

DEPARTMENT OF MUSIC AND DANCE

GRADUATE COURSES

2018-2019
(Draft 11/6/18)

This Annotated Guide represents the department's most current understanding of courses, days, times and credits. There is no guarantee that all of the information contained within is accurate – please log in to SPIRE for the latest details.

CONDUCTING

All graduate conducting courses are by arrangement with the instructor.

Fall 2018

Music 697C Seminar in Choral Conducting I (2 credits) **Thornton**
See instructor for Day/Time

An intensive study of applied conducting and choral rehearsal techniques. Emphasis is placed on score study, score reading, rehearsal planning and preparation, and on strengthening the aural and gestural skills of the conductor. The rehearsal techniques component of the course will cover such topics as the choral warm-up, ensemble diction, and exercises to develop choral sound specifically appropriate to the repertoire of various style periods and composers.

Music 697E Seminar in Choral Conducting III (2 credits) **Thornton**
See instructor for Day/Time

A continuation of Music 697D.

Music 697 I Advanced Instrumental Conducting (3 credits) **Westgate**
See instructor for Day/Time

This course is designed as a pedagogy and repertoire seminar for graduate wind conducting majors, but may be taken by other graduate students with instructor permission. *Graduate students interested in learning more about wind music history or that have any desire to teach at the college or high school level in the future are encouraged to consider joining this seminar. This course is primarily dedicated to develop: 1) conducting/teaching techniques, 2) methods for programming, 3) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire, and 4) advanced score study methodologies and techniques.

Music 697N Seminar in Wind Conducting (2 credits) **Westgate**
See instructor for Day/Time

This applied course is an advanced and in-depth study of conducting techniques, rehearsal strategies, score analyses, and performance skills as they apply to teaching and conducting wind ensembles. MUS697N is designed exclusively for MM wind conducting majors in their first semester of applied study and serves as a foundation for the four-semester wind conducting seminar sequence. Emphasis will be on conducting live musicians (in both rehearsal and performance) and weekly lessons. Students in this course will: develop “inner ear” listening and error detection skills; learn various methods of studying, marking, and conducting from a score; develop the conducting techniques necessary to navigate a wide variety of meter, tempi and styles; create a repertoire of personal physical gestures with both right and left hands & study non-verbal cues ; become fluent with musical terminology and all

transposition rules; explore and sharpen the skills necessary for successful conducting and musical leadership.

Music 697 P Seminar in Wind Conducting (2 credits)
See instructor for Day/Time

Westgate

This course is designed only for MM wind conducting majors in their third semester of applied study. This course is a continuation of MUS697N and O.

Spring 2019

Music 697D Seminar in Choral Conducting II (2 credits)
See instructor for Day/Time

Thornton

An intensive study of applied conducting and choral literature. A continuation of the conducting skills learned in Music 697C. The choral literature component of the course will survey a broad range of repertoire from Gregorian chant, major works with orchestra, and choral miniatures.

Music 697F Seminar in Choral Conducting IV (2 credits)
See instructor for Day/Time

Thornton

A continuation of Music 697E.

Music 697 I Advanced Instrumental Conducting (3 credits)
See instructor for Day/Time

Westgate

This course is designed as a pedagogy and repertoire seminar for graduate wind conducting majors, but may be taken by other graduate students with instructor permission. *Graduate students interested in learning more about wind music history or that have any desire to teach at the college or high school level in the future are encouraged to consider joining this seminar. This course is primarily dedicated to develop: 1) conducting/teaching techniques, 2) methods for programming, 3) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire, and 4) advanced score study methodologies and techniques.

Music 697O Seminar in Wind Conducting (2 credits)
See instructor for Day/Time

Westgate

This course is designed exclusively for MM wind conducting majors in their second semester of applied study. This course is a continuation of MUS697N.

Music 697 Q Seminar in Wind Conducting (2 credits)
See instructor for Day/Time

Westgate

This course is designed exclusively for MM wind conducting majors in their fourth semester of applied study. This course is a continuation of MUS697N, MUS697O, and MUS697P.

PIANO

Fall 2018

Music 592G German Poem/Lied (2 credits)

Shank

M/F 11:15am-12:05pm, FAC 157

This is a performance-oriented survey of history and literature especially designed for singers and pianists. German vocal literature will be analyzed, translated, discussed and performed as part of the classroom experience. Materials will be on reserve and available in pdf files. In addition to class participation and readings, one written essay is required.

Spring 2019

Music 591F French Art Song (2 credits)

Shank

M/F 11:15am-12:05, FAC 157

This is a performance-oriented survey of history and literature especially designed for singers and pianists. French vocal literature will be analyzed, translated, discussed and performed as part of the classroom experience. Materials will be on reserve and available in pdf files. In addition to class participation and readings, one written essay is required.

MUSIC EDUCATION

Fall 2018

Music Ed 591CL-Special Topics-Music Education Classroom Skills Lab (1 credit)

Lehmberg

Open to graduate music education majors. Satisfies 1 credit of the ensemble requirement for music education master's students enrolled in the pedagogy focus.

Thurs 12:00-1:30 pm, FAC 365

This course is designed to help students develop their skills relative to alternative music education experiences (other than traditional band, orchestra, and choir) for school and community settings. Emphasis will be on music making utilizing non-traditional instruments, with additional creative opportunities provided.

Music Ed 603: Introduction to Music Education Research (2 credits)

Lehmberg

***Required for M.M. and Ph.D. in Mus. Ed. Open to graduate students in other degrees as an elective.**

Wed 5:30-7:30 pm, FAC 157

This course provides a guided opportunity for graduate students to (a) read, understand, evaluate, synthesize, and discuss music education research, and (b) improve their abilities to write in a manner appropriate for research and scholarly activity.

Music Ed 631 Seminar in Music Education Research (2 credits)

Lehmberg

***Required for Ph.D. in Mus. Ed. Also open to music education master's students in the research focus.**

Thurs 5:30-7:30 pm, FAC 157

This seminar examines research and research-based issues relative to music instruction and learning, and serves as a forum for research presentation and collaboration.

Spring 2019

Mus Ed 608: Philosophy of Music and Teaching (3 credits)

Smith

5:30-7:30 pm, FAC 365

The purpose of this course is to examine philosophical ideas, theories, and problems in music and music education. Your assumptions about music, teaching, and learning will be questioned in order to help you solidify and affirm your own personal philosophy of music and music education. In learning about the ideas and arguments of leading philosophers you will also improve your ability to articulate your own ideas in a scholarly way. Topics discussed in the class include historical perspectives on music education, democracy in the classroom, culturally responsive teaching, the role of the conductor/teacher, creativity and meaning in the music classroom, and arts advocacy.

Music Ed 631 Seminar in Music Education Research (2 credits)

Lehmborg

***Required for Ph.D. in Mus. Ed. Also open to education master's students enrolled in the research focus.**

Thurs 5:30-7:30 pm, FAC 365

This seminar examines research and research-based issues relative to music instruction and learning, and serves as a forum for research presentation and collaboration.

MUSIC HISTORY

Fall 2018

MUS 593S: The History of Styles in Western Music (3 credits)

Rodgers

May be used for Common Core History Requirement

Mon, 11:55 am – 2:25 pm, FAC 155

This course provides an intensive survey of the styles of Western music throughout history, with a focus on exploring great musical works and their historical contexts. Through this course, students will be able to describe, analyze, and distinguish among the major styles, forms, genres, and artistic periods from antiquity to the present day. The course will center on the close study of several works that are part of the established canon of Western art music. Students will become deeply familiar with important scores by composers, including (but not limited to) Machaut, Du Fay, Josquin, Palestrina, Monteverdi, J.S. Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Verdi, Wagner, Mahler, Debussy, Schoenberg, and Stravinsky. Students will complete brief writing assignments, listening activities, class presentations, two take-home exams, all of which will aid them in listening closely and critically to music. The main text for this course will be Douglas Seaton, *Ideas and Styles in the Western Musical Tradition* (New York: Oxford University Press, 2010). We will also draw on the source readings in Piero Weiss and Richard Taruskin, ed., *Music and the Western World* (New York: Schirmer, 1984).

MUS 643: Seminar in 19th Century Music, (3 credits)

Ritchey

May be used for Common Core History Requirement

Mon. 5:30 – 8:00 p.m., FAC Rm 157

Romanticism was a literary, artistic, cultural, and musical movement characterized by a reaction to the rationality and objectivity of the Enlightenment Period. As emphasis on the subjective and individual experience rose in importance, so did metaphysical ideals, the elevation of art for its own sake, and an idealization of untamed nature. Central to the Romantic Zeitgeist was an emphasis on the individual, the “I.” Taking “the individual” as its main theme, this course explores the many varied ways this theme played out in art, literature, and especially music, in terms of genre, form, harmonic language, and the roles of the performer and composer. Autobiography, virtuosity, originality, and authority of the narrative voice, are just a few of the topics that will be covered in relation to the music of Franz Schubert, Robert Schumann, Franz Liszt, Richard Wagner, and other figures.

The course aims to present both a survey of the major genres, forms, and styles associated with Romanticism, as well as more detailed explorations of the individualized ways composers assimilated and exhibited Romantic traits in their compositions or performances. It also aims to help students think critically about how the Romantic Zeitgeist fits into the larger trajectory of music history. The required textbooks for the course are Richard Taruskin's *The Oxford History of Western Music*, vol. 3: The Nineteenth Century and *Strunk's Source Readings in Music History*, rev. ed., Vol. 6. N.Y.: W.W. Norton and Co., 1997. Each student will prepare a final paper (10-15 pages) or other creative project and participate in weekly readings and score study.

Music 693P: Seminar in Postmodern American Music (3 Cr.)

Ritchey

May be used for Common Core History Requirement

Mon / Wed, 1:10 – 2:25 p.m., FAC Rm 157

The course objectives are: to make historical sense of Postmodern American Music—especially quotation, polystylism and collage--in the approximate period 1945-2012 (with some reference to the fine arts and architecture); to consider some leading examples of postmodernism in late 20th-century music; and for each student to make an original contribution in a seminar project. Assignments will include reading, listening, viewing and a seminar project (12-15 page paper, or equivalent composition or performance project). The readings will be selected from Kyle Gann's, *American Music in the 20th Century* (2007) and volume 5 of Richard Taruskin's *Oxford History of Western Music* (2005), plus supplementary articles distributed in class; listening and viewing will be on reserve in the Listening Lab. Evaluation will be based on attendance, leadership, and participation (20%); 3 quizzes (30%); final oral exam (20%); and the seminar project (30%).

Spring 2019

Music 600: Bibliography (3 credits)

Ricciardi

Required: MM in Musicology, and Music Theory

Tue/Thu 5:15-6:30 pm, FAC Rm 157

In this course students will become familiar with research methods and materials in music; evaluate bibliographies, catalogs, databases, dictionaries, discographies, indexes, music editions, and other online sources; conduct research and write about music in a scholarly manner; and give clear and well-organized oral presentations. Other topics include creating documents for professional development, computer applications, and copyright law. Grading is based on weekly written assignments, in-class presentations, a midterm exam, and a final paper.

Music 601: Seminar--Research in Music History (3 cr.)

Ricciardi

Tue/Thu 6:30-7:30 pm, FAC Rm 157

Pre-requisite: Music 600 or the equivalent (can be taken concurrently with MUS 600)

*Required of all MM, Music History Majors (other theses writers welcome). Fulfills Common Core History

This seminar will provide a forum for the development of musicological "craft;" exposure to a broad spectrum of "genres" of musicology; discussion of foreign language issues, as appropriate to research areas; discussion of interdisciplinary issues, as appropriate to research areas; exploration of potential MM thesis topics; creation of an annotated bibliography on a potential thesis topic; creation of a research report on a potential thesis topic; creation of a prospectus for a thesis; and progress towards admission to an appropriate doctoral program or other career objective.

Readings will provide examples of traditional historical musicology as well as applications to wider repertoires and broader currents, such as criticism, interdisciplinary musicology, and theoretical issues. Readings will normally be limited to approximately 80 pages per week. Students will (a) engage the readings and participate

actively in the discussions; (b) create weekly 1-2-page critical response papers; and (c) lay the foundations for a research project which could evolve into an MM thesis, including a research report and a prospectus. The text will be Alistair Williams, *Constructing Musicology* (Burlington, 2001), plus other readings that will be provided. Students will be evaluated based on their progress in relation to the course objectives listed above (50%) and on their written work (50%).

MUS 644: Seminar on Music of the 20th Century (“Neoclassicisms in Music”) (3 credits)

Knyt

May be used for Common Core History Requirement

Mon / Wed 4:45-6:00 pm., FAC Rm 157

Musical neoclassicism has been succinctly described as a style of composition between the two world wars characterized by objectivity and a reference to forms and idioms of the eighteenth century. Igor Stravinsky’s compositions of the 1920s have been held as classic examples. However, there were many diverse manifestations; trends crossed national borders and extended back into the late nineteenth century. There was no single neoclassical style. Some compositions are more retrospective in their neo-tonality, simplicity, and quotation. Others allude to past forms while looking forward to new methods of tonal organization or unconventional harmonies. This course aims to present a more nuanced vision of musical neoclassicism that takes into account geographic, temporal, and individual variations, as well as intersections with the other arts and culture. Through analyses of compositions, ballets, and visual art by neoclassicists in France, Germany, Russia, and Italy, it will scrutinize national and individual differences between music produced by *Les Six*, the *generazione dell’ottanta*, and other central figures, such as Stravinsky, Sergei Prokofiev, Arnold Schoenberg, Alfredo Casella, Ferruccio Busoni, and Paul Hindemith. It seeks to expose a complex of musical styles whose extended temporal and geographic boundaries form part of a broad and overarching neoclassical movement. Prerequisite: MUSIC 301.

Music 646: Seminar on Renaissance Music (3 credits)

Rodgers

May be used for Common Core History Requirement

Tue / Thu 9:30-10:45 am, FAC Rm 157

Description TBA

Music 648: Music History Pedagogy (3 credits)

Knyt

May be used for Common Core History Requirement,

Mon / Wed 6:15-7:30, FAC Rm 157

This is a course for graduate students in all concentration areas. Studying—and even becoming expert in—a subject does not necessarily prepare one to teach that subject to others. However, most graduate students in a wide variety of majors will be expected to teach music history at some point in their careers. This course will provide an opportunity to think about and practice different methods and approaches for teaching music history to students with different musical backgrounds. Throughout the semester, we will read philosophical, theoretical, and practical essays about different facets of teaching; critique and design syllabi and course descriptions; survey textbooks; talk through specific challenges and concerns; and design creative approaches to teaching particular pieces, issues, or eras. There will also be a professional development component to this class—for example, near the end of the semester we will talk about ways to present teaching philosophies in job applications.

MUSIC 795B: Teaching Practicum (3 credits)

Knyt

Required for the Certificate in Music Theory Pedagogy or Music History Pedagogy

See instructor for Day/Time

Pre-requisite: Completion of MUSIC 615 or MUSIC 648 with a grade of 3.0 (B) or higher

Registration by instructor permission only

MUSIC THEORY

Fall 2018

MUS 493a-d: GRADUATE THEORY REVIEW

Belcher

Course access determined by the results of the Graduate Diagnostic Examination in Music Theory.

***Required for all entering graduate students who did not pass any sections of the entry exam.**

M/W/F 8:00-8:50am, FAC 157

Music 615: Pedagogy of Theory (3 credits)

Karpinski

Required for Theory M.M. and Ph.D. students.

Graduate elective, may count for “fourth course” of academic core

Thursday, 2:30-5:00pm, FAC 155

Investigations into the teaching and learning of music theory. Coursework will include close reading of primary and secondary literature, including books and articles on learning theory, cognition and perception, course and curriculum design, and textbooks. Students will engage in weekly class discussions based on the readings, make a research presentation, write a scholarly paper, and take a final examination.

MUSIC 691F: Musical Forms (3 credits)

Hooper

May be used for Graduate Music Theory “Common Core” Requirement

Tue/Thur 9:30 – 10:45 a.m., FAC 157

This is a course in the theory and analysis of form in eighteenth- and nineteenth-century music. We begin with music’s basic elements, including motive, harmony, cadence, and hypermeter. We then explore tight-knit themes, followed by the analysis of increasingly complex full-movement forms. While our approach this semester is largely based on the work of William Caplin (1998), we will also study Sonata Theory (Hepokoski and Darcy 2006) in detail. Grading is based on class participation and weekly written commentaries (30%; ca. 500 words); a midterm analysis project (20%); and a final paper and class presentation (50%; ca. 12–15 pages).

MUS 691K: Post-Tonal Theory (3 credits)

Belcher

May be used for Graduate Music Theory “Common Core” Requirement

Fri, 11:55 a.m. – 2:25 p.m., FAC Rm 155

This course will familiarize students with theories and techniques of analysis for music written since approximately 1900. Topics will include pitch-class set theory, pitch centricity, serialism, transformation theory, and perspectives on rhythm, meter, and temporality. Regular assignments will consist of exercises applying these theories and techniques, as well as readings of important theoretical and analytical writings from the past 50 years. Major projects will include an analytical presentation and paper. Some familiarity with the basics of pitch-class set analysis will be assumed. Required text: Joel Lester, *Analytical Approaches to Twentieth-Century Music*.

MUSIC 697G-01: Graduate Jazz Analysis (3 Credits)**Salles**

May be used for Common Core Theory Requirement

This course is designed for graduate jazz composition and arranging majors. It encompasses the advanced study of jazz functional harmony and beyond, through standard repertoire harmonic analysis and chord/scale relationship theory, harmonization and reharmonization exercises, development of diatonic and chromatic harmonic vocabulary, analysis of complex chord progressions based upon post-1960 harmonic techniques and the study of modal harmony and its relationship to jazz improvisation, arranging and composition. Assignments include standards advance reharmonization, jazz score textural and orchestral analysis, chromatic harmony composition, chromatic harmony reharmonization, and score

Spring 2019**Music 511 Orchestration (3 credits)****Macchia*****Required: MM in Composition, Theory, Jazz Comp/Arr. Open as elective to other grad students.**

Tue/Thu 11:55am – 1:10pm, FAC Rm 155

Description TBA

MUSIC 690J: Graduate Jazz Analysis II (3 credits)**Salles****May apply to Core Theory Requirement for jazz arr/comp majors only**

Mon 4:30-7:00 pm, FAC Rm 155.

Description TBA

MUSIC 691R: Analysis of Rhythm & Meter (3 credits)**Auerbach****May be used for Common Core Theory Requirement**

Mon 5:00-7:30 pm, FAC Rm 152

In this seminar, students will learn how to analyze music of the Common-Practice Period (tonal music, c. 1700-1900) and beyond from a metrical point of view. How does meter "work" in a given piece? How is a composer playing with metrical expectations and perceptions? Another primary course goal is improving students' abilities to express themselves about music, in writing and speech. Work consists of reading articles, crafting short reading-response and analysis papers, 1-2 class presentations, and a final analysis paper.

MUSIC 691S: Schenkerian Analysis (3 credits)**Hooper****May be used for Common Core Theory Requirement**

Thu 2:30-5:00 pm, FAC Rm 157

Techniques of music analysis derived from the theoretical work of Heinrich Schenker. Principles of voice leading, prolongation, structural levels, and reduction. Analytical applications in common-practice period music. Assignments involve readings from the textbook and producing analytical graphs (no research paper or exams).

MUSIC 691L: Music and Language (3 credits)**White/Pater**

May count as the fourth course of the academic core

Tue / Thu, 9:30-10:45 am, ILC Room N458

Is music a language? This class investigates this very basic question by looking at ways music acts like a spoken language and ways it does not. Students will become familiar with psychological research into how music and

language are processed and interpreted by listeners, how both music and language are learned, and how large datasets of music and language have similar and contrasting properties. Students will also gain fluency in selected empirical research methods, such as designing experiments and how to represent and organize musical and linguistic data for computer analysis.

MUSIC 795B: Teaching Practicum (3 credits)

Hooper

Required for the Certificate in Music Theory Pedagogy or Music History Pedagogy

See instructor for Day/Time

Pre-requisite: Completion of MUSIC 615 or MUSIC 648 with a grade of 3.0 (B) or higher

Registration by instructor permission only

PERFORMANCE

Fall 2018 and Spring 2019

Music 578: Collegium

Eisenstein

Collegium covers Renaissance Chapel Choir, with opportunities with one on a part singing within a small Renaissance choir, a baroque orchestra, seminar in 17th century song and medieval ensemble. The choir meets Tuesdays 7-9, Baroque orchestra Thursdays 6-7:45, other components TBA.

Music 591B: Sem: 20c Performance Practice (3 credits)

Macchia

Practical training in 20th Century performance practice including score study, ear and rhythmic training and performance of selected scores.

Music 592G – Germany Poem/Lied (Fall)

Shank

Music 591F – French Art Song (Spring)

M/F 11:15am-12:05pm, FAC 157

This is a performance-oriented survey of history and literature especially designed for singers and pianists. Vocal literature will be analyzed, translated, discussed and performed as part of the classroom experience. Materials will be on reserve and available in pdf files. In addition to class participation and readings, one written essay is required.

APPLIED LESSONS

*When lessons are taken for more than one semester, the MusicApp number remains the same.

*Students will receive 12 lessons per semester.

*All students taking applied lessons must be concurrently enrolled in a large ensemble.

MusicApp 516 (1credit: 25 minute lesson)

Elective Lesson: Open to graduate non-music majors by audition only (Example: a Biology graduate student who is also playing in a large ensemble).

MusicApp 517 (2 credits: 50 minute lesson)

Required Lesson in MM in Music Education’s “Applied Music Program”:

Open to music majors by audition only. Reserved for principle instrument study. Also available to 5th year non-

performance music major undergraduates.

MusicApp 519 (1 credit: 25 minute lesson)

Elective Lesson: Open to graduate music majors by audition only. Reserved for secondary instrument study. (Example: a graduate piano major who also wants to take violin lessons.)

MusicApp 618 (4 credits: 50 minute lesson)

Required Lesson: Graduate Performance majors only.

JURY REQUIREMENTS

for All Graduate Students Taking Lessons

All graduate students enrolled in applied lessons are required to perform annually at an area jury (normally in May), except at the end of the semester in which the degree recital has been performed. Preliminary permission for all graduate recitals, whether satisfying a degree requirement or not, must be granted by the area jury. These juries take place in December and May. Please note: permission to perform the degree recital is normally granted at the May jury at the end of the first year of study. This is to the student's advantage since a recital date cannot be reserved until recital permission has been granted.

ENSEMBLE PARTICIPATION

for All Graduate Students Taking Lessons

Every student who is enrolled in an applied lesson must be concurrently enrolled in a large ensemble as specified in the Departmental Ensemble Requirements unless excused from this requirement by the Chair of the Department of Music and Dance.

CHAMBER MUSIC

Students involved in “classical” chamber groups should enroll in Music 551, 552, 553, and/or 593C for 1 credit for each section. A student may enroll in any of these numbers, and can receive credit for a maximum of three different chamber groups per semester. Please note: 593C is reserved for string chamber music.

Each chamber group meets a minimum of 50 minutes per week with their faculty or graduate teaching assistant coach and 50 minutes per week on their own. In an effort to make space available for chamber rehearsals, Tuesday and Thursday 12–12:50 have been designated as chamber music hours and rooms have been set aside in the schedule for this purpose. Students and faculty may reserve a room for their coached and uncoached sessions by arrangement with the Facilities Manager at the beginning of each semester.

Chamber music ensembles receiving credit under MUSIC 551-553 or MUSIC 593C must perform at least once on a studio recital, a Tuesday Morning Recital, a University evening concert, or a public off-campus concert.

SPECIAL TOPICS and INDEPENDENT STUDY

If you elect to pursue a Special Topics or Independent Study course, it is critically important that you create a clear set of goals and deadlines. These should be included in the course request form under “course content”. The course request forms, with the required student and faculty signatures, should be submitted at the beginning of the semester. During the semester, you must stay in close contact with your supervising instructor regarding your progress through the course and immediately alert your instructor if you experience any problems meeting the deadlines.

Music 697: Special Topics (1-3 credits)

Available for 1-3 variable credits. Provides an opportunity to pursue a topic that cannot be completed through enrollment in an established course. Requires a “Request for Admission to Music 697 Special Topics” form to be completely filled out with proposed course content, justification and the signatures of the student, the faculty sponsor and the Graduate Program Director.

Music 697A: Special Topics/Repertoire (2 credits) Required for MM in Performance

An exploration of repertoire, history, pedagogy, and/or other topics specific to the student’s instrument or voice, designed to help prepare the graduate performance major for the Applied portion of the Masters Oral Examination. Requires a “Request for Admission to Music 697A Special Topics/Repertoire” form to be completely filled out with proposed course content, justification and the signatures of the student, the faculty sponsor and the Graduate Program Director.

Music 696: Independent Study (1-3 credits)

Available for 1-3 variable credits. It is usually used to address an area of research interest. Requires a “Request for Admission to Music 696 Independent Study” form to be completely filled out with proposed course content, justification and the signatures of the student, the faculty sponsor and the Graduate Program Director.