

DEPARTMENT OF MUSIC AND DANCE
GRADUATE COURSES
2021–2022

Note that some of the courses listed below may not be on SPIRE and/or you may find them on SPIRE w/ different room assignments. This Annotated Guide represents the department's latest understanding of courses, days, times and credits. Because the Registrar's Office is so busy, it may take time for new information to appear on SPIRE.

COMPOSITION & ARRANGING

Fall 2021

Music 586 – MIDI Studio Tech (3 credits) Required for M.M. in Composition
Mon, 5:30 – 8:30, FAC 444

This course provides a comprehensive introduction to computer music, with a focus on studio techniques for computer music composition, performance, and recording, as well as an overview of the history of electronic music.

The required text is Curtis Roads' *The Computer Music Tutorial* (1999). We will use the object oriented software Max/MSP to build virtual electronic musical instruments and prototypes from the textbook. Apple's Logic Pro music production software will also be used extensively throughout the course. Topics covered include ring modulation, amplitude modulation, FM synthesis, additive synthesis, sampling, filtering, compression, effects processing, step sequencing, multitrack recording and mixing, Fourier transform, syncing sound to digital video, techniques for live electronic music performance. We will study the compositions and techniques of electronic music pioneers such as Vladimir Ussachevsky, Otto Luening, Edgard Varese, Mario Davidovsky, Bruno Maderna, Milton Babbitt, Charles Dodge, John Chowning, Pierre Boulez, Gareth Loy, and others. Listening assignments include over 25 compositions from early electronic music to the present day. The course is designed to provide a thorough understanding of computer music, with relevance to graduate-level music students of all concentrations. Coursework includes weekly studio assignments, listening assignments, readings from the textbook and supplemental articles. There is a midterm studio project, a research project, a final studio project, midterm and final exams. The studio assignments allow the student to demonstrate his or her understanding of the various techniques and concepts covered in class. Research projects can include writing and performing an original electro-acoustic composition in a student recital, research on music "apps" for mobile computing, an analysis and presentation of a computer music composition from the repertoire, or other related areas of interest to the student. Final grade will be based on participation, completion of all assignments, and results of exams.

Spring 2022

MUS 520: Music Composition for Visual Media (3 credits) Salles *Required: Jazz Composition and Arranging majors (can substitute for MUS 585/586) May be used as an elective by other graduate students.
Weds, 4:40 – 7:30, FAC 150

This course is designed primarily for MM Jazz Composition and Arranging students. It is open as an elective to

graduate students in other areas who possess a thorough knowledge of composition and orchestration, and software notation skills. This is a project based course on writing music for visual media. It involves the study of the work of industry standard compositions in three visual media areas, TV commercials, cartoons, and film.

Students will analyze music for its emotional and visual impact and compose music for film/video projects. This class is dependent on the student ability to use Sibelius 4 or above notation software. Purchase of the software is mandatory. Finale 2007 and above is acceptable. Experience with Protools, Logic or Digital Performer software is desirable. Class work will take the form of three projects, a research presentation, readings and discussions. The final project will involve the use of virtual (and studio recorded real instruments where possible) in a cross platform integration of Sibelius/Finale, MIDI/Virtual Sounds and Logic.

CONDUCTING

Fall 2021

Music 697C Seminar in Choral Conducting I (2 credits) Thornton Tue/Thur., 9:30 – 10:45, FAC 253

Choral Pedagogy 1: Choral Rehearsal Techniques. Emphasis is placed on score study, rehearsal planning and preparation, and leadership styles. The course will cover such topics as the anatomy of the voice; breathing and breath management; resonance and formats; registration and vowel modification; 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 Tue/Thur., 9:30 – 10:45, FAC 253
A continuation of Music 697D.

Music 697 I, Sec 1 Advanced Instrumental Conducting (3 credits) Nakahara See instructor for Day/Time

Music 697 I, Sec 2 Advanced Instrumental Conducting (3 credits) Westgate/Anderson Tue/Thur., 9:30 – 10:45, George Parks 101

The primary objective for this course is to prepare MM wind conducting students for future doctoral study in conducting, secondary teaching, or university teaching. Frequent in-class debates and assignments centered on current trends in conducting pedagogy and music education will be the norm. This course is dedicated to develop: 1) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire from 1950-1990, 2) methods for programming at the middle school, high school, and collegiate levels, 3) skills to compare and contrast wind works from a single composer's oeuvre, 4) tools to define and choose "quality literature," 5) advanced conducting/score study methodologies and techniques.

Music 697J Orchestral Conducting & Literature (2 credits) Nakahara Tue/Thur., 9:30 – 10:45, FAC 353

Music 697L Orchestral Conducting & Literature (2 credits) Nakahara See instructor for Day/Time

A continuation of Music 697K.

Music APP 617W-01 Applied Wind Conducting (2 credits) Westgate See instructor for Day/Time

This course is designed for MM wind conducting majors. Applied lessons in conducting will focus on all aspects of conducting, with emphasis on rehearsal techniques, score reading, sight singing, score study, history of the

wind and percussion genre, and development of physical conducting techniques.

Spring 2022

Music 692W-01 Wind Conducting Recital (3 credits) Westgate See instructor for Day/Time

This course is designed for MM wind conducting majors completing their fourth semester of study. The recital is the student's culminating project.

Music 697D Seminar in Choral Conducting II (2 credits) Thornton Choral Pedagogy II: Choral

Rehearsal Techniques (continued)

Music 697F Seminar in Choral Conducting IV (2 credits) Thornton A continuation of Music 697E.

Music 697I, Sec 2 Advanced Instrumental Conducting (3 credits) Westgate/Anderson Tuesday and Thursday, 9:30-10:45 (conference room)

The primary objective for this course is to prepare MM wind conducting students for future doctoral study in conducting, secondary teaching, or university teaching. Frequent in-class debates and assignments centered on current trends in conducting pedagogy and music education will be the norm. This course is dedicated to develop: 1) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire from 1990-today, 2) methods for programming at the middle school, high school, and collegiate levels, 3) skills to compare and contrast wind works from a single composer's oeuvre, 4) tools to define and choose "quality literature," 5) advanced conducting/score study methodologies and techniques.

Music APP 617W-01 Applied Wind Conducting (2 credits) Westgate See instructor for Day/Time

This course is designed for MM wind conducting majors. Applied lessons in conducting will focus on all aspects of conducting, with emphasis on rehearsal techniques, score reading, sight singing, score study, history of the wind and percussion genre, and development of physical conducting techniques.

PIANO

Fall 2021

Music 591F French Art Song (2 credits)

Hubbell

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

This is a performance-oriented survey covering the development of the *mélodie* from Berlioz to Poulenc especially designed for singers and pianists. Emphasis is placed on learning and performing the songs, supplemented with discussion of the cultural context of the period. Materials will be on Moodle. In addition to class participation and readings, one written essay is required.

Spring 2022

Music 592G German Poem/Lied (2 credits)

Hite

This is a performance-oriented survey course covering highlights in the development of the German Lied. Enrollment is open to both singers and pianists. The pace of the class will be brisk, and singer/pianist pairs will be expected to do considerable preparation away from class. Materials will be posted on Moodle.

Music 592K Survey of Keyboard Chamber Music (2 credits) Vonsattel See instructor for Day/Time

This course is a survey of the core repertoire of keyboard chamber music and its evolution, from the perspective of a performer. The course begins with the Haydn piano trios and proceeds largely chronologically through works of (but not limited to) Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Farrenc, Brahms, Fauré, Tchaikovsky, Ravel, Ives, Shostakovich, and Messiaen, ending with the Ligeti horn trio. Discussion of performance practice and interpretive choices is essential. Materials will be on reserve or available in pdf files. Coursework consists of active participation in discussion and a major collaborative paper and oral presentation on a broad topic agreed upon between each student and the instructor (e.g., comparison of the slow movements of the Brahms piano quartets).

MUSIC HISTORY

Fall 2021

MUS 593S: The History of Styles in Western Music (3 credits) Ritchey Tues./Thurs., 9:30 a.m. – 10:45 p.m., FAC 155

Students failing two or more sections on the Diagnostic Examination in Music History are strongly encouraged to enroll in this course.

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

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 forms, genres, and artistic periods from antiquity to the present day. The course will center on the close study of significant 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 listening and reading activities, give many short presentations, and take a mock final oral exam, all of which will aid them in listening closely and critically to music, and in learning to speak off the cuff about a variety of musical issues. The main texts for this course will be Douglas Seaton, *Ideas and Styles in the Western Musical Tradition* (New York: Oxford University Press, 2010); and Richard Taruskin/Piero Weiss, *Music in the Western World: A History in Documents* (2nd edition).

Music 600: Bibliography (3 credits) Ricciardi Required: MM in Musicology and Music Theory; Ph.D. in Music Theory

Tues., 5:00 – 7:30pm, FAC 157

This course is designed so that you become familiar with research methods and materials in music; learn about and evaluate bibliographies, catalogues, databases, dictionaries, discographies, indexes, music editions, and other sources, especially online sources; conduct research and write about music in a scholarly manner; and give clear and well-organized presentations. Other topics may include creating documents for professional development

(e.g., *curriculum vitae*, cover letters, etc.), computer applications (e.g., MS Word, EndNote, etc.), and copyright law. Grading is based on weekly written assignments, in-class presentations, a midterm, and a final project. Required texts: *The Chicago Manual of Style*, 16th ed. (Chicago and London: University of Chicago Press, 2010); Laurie Sampsel, *Music Research: A Handbook* (Oxford and New York: Oxford University Press, 2008). Recommended texts: Strunk and White, *The Elements of Style*, 4th ed. (New York: Longman, 2000 [1935]); D. Kern Holoman, *Writing about Music: A Style Sheet*, 2nd ed. (Berkeley: University of California Press, 2008).

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

Knyt

May be used for Common Core History Requirement
Mon./Wed. 5:30 – 6:45 p.m.

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.

MUS 646: Music in Tudor England (3 credits): MacCarthy

Thursdays, 5:00-7:30 p.m.

May be used for common core history requirement

Music in England flourished under the rule of the Tudor dynasty particularly under Henry VIII and Elizabeth I. This seminar examines the music created amidst the tremendous political and religious changes of this period, including the repertory of the Eton Choirbook, the emergent genres of the Anglican liturgy, the motets and masses of Thomas Tallis and William Byrd, secular part-songs and lute-songs, as well as music for viol consort and for keyboard. We will study the composers, the contexts, and the repertories of English music from the late fifteenth to the early seventeenth century, while engaging with topics that include narratives of what is “English music,” religious piety and musical worship, gender and politics in musical patronage and literacy, instrument building and collecting, amateur musicianship, and the economics behind a bustling music printing industry. Presentations, short papers, discussion leading, and archival research will culminate in a research paper

Music 693P: Postmodernism (3 credits) Ritchey

Mon/Wed 8:30-9:45

FAC 150

May be used for common core history requirement

Postmodernism: What is it? Is it a thing, a time period, a set of stylistic characteristics, or a political orientation? Does it even exist at all? Some say “maybe”; others aren’t so sure. In this seminar, we will explore the topic from a variety of angles. We will read scholarship identifying postmodernism as “the logic of late capitalism,” and in understanding what this means we will also read work in political theory and cultural criticism that attempts to define this logic, as well as the ideologies it helps to uphold. We will read about globalization, modernity, “the city,” and technological development; we will listen to music by Yoko Ono, John Cage, Public Enemy, Philip Glass, Meredith Monk, Laurie Anderson, Vampire Weekend, Kanye West, and many others; we will also watch the movie *Southland Tales*. Throughout the semester, we will collectively build an understanding of “postmodernism’s” many meanings and inflections, and what self-consciously “postmodern” artists and writers may have to tell us about our contemporary condition.

Students will create an annotated bibliography, and also design a final project under my guidance. There is no required text.

MUSIC 798B-02: Teaching Practicum (3 credits)

Knyt

Required for students pursuing the Graduate Certificate in Music History Pedagogy. Instructor permission and completion of MUSIC 648 with a grade of B or higher required.

Days, times, and room TBA

Spring 2022

Music 601: Seminar--Research in Music History (3 credits): Pre-requisite: Music 600 or the equivalent; Required of all MM—Music History Majors (MM—Music Theory and others preparing to write theses are also welcome).

Ritchey

Days, times, and room TBA

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. No required text

MUS 642: Haydn Mozart Beethoven (3 credit): Ricciardi

May be used for common core history requirement

The course will provide an overview of the music of the three most prominent practitioners of the classical style, namely Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. We will examine the most important features of this style, with an emphasis on how Haydn, Mozart, and Beethoven articulated them in their respective works. In addition, we will study the cultural and

social issues surrounding these composers and their works, as well as questions of performance practice.

MUS 645: History of Opera (3 credits)

Knyt

May be used for Graduate Music History “Common Core” Requirement
Mon/Wed, 5:30 – 6:45 p.m.

As the curtains rise and the singers and instruments begin to perform, the audience is ushered into an “operatic world” comprised of dramaturgy, acting, scenery, costumes, and music. That “world” is an event, the dynamics of which are created by particular singers, directors, musicians, and costumes in relation to specific halls, audiences, languages, and cultures. This course, which aims to provide a survey of major developments in operatic literature from 1700-the present will take into account factors, such as dramaturgy, form, compositional procedures, libretti, singing roles and voice types. It will also explore elements that influenced how the “operatic world” is and was experienced in original and subsequent performances.

Relying on Roger Parker’s *The Oxford Illustrated History of Opera* and Pierro Weiss’s *Opera: A History in Documents* in conjunction with recordings, primary documents and secondary articles, the course seeks to offer a vivid view not only of the major characteristics of canonic operatic masterpieces, but also the social culture surrounding their production and reception. In addition to regular class participation and completion of weekly reading/listening assignments, students will also be expected to prepare a final research paper (10-15 pages) or other creative project that contributes new knowledge to scholarship and give an end-of class presentation.

MUSIC 798B-02: Teaching Practicum (3 credits)

Ritchey

Required for students pursuing the Graduate Certificate in Music History Pedagogy. Instructor permission and completion of MUSIC 648 with a grade of B or higher required.
Days, times, and room TBA

MUSIC EDUCATION

Fall 2021

Music-Ed 602: Innovation in Music Education (2 credits) Albert Wed., 5:30 – 7:00 p.m., FAC 419

*Required for Music Ed. Masters and Ph.D. May count towards the Graduate academic “Common Core” Fourth Class

Students will explore progressive and emerging methods of K-12 music learning and teaching. Topics of discussion will include philosophy, creativity, informal music learning, culture and identity, responding to music, and more. Reforming undergraduate music education curricula will also be discussed. Students will facilitate discussions and critically examine existing curricular models and their current teaching practices. For a final project, students will develop their own innovative curricular projects for their specific context.

Music-Ed 603: Introduction to Music Education Research (2 credits) Lehmborg Thur., 5:45 – 7:15 p.m., FAC 419

*Required for Music Ed. Masters and Ph.D. May count towards the Graduate academic “Common Core” Fourth Class

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

Music-Ed 631: Seminar in Music Education Research (2 credits) Lehmborg Thur., 4:00 – 5:30 p.m., FAC 419

*Required for Music Ed. Master’s/Research Focus and Ph.D.

This seminar examines research and research-based issues relative to music teaching and learning and serves as a forum for research presentation and collaboration. Doctoral students should register each semester until completion of the 8-credit requirement for this course.

Prerequisite: enrollment in the Ph.D. in Music/Music Education degree program, or in the Master of Music:/Music Education/Research Focus degree program.

Spring 2022

MusEd 604: Contemporary Issues in Music Education (2 credits) Paparo Thur., 5:45-7:15 p.m. FAC 419

*Required for Music Ed. Masters and Ph.D. May count towards Graduate academic “Common Core”

The purpose of this course is to examine current issues that impact the state of music education in schools. Topics will vary, but may include the following: advocacy, culture and community, curriculum and pedagogy, diversity, policy, and professional reform. Students will also explore in depth a topic of their choice that is relevant to their teaching situation.

MusEd 631: Seminar in Music Education Research (2 credits) Lehmborg Thur., 4:00 – 5:30 p.m., FAC 419

*Required for Music Ed. Master’s/Research Focus and Ph.D.

This seminar examines research and research-based issues relative to music teaching and learning and serves as a forum for research presentation and collaboration. Doctoral students should register each semester until completion of the 8-credit requirement for this course.

Prerequisite: enrollment in the Ph.D. in Music/Music Education degree program, or in the Master of Music:/Music Education/Research Focus degree program.

MUSIC THEORY

Fall 2021

MUSIC 493A/B: Graduate Theory Review (1 or 2 credits)

White

M/W/F, 8:00–8:50 a.m., FAC 157

Strongly recommended for incoming students who do not pass all sections of the Graduate Theory Diagnostic Exam. Credits below the 500-level may not be used toward a graduate degree. This course does not satisfy the graduate core theory requirement.

MUSIC 690W: Analysis of Pop and Rock Music (3 credits)

Piilonen

TH, 2:30–5:00 p.m., FAC 157

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course satisfies the graduate core theory requirement.

This course explores techniques for analyzing and contemplating pop/rock styles. Major topics of study include the analysis of large-scale forms; rhythm, meter, and hypermeter; riffs, chord loops, two-chord shuttles, and other progressions; lyrics and lyrical interpretation; texture, instrumentation, and orchestration; feeling and emotion; identity and artist persona; and a wide range of performance practices. Students will be tasked with choosing some of the music we study. Class meetings will involve close-listening exercises, group analyses, discussions, and group performances, as well as more traditional lecture formats. Assignments include readings, discussion posts, analysis exercises, writing exercises, and formal presentations.

MUSIC 691E: General Readings in Music Theory (3 credits)

Auerbach

T, 2:30–5:00 p.m., FAC 155

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course is required for MM Theory students. This course does not satisfy the graduate core theory requirement.

MUSIC 691E is designed primarily for MM students in music theory. It is open as an elective to graduate students in other areas. The goal of this course is to familiarize students with major trends in twentieth-century music theory, primarily through close reading. Topics will include Schenkerian analysis, semiotics, David Lewin's *Generalized Musical Intervals and Transformations*, neo-Riemannian theory (including *Tonnetze*), scale theory, theories of form, and the theory and analysis of twentieth-century music. Other issues will also be considered, including the recent rise of theory as an academic discipline in the U.S., the "scientific image" of music theory, and the relationship of theory to the larger enterprise of making/understanding music. The direction of the class will be shaped in part by the experience levels and interests of the seminar participants. Class work will involve significant reading assignments, discussion, research presentations, occasional response papers and analyses, and a final oral exam administered by a committee of the theory faculty.

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

White

T/TH, 9:30–10:45 a.m., FAC 157

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course is required for MM Theory students on the portfolio track. This course satisfies the graduate core theory requirement.

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 centrality, serialism, transformational theory, and perspectives on rhythm, meter, and temporality. Regular assignments will include 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 final paper.

MUSIC 798B-01: Teaching Practicum (3 credits)

Auerbach

Prerequisites: Pass all sections of the Graduate Theory Diagnostic Exam (general version) and complete MUSIC 615 with a grade of 3.0 (B) or higher. Instructor permission is also required.

This course is required for the Graduate Certificate in Music Theory Pedagogy. This course does not satisfy the graduate core theory requirement.

MUSIC 510: Counterpoint (3 credits)

White

T/TH, 11:55a.m.–1:10 p.m., FAC 155

This course is required for MM Composition students. This course does not satisfy the graduate core theory requirement.

MUSIC 690T: Analysis of Music with Text (3 credits)

White

M, 5:00–7:30 p.m., FAC 155

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course satisfies the graduate core theory requirement.

This course focuses on how to approach and analyze music with text, studying both specific repertoires and the theory behind creating meaning across two conceptual and expressive domains. The course will divide into three units corresponding to three repertoires (German lieder, popular and Broadway song, and religious song), outlining the practices of that repertoire, reading analyses of that repertoire, and studying specific pieces.

MUSIC 691M: Motivic Analysis (3 credits)

Auerbach

T, 2:30–5:00 p.m., FAC 157

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course satisfies the graduate core theory requirement.

This course offers an in-depth exploration of how motives and motivic thinking have shaped musical works and compositional approaches across a variety of different styles, genres, and musical languages, as well as a general survey and critique of extant analytical methodologies. Weekly readings and analytical assignments will be given. Students will be required to give a 30-minute presentation in class and submit a final paper (15–18 pages) on a topic or work of their choice.

MUSIC 691S: Schenkerian Analysis (3 credits)

Karpinski

TH, 2:30–5:00 p.m., FAC 157

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course satisfies the graduate core theory requirement.

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, using on the following concepts: structural and embellishing pitches; diminutions; species counterpoint and figured bass in relation to free composition; rhythmic reduction; compound melody; linear progressions; initial and arpeggiated ascents; reaching over; unfolding; the fundamental structure; interruption and the dividing dominant; register transfer and coupling; relationships between structure and form. Coursework includes readings, analysis assignments, and class participation.

MUSIC 798B-01: Teaching Practicum (3 credits)

Auerbach

Prerequisites: Pass all sections of the Graduate Theory Diagnostic Exam (general version) and complete MUSIC 615 with a grade of 3.0 (B) or higher. Instructor permission is also required.

This course is required for the Graduate Certificate in Music Theory Pedagogy. This course does not satisfy the graduate core theory requirement.

PERFORMANCE

Fall 2021 and Spring 2022

Music 591B: Sem: 20c Performance Practice (3 credits) Macchia TBA – **consult instructor**
Practical training in 20th Century performance practice including score study, ear and rhythmic training and performance of selected scores

Music 578: Early Music Collegium TBA Tuesday, 7:00 – 10:00 p.m., FAC 155
The Collegium is an umbrella for various historically-informed performance ensembles including a small Renaissance Choir, a baroque chamber orchestra, a medieval ensemble and a seminar in 17th century song. Graduate students may participate in one or more of these ensembles, which meet once a week each. The first instance is recorded as M 578, and additional hours as M 55x, chamber music.

Music 591BQ: Baroque Orchestra Time and Location TBA

Music 591EC: Early Music Consort Time and Location TBA

Music 591EE: Early Music Ensemble Time and Location TBA

Music 591ME: Medieval Ensemble Time and Location TBA

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 (1 credit: 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).

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MusicApp 517 (2 credits: 50 minute lesson)

Required Lesson in MM in Music Education's "Applied Music Program":

Open to Theory, History, Conducting, and Composition concentrators 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 and determine how many credits the work will count for. These should be included in the course request form under “course content”. ***The course request forms, with the required signatures and a description of the work to be undertaken, 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

Music 697B: 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 697B 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.