per semester, maximum of 8) Standard scores of symphonies, tone poems, operas, oratorios, and shorter vocal and instrumental works studied from the viewpoint of the conductor. Prerequisite: MUSIC 465.

MUSIC 467 OPERA WORKSHOP (1-3 per semester, maximum of 6) History, analysis, and production of operas from sixteenth century to present. Prerequisite: audition.

MUSIC 468 ACTING FOR SINGERS (2 per semester, maximum of 4) To help students develop authentic and specific characters/portrayals on stage through physical and emotional awareness. Prerequisite: Must be currently enrolled for voice jury track at the level of V220J or higher or register with permission of the program.

MUSIC 471 STRUCTURAL AND SIXTEENTH-CENTURY COUNTERPOINT (2) Advanced species counterpoint and its application to the sixteenth-century style. Prerequisites: MUSIC 222, MUSIC 232.

MUSIC 472 EIGHTEENTH-CENTURY COUNTERPOINT (2) Imitative and nonimitative counterpoint in the style of Bach. Prerequisites: MUSIC 222, MUSIC 232.

MUSIC 473 COMPOSITION VII (3) Composition instruction for fourth-year composition majors. Prerequisite: MUSIC 374.

MUSIC 474 COMPOSITION VIII (3) Composition instruction for fourth-year composition majors. Prerequisite: MUSIC 473.

MUSIC 478 VOCAL LITERATURE (3) Introduction to the literature for solo voice in opera, oratorio, cantata, art song, and chamber music from the baroque to the present. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 480 OPERA LITERATURE (3) Studies in the development of the opera from 1600 to the present, treating both libretto and music. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 481 KEYBOARD LITERATURE (3) Studies in the development of keyboard music and instruments; a survey of all eras using listening, analysis, and performance. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 483 SEMINAR IN VOICE PEDAGOGY (2) Survey of literature relevant to the teaching of voice from historical sources through recent pedagogical scholarship. Prerequisite: MUSIC 418.

MUSIC 485 CHAMBER MUSIC LITERATURE (3) Survey of chamber music for strings, winds, and brass instruments from the mid-16th century to the present day. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 487 ORCHESTRAL LITERATURE (3) Survey of orchestral literature. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 489 STUDIO AND RECITAL ACCOMPANIMENT (1 per semester, maximum of 4) Advanced keyboard accompaniment of student soloists in the studio and in public performance under faculty supervision. Prerequisite: MUSIC 194 or permission of instructor.

MUSIC 493 SONATA DUOS (1 per semester, maximum of 4) Preparation for performance of advanced sonata literature for various individual instruments with keyboard. Prerequisites: MUSIC 193 or equivalent; permission of instructor.

MUSIC 495A STUDENT TEACHING: GENERAL MUSIC (5-7) Observation and teaching under supervision. Prerequisite: completion of all courses in the major with a grade of "C" or better. Concurrent: MUSIC 442.

MUSIC 495B STUDENT TEACHING: CHORAL MUSIC (5-7) Observation and teaching under supervision. Prerequisite: completion of all courses in the major with a grade of "C" or better. Concurrent: MUSIC 443.

MUSIC 495C STUDENT TEACHING INSTRUMENTAL MUSIC (5-7) Observation and teaching under supervision. Prerequisite: completion of all courses in the major with a grade of "C" or better. Concurrent: MUSIC 444.

MUSIC 495D STUDENT TEACHING SEMINAR IN MUSIC EDUCATION (1) Seminar for the professional development of pre-service music educators. Students must be registered for MUSIC 459A and either MUSIC 495B or 495C. Prerequisites: MUSIC 295B, MUSIC 295C, MUSIC 342, MUSIC 343, MUSIC 344, MUSIC 395A; or MUSIC 295C and MUSIC 395B with a grade of "C" or better.

MUSIC 497A SURVEY MUSIC HISTORY I (3) For graduate students who need remedial work in music history.

This page last revised 2010-2011

MUSIC 497B SURVEY MUSIC HISTORY (3) For graduate students who need remedial work in music history.

MUSIC 497X EARLY CHILDHOOD PRACTICUM (1) Students will plan and deliver weekly music classes for preschool children at the Bennett Center. Will complete a case study on one child they observe throughout the semester.

MUSIC 498X REVIEW OF HARMONY/ANALYSIS (2) Devoted to an in-depth study of tonal harmony and analysis, beginning with a review of diatonic progressions and continuing with chromatic harmony.

MUSIC 499 FOREIGN STUDIES (1-12) Courses offered in foreign countries by individual or group instruction.

MUSIC 500 INTRODUCTION TO MUSIC REFERENCE AND RESEARCH MATERIALS (2) A study of musicological reference and research materials in English and Western European languages, with exercises in their use.

MUSIC 502 EARLY MUSIC ENSEMBLE (1) Ensemble for the performance and study of Renaissance and Baroque music on instruments of the era. Prerequisite: audition.

MUSIC 503 CONCERT CHOIR (1 per semester, maximum of 4) Rehearsal and performance of choral repertoire appropriate to mixed-voice ensemble of approximately sixty voices. Prerequisite: audition.

MUSIC 504 CHAMBER SINGERS (1 per semester, maximum of 4) Rehearsal and performance of choral repertoire appropriate to mixed-voice ensemble of approximately twenty-four voices. Prerequisite: audition.

MUSIC 505 SYMPHONIC WIND ENSEMBLE (1 per semester, maximum of 4) Rehearsal and performance of wind repertoire and concert band literature. Prerequisite: audition.

MUSIC 506 SYMPHONIC BAND (1 per semester, maximum of 4) Rehearsal and performance of symphonic band literature. A select group using standard instrumentation. Prerequisite: audition.

MUSIC 507 PHILHARMONIC ORCHESTRA (1 per semester, maximum of 4) Orchestra rehearsal and performance. Prerequisite: audition.

MUSIC 508 CHAMBER ORCHESTRA (1 per semester, maximum of 4) Chamber orchestra rehearsal and performance. Prerequisite: audition.

MUSIC 509 CENTRE DIMENSIONS (1 per semester, maximum of 4) The rehearsal and performance of large jazz band literature ("charts") along with individualized formal study of jazz improvisation. Prerequisite: audition.

MUSIC 510 BRASS CHOIR (1 per semester, maximum of 4) Rehearsal and performance of literature involving brass instruments. Prerequisite: audition.

MUSIC 511 PERCUSSION ENSEMBLE (1 per semester, maximum of 4) Study and performance of percussion chamber music in various instrumental combinations focusing on the classical and contemporary repertoire. Prerequisite: audition.

MUSIC 519 GRADUATE SEMINAR IN INTERMEDIATE PIANO PEDAGOGY (2) Graduate seminar in intermediate teaching repertoire and strategies for piano from the Baroque to the 21st century. Prerequisites: MUSIC 424, MUSIC 589.

This page last revised 2010-2011

MUSIC 520 CHAMBER MUSIC FOR STRINGS (1 per semester, maximum of 4) Preparation for performance of (advanced) chamber music literature involving primarily stringed instruments--quartets and quintets. Prerequisite: audition.

MUSIC 521 CHAMBER MUSIC FOR WOODWINDS (1 per semester, maximum of 4) Preparation for performance of (advanced) chamber music literature involving primarily woodwind instruments--quartets and quintets. Prerequisite: audition.

MUSIC 522 CHAMBER MUSIC FOR BRASS (1 per semester, maximum of 4) Preparation for performance of (advanced) chamber music literature involving primarily brass instruments--quartets and quintets. Prerequisite: audition.

MUSIC 523 SONATA DUOS (1 per semester, maximum of 4) Preparation for performance of (advanced) sonata literature for various individual instruments with keyboard. Prerequisite: audition.

MUSIC 524 GRADUATE SEMINAR IN ADVANCED PIANO PEDAGOGY (2) Graduate seminar in advanced repertoire, history of piano pedagogy, and strategies for piano from the Baroque to the 21st century. Prerequisites: MUSIC 424, MUSIC 589.

MUSIC 531 ANALYTICAL TECHNIQUES (3) Twentieth-century theories of tonal music other than Schenker; emphasis on motivic, thematic, metric, and rhythmic analysis. Prerequisite: MUSIC 331.

MUSIC 532 SCHENKERIAN ANALYSIS (3) An intensive introduction to the analytical method developed by the twentieth-century Austrian theorist and musicologist, Heinrich Schenker. Prerequisite: a grade of B is required in MUSIC 430 or satisfactory performance on the graduate theory placement examination.

MUSIC 533 THE PEDAGOGY OF UNDERGRADUATE THEORY AND HISTORY (2) A study of approaches to the teaching and learning of music theory (written and aural skills) and history. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 535 COMPOSITION (1-4) Composition of vocal, instrumental, and electronic media and preparation of compositions for performance. Prerequisite: MUSIC 474.

MUSIC 551 ADMINISTRATION AND SUPERVISION OF SCHOOL MUSIC (3) Examination of procedures for effective supervision of music instruction and administration of school music programs. Prerequisite: 5 years of music teaching in public schools.

MUSIC 552 INTERNSHIP IN MUSIC SUPERVISION (3-6 per semester) Internship in schools under supervision of graduate faculty in music education. Prerequisites: EDLDR 560, MUSIC 551.

MUSIC 560 CHORAL CONDUCTING (2-4 per semester, maximum of 16) Study of choral conducting techniques, comprehensive score analysis, and supervised rehearsal and performance practicum. Prerequisite: MUSIC 466 or admission by audition.

MUSIC 561 ORCHESTRAL CONDUCTING (2-4 per semester, maximum of 16) Study of orchestral conducting technique, comprehensive score analysis, and supervised rehearsal and performance practicum. Prerequisite: MUSIC 466 or admission by audition.

MUSIC 562 BAND/WIND ENSEMBLE CONDUCTING (2-4 per semester, maximum of 16) Study of band and wind ensemble conducting, comprehensive score analysis, and supervised rehearsal and performance practicum.

MUSIC 565 STUDIO AND RECITAL ACCOMPANIMENT (1 per semester, maximum of 4) Keyboard accompaniment of student soloists in the studio and in public performance, under faculty supervision. Prerequisite: audition.

MUSIC 572 SEMINAR IN MUSICOLOGY (3 per semester, maximum of 9) Research in selected areas of music history.

MUSIC 573 INTEGRATIVE SEMINAR IN MUSIC THEORY AND HISTORY (3 per semester, maximum of 9) Special topics (composer, style, genre) taught from both theoretical and historical perspectives. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 574 SEMINAR IN MUSIC THEORY (3) Study of analytical techniques, aesthetics, writings, in music theory, music cognition, musical sketches, and mathematical models taught from a theory perspective. Prerequisites: MUSIC 428 and MUSIC 432 or equivalent.

MUSIC 575 INTEGRATIVE CONDUCTING SEMINAR (1 per semester, maximum of 2) A seminar for choral, orchestral, and band/wind ensemble graduate conducting majors, taught by conducting faculty in all three areas.

MUSIC 580 STUDIES IN ORCHESTRAL LITERATURE (1-3 per semester, maximum of 8) Selected studies in orchestral literature from the seventeenth century to the present.

MUSIC 582 STUDIES IN BAND/WIND ENSEMBLE LITERATURE (2-3 per semester, maximum of 8) Selected studies in band and wind ensemble literature from the Renaissance to the present.

MUSIC 583 STUDIES IN CHORAL LITERATURE (2-3 per semester, maximum of 8) Selected studies in choral literature of all types from the Renaissance to the present.

MUSIC 585 GRADUATE SEMINAR IN KEYBOARD MUSIC 1710-1820 (2) Seminar in music for keyboards (organ, harpsichord, pianoforte) from the early works of J.S. Bach (c.1710) to late Beethoven. Prerequisite: MUSIC 481.

MUSIC 586 GRADUATE SEMINAR IN PIANO MUSIC 1820-1920 (2) Seminar in music for pianoforte from the early works of Schubert, circa 1820, to Rachmaninoff (Romantic and post-Romantic). Prerequisite: MUSIC 481.

MUSIC 587 GRADUATE SEMINAR IN PIANO MUSIC 1890-PRESENT (2) Seminar in modern music for pianoforte from the early works of Debussy (circa 1890) to the present day. Prerequisite: MUSIC 481.

MUSIC 588 SEMINAR IN MUSIC LITERATURE OF THE MAJOR PERFORMANCE AREA (1-3) Selected studies in music literature specific to the student's major performance area. Will include research, analysis, and performance.

MUSIC 589 SEMINAR IN PIANO PEDAGOGY (2) Selected variable topics in piano pedagogy. Includes research, performance and discussion of appropriate literature, and class participation. Prerequisites: MUSIC 419, MUSIC 424.

MUSIC 590 COLLOQUIUM (1-3) Continuing seminars that consist of a series of individual lectures by faculty, students, or outside speakers.

MUSIC 591 GRADUATE DEGREE PERFORMANCE (1) A juried recital performance for students majoring in performance, composition, or conducting. Prerequisite: consent of the department.

MUSIC 594 MASTER'S PAPER RESEARCH (1-6) Investigation of a specific problem in music. Required for most Master of Music degrees.

MUSIC 595 INTERNSHIP (1-18) Supervised off-campus, nongroup instruction, including field experiences, practicums, or internships. Written and oral critique of activity required.

MUSIC 595A INTERNSHIP IN PIANO PEDAGOGY (1) Piano performance and pedagogy majors observe experienced teachers and gain supervised teaching experience. Gradually assume responsibility for the lessons of one or two students. Prerequisites: MUSIC 419, MUSIC 424, MUSIC 589.

MUSIC 596 INDIVIDUAL STUDIES (1-9) Creative projects, including nonthesis research, which are supervised on an individual basis and which fall outside the scope of formal courses.

MUSIC 597 SPECIAL TOPICS (1-9) Formal courses given on a topical or special interest subject which may be offered infrequently.

MUSIC 597E STUDENT TEACHING SUPERVISION (1) Involves a minimum of 4 observations of music education student teacher(s) during the semester, in addition to meetings and discussions with cooperating teachers.

MUSIC 600 THESIS RESEARCH (1-15) No description. **[for the Master of Arts and Doctor of Philosophy degree programs]**

MUSIC 601 PHD DISSERTATION FULL-TIME (0) No description.

MUSIC 602 SUPERVISED EXPERIENCE IN COLLEGE TEACHING (1-3 per semester, maximum of 6) Supervised experience for teaching assistants in music.

MUSIC 610 THESIS RESEARCH OFF-CAMPUS (1-15) No description.

MUSIC 611 PHD DISSERTATION PART-TIME (0) No description.

MUSIC 801 DOCTORAL SOLO RECITAL (DMA) (2 per semester, maximum of 4) Culminating solo recital(s) of artist-level repertoire; may be repeated with different repertoire. Prerequisite: Completion of at least one semester of KEYBD 580J (lessons, doctoral/artist level).

MUSIC 802 DMA LECTURE-RECITAL MONOGRAPH (1) Preparation of a monograph to be text of the DMA lecture-recital; must be approved prior to performance. Prerequisites: Candidacy for the DMA; previous completion of one MUSIC 801 recital.

MUSIC 803 PERFORMANCE OF THE DMA LECTURE-RECITAL (2) Performance of the D.M.A. lecture-recital (the lecture monograph to be pre-approved as MUSIC 802). Prerequisites: Candidacy for the Doctor of Musical Arts degree; MUSIC 802.

MUSIC 804 CHAMBER MUSIC RECITAL (DMA) (1 per semester, maximum of 2) Recital devoted to chamber music (including song groups or cycles for voice and piano). May be repeated. Prerequisite: Candidacy for the Doctor of Musical Arts degree.

MUSIC 805 DMA FINAL RECITAL (3) Final, culminating solo recital of artist-level repertoire; independently prepared. Prerequisites: Completion of all other course work; comprehensive examination for the degree Doctor of Musical Arts.

MU ED 440 MUSIC LEARNING AND DEVELOPMENT (2) Psychological principles related to music learning processes and applications of those to teaching music.
Effective: Spring 2010

MU ED 540 REFLECTIVE PRACTICE AND INQUIRY I (2) This course will develop students' reflection in and on teaching through gaining understanding of systematic inquiry and reflection paradigms.

MU ED 541 DEVELOPING MUSIC CURRICULA (2) Introduction to the process for developing music curricula for grades K-12 that reflects current theories/research data as well as state/national guidelines.

MU ED 545 PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR (3) Study of psychoacoustical effects of musical stimuli; emphasis on responses affecting learning musical ability, musical taste, and aesthetic reactions.

MU ED 546 ASSESSMENT OF MUSIC LEARNING (2) Exploration of the unique processes, techniques, and challenges involved in the assessment of music learning.

MU ED 547 MENTORING NOVICE TEACHERS (1 per semester/maximum of 2) Strategies for mentoring novice music teachers in peer teaching experiences and in K-12 school field experiences.

MU ED 550 REFLECTIVE PRACTICE AND INQUIRY II (2) This course will use systematic inquiry and reflection to assist students' in understanding the relevance of research methods in music education.
Prerequisite: MU ED 540

MU ED 555 DOCTORAL SEMINAR IN MUSIC EDUCATION (1 per semester, maximum of 6) Forum for the discussion of problems in theory and design encountered in individual and group research projects.
Prerequisite: admission to doctoral candidacy

MU ED 557 READINGS IN THE HISTORY OF AMERICAN MUSIC EDUCATION (2) Intensive reading course on the history of American music education and the social, theological, and educational influences on the profession.

MU ED 559 CONTEMPORARY ISSUES IN MUSIC EDUCATION (1-2) Consideration of the current political and pedagogical issues that influence curriculum development, teaching, and administration of K-12 music programs.