



**Departmental Handbook
for
Graduate Students
in
Music**

SIUE

2007-2008

Online at: <http://www.siue.edu/MUSIC/gradHandbk.pdf>

Departmental Website: <http://www.siue.edu/MUSIC>

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Mission Statement

The goal of the Department of Music at Southern Illinois University Edwardsville is to achieve the highest standards of excellence in teaching, performance, scholarship, and creative work. The preparation of music performers and teachers, the provision of general and specific educational competencies, and contributions to cultural enrichment together constitute the department's mission.

The Department of Music has a strong commitment to excellence in our graduate program, which is a natural outgrowth of the baccalaureate degree. The first priority is to insure that the curricula, courses, and other educational and cultural experiences meet the needs of students in achieving their professional and personal goals. The department plays an important role in the cultural environment of the University and the region. Music ensembles and soloists provide a rich and wide-ranging series of performances throughout the year, and the department works cooperatively with the University and the community at large to share aesthetic, cultural, and educational resources.

Introduction

Welcome to the SIUE Department of Music! We are pleased you have chosen to complete your degree with us and we hope you'll take advantage of being part of our departmental family by involving yourself in performances, social gatherings and student meetings. We also hope that you'll make the most of your opportunity to study with our highly qualified and experienced faculty who completed their graduate degrees at institutions that include The University of Illinois, Harvard, Yale, The Michigan State University, University of Florida and others. The SIUE Department of Music has 22 full-time tenured or tenure-track faculty and numerous highly qualified adjunct faculty including members of the St. Louis Symphony. Finally, we also hope you'll make maximum effort to get to know your fellow graduate students and develop networks of support with each other.

The purpose of this handbook is to acquaint you with the most important policies and practices of our department. This handbook is not intended to repeat or replace the SIUE Graduate Catalog. Best Wishes for this new chapter in your life!

Darryl Coan, Director of Graduate Studies in Music

Important Phone Numbers and Addresses

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E-mail, Telephone, Meal Accounts

E-mail and your E-id

An electronic id (called E-id) and password is issued for every student. The E-id is required for the use of your university email account, Cougarnet—where you logon to see your university billing account, financial aid status, transcript, course schedules and even your grade reports—requires this same id for logon as does the university online course management system. You obtain your E-id by stopping in at the Office of Informational Technology (OIT), Dunham Hall 0210.

Telephone Account

Also available at OIT is a special PIN number that allows you to use the university telephones located in the hallways and residence halls. Once you receive your number, you use the phone by dialing 9, then the number (including area code if the number you are dialing is outside of the 618 area). Once you dial the number you will hear what sounds like a fast busy signal; this is when you key in your special number. Long distance calls will then be billed to your student account.

Meal Accounts

You may put money into your student account for the “meal plan” at the bursar’s windows in the Student Service Center (Rendlemann Hall) and the Morris University Center using cash, check, debit or credit card. This will allow you to pay for items just using your University ID Card in the all of the food service areas of the University Center (including the little store called Union Station—and Starbucks as well), and the food service court in the skywalk between Alumni and Founders Hall. It doesn’t entitle you to any discounts, but it can sure be handy on days you don’t have any cash.

Important Departmental Policies

Policy on Music Theory and Music History Entrance Exams and Review Courses

Every graduate student who enters the Music Masters program must demonstrate proficiency in music theory and music history to the standard set by the SIUE Department of Music theory and history faculty. All entering masters students must either pass the theory and history entrance exams with a score of 85% or better, or pass the related review courses (MUS 500a and Music 500b) with a minimum grade of B.

This requirement must be satisfied before the following Fall semester of attendance for full-time students entering in Fall,^{see note} and no later than the second semester of attendance for full-time students entering in Spring or Summer

Some individuals may be required to satisfy the theory/history requirement within the first semester of attendance due to departmental concerns regarding their previous experience and/or academic performance. If this is the case, the student will receive written notice of this requirement on their notice of approval from the Graduate School.

(the exams and review courses are not offered during Spring semester). Part-time graduate students may have up to one calendar year to complete the requirement.

Students who have not satisfied the theory/history requirement above will not be allowed to register for third and fourth semester core courses until this requirement is met. Courses that fall under this heading include (but are not limited to) Master's Recital, Masters Thesis, Music 502, third semester of Applied Music, Music Education course numbers higher than MUS 535. Any Graduate Assistant who fails to meet the requirement by the deadline can find his or her assistantship and tuition waiver in jeopardy.

Recitals, Theses and Exit Exams

All students will complete Graduate Recital or Theses as specified in their program's requirements as listed in the Graduate Catalog. All students will also be required to pass an Exit Exam graded by a committee with a unanimous ye or nay vote on passing.

Degree Program Time Extensions

The Graduate School limitation on completing your degree program is six years. Extensions can only be granted in unusual circumstances and can be approved only by the Graduate Director who will consider the request in consultation with other faculty. An extension will not be granted by the Graduate Director if you have not taken any courses TOWARD the degree in the last three semesters (including summer) before the six-year deadline.

Goals of Graduate Student Learning in MUSIC

Demonstrate breadth and depth of knowledge in the discipline

As evidenced by the quality of preparation, content and performance of a Masters Recital (including program notes) or Thesis, by the content and quality of their answers on a graduate exit exam, and by their general scholarship, graduate students in music will demonstrate the knowledge needed to succeed and excel as a professional in their chosen area of study including advanced knowledge in the general areas of music theory, music history and music literature as each relates to their specific area.

Apply knowledge of the discipline

As evidenced by the quality of preparation, content and performance of a Masters Recital (including program notes) or Thesis, by the content and quality of their answers on a graduate exit exam, and by their general scholarship, graduate students in music will demonstrate the ability to apply knowledge in music for the critical interpretation and solution of musical and/or pedagogical problems as befits professionals in their area of study.

Effectively communicate knowledge in the discipline

As evidenced by the quality of preparation, content and performance of a Masters Recital or Thesis (including program notes), by the content and quality of their answers on a graduate exit exam, and by their general scholarship, graduate students in music will demonstrate the ability to communicate clearly and effectively knowledge, scholarship, and critique in their chosen area of study.

Demonstrate an ability for analytical thinking in the discipline

As evidenced by the quality of preparation and content of performance of a Masters Recital or Thesis (including program notes), and by the content and quality of their answers on a graduate exit exam, graduate students in music will demonstrate ability to think analytically, including the ability to critically frame, evaluate and interpret problems and concepts in pedagogy, research and performance relative to their chosen course of study.

Exhibit the best practices, value, and ethics of the profession

As evidenced by their conduct and scholarship as studying professionals, graduate students in music will exhibit the highest standards in practice, value, and ethics of their profession.

MASTER OF MUSIC DEGREE
PERFORMANCE ADVISING CHECKLIST
(Revised 9/98)

I. CURRICULUM REQUIREMENTS (minimum of 32 semester hours)

A. Required Courses: 16 hours (20 for voice and piano concentrations; 22 for pianists following the Chamber Music/Accompanying Option, the additional hours to be taken in MUS 565, Advanced Piano Ensemble).

- _____ MUS 501 (2), Introduction to Graduate Studies in Music (must be completed during the first year of enrollment).
- _____ MUS 502 (2), History and Analysis of Musical Styles (to be taken as soon as the student has completed the review courses and MUS 501)
- _____ MUS 519ab (2, 2), (a) Vocal Pedagogy; (b) Vocal Literature. Both courses are required of voice majors only; Vocal Literature is required of piano majors only if following the Accompanying/Chamber Music Option.
- _____ MUS 540 (4, 4), Private Applied Music.
- _____ MUS 541 (4, 4), Private Applied Music: Jazz.
- _____ MUS 565 (2, 2), Advanced Piano Ensemble (required of piano performance majors only).
- _____ MUS 590 (4), Graduate Recital (to be taken after completing the required 8 hours of private applied instruction in MUS 540 or 541).

_____ **Total**

B. Elective Courses: 16 hours (12 for voice concentration; 10 for pianists in the Chamber Music/Accompanying Option). Elective courses may be chosen from the following. No more than 8 hours total may be in Independent Study and Readings courses (MUS 481, 482, 483, 499):

1. Theory/Composition

- _____ MUS 412ab (3, 3), Composition
- _____ MUS 442ab (3, 3), Counterpoint
- _____ MUS 481 (1 to 3), Readings in Music Theory (Consent of instructor and Director of Graduate Studies in Music required)
- _____ MUS 499 (1 to 3), Independent Study in Music Theory (Consent of instructor and Director of Graduate Studies in Music required)
- _____ MUS 545 (2), Computer Applications in Music

2. History/Literature

- _____ MUS 413ab (2, 2) Piano Literature
- _____ MUS 482 (1 to 3), Readings in Music History/Literature (Consent of instructor and Director of Graduate Studies in Music required)
- _____ MUS 499 (1 to 3), Independent Study in Music History/Literature (Consent of instructor and Director of Graduate Studies in Music required)
- _____ MUS 511abcde (2, 2, 2, 2, 2) Music Literature:
 - a. Symphonic
 - b. Choral
 - c. Chamber Music
 - d. Opera
 - e. Special Areas
- _____ MUS 519b (2), Vocal Literature (required for voice majors and piano majors following the Accompanying and Chamber Music Option)

3. Music Education

- _____ MUS 401 (2), Psycho-Physiology of Music
- _____ MUS 420 (1), Music Education Practicum (Instrument Repair)
- _____ MUS 439 (2), Recording Techniques

- _____ MUS 483 (2), Special Topics in Music Education
- _____ MUS 487 (2), Computer Music Workshop for Teachers
- _____ MUS 499 (1 to 3), Independent Study in Music Education (Consent of instructor and Director of Graduate Studies in Music required)
- _____ MUS 540w (2, 2), Advanced Conducting
- _____ MUS 550 (2), Organization and Administration of the Music Education Program Pedagogy/Literature Courses (a maximum of two elections):
- _____ MUS 436 (2), Jazz
- (3. Music Education, Cont.)
- _____ MUS 461ab (3, 3) Piano. Must be taken in sequence: (a) Methods; (b) Materials
- _____ MUS 465ab (2, 2) String. Each segment may be repeated to a maximum of 4 hours without duplication, and with consent of the instructor and the Director of Graduate Studies in Music.
- _____ MUS 519a (2) Vocal Pedagogy
- _____ MUS 553a (2) Seminar in Materials and Methods (Choral/Vocal)
- _____ MUS 553b (2) Seminar in Materials and Methods (Instrumental)
- _____ MUS 553ab (2, 2), Seminar in Methods and Materials. May be repeated to a maximum of 6 hours provided no topic is duplicated:
 - a) Choral/Vocal
 - b) Instrumental

4. Independent Study

- _____ MUS 499 (1 to 3), Original investigations with a faculty specialist. Approval of instructor and Director of Graduate Studies required. Brief description of project with signatures to be kept in student's file.

5. Performance/Applied Instruction

- _____ MUS 460ab (2, 2), Opera Workshop
- _____ MUS 540 (4), Private Applied Music (up to 4 hours beyond the 8 hours required may be counted as electives)
- _____ MUS 541 (4), Private Applied Music: Jazz (up to 4 hours beyond the 8 hours required may be counted as electives)
- _____ MUS 565 (2), Advanced Piano Ensemble
- _____ MUS 566 (1 or 2), Instrumental Ensemble. Repeat to 4.
- _____ MUS 567 (1 or 2), Choral Ensemble. Repeat to 4.

_____ **Total**

C. Hours Counted Towards Degree

- _____ SIUE
- _____ Transfer (8 semester hours maximum; no hours transferred in performance/applied instruction)

_____ **Total (32 required)**

D. Record Last Updated:

MASTER OF MUSIC DEGREE
MUSIC EDUCATION ADVISING CHECKLIST
(Revised 9/98)

I. CURRICULUM REQUIREMENTS (a minimum of 32 credit hours)

A. Courses required for all graduate-level music majors (8 semester hours)

- _____ MUS 501 (2) Introduction to Graduate Studies in Music--Must be completed during the first year of enrollment.
- _____ MUS 502 (2) History and Analysis of Musical Styles
- _____ MUS 591 (4) Graduate Recital with Supporting Paper (Written approval is required. See Audition Requirements above.) or
- _____ MUS 599 (4) Thesis

_____ **Total (8 required)**

B. Required Courses in Music Education (12 semester hours). Transfer credit is not granted for these courses.

- _____ MUS 415 (2) Class Applied Voice or MUS 519a (2) Vocal Pedagogy
- _____ MUS 520 (2) Foundations of Music Education. Prerequisite: MUS 500b, 501.
- _____ MUS 525 (2) Research in Music Education. Prerequisite: MUS 500b, 501
- _____ MUS 530 (2) Applied Listening and Ear-Training; Prerequisite: MUS 500a, 500b.
- _____ MUS 535 (2) Principles of Curriculum and instruction in Music Education. Prerequisite: MUS 520.
- _____ MUS 560 (2) Seminar in Music Education

_____ **Total (12 required)**

C. Electives in Music Education/Pedagogy (6 semester hours)

Students may substitute up to four semester hours of general professional education courses if requested in writing and approved in advance by the Director of Music Education.

- _____ MUS 401 (2) Psycho-Physiology of Music
- _____ MUS 420 (1) Music Education Practicum (Instrument Repair)
- _____ MUS 439 (2) Recording Techniques
- _____ MUS 483 (1 to 3) Readings in Music Education (Consent of instructor and Director of Music Education required)
- _____ MUS 487 (2) Computer Music Workshop For Teachers
- _____ MUS 499 (1 to 3) Independent Study in Music Education (Prior approval of the instructor and the Director of Music Education is required). A brief description of the project with signatures is to be kept in the student's file.
- _____ MUS 540w (2, 2) Advanced Conducting
- _____ MUS 550 (2) Organization/Administration in Music Education
- _____ Pedagogy/Literature Courses (a maximum of two elections):
- _____ MUS 436 (2) Jazz
- _____ MUS 461ab (3, 3) Piano. Must be taken in sequence: (a) Methods; (b) Materials
- _____ MUS 465ab (2, 2) String. Each segment may be repeated to a maximum of 4 hours without duplication, and with consent of the instructor and the Director of Music Education.
- _____ MUS 519a (2) Vocal Pedagogy
- _____ MUS 553a (2) Seminar in Materials and Methods (Choral/Vocal)
- _____ MUS 553b (2) Seminar in Materials and Methods (Instrumental)

_____ **Total (6 required)**

D. General Music Electives (at least one election from each category for a minimum of 6 semester hours total)

Students who will present a recital must complete a minimum of four credit hours of private applied instruction in the appropriate performance medium in addition to MUS 591 (Recital with Supporting Paper), which is elected during the final semester of enrollment.

Music Theory

- _____ MUS 412ab (3, 3) Composition
- _____ MUS 442ab (3, 3) Counterpoint
- _____ MUS 481 (1 to 3) Readings in Music Theory (Consent of instructor and Director of Music Education required)
- _____ MUS 499 (1 to 3) Independent Study in Music Theory (Consent of instructor and Director of Music Education required)
- _____ MUS 545 (2) Computer Applications in Music

Music History/Literature

- _____ MUS 413ab (2, 2) Piano Literature
- _____ MUS 482 (1 to 3) Readings in Music History/Literature (Consent of instructor and Director of Music Education required)
- _____ MUS 499 (1 to 3) Independent Study in Music History/Literature (Consent of instructor and Director of Music Education required)
- _____ MUS 511abcde (2, 2, 2, 2, 2) Music Literature
 - a. Symphonic
 - b. Choral
 - c. Chamber Music
 - d. Opera
 - e. Special Areas
- _____ MUS 519b (2) Vocal Literature

Performance/Applied instruction

- _____ MUS 440 (2 or 4) Private Applied Music
- _____ MUS 441 (2 or 4) Private Applied Music: Jazz
- _____ MUS 460ab (2, 2) Opera Workshop
- _____ MUS 540 (2 or 4) Private Applied Music
- _____ MUS 541 (2 or 4) Private Applied Music: Jazz
- _____ MUS 565 (2) Advanced Piano Ensemble (Accompanying and/or Chamber Music)
- _____ MUS 566 (1 or 2) Instrumental Ensemble (Band, Chamber Music, Orchestra)
- _____ MUS 567 (1 or 2) Choral Ensemble

_____ **Total (6 required)**

E. Hours Counted Towards Degree

- _____ SIUE
- _____ Transfer (8 semester hours maximum; no hours transferred in performance/applied instruction)

_____ **Total (32 required)**

F. Record Last Updated:

PLACEMENT EXAM IN MUSIC HISTORY **(General Information)**

The Placement Exam in Music History is administered at 10:30 a.m. at the beginning of the Fall, Spring, and first Summer terms. Students should contact the Music Department Office (650-3900) or Director of Graduate Studies to register for the exam and to obtain specific information about its location (building/room number).

The Placement Exam in Music History consists of seven sections:

- I. Listening Identification: 10 examples, for which students are asked to identify a likely composer, approximate date, and title (where possible), and then to justify their responses with pertinent style traits heard in the excerpt.
- II. Score Identification: 5 examples, for which students are asked to identify a likely composer, approximate date, and title, genre, or form (as appropriate), then justify their responses with pertinent style traits found in the excerpt.
- III. Standard Repertory: titles of 50 well-known works, to be identified by composer and approximate date of composition.
- IV. Elaboration: 10 well-known works to be commented on in greater detail (e.g., briefly summarizing plots/programs, explaining titles/circumstances for which a work was written).
- V. Musical Periods: questions about the main style periods from Antiquity to the present, including the opening and closing dates of periods, important composers, works, and genres, and pertinent style traits. Responses should be specific, clearly distinguishing one period from the others.
- VI. Musical Terms: 20 terms (genres, forms, groups of composers, musical styles, etc.) to be identified/defined.
- VII. Musical Forms: 5 standard forms to be diagrammed, noting important sections, themes, key areas, and repeats (where appropriate).

Students are allowed two hours to complete the Placement Exam In Music History. Students who score at least an 80% on the entire Exam (with no individual section being below 75%) need not take MUS 500b (Music History Review).

To prepare for the Placement Exam in Music History, students should:

- (1) review the notes from their undergraduate course(s) in music history;

- (2) re-examine standard music history texts such as the Donald J. Grout/Claude Palisca *History of Western Music* or K. Marie Stolba *Development of Western Music*; note: outlines of music history (Gleason, Barnes & Noble, etc.) are useful for a quick review, but tend not to be sufficiently thorough by themselves;
- (3) browse through the score anthologies and recordings accompanying the Grout and Stolba texts to practice for score/listening identification questions. For early music examples, see also the *Historical Anthology of Music* (HAM; scores and recordings);
- (4) examine a recent *Opus* catalog for an idea of which works are in the standard repertory. This book lists currently available recordings; therefore, works with many recordings tend to be in the standard repertory;
- (5) consult the *Harvard Dictionary of Music* for definitions of standard musical terms.

PLACEMENT EXAM IN MUSIC THEORY (General Information)

Beginning in January, 1999, the theory entrance exam for graduate students in music will consist of two portions, one aural the other written. The written portion will assess skills of musical analysis and understanding of advanced concepts in music theory. The Aural portion of the exam will assess aural analysis skills. The outline below represents the specific musical concepts and terminologies examinees can anticipate. The written portion will encompass the entire outline while the aural portion will primarily deal with listening for the musical events covered in Roman numerals III through V. However, it should be understood that in order to be able to correctly discern those events aurally, basic ear training skills form the necessary foundation.

I. Fundamentals

- A. Signs and symbols
- B. Scales and modes
- C. Intervals
- D. Major and minor scale degrees
- E. Rhythm and meter
- F. Triads

II. Harmony and Voice Leading

- A. Root Position, common tone voice leading
- B. Harmonic progression
- C. Cadences
- D. Doubling
- E. Chords in inversion
- F. First inversion
- G. Use and doubling of ii6 chord (cadential)
- H. Nonharmonic tones
- I. Second inversion
- J. Seventh chords—dominant seventh
- K. Figured bass

- L. ii7 in first inversion
- M. Chromaticism–secondary dominants
- N. Tonicization
- O. Diminished Seventh Chords
- P. Borrowed chords or modal interchange
- Q. Neapolitan triad and Neapolitan sixth
- R. Augmented sixth chords
- S. Other diminished seventh chords, #ii7 and #vidim7
- T. Modulation
- III. Counterpoint
 - A. Melodic line
 - B. Two-part counterpoint
 - C. Invertible counterpoint in two voices
 - D. Imitation and canon
 - E. Counterpoint in three or more parts
 - F. Fugue
 - G. Imitation
- IV. Phrasing, Structure and Forms
 - A. Cadence types
 - B. Phrase relationships
 - C. Sequence
 - D. Tonal structure
 - E. Forms, genre and terms
 1. Baroque
 2. Classical
 3. Romantic
- V. Twentieth century techniques

Recommended texts for review are as follows:

Harder, Paul O. and Steinke, Greg A. *Basic Materials in Tonal Music*, Parts I and II, 8th ed. 1998.

Needham Heights, Mass.: Allyn and Bacon.

Turek, Ralph. *The Elements of Music: Concepts and Applications*, Vol. I and II, 2nd ed. 1996.

New York: McGraw-Hill Companies, Inc.

Questions concerning the exam are best dealt with through email:

Allan Ho (aho@siue.edu) for general requirements and questions on grad study;

Darryl Coan (dcoan@siue.edu) for specific questions regarding the theory test.

Graduate Catalog Course Descriptions for MUSIC (MUS)

See the Graduate Catalog online at <http://www.siu.edu/GRADUATE/catalog/index.html>

401-2 PSYCHO-PHYSIOLOGY OF MUSIC.

Human capacities and acoustical foundations of music as they relate to musical behavior, potential and development. Prerequisite: consent of instructor.

412a,b-3,3 COMPOSITION.

Original composition in larger forms for various media. Must be taken in sequence. Prerequisite: a) MUS 312b or consent of instructor; b) MUS 412a.

413a,b-2,2 PIANO LITERATURE.

(a) Baroque to early Romantic; (b) Romantic and Contemporary. Prerequisite: MUS 357b or consent of instructor.

415-2 CLASS APPLIED VOICE.

Singing, diction, and voice pedagogy for music majors with minimal vocal experience.

420-1 MUSIC EDUCATION PRACTICUM.

Shop laboratory course. Selection; adjustments; maintenance; repair of musical instruments.

436-2 JAZZ EDUCATION.

Teaching jazz at elementary, secondary, and college levels. Group and individual instruction. Prerequisite: consent of instructor.

439-2 RECORDING TECHNIQUES.

Technical understanding of equipment used in basic digital recording studios: microphones; equalization; mixing. Hard disk recording and 24 track recording formats. Prerequisite: consent of instructor.

440a-x-2 or 4 PRIVATE APPLIED MUSIC.

- a. Violin
- g. Clarinet
- m. Trumpet
- s. Harpsichord
- b. Viola
- h. Bassoon
- n. Trombone
- t. Harp
- c. Violoncello
- i. Saxophone
- o. Tuba
- u. Classical Guitar
- d. String Bass
- j. Percussion
- p. Euphonium
- v. Guitar
- e. Flute
- k. Piano
- q. Voice
- w. Conducting
- f. Oboe
- l. French Horn
- r. Organ
- x. Accompanying

Applied music for graduate credit offered at the 400 and 500 levels in the areas listed above. Credit is given at 2 or 4 hours per semester on each level. May be repeated each semester of graduate study. Performance majors usually take 4 hours per semester on the 500 level. Music education majors usually take 2 hours per semester on the 500 level; all students studying a secondary instrument or voice do so for 2 hours credit on the 400 level. Prerequisites: audition; consent of instructor.

441d-u-2 or 4 PRIVATE APPLIED MUSIC: JAZZ.

- d. jazz bass
- j. jazz percussion
- m. jazz trumpet
- q. jazz voice
- i. jazz saxophone
- k. jazz piano
- n. jazz trombone
- u. jazz guitar

Individual instruction in performance of various jazz styles. Offered at the 400 and 500 levels in the areas listed. Credit is given at 2 or 4 hours per semester on each level. May be repeated each semester of graduate study. Performance majors usually take 4 hours per semester on the 500 level. Music education majors usually take 2 hours per semester on the 500 level; all students studying a secondary instrument or voice do so for 2 hours credit on the 400 level. Prerequisites: audition; consent of instructor.

442a,b-3,3 COUNTERPOINT.

(a) Renaissance and Baroque; (b) Modern contrapuntal techniques. Prerequisite: MUS 225b or consent of instructor.

460a,b-2,2 OPERA WORKSHOP.

Skills, techniques, and literature used in performance and production of operatic scenes, operas, operettas. May be repeated to a maximum of 4 hours.

461a,b-3,3 PIANO TEACHING TECHNIQUES AND MATERIALS.

(a) Methods; (b) Materials. Problems of private studio teaching and college-level teaching. Must be taken in sequence. Prerequisite: MUS 340k.

465-2 DEVELOPMENT AND TEACHING OF STRINGS.

String education in elementary and secondary schools. Techniques of heterogeneous and homogeneous string teaching. Resource aids. May be repeated to a maximum of 8 hours. Prerequisite: consent of instructor.

481-1 to 3 READINGS IN MUSIC THEORY.

May be repeated to a maximum of 6 hours provided no topic is repeated. Prerequisite: consent of instructor.

482-1 to 3 READINGS IN MUSIC HISTORY/LITERATURE.

May be repeated to a maximum of 6 hours provided no topic is repeated. Prerequisite: consent of instructor.

483-1 to 3 READINGS IN MUSIC EDUCATION.

May be repeated to a maximum of 6 hours provided no topic is repeated. Prerequisite: consent of instructor.

487-2 COMPUTER MUSIC WORKSHOP FOR TEACHERS.

Designed for in-service teachers of music wishing to explore hardware and software currently available for use in schools. A hands-on, project oriented approach is utilized. Limited enrollment. Prerequisite: consent of instructor.

499-1 to 3 INDEPENDENT STUDY.

Independent research under the supervision of a faculty specialist. May be repeated to maximum of 6 hours. Prerequisite: consent of instructor.

500a-2 GRADUATE MUSIC THEORY REVIEW.

Review of music theory and analysis. Credit earned in this course does not apply toward graduation. Prerequisite: graduate standing or consent of instructor.

500b-2 GRADUATE MUSIC HISTORY/LITERATURE REVIEW.

Review of main developments, periods, composers, styles, and works in the history of Western Music. Credit earned in this course does not apply toward graduation. Prerequisite: graduate standing or consent of instructor.

501-2 INTRODUCTION TO GRADUATE STUDY IN MUSIC.

Basic bibliography and research techniques in music theory, literature, and education.

502-2 HISTORY AND ANALYSIS OF MUSICAL STYLE.

Representative works chosen from the Baroque, Classical, Romantic, and Modern eras.

511a-e-2 each MUSIC LITERATURE.

(a) Symphonic; (b) Choral; (c) Chamber; (d) Opera; (e) Special Areas. Study of period, composer, style or medium. Each segment may be repeated to a maximum of 6 hours provided no topic is repeated.

519a,b-2,2 VOCAL PEDAGOGY AND LITERATURE.

(a) Technique of singing and vocal pedagogy resources; (b) Survey of solo vocal literature. Prerequisite: MUS 440q or consent of instructor.

520-2 FOUNDATIONS OF MUSIC EDUCATION.

Examination of philosophical, psychological, and pedagogical notions about music education from early civilization through present to determine how societal developments influenced them. Prerequisites: MUS 501.

525-2 RESEARCH IN MUSIC EDUCATION.

Students use their research and writing skills and their understanding of music teaching and learning to formulate, implement, and assess music education research. Prerequisites: MUS 501.

530-2 APPLIED THEORY AND EAR TRAINING.

This course refines students' audiation skills and emphasizes practical applications of music theory.

535-2 PRINCIPLES OF MUSIC CURRICULUM & INSTRUCTION.

Principles of learning and human musical development as they relate to understanding, designing, and implementing music curricula and instruction. Prerequisite: MUS 520.

540a-x-2 or 4 PRIVATE APPLIED MUSIC.

(see MUS 440a-x)

541d-u-2 or 4 PRIVATE APPLIED MUSIC: JAZZ.

(see MUS 441d-u)

545-2 COMPUTER APPLICATIONS IN MUSIC.

Use of computer-based music and multi-media hardware, peripherals, and applications software as mediating instruments to enhance music learning. Prerequisites: MUS 535 or consent of instructor.

550-2 ORGANIZATION AND ADMINISTRATION OF THE SCHOOL MUSIC PROGRAM.

This course defines skills and processes that are required for organizing, administering, and assessing school music programs effectively.

553a,b-2,2 SEMINAR IN MATERIALS AND TECHNIQUES.

(a) Choral; (b) Instrumental. May be repeated to a maximum of 6 hours provided no topic is repeated.

560-2 SEMINAR IN MUSIC EDUCATION.

Trends, practices, philosophies. May be repeated to a maximum of 4 hours provided no topic is repeated. Prerequisite: MUS 501 or consent of instructor.

565-2 ADVANCED PIANO ENSEMBLE-ACCOMPANYING AND CHAMBER MUSIC.

Study and performance of literature for the piano in collaboration with vocalists and instrumentalists, and in piano duos. May be repeated to a maximum of 4 hours.

566-1 or 2 INSTRUMENTAL ENSEMBLE.

Participation in a chamber or large ensemble to study and perform literature in the field of the major instrument. May be repeated to a maximum of 4 hours.

567-1 or 2 VOCAL ENSEMBLE.

Participation in a chamber or large ensemble to study and perform vocal ensemble literature. May be repeated to a maximum of 4

hours.

590-1 to 4 GRADUATE RECITAL (PERFORMANCE SPECIALIZATION).

Public recital by candidates for major in performance. Accompanying majors will perform three recitals of ensemble music, including both vocal and instrumental repertoire. May be repeated to a maximum of 4 hours. Prerequisites: MUS 501, 502; 540-8 or 541-8.

591-1 to 4 GRADUATE RECITAL (MUSIC EDUCATION SPECIALIZATION).

Public recital and preparation of supporting document by candidates for the concentration in music education in lieu of thesis.

Candidates must be approved through jury audition. May be repeated to a maximum of 4 hours. Prerequisites: MUS 501, 502; 540-4 or 541-4.

599-1 to 4 THESIS.

Minimum of 4 hours required; may be repeated to a maximum of 6 hours. Prerequisite: consent of instructor.

Question Pool for Graduate Assessment

After completing the program, all Masters students in music will be rated by the appropriate faculty members using the following questions. The ultimate purpose of the assessment is to examine the effectiveness of the graduate program in music.

General

Analytical thinking

In general, how would you rate the student's ability to think analytically?

Breadth/depth of knowledge

In general, how would you rate the student's ability to demonstrate breadth and depth of knowledge in the discipline?

Apply knowledge

In general, how would you rate the student's ability to apply knowledge in the discipline?

Effectively communicate

In general, how would you rate the student's ability to effectively communicate knowledge in the discipline?

Exhibit the best practices, values, ethics

In general, how would you rate the student's success in exhibiting the best practices, values, and ethics of the profession?

Graduate Recital

Analytical thinking

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to think analytically about performance?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to critically frame, evaluate and interpret musical performance problems?

Apply knowledge

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to apply knowledge of the discipline?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to apply knowledge in music for the critical interpretation and solution of musical problems?

Breadth/depth of knowledge

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to demonstrate breadth and depth of knowledge in the discipline?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to demonstrate the breadth and depth of knowledge needed to succeed and excel as a professional in their chosen area?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to demonstrate advanced knowledge in music theory as relates to his/her chosen area?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to demonstrate advanced knowledge in music history as relates to his/her chosen area?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to demonstrate advanced knowledge in music literature as relates to his/her chosen area?

Effectively communicate

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to effectively communicate knowledge of the discipline?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's ability to clearly and effectively communicate knowledge, scholarship and critique in their chosen area?

Exhibit the best practices, values, ethics

Based on his/her preparation and performance of a graduate recital, how would you rate the student's exhibition of the highest standards in practice, value and ethics of his/her profession?

Based on his/her preparation and performance of a graduate recital, how would you rate the student's conduct and scholarship as a studying professional?

Exit Exam

Analytical thinking

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to think analytically?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to critically frame, evaluate and interpret problems relative to the chosen course of study?

Apply knowledge

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to apply knowledge of the discipline and the field?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to apply knowledge in music for the critical interpretation and solution of musical problems?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to apply knowledge of the field for the critical interpretation and solution of pedagogical or performance problems?

Breadth/depth of knowledge

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to demonstrate breadth and depth of knowledge in the discipline?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to demonstrate the breadth and depth of knowledge needed to succeed and excel as a professional in their chosen area?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to demonstrate advanced knowledge in music theory as relates to his/her chosen area?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to demonstrate advanced knowledge in music history as relates to his/her chosen area?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to demonstrate advanced knowledge in music literature as relates to his/her chosen area?

Effectively communicate

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to effectively communicate knowledge of the field?

Based on his/her performance on a graduate exit exam, how would you rate the student's ability to clearly and effectively communicate knowledge, scholarship and critique in his/her chosen area?

Exhibit the best practices, values, ethics

Based on his/her performance on a graduate exit exam, how would you rate the student's exhibition of the highest standards in practice, value and ethics of his/her profession?

Based on his/her performance on a graduate exit exam, how would you rate the student's conduct and scholarship as a studying professional?

Masters Thesis

Analytical thinking

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to think analytically about research?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to critically frame, evaluate and interpret research problems including those related to current trends and issues?

Apply knowledge

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to apply knowledge of the discipline and the field?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to apply knowledge in music for the critical interpretation and solution of musical problems?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to apply knowledge of the field for the critical interpretation and solution of pedagogical problems?

Breadth/depth of knowledge

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to demonstrate breadth and depth of knowledge in the discipline?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to demonstrate the breadth and depth of knowledge needed to succeed and excel as a professional in their chosen area?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to demonstrate advanced knowledge in music theory as relates to his/her chosen area?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to demonstrate advanced knowledge in music history as relates to his/her chosen area?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to demonstrate advanced knowledge in music literature as relates to his/her chosen area?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to demonstrate advanced knowledge in research literature as relates to his/her chosen area?

Effectively communicate

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to effectively communicate knowledge of the field?

Based on his/her research and execution of a masters thesis, how would you rate the student's ability to clearly and effectively communicate knowledge, scholarship and critique in his/her chosen area?

Exhibit the best practices, values, ethics

Based on his/her research and execution of a masters thesis, how would you rate the student's exhibition of the highest standards in practice, value and ethics of his/her profession?

Based on his/her research and execution of a masters thesis, how would you rate the student's conduct and scholarship as a studying professional?

Final Questions

As relates to this student, how would you rate the graduate music curriculum as being appropriate to his/her professional and educational needs?

Very Appropriate Appropriate Somewhat Appropriate Inappropriate Very...

Based on your evaluation of this student, how would you rate the influence of the graduate music curriculum on his/her success?

Very positive Positive Neutral Negative Very Negative