

MUSIC

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COLLEGE OF LIBERAL ARTS

Allison, Robert, Associate Professor, D.M.A., University of Illinois, 1988; 1982. Trumpet, jazz.

Barta, Michael, Professor, M.Mus., Liszt Academy Conservatory, 1975; 1985. Violin, music literature.

Beattie, Donald, Associate Professor, M.Mus., University of Colorado, 1977; 1979. Class piano, piano pedagogy.

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

Best, Richard, Professor, Metropolitan Opera School, 1968; 1984. Voice.

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

Breznikar, Joseph, Professor, M.Mus., University of Akron, 1977; 1980. Classical guitar.

Brown, Philip, Associate Professor, M.M.E., University of North Texas, 1983; 1991. Jazz, string bass, music business.

Carter, Clarence, Assistant Professor, M.Mus., Southern Illinois University 1973; 2000. Voice.

Chi, Meng-Chun, Assistant Professor, D.M.A., Rutgers University, 2003. Viola, music theory.

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

Dillard, David, Assistant Professor, D.M.A., University of Michigan, 2004. Voice.

Fink, Timothy, Associate Professor, M.F.A., Southern Illinois University Carbondale, 1993; 1994. Opera music theater.

Fligel, Charles, Associate Professor, *Emeritus*, M.Mus., University of Kentucky, 1966; 1976. Bassoon, music theory.

Grizzell, Mary Jane, Assistant Professor, *Emerita*, M.Mus., Eastman School of Music, 1943; 1959.

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

House, Mary Elaine Wallace, Professor, *Emerita*, M. Mus., University of Illinois, 1954; 1969.

Hussey, George, Professor, *Emeritus*, M.A.Ed., Washington University, 1963; 1963. Oboe, music appreciation, orchestra.

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

Kuebler, Tyler, Assistant Professor, D.M.A., University of Miami, 2005; 2005. Saxophone, music theory.

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

Lenz, Eric, Assistant Professor, D.M.A., University of Alabama, 2002; 2003. Cello, music theory.

Lord, Suzanne, Associate Professor, D.M.A., Florida State University, 1998; 1997. Flute, music history.

Mackey, Melissa, Assistant Professor, D.M.A., University of Southern California, 2002; 2002. Bassoon, music history.

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

McHugh, Catherine, Professor, *Emerita*, Ed.D., Columbia University, 1959; 1969.

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

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

Morehouse, Christopher, Assistant Professor, D.M.A., University of Cincinnati College-Conservatory of Music, 2005; 2005. Bands, conducting.

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

Resnick, Robert, Professor, *Emeritus*, M.Mus., Wichita State University, 1949; 1949.

Roubos, Robert, Professor, *Emeritus*, D.M.A., University of Michigan, 1965; 1981.

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

Stemper, Frank, Professor and *Graduate Coordinator*, Ph.D., University of California, 1981; 1983. Composition.

Stewart, Susan, Assistant Professor, D.M.A., Texas Tech University, 2001; 2005. Choral.

Stover, Pamela, Assistant Professor, Ph.D., Indiana University School of Music, 2003; 2004. Music Education.

Taylor, Charles, Associate Professor, *Emeritus*, Ed.D., Columbia University, 1950; 1957.

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

Wagner, Jeanine, Professor, D.M.A., University of Illinois, 1987; 1984. Voice, opera.

Webb, Marianne, Professor, *Emerita*, M.Mus., University of Michigan, 1959; 1965. Organ, music theory.

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

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

Williams, Heidi Louise, Assistant Professor, D.M.A., Peabody Conservatory, 1999, 1999.

The School of Music faculty numbers twenty-eight full-time positions. Within its ranks are to be found many outstanding performers and educators, representing a broad diversification of background and talent. Faculty members present many solo and small ensemble performances, as well as clinics and workshops, during the school year. Sixteen members of the faculty hold doctorates or its equivalent.

Library Facilities

In addition to Morris Library, the School of Music has its own recording and score library, including modern stereo listening facilities, cassettes, and cassette decks for self-instruction in ear training and music literature, some 1600 LP recordings and tapes, over 1100 scores, many in multiple copies, and 94 books and reference works. The self-instruction center in Morris Library provides tape recordings of theory and literature for student use.

Musical Organizations

A wide variety of performing opportunities is available, including the University Symphony, symphonic band, wind ensemble, jazz ensemble, Marching Salukis, brass ensemble, guitar ensemble, percussion ensemble, choral union, concert choir, chamber choir, and vocal jazz ensemble. The Marjorie Lawrence Opera Workshop presents one full opera production each year in addition to several programs of small operas and operatic excerpts.

Musical Performances

Some 130 School of Music programs are presented each year, plus Celebrity Series appearances by well-known concert artists. A program booklet for further details concerning concert activity is available through the School of Music.

Other Resources

A fifty-eight rank Reuter pipe organ, the principal instrument for recitals and teaching, is installed in Shryock Auditorium. Available for practicing are a four-rank Ott tracker organ, a six-rank Moeller, and a four-rank Wicks. Eighty-five pianos, including twenty-two in practice rooms, an eighteen-unit electronic piano lab, and a full complement of band and orchestral instruments are available.

Graduate Assistantship and Fellowship Applications

Any student seeking a master's degree may apply to the coordinator of graduate studies in music for a graduate assistantship. An undergraduate overall grade-point average of 2.8 (*A* = 4 points) is required for consideration. The assignment of assistantships, for those who are eligible, is based upon School of Music needs and student qualifications. Graduate Assistants must enroll in courses for the required 6 hour minimum each semester of residency which count toward degree requirements. A student with an overall grade-point average of 3.5 or better is eligible to apply for a graduate fellowship involving no School of Music assignment. The School of Music offers six programs leading to the Master of Music degree. Each master's degree requires a minimum total of 30 credits, with a minimum total of 15 credits at the 500 level. Students enrolled in a program leading to a Ph.D. degree major in education, with a concentration in curriculum and instruction education, may choose the elective portion of their programs from graduate courses offered in the School of Music.

Master of Music Degree Standard Curricula

MUSIC HISTORY AND LITERATURE CONCENTRATION

Majors complete MUS 501-3; 502-4 (2,2); 2 credits (1,1) from 566; 6 credits selected from 475, 476, 477, 573, 574, or 578; 599-6; 6 credits in music history-literature electives; 3 elective credits in non-music history-literature courses. In addition to the general requirements for graduation, music history/literature majors must have successfully completed two years of a foreign language (preferably French or German), at the undergraduate level, or pass 388–488 (German or French) as a research tool with a grade of *B* or higher.

MUSIC THEORY AND COMPOSITION CONCENTRATION

Majors complete MUS 501-3; 502-4 (2,2); 545-3; 3 credits from the 470 or 570 series; 480-4 (580-4 must be completed by composition majors); 2 credits (1,1) selected from 566; 599-6; 5 credits of approved music electives in theory-composition, history-literature, conducting, or performance.

PERFORMANCE CONCENTRATION

Majors complete MUS 501-3; 502a or b (2); 5 credits from 461, 482, or 470 or 570 series; 8 credits in 540; 2 credits from 566, 567, or 568 (or other electives if keyboard major); 6 credits in 595 and 598 (recital and document); 4 credits in non-performing music elective. If specializing in conducting, majors must complete MUS 501-3; 502-4 (2,2); 556-4 (2,2); 3–6 credits from the 470 or 570 series; 2–4 credits in 440; 2 credits from 566 (1,1) or other electives if keyboard major; 6 credits in 595 and 598 (recital and document); 3 credits in music electives.

OPERA/MUSIC THEATER CONCENTRATION

Opera/music theater majors must have an undergraduate degree major in music with appropriate experience in opera or music theater, or in theater with additional music study sufficient to qualify in performance, theory, and history of music. Required courses include MUS 401, 402, 403, (1, 1, 2); 468 (2); 470 or 471 (3); 501 (3); 502 a or b (2); 6 credits from 440-540, 461, 472, 479c or 556; Approved graduate level theater credits (6).

PIANO PEDAGOGY CONCENTRATION

Majors complete hours of credit in the following music courses: 3 in 501; 4 in 440 or 540; 4 in 498 and 2 in 595 or 4 (2,2) in 498 and 2 in 595 or 2 in 498 and 4 in 599; 410; 510 (2,2,2); 2 (1,1) from 566; 3 credits from approved music electives; and 4 credits from approved non-music courses (in fields of guidance and educational psychology, higher education, philosophy, and speech communication).

MUSIC EDUCATION CONCENTRATION

Majors complete MUS 501-3; 502a or b (2); 503 and 509; 5 hours of approved music education courses and 2 credits of approved music electives; 2 credits (1,1) from 566; 5 credits from the 470 and 570 series; 599-6 or 6 credits from 599 and 595; or 595 and 598.

General Information

Fees. This program requires a nonrefundable \$50.00 application fee that must be submitted with the application for Admissions to Graduate Study in Music. Applicants may pay this fee by credit card if applying electronically. Applicants submitting a paper application must pay by personal check, cashier's check, or money order made out to SIU, and payable to a U.S. Bank.

Fees are not charged for individual instruction, practice rooms, or instrument lockers. Instruments are loaned without charge when needed. Student expenses for music, textbooks, and other incidental supplies are usually nominal.

Advisement. The graduate coordinator in music supervises the overall planning of the student's program and designates the document or thesis director.

Diagnostic tests in music theory and history are given during orientation at the beginning of the fall semester and must be taken by all students at the first opportunity after admission. The student with weaknesses in certain areas may be asked to take additional work in those areas. A student will be accepted as a performance major in the Master of Music degree program after satisfactory audition in person, either before admission or during orientation. A performance major may be conditionally accepted on the basis of a tape recording; but a student accepted conditionally may be asked to audition in person during orientation or during the first term of residence, and may be required to register at the 400 level in performance until approved by personal audition. Current brochures from various performance areas and the *Graduate Handbook in Music* describe the level of repertory expected, audition procedures, and diagnostic tests.

NOTE: The B.A. degree does not provide the necessary prerequisites for graduate study in a Master of Music degree program.

Ensemble Requirement. All graduate students are required to register for MUS 566 (MUS 401, 402 or 403 may substitute for MUS 566 only for those students whose concentration is opera music theater) each semester of degree study (summers excepted). Participation is required each semester in one or more of the following: Marching Salukis, symphonic band, wind ensemble, symphony, choral union, concert choir, chamber singers, or guitar ensemble. In addition, students may elect participation in other regularly scheduled emphasis. Graduate assistants assigned ensemble accompanying must register for alternate ensemble for credit. Petitions for exceptions to the ensemble requirement must be made in writing and presented to the School of Music graduate committee for consideration.

Exceptions to Degree Requirements. Appropriate substitutions in the curriculum for the Master of Music degree may be made if recommended by the student's adviser and approved by the graduate committee in music. Students who expect to earn more than half of their credits during summer terms only, or by a combination of summer attendance and night classes, may similarly propose a sequence of course offerings, following the above curricular patterns as far as possible. All curricula must meet Graduate School requirements and be approved by the graduate committee in music. Special summer students changing plans and registering for more than one regular fall or spring semester will ordinarily follow the appropriate standard curriculum.

The Thesis, Document, and Research Paper. With the exception of students in the Opera/Music Theater Concentration, all master's degree candidates will complete either (1) a thesis, or (2) a large, original composition and document, or (3) a full recital performance and document.

No later than the beginning of the semester preceding the semester in which the student expects to graduate, the graduate coordinator, in consultation with the student, will designate a document or thesis director from the current list of graduate faculty from whom a student has taken graduate level courses. The document or thesis director guides the student's choice of topic and is responsible for the progress and quality of the resulting work. The document director normally heads the student's orals committee. Before any work is begun on the thesis or document, the student submits a proposal, together with a selective bibliography where applicable and the reactions of the document or thesis director, to the coordinator of graduate studies in music for approval by the graduate committee. Changes of topic or of document director after initial approval must be approved by the music graduate committee.

Graduate Recital (598-4) is supervised by a jury of at least 3 members, headed by the student's instructor in performance. This jury approves the level of literature to be performed and acceptability of the performance by means of an audition in advance of the final performance.

Comprehensive Examinations. During the final semester of study, and after completion of the document or thesis, the student will take comprehensive examinations dealing with general areas of music and concentrations of music study, and, when appropriate, with the student's thesis or document. Application to take comprehensive examinations must be made at the beginning of the student's last semester of study. The examinations must be passed in time to meet Graduate School deadlines. Application for comprehensive examinations may not be made until all other requirements, with the exception of terminal-semester courses, for the degree have been satisfied. A failed section of the comprehensive examinations may be taken again in a following term.

The oral examination committee, appointed by the coordinator of graduate studies in music, is headed by the student's document or thesis director with two or more faculty members with whom the student has had graduate level classes, as requested by the student. If the student has scheduled 6 or more hours in a department other than music, a member of this department will be invited to serve on the examining committee. The examination committee will conduct the student's oral examination and will supply questions for the student's written examination.

Three copies of all theses, thesis-composition manuscripts, and tapes and documents must be submitted in final form to the music graduate office at least 5 weeks before the intended date of graduation, carrying the approval of all members of the student's graduation committee. The graduate coordinator will forward 1 copy of a student's document (2, if a thesis) to the Graduate School and retain 1 copy.

Courses (MUS)

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

400-1 to 2 (1,1) Performance Techniques. Individual instruction in any secondary applied field. Designed to provide added depth of preparation for teaching instrumental and vocal music. Prerequisite: completion of 340 level or the equivalent in some field of applied music.

401-1 to 12 (1 to 2 per semester) Opera Workshop. Open to all appropriately experienced singers, actors, dancers, instrumentalists and theater technicians. Study of opera/opera repertoire and performance techniques. Prerequisite: consent of the instructor.

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

403-1 to 16 (1 to 2 per semester) Lyric Theater Ensemble. A select group which performs operatic or musical theater literature, usually in the form of a fully mounted production each semester. Audition or consent of instructor. May be repeated for credit.

407-2 Modal Counterpoint. Study of Renaissance contrapuntal techniques. Extensive writing practice, and analysis of stylistic models. Prerequisite: 207.

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

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

440-1, 2, or 4 Applied Music. (Same as Music 040.) Offered at six levels in the areas listed below. May be repeated for credit as long as passing grade is maintained. Students must attend the weekly studio class and be concurrently enrolled in one of the performing groups. Prerequisite for 040: satisfactory completion of beginning class instruction offered in that area, or the equivalent. Prerequisite: for 140: three or more years of prior study or performing experience, or two semesters of C or better at 040 level. Prerequisite: for 240, 340: two semesters of C or better at previous level, or consent of applied jury. Prerequisite: for 440, 540: two semesters of B or better at previous level, or consent of applied jury. Music majors and minors enroll for two credits on their principal instrument, taking one half-hour private lesson and studio class, Tuesdays at 10:00. Those with prior approval by their applied jury for the specialization in performance enroll for four credits, taking two half-hour private lessons and the student class each week. Non-music majors or minors, and those music majors taking a second instrument, enroll for one credit, taking one private or class lesson per week. Six hours of individual practice per week required for each lesson. For shorter sessions, credit is reduced or lesson time is increased proportionately. Instrumental maintenance/applied lesson fee: \$30.00

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|--------------|-------------|----------------|----------------|
| a. Flute | f. Horn | k. Percussion | p. Voice |
| b. Oboe | g. Trumpet | l. Violin | q. Piano |
| c. Clarinet | h. Trombone | m. Viola | r. Organ |
| d. Bassoon | i. Baritone | n. Cello | s. Harpsichord |
| e. Saxophone | j. Tuba | o. String bass | t. Guitar |

u. Recorder

v. Coaching

w. Conducting

447-4 (2,2) Electronic Music. (a) Introduction to classical studio equipment and techniques; use of voltage controlled equipment. Individual laboratory experience available. (b) Emphasis upon creative projects, more sophisticated sound experimentation, and analysis. Enrollment limited. Must be taken in a,b sequence. Prerequisite: 280 or consent of instructor.

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

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

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

452A-3 Traditions of Uppity Women's Blues (same as WMST 452A). Examines the tradition of "uppity" women's blues from the so-called "classic" blues singers of the 19th century (Gertrude "Ma" Rainey, Bessie Smith, Ida Cox, etc.) to the contemporary blues of Saffire, Denise LaSalle and others. Explores ways blues women challenge conventions of gender and sexuality, racism, sexism, classism and homophobia. Prerequisites: junior/senior/graduate music major or consent of instructor.

452B-3 Blues and Boogie Woogie Piano Styles. Traces the history, culture, and stylistic developments of blues and boogie woogie piano. Explores socio-cultural contexts and examines key players, pieces, and musical styles. Prerequisites: junior/senior/graduate music major or consent of instructor.

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

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

455-2 to 4 (2 per semester) Advanced Topics in Elementary School Music. Practicum in the selection and use of materials for the elementary school program. Study of techniques for achieving balanced musical growth. For experienced teachers and advanced students.

456-4 (2,2) Music for Exceptional Children. (a) Theories and techniques for therapeutic and recreational use of music with physically and mentally handicapped children. Includes keyboard, autoharp, guitar and tuned and untuned classroom instruments. (b) Applications for the gifted, emotionally disturbed, and culturally disadvantaged child. Take in sequence. Prerequisite: 302 or prior consent of instructor.

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

468-2 to 4 (2,2) Music Productions. Practicum in the techniques for staging operas and musicals.

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

471-3 History of Musical Theater. The development of the music, book, lyrics and staging practices of musical theater from its late 19th century beginnings to present, with a detailed study of selected contributors and their works. Prerequisite: 357b or consent of instructor.

472-3 Chamber Music Literature. A study of literature for the principal types of chamber music groups.

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

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

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

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

478B-3 Modern Music II. Examine important works and figures from Western Music in the second half of the 20th Century. Included will be atonality, serialism, avant-garde, minimalism, electronic music, experimental

instruments and indeterminacy. Emphasis placed on the social, economic and political context. Students will examine the compositional philosophies and techniques of the era. Prerequisite: MUS 357b with grade of C or better or instructor consent.

479-2 to 4 (2 per topic) Solo Performance Literature. Topics presented will depend upon the needs of students and upon instructors scheduled. (a) Piano literature, including an introductory study of harpsichord music; (b) Organ literature, in relation to the history of the instrument; (c) Song literature; (d) Guitar and lute literature; (e) Solo string literature; (f) Solo wind literature.

480-2 to 4 (2,2) Advanced Composition. Original composition involving the larger media. Individual instruction. Prerequisite: two semesters of 380 with a grade of C or better and approval of composition jury.

481-1 to 4 Readings in Music Theory. Assigned readings and reporting of materials pertaining to a particular phase of music theory in historical perspective. Approximately three hours' preparation per week per credit (adjusted for shorter sessions). Prerequisite: 321 and 322 or prior consent of instructor.

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

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

498-2 to 4 (2,2) Recital. Preparation and presentation of a full solo recital in any applied field. Prerequisite: prior or concurrent registration in 440 and approval of applied jury.

499-1 to 8 Independent Study. Original investigation of selected problems in music and music education with faculty guidance. Project planned to occupy approximately three hours preparation per week per credit (adjusted for shorter sessions). Not more than three hours toward 30 required for graduate degree. Prerequisite: prior consent of selected instructor.

500-1 to 6 Independent Investigation. An opportunity for the graduate student to investigate at an advanced level special interests outside the scope of normal course offerings. The student will select a member of the graduate faculty to guide and evaluate the work. Not more than three hours toward 30 required for graduate degree. Prerequisite: prior consent of the selected instructor and student's graduate adviser.

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

502A and B 2 Analytic Techniques. (A) Study of the analytical techniques of Heinrich Schenker through analysis of representative works from the common practice period. Prerequisites: MUS 321 or equivalent and graduate standing in music. (B) Study of post-tonal music theories - including Allen Forte's pitch-class set theory and twelve-tone theory - through analysis of representative 20th and 21st century works. Prerequisite: MUS 322 or equivalent and graduate standing in music.

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

509-2 History and Philosophy of Music Education. The evolution of school music and its changing relationship to the individual, to society and to the school curriculum.

510-6 (2,2,2) Piano Pedagogy Seminars. (a) Piano Technique. Provides an in-depth study of the three classic texts on the subject of piano technique and prepares students to deal with important aspects of piano technique in piano teaching. (b) Piano Literature. An extensive survey of baroque, classical, romantic and contemporary piano literature designed specifically to meet the needs of those pursuing professional careers as piano teachers. (c) Piano Music Analysis. Details the analytic and problem-solving techniques of piano performance study that are fundamental for teaching piano students of all ages and abilities.

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

540- 2, or 4 Applied Music. (See Music 440.) Instrumental maintenance/applied lesson fee: \$30.

545-3 Pedagogy of Music Theory. An orientation to the philosophy of theory with application to teaching techniques. Prerequisite: consent of instructor.

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

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

566-1 to 12 (1 or 2 per semester) Ensemble. Participation required each semester enrolled (summer excepted) in one or more of the ensembles listed below. In addition, students may elect participation in other regularly scheduled ensembles. One credit per group; maximum of two credits for concurrent participation in two groups. (a) Marching Salukis. (b) Symphonic band. (c) Concert wind ensemble. (d) Symphony. (e) Choral union. (f) Concert choir. (g) Chamber singers. (h) Guitar ensemble. (i) Opera workshop.

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

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

578-3 Twentieth Century Music. The heritage of 20th century music. Study and analysis of musical philosophies and techniques of post-impressionist and contemporary composers. Prerequisite: for non-music majors: prior consent of instructor.

580-2 to 4 (2,2) Graduate Composition. Composition in the larger forms for solo and ensemble performance. Prerequisite: 480 or prior consent of instructor.

595-2 Music Document. A written report presenting the history and style of works performed in graduate recital, Music 598, or other topic relating to the student's principal performing area or independent study project. Prerequisite: 501 and approval of topic by the music graduate committee. On recommendation of the composition faculty and with graduate committee approval, a piece of music composed by the student for performance in Music 598 may be substituted, accompanied by a written analysis.

598-4 Graduate Recital. Preparation and presentation of a full solo recital in any area of performance; or the preparation, rehearsal, and conducting of a full ensemble program or of the equivalent sections of several ensemble programs. Prerequisite: completion of at least four credits in 540 (or 556 for conductors) and the approval of the performance jury. The performance jury certifies the acceptability of the completed recital and the grade to the graduate committee.

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

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