

# JSoM Bulletin

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## Overview

- History
- Purpose
- Outreach and Research Units
- Organizations and Services

## History

Music instruction at Indiana University dates from the year 1893, but it was not until 1910 that a Department of Music offering music for credit was officially organized, with Charles D. Campbell as head. In 1919 Barzille Winfred Merrill was appointed head of the department and, in 1921, dean of the newly established School of Music. He was succeeded in 1938 by Dean Robert L. Sanders. In 1947 the appointment of Wilfred C. Bain as dean marked the beginning of a period of rapid growth and expansion. Under the 24-year leadership of Dean Charles H. Webb beginning in 1973, the School of Music continued its development and commitment to excellence. David G. Woods was appointed to the deanship in 1997, followed by the appointment of Dean Gwyn Richards in 2001. In the fall of 2005, the School of Music was named the Indiana University Jacobs School of Music in recognition of a major gift received in honor of Barbara and David H. Jacobs of Cleveland. Today the Jacobs School of Music is recognized as one of the leading institutions of its kind.

## Purpose

The mission of the Indiana University Jacobs School of Music is to provide distinguished instruction and outstanding opportunities for performance, composition, research, and teacher training for music majors and non-music majors. These opportunities are designed to meet the following purposes within the framework of Indiana University:

1. To prepare students for careers as performers, composers, scholars, teachers, church musicians, and music administrators in higher education, precollege educational settings, the professional music world, the private sector, and supporting fields.
2. To provide music majors and non-music majors the opportunity to develop their knowledge, understanding, and ability in all aspects of music at a level appropriate to their needs and interests.
3. To broaden and deepen the knowledge and understanding of all aspects of music through research and publication.
4. To enrich the lives of students, faculty, community, the state, the nation, and the world with performances of a wide variety of music. The excellence, authenticity, and originality of these performances also serve as models for future performances by students and as criteria for future listening experiences.

## Outreach and Research Units

The **Center for Electronic and Computer Music** was created for the purposes of theoretical training, electronic

and multimedia composition, and the dissemination of works through public concerts. CECM houses two studios, which employ the latest technologies in digital sound synthesis and sampling, MIDI, digital recording and editing, video, and research-level computing. The curriculum provides an extensive technical training and historical background for composition students.

The **Center for the History of Music Theory and Literature**, sponsored by the Jacobs School of Music, provides a home for such international projects as the *Thesaurus Musicarum Latinarum*, a six-million-word online database of Latin music theory ranging from the time of Augustine through the sixteenth century; *Traité français sur la musique*, an online database of French sources with over three million words; *saggi musicali italiani*, an online database of Italian music theory; the online database, *Texts on Music in English from the Medieval and Early Modern Eras*; *Musical Borrowing: An Annotated Bibliography*; *Studies in the History of Music Theory and Literature*, a monograph series of critical texts and translations; and other projects. Information on current CHMTL activities is available at <http://www.chmtl.indiana.edu/>.

The **Early Music Institute** was established as a center for research and creative activity related to the performance of European medieval, renaissance, baroque and classical music, as well as a teaching department of the Jacobs School of Music. Beyond the curricular offerings described in this bulletin, the Institute provides outreach through publication of Focus Recordings (a series of recordings of music from the thirteenth through the eighteenth centuries) and two series of scholarly writings, maintenance of the Thomas Binkley Archive of Early Music Sound Recordings, as well as extensive holdings of period instruments and sets of parts for performance.

The **Latin American Music Center** fosters the research and performance of Latin American art music and promotes professional and academic exchange between musicians and scholars from the United States and Latin America. The center's activities include concerts, commissions, premiere performances and recordings, courses in Latin American music history, visits by distinguished performing artists and lecturers, festivals, and seminars. The Latin American Music Center makes available to scholars, performers, and institutions the most complete library of Latin American art music in the world.

The **Office of Pre-College and Summer Programs** administers all aspects of workshops, masterclasses, conferences, and special programs for the Jacobs School of Music. In addition, the office runs the ongoing precollege program and the summer residential precollege academies.

### **The William and Gayle Cook Music Library**

The William and Gayle Cook Music Library spans four floors of the Beth Meshulam Simon Music Library and Recital Center. With approximately 700,000 cataloged items, it is recognized as one of the largest music libraries in the United States. The collection is strong in first and early editions, especially of opera; music theory treatises; and Russian/Soviet music. Also notable are the Black Music Collection and the Latin American Music Collection. The Performing Ensembles collection contains more than 218,000 parts, virtually all the standard orchestral and

choral repertoire. Of the nearly 200,000 sound recordings, many are unique or rare in the United States, particularly opera and songs. The ongoing Variations project has digitized more than 20,000 sound recordings and scores. Of the 170 public computers (Windows and Macintosh) in the library, more than 100 have MIDI keyboards, all with associated music software. Further information is available at [www.music.indiana.edu/muslib.html](http://www.music.indiana.edu/muslib.html).

## **Organizations and Services**

The **Society of the Friends of Music of Indiana University** is an organization of people of wide-ranging occupations who support the excellence of the Jacobs School of Music through scholarships and other activities.

The **Music Alumni Association**, an affiliate of the Indiana University Alumni Association, supports the activities of the Jacobs School of Music and its graduates through publication of *Music Alumni Notes*. For more information, see <http://music.indiana.edu/alumni/index.shtml>

The **Student Representative Committee** serves to enhance communication among the students, faculty, staff, and administration of the Jacobs School of Music. The representatives are chosen each spring and meet on a regular basis.

A number of honorary and professional music organizations maintain chapters at Indiana University.

## **The Student's Responsibility**

Specific and up-to-date information on Jacobs School of Music procedures is available from the music undergraduate and graduate offices or other appropriate offices of the school. Current regulations and procedures appear in the "Regulations and Procedures" section of this bulletin. See also [www.music.indiana.edu](http://www.music.indiana.edu).

Students have a threefold responsibility:

1. to know and satisfy the graduation requirements stated in the Jacobs School of Music Bulletin;
2. to know their academic standing based on the academic standards stated in the Jacobs School of Music Bulletin; and
3. to know and observe all regulations and academic calendar deadlines as stated on the registrar's Web site at [www.registrar.indiana.edu](http://www.registrar.indiana.edu), in the Jacobs School of Music Bulletin, and in the student handbooks. Faculty and staff advisors assist students in planning a program of study to meet degree requirements, but students are responsible for meeting all requirements for their respective degrees and all announced deadlines.

## **Undergraduate Division**

Students seeking admission to the Indiana University Jacobs School of Music must apply online both to Indiana University and the Jacobs School of Music, and meet both general university requirements and specific Jacobs School of Music requirements as outlined below. For admission information and priority application dates see the following Web site: [www.music.indiana.edu/admissions](http://www.music.indiana.edu/admissions).

- University Requirements for Incoming Freshmen

- Jacobs School of Music Requirements for Incoming Freshmen
- University Requirements for Transfer Students
- Jacobs School of Music Requirements for Transfer Students
- Undergraduate Financial Aid and Merit Scholarships
- Returning Students
- Undergraduate Visiting Students
- Minors for Students Whose Majors Are Inside the Jacobs School of Music
- Honors Program
- Orientation
- Advising

## University Requirements for Incoming Freshmen

The standards listed below represent the *minimum* levels of preparation and achievement necessary to be considered for admission. *Most admitted students exceed these minimum levels.* Each application is reviewed individually. When making admission decisions, the university is primarily concerned with the depth and challenge of the college-preparatory program, including the senior year; grade trends in the college-preparatory subjects; and the student's class rank. Students whose records fall slightly below the minimum standards may receive serious consideration if their grades have been steadily improving in a challenging college-preparatory program. Conversely, declining grades or a program of less demanding courses are often reasons to deny admission.

### High School Graduation

Applicants generally need a high school diploma from an accredited secondary school. Applicants holding a General Equivalency Diploma should submit the GED score. Credentials from homeschooling or from a non-accredited or nonpublic high school are assessed individually.

### Academic Preparation

Applicants should complete at least 34 credits (or semesters) of college-preparatory courses, advanced placement courses, and/or college courses in high school, including:

- **8 credits (semesters) of English**, such as literature, grammar, composition, and journalism
- **7 credits (semesters) of mathematics**, including 4 credits of algebra and 2 credits of geometry (or an equivalent 6 credits of integrated algebra and geometry), and 1 credit of additional college preparatory math
- **6 credits (semesters) of social sciences**, including 2 credits of U.S. history, 2 credits of world history/civilization/geography, and 2 additional credits in government, economics, sociology, history, or similar topics
- **6 credits (semesters) of sciences**, including at least 4 credits of laboratory sciences - biology, chemistry, or physics
- **4 credits (semesters) of world languages**
- **3 or more credits (semesters) of additional college-preparatory courses.** Additional mathematics credits are recommended for students

intending to pursue a science degree and additional world language credits are recommended for all students.

All applicants must complete a minimum of 34 semesters of college-preparatory courses. Applicants who are Indiana residents should complete Core 40; an academic honors diploma is strongly encouraged.

### Class Rank

Indiana residents should rank at least in the upper half of their school class; nonresidents generally rank at least in the upper third.

### Tests

- Indiana residents should score at or above the state average on the SAT (current total 990) or ACT (composite of 21).
- Nonresident applicants usually score a total of 1100 or higher on the SAT or have an ACT composite score of at least 25.

(Note: If the applicant submits more than one set of scores, the highest SAT and/or ACT scores will be recorded.)

### International Students

To be admitted, international students must complete above-average work in their supporting programs. Applicants whose native language is not English must submit the results of the Test of English as a Foreign Language (TOEFL). A minimum score of 560 (paper-based), 223 (computer-based) or 84 (Internet-based) is necessary for regular admission to a degree program. International students are required to take the Indiana University English Proficiency Examination and must register for any supplemental English courses prescribed based on the results of this examination or, if necessary, enroll in the intensive English language program.

### Information

For additional information, contact the Office of Admissions, Indiana University, Bloomington, IN 47405; (812) 855- 0661; [iuadmit@indiana.edu](mailto:iuadmit@indiana.edu); <http://admit.indiana.edu>.

## Jacobs School of Music Requirements for Incoming Freshmen

In addition to the general requirements for admission to the university, students must meet the following requirements of the Jacobs School of Music:

1. Students must apply to the Jacobs School of Music and successfully complete an audition in their major proposed area of study. Auditions and interviews are scheduled during designated weekends throughout the academic year and are heard by a committee of department faculty members appointed by the chairperson of the department. This committee evaluates the student's performance level or other qualification and makes a recommendation to the Jacobs School of Music Admissions and Recruitment Committee. The Admissions and Recruitment Committee determines whether the student can be admitted to a specific course of study by considering the student's past record, interviews (if applicable), and the audition/interview

committee's recommendation. Students who do not matriculate within one year of the date of the letter of acceptance must reapply and repeat the entrance audition. An audition/interview appointment is made through the Jacobs School of Music online application. In those areas that require pre-screening, applicants will be notified of whether or not they will be invited for an on-campus audition and/or interview.

- Each incoming freshman must take a musicianship evaluation. Students who score 70 percent or above on the musicianship test are exempted from T109 Rudiments of Music I. Students who score from 50 percent to 69 percent may take T109 and T151 Music Theory and Literature I concurrently. Students who score below 50 percent may not take T151 until they pass T109. For more detailed information, write to the Office of Music Admissions and Financial Aid at [musicadm@indiana.edu](mailto:musicadm@indiana.edu), and request specific information on the Basic Musicianship Test and on theory texts.

Incoming freshmen who meet general university requirements and specific music requirements, and who intend to pursue a music degree, are certified directly to the Jacobs School of Music after their initial orientation and advising.

## University Requirements for Transfer Students

Indiana University welcomes students who wish to transfer from other colleges or universities.

University requirements for transfer admission include:

- A minimum cumulative GPA of 2.0 on a 4.0 scale (2.5 required for nonresidents of Indiana);
- A high school record showing satisfactory entrance units;
- Evidence of good standing in the institution last attended;
- Transcripts of credits and grades earned in all subjects.

Acceptance of credit from other institutions is determined by the Office of Admissions, and the applicability of credit toward degree requirements in the Jacobs School of Music is determined by the director of undergraduate studies in consultation with the faculty. Only credits earned at Indiana University will count toward a student's grade point average. Courses from other colleges and universities may transfer as credit only.

## Jacobs School of Music Requirements for Transfer Students

In addition to the general requirements for transfer admission to the university, students must audition in their major performing area for admission to a particular curriculum in the Jacobs School of Music. (See item 1 under Jacobs School of Music Requirements for Incoming Freshmen.)

All credits in music from an institution other than Indiana University are subject to placement and evaluation in the Jacobs School of Music and must be validated upon entrance by examination or audition. Examinations in music theory are given only before classes begin. For

the exam schedule, visit the [Music Theory Web site](#): see "Academics," and then "Validation/Exemption Exams."

Transfer students, especially those transferring for their junior and senior years, must be aware of the possibility that not all music credits will be accepted or counted toward degree requirements in the Jacobs School of Music, and that they may have to spend longer than the normally allotted time to complete their bachelor's degrees at Indiana University.

All courses taken at another institution with the grade of Pass (P) or Fail (F) are subject to Indiana University regulations concerning the Pass/Fail option. Students who wish to use such courses to meet degree requirements in the Jacobs School of Music must obtain verification of a letter grade or the equivalent from the other institution.

## Undergraduate Financial Aid and Merit Scholarships

Need-based aid is offered to qualified applicants and their families through the University Office of Student Financial Assistance. Applicants are encouraged, but not required, to apply for need-based assistance. To do so, applicants must complete the Free Application for Federal Student Aid (FAFSA) available at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Please note that international students are not eligible for need-based financial aid.

Merit-based aid is offered to qualified applicants through the Office of Music Admissions and Financial Aid. Applicants are automatically considered for Jacobs School of Music financial aid at the time of admission. The director of admissions and financial aid, in consultation with individual departments, determines merit awards based on institutional need and recommendations from faculty. The audition/interview rating plays the strongest role in determining merit scholarships; however, other factors including an individual's academic profile and financial need are often considered.

Merit-based assistance is made possible at the Jacobs School of Music by generous donors. The Jacobs School of Music gratefully acknowledges all persons and institutions who support our students and faculty by providing endowed funds and annual gifts. For more information about giving and endowed funds at the Jacobs School of Music, visit [www.music.indiana.edu](http://www.music.indiana.edu).

## Returning Students

Undergraduate students who, after matriculation, do not register for classes for more than one calendar year must reapply and repeat an audition for readmission to the Jacobs School of Music.

## Undergraduate Visiting Students

A limited number of undergraduate-level students with interest in the study of music may be admitted as visiting students, subject to the following:

- Visiting students at the undergraduate level must audition for a faculty committee, be accepted by a particular faculty member for instruction, and be approved by the Admissions and Recruitment Committee of the Jacobs School of Music. Visiting students may be admitted for the summer term only if they have been accepted by an individual faculty member. Undergraduate visiting students accepted

- during the summer term who wish to continue study during the regular academic year must audition for a faculty committee.
- Undergraduate visiting students must register for a minimum of 12 credit hours per semester (4 credit hours in the summer), which must include major ensemble courses. All courses other than performance study, ensembles, and chamber music require approval of the director of undergraduate studies.
  - Undergraduate visiting students may attend a maximum of two semesters during the academic year and four summer terms.
  - Undergraduate visiting students are not eligible for financial aid from the Jacobs School of Music during the fall and spring semesters.
  - Credits earned as an undergraduate visiting student may be applied toward a degree or diploma only with the permission of the director of undergraduate studies. Undergraduate visiting students wishing to change to degree or diploma status must complete the application process of the Jacobs School of Music and Indiana University.

## Minors for Students Whose Majors are Inside the Jacobs School of Music

Minors in the areas listed below are available to students whose majors are inside the Jacobs School of Music. Courses counting toward the minor require an average GPA of 2.0 or higher.

### Minor in Composition

17 credit hours

Applicants should submit to the Composition Department chairperson a portfolio of one to three scores (and recordings, if available) and a chronological list of all completed compositions, including date, instrumentation, duration, and any performances.

The minor in composition must include:

- K133 Notation and Calligraphy (1 cr.)
- K214 Instrumentation I (2 cr.)
- K215 Instrumentation II (2 cr.)
- K100 Composition Undergraduate Elective/ Secondary (3-3-3-3 cr.)
- I500 Performance and Composition Masterclass (to be taken concurrently with each semester of K100) (0 cr.).

At least two semesters of K100 must be taken after acceptance into the minor.

### Minor in Conducting

15 credit hours

This minor is open to students in the Bachelor of Music and Bachelor of Science in Music and an Outside Field degrees.

The minor must include 6 credit hours chosen from the following:

- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting I (2 cr.)
- G372 Choral Conducting II (2 cr.)

- G373 Instrumental Conducting (2 cr.), which may be repeated.

In addition, 9 credit hours in electives must be chosen from the following:

- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- F205 Introduction to Instrumental Techniques (for voice and piano majors) (3 cr.)
- F261 String Class Techniques (2 cr.)
- F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F338 Percussion Techniques (2 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F412 The Children's Chorus (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)
- F461 Score Reading I (1 cr.)
- F462 Score Reading II (1 cr.)
- Or additional hours in the conducting courses listed above.

### Minor in Conducting for BME Choral Students

14 credit hours

This minor is open to Bachelor of Music Education students in the area of choral teaching. No application is necessary. No more than 4 credits of courses used for requirements of the BME degree may be counted toward the minor in conducting.

Required courses:

- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting I (2 cr.)
- G372 Choral Conducting II (2 cr.)

8 credits in electives chosen from the following courses:

- F261 String Class Techniques (2 cr.)
- F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F338 Percussion Techniques (2 cr.)
- G373 Instrumental Conducting (2 cr.)
- U233 Applied French Diction for Singers (1 cr.)
- U243 Applied German Diction for Singers (1 cr.)
- U253 Applied Italian Diction for Singers (1 cr.)
- U361 English Diction for Singers (1 cr.)
- F412 The Children's Chorus (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- F415 Orff/Dalcroze/Kodály (2 cr.)
- Or a maximum of 4 credits in secondary instrumental lessons including piano taken after the keyboard proficiency examination.

### Minor in Conducting for BME General Students

14 credit hours

This minor is open to Bachelor of Music Education students in the area of general music teaching. No application is necessary. No more than 4 credits of

courses used for requirements of the BME degree may be counted toward the minor in conducting.

Required courses:

- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting I (2 cr.)
- G372 Choral Conducting II (2 cr.)

8 credits in electives chosen from the following courses:

- F261 String Class Techniques (2 cr.)
- F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F338 Percussion Techniques (2 cr.)
- G373 Instrumental Conducting (2 cr.)
- U233 Applied French Diction for Singers (1 cr.)
- U243 Applied German Diction for Singers (1 cr.)
- U253 Applied Italian Diction for Singers (1 cr.)
- U361 English Diction for Singers (1 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)
- Or a maximum of 4 credits in secondary instrumental lessons including piano taken after the keyboard proficiency examination.

### **Minor in Conducting for BME Instrumental Teaching Students (Band and Strings)**

14 credit hours

This minor is open to Bachelor of Music Education students in the areas of band and string instrumental teaching. No application is necessary. No more than 4 credits of courses used for requirements of the BME degree may be counted toward the minor in conducting.

Required courses:

- G370 Techniques for Conducting (2 cr.)
- G373 Instrumental Conducting (2, 2 cr.)

8 credits in electives chosen from the following courses:

- G371 Choral Conducting I (2 cr.)
- G372 Choral Conducting II (2 cr.)
- F461 Score Reading I (1 cr.)
- F462 Score Reading II (1 cr.)
- G382 Wind Band Literature (2 cr.)
- G385 Wind Band Score Study (2 cr.)
- G390 String Orchestral Literature (2 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F412 The Children's Chorus (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- F415 Orff/Dalcroze/Kodály (2 cr.)
- Or a maximum of 4 credits in secondary instrumental lessons including piano taken after the keyboard proficiency examination.

### **Minor in Early Music**

15 credit hours

Admissions requirements: previous experience on the early instrument or its modern counterpart and permission from the department chair.

The minor in early music must include:

- M435 Performance Practices before 1750 (3 cr.)
- Y110 Secondary Early Music Lessons (2-2-2-2 cr.) on a single early instrument.
- Four credits to be chosen from the following:
  - Y450 Early Music Chamber Ensemble (1 cr.)
  - M458 Early Music Topics (1 cr.) (may be repeated)
  - M415 Interpreting Unaccompanied Bach (2 cr.)
  - Or other M or T courses with approval of the department chair.

### **Minor in Jazz Studies**

15 credit hours

The minor in jazz studies must include:

- M395 Contemporary Jazz and Soul Music (3 cr.)
- O321 Jazz Improvisation 1 (3 cr.)
- P201 Jazz Piano Class 1 (2 cr.)

Students are strongly encouraged to take these courses before the elective courses.

Seven credit hours must be chosen from the following:

- E470 Pedagogy of Jazz (2 cr.)
- O450 Jazz Chamber Ensemble (1 cr.)
- O316 Jazz Arranging 1 (2 cr.)
- O317 Jazz Arranging 2 (2 cr.)
- O318 Styles and Analysis of Jazz 1 (2 cr.)
- O319 Styles and Analysis of Jazz 2 (2 cr.)
- O322 Jazz Improvisation 2 (3 cr.)
- O323 Jazz Improvisation 3 (3 cr.)
- O324 Jazz Improvisation 4 (3 cr.)
- P202 Jazz Piano Class 2 (2 cr.)

Also available for bass, percussion, and piano majors: O325 Rhythm Section Literature and Performance Practice (2 cr.)

### **Minor in Music Education**

15 credit hours

This minor is suggested for those with an interest in music education. It does not meet the requirements for licensure or public school teaching, and is not open to Bachelor of Music Education students.

Required course:

- E130 Introduction to Music Learning (2 cr.) Students who complete this course with a grade of B+ or better may declare the minor and continue with the following requirements.

Additional required courses:

- E231 General Music Methods K-12 (2 cr.)
- EDUC M201 Field Experience (0 cr.)
- G370 Techniques for Conducting (2 cr.)

One course must be chosen from one of the following areas:

1. String emphasis: E303 Violin/Viola Pedagogy I (2 cr.), E306 Cello Pedagogy (2 cr.), E315 Double Bass Pedagogy, or E480 Methods and Materials for Teaching String Music (2 cr.)
2. Choral/General emphasis: F205 Introduction to Instrumental Techniques (3 cr.), F302 Classroom Instrument Techniques (2 cr.), F411 Musical Productions for the Choral Director (2 cr.), F412 The Children's Chorus (2 cr.), F413 Choral Literature for Music Educators (2 cr.), F414 Music in Early Childhood (2 cr.), or F415 Orff, Dalcroze, Kodály (2 cr.)
3. Wind/Band emphasis: F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), or F338 Percussion Techniques (2 cr.)

Electives chosen from the above courses or from the following:

- E304 Violin/Viola Pedagogy II (2 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E410 Topics in Music Education and Pedagogy (3 cr.)
- E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F466 Techniques in Marching Bands (2 cr.)
- G371 Choral Conducting I (2 cr.)
- G373 Instrumental Conducting (2 cr.)

Only one conducting course in addition to G370 may count toward the minor.

### Minor in Music Theory

15 credit hours

Admission to the minor requires an average GPA of 3.0 or higher in the required courses in music theory and literature: T151-T152-T251/T261-T252/T262-T351/T361 Music Theory and Literature I-II-III-IV-V.

The minor in music theory must include 12 credits selected from:

- T410 Topics in Music Theory (3 cr., repeatable for different topics)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr., repeatable for different topics)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

Required: T400 Undergraduate Readings in Music Theory (3 cr.), in which the student writes a senior thesis under the supervision of a member of the music theory faculty.

### Minor in Music Theory and History

15 credit hours

Admission to the minor requires an average GPA of 3.0 or higher in the required courses in music theory and literature: T151-T152-T251/T261-T252/T262-T351/T361

Music Theory and Literature I-II-III-IV-V and M401-M402 History and Literature of Music I-II.

The minor in music theory and history must include 6 credits selected from:

- T410 Topics in Music Theory (3 cr., repeatable for different topics)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr., repeatable for different topics)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

6 credits selected from:

- M410 Composer or Genre (3 cr., repeatable for different topics)

Required: either T400 Undergraduate Readings in Music Theory (3 cr.) or M400 Undergraduate Readings in Musicology (3 cr.), in which the student writes a senior thesis under the supervision of a member of the faculty from the appropriate department.

## Honors Program

The Jacobs School of Music makes a special effort to offer outstanding students opportunities appropriate to their abilities and interests. In addition to special courses, seminars, ensembles, and honors discussion sections, the Jacobs School of Music offers a formal program leading to the B.M., B.M.E., or B.S. degree with honors. Students who have completed 86 credit hours, including at least 30 from Indiana University, with a grade point average of 3.5; who have completed or are currently enrolled in T232 Musical Skills III, T252 or T262 Music Theory and Literature IV, and M401 History and Literature of Music I or M402 History and Literature of Music II; and who have successfully completed their upper-division examination, should apply by February 1 for admission to the program the following year.

To graduate with honors, students must:

1. complete all degree requirements with a minimum grade point average of 3.5; and
2. complete N399 Honors Seminar in Music and N499 Honors Project in Music with a grade of B or higher.

## Orientation

Upon admission to Indiana University Bloomington, students begin their orientation to this campus. After receiving a letter acknowledging their admission from the director of admissions, students may access orientation information online.

Students who plan to enter Indiana University in the fall semester should attend the summer orientation and registration program or may participate in orientation and registration in August before the beginning of classes. At these times, special attention is given to students' preparation for academic adjustment and achievement. Welcome Week in August includes the Freshman Family Picnic; Freshman Induction Ceremony; the president's and vice president's receptions; and numerous academic activities, including advanced placement testing and sessions on learning in a large lecture, studying a foreign language, and learning study techniques. Opportunities to

learn about getting involved in activities on campus, taking advantage of cultural events, and finding the locations of offices and classrooms also are a part of orientation. Additional opportunities to interact with faculty and to participate in special workshops and skill-building sessions are scheduled throughout the year. Students living in residence centers may participate in a variety of activities planned especially for the centers.

## Advising

The Jacobs School of Music provides an academic advisor for all undergraduate students. Preregistration conferences are held in the middle of each semester for the following semester. Students currently enrolled should have programs planned at that time to speed the registration process. Students should also consult the undergraduate advisor at other times of the year for answers to specific questions or help with individual problems. Indiana University provides a computer-based degree audit system that outlines degree requirements and indicates those courses taken by the student that meet those requirements. This system is available online at all times to students through the university computing system.

Although the Jacobs School of Music provides advising services, it is the student's responsibility to be acquainted with school rules and regulations and to meet the requirements for the degree as outlined in this bulletin. Any exceptions to the requirements stated in this bulletin must be approved *in writing* by the dean of the Jacobs School of Music or the director of undergraduate studies, with one copy for the student and one copy for the student's file.

## Undergraduate Division

- Admission Requirements
- General Requirements (for Bachelor's Degrees)
- Curricula for Bachelor's Degrees (in Music)
- Bachelor of Music Degrees
- Bachelor of Music Education Degrees
- Bachelor of Science Degrees
- Recording Arts Degrees
- Ballet Degrees
- String Technical Degree
- Nonmajors

## General Requirements for Bachelor's Degrees

1. The candidate must complete all courses and all proficiency examinations specified in the candidate's curriculum.
  2. The candidate must earn at least 120 credit hours, not including major ensemble (X0—) or I400.
  3. The candidate (except B.M.E. candidates) must achieve a minimum cumulative grade point average of 2.0 in all courses, music and non-music. B.M.E. candidates must achieve a minimum cumulative GPA of 2.5 in all courses.
- Residence
  - Time Limit
  - Keyboard Proficiency
  - Requirements for a Second Bachelor's Degree

- Graduation with Distinction
- Application for Graduation

## Residence

No candidate will be recommended for the bachelor's degree who has been in residence less than 36 weeks and who has earned fewer than 30 hours of credit in residence. Students carrying less than a normal load receive residence in proportion to the number of credit hours carried, at the rate of six weeks of residence for each 5 credit hours completed. At least 26 credit hours of the work as a senior must be completed in residence on the Bloomington campus of Indiana University.

## Time Limit

Work for a bachelor's degree must be completed within seven years from the time the student first registers in the Jacobs School of Music. A student who fails to comply with this requirement must pass comprehensive examinations in all music subjects and meet current requirements for the degree. Should degree work be interrupted because of military service, the time thus spent is not counted as part of the time limitation.

Work for the Bachelor of Music degree and the Bachelor of Science in Music and an Outside Field degree can be completed in eight semesters if the student takes an average of 16 to 18 credits per semester. Work for the Bachelor of Music Education degree can be completed in eight semesters if the student takes an average of 19 credit hours per semester. Students entering with deficiencies in music theory or performance or on academic probation should not expect to complete their degrees in eight semesters.

## Keyboard Proficiency

All music bachelor's students (except ballet and recording arts) must pass a keyboard proficiency examination or its equivalent. The proficiency examination tests ability to use the keyboard or equivalent instrument as a tool within the framework of individual professional activities; thus, the requirements vary in emphasis according to the area of major study. Students must follow the keyboard sequence and proficiency exam requirements described under each bachelor's degree. Information regarding specific keyboard proficiency requirements for each major is available in the music undergraduate office and at <http://music.indiana.edu/departments/academic/piano/secondary-piano/>.

## Requirements for a Second Bachelor's Degree

The holder of a bachelor's degree who wishes to pursue a further educational goal is usually encouraged to become qualified for admission to a graduate degree program. In certain cases, however, the Jacobs School of Music may admit a bachelor's degree holder to candidacy for a second bachelor's degree. When such admission is granted, the candidate must earn at least 26 additional credits in residence and meet all requirements for the second degree.

## Graduation with Distinction

The Jacobs School of Music recognizes outstanding academic achievement by awarding bachelor's degrees with three levels of distinction: distinction, high distinction,

and highest distinction. At each graduation (May, June, August, and December), graduating seniors in each of the three bachelor's degrees (Bachelor of Music, Bachelor of Music Education, and Bachelor of Science) will be selected for distinction, subject to the following conditions: In each of the three degrees, those students whose grade point averages are 4.00 will receive highest distinction. In the Bachelor of Music degree, those students whose grade point averages are between 3.95 and 3.99 will receive high distinction, and those students whose grade point averages are between 3.90 and 3.94 will receive distinction. In the Bachelor of Music Education degree, those students whose grade point averages are between 3.85 and 3.99 will receive high distinction, and those students whose grade point averages are between 3.75 and 3.84 will receive distinction. In the Bachelor of Science degree, those students whose grade point averages are between 3.90 and 3.99 will receive high distinction, and those students whose grade point averages are between 3.85 and 3.89 will receive distinction.

### Application for Graduation

Candidates must file an Application for Graduation in the music undergraduate office no later than the third week of the semester in which they expect to graduate. A student who does not complete degree requirements for the graduation date for which application was made must file another Application for Graduation for a later date.

## Curricula for Bachelor's Degrees in Music

The Jacobs School of Music offers three undergraduate bachelor's degree programs: the Bachelor of Music degrees in performance, composition, early music, and jazz studies; the Bachelor of Science degrees in music and an outside field, recording arts, and ballet; and the Bachelor of Music Education degrees in choral teaching, general music teaching, instrumental teaching—band, and instrumental teaching—strings. Detailed definitions for these music education tracks appear under listings for the individual curricula.

A minimum of 120 credit hours is required for all music undergraduate degrees. Total credit hours for some degrees may be higher because of specific requirements. No course may be used to fulfill two requirements except where noted.

### General Education Requirements

All undergraduate students who matriculate as degree-seeking students at IU Bloomington in or after first summer session 2011 will be required to complete the following General Education Common Ground requirements prior to graduation.

#### Foundations:

- English Composition (one course)
- Mathematical Modeling (3-4 credits)

#### Breadth of Inquiry:

- Arts and Humanities (two courses, 6 credits)
- Social & Historical Studies (two courses, 6 credits)
- Natural & Mathematical Sciences (5-6 credits)

### World Languages & Cultures:

- Language Study through the 2<sup>n</sup> semester, 2<sup>n</sup> year coursework  
OR
- World Culture Courses (two courses, 6 credits)  
OR
- International Experience (study abroad for at least 6 credits/6 weeks)

Individual degree exceptions are noted in the listings for the individual curricula.

## Bachelor of Music Degrees

- Composition
- Early Music (Instrumental Emphasis)
- Early Music (Vocal Emphasis)
- Jazz Studies
- Performance, Orchestral Instrument or Guitar
- Performance, Organ
- Performance, Piano
- Performance, Voice
- Performance, Woodwind Instruments (Multiple)

## Bachelor of Music in Composition

Applicants should submit:

- a portfolio of two to four scores, and
- a list of completed compositions, including date, instrumentation, duration, and any performances (recordings of performances are recommended).

Those invited to interview should be prepared for a brief ear-training examination. Admission to "Performance Study Option 1" requires a classical audition on an instrument or voice.

### Composition Courses

37 credit hours

- K133 Notation and Calligraphy (1 cr.)
- K214 Instrumentation I (2 cr.)
- K215 Instrumentation II (2 cr.)
- K231 Free Counterpoint I (2 cr.)
- K232 Free Counterpoint II (2 cr.)
- K400 Composition Major (3-3-3-3-3-3-3 cr.)
- upper-divisional examination
- K402 Senior Recital in Composition (0 cr.)
- K451 Advanced Orchestration I (2 cr.)
- K452 Advanced Orchestration II (2 cr.)
- I500 Performance and Composition Masterclass (to be taken concurrently with each semester of K400) (0 cr.)

### Major Ensemble

Required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music. (2 cr.)

- Instrumental students, X040 University Instrumental Ensembles;
- Vocal students, X070 University Choral Ensembles;
- Keyboard students, X070 University Choral Ensembles or, with permission of the choral department, X002 Piano Accompanying.

### Performance Study

Instrument or Voice: enrollment (2 cr.) on the same instrument or voice required every fall and spring semester.

#### Option 1:

- study at the 400 level
- entrance audition
- freshman jury
- upper-division examination
- eighth-semester jury

#### Option 2:

- study at the 100 level
- entrance audition, upper-division examination, and eighth-semester jury not required

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.), P121 Piano Class 2, Music Majors (2 cr.), P131 Piano Class 3, Music Majors (2 cr.), P141 Piano Class 4, Music Majors (2 cr.), or P100 Piano Elective/Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Other Secondary Performance

8 credits

Keyboard students only must elect one of the following three options:

**Option 1:** Study of a secondary instrument or instruments or voice in any combination for 4 semesters (2-2-2-2 cr.)

**Option 2:** K403 Electronic Studio Resources I (3 cr.), K404 Electronic Studio Resources II (3 cr.), and K406 Projects in Electronic Music (2 cr.)

**Option 3:** K403 Electronic Studio Resources I (3 cr.), K404 Electronic Studio Resources II (3 cr.), and one semester of study of a secondary instrument or voice (2 cr.)

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses.

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Advanced Music Literature and Music Theory

3 credit hours selected from:

- M410 Composer or Genre (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr.)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

7 credit hours

#### Option 1 Performance Study students:

- Electives selected from music major undergraduate courses in the following areas: sacred music, electronic music, music education, techniques, conducting, music history, music theory, opera, unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

#### Option 2 Performance Study students:

- Required: 4-6 credits in techniques classes outside your main instrument family, chosen from
  - F261 String Class Techniques (2 cr.)
  - F281 Brass Instrument Techniques (2 cr.) with co-requisite F200 Music Education Instrumental Laboratory (1 cr.)
  - F337 Woodwind Techniques (2 cr.) with co-requisite F200 Music Education Instrumental Laboratory (1 cr.)
  - F338 Percussion Techniques (2 cr.)

Remaining credit hour(s) for Option 2 to be chosen from the areas listed above for Option 1.

### General Education

See General Education Common Ground requirements.

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and 1400.

## Bachelor of Music in Early Music (Instrumental Emphasis)

This degree is offered according to the available faculty for the following instruments: early violin/viola, early cello, early oboe, early flute, viola da gamba, lute, recorder, harpsichord, sackbut.

### Major Ensemble

X060 Early Music Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music.

### Chamber Ensemble

Y450 Early Music Chamber Ensemble (1-1-1-1 cr.)

### Performance Major, Early Instrument

Minimum of 5 credit hours each semester until senior recital is passed (students who have completed a total of 40 credit hours and the senior recital may reduce credit

hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination, or an examination on an equivalent chordal instrument. Students (except harpsichord and lute majors) must take Y110 Harpsichord (2 cr.) or Y110 Lute (2 cr.) each semester until the keyboard proficiency examination is passed.

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses.

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Advanced Music Literature and Music Theory

3 credit hours selected from:

- M410 Composer or Genre (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr.)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

14 credit hours

Required:

- M435 Performance Practices before 1750 (3 cr.)
- F401 Accompaniment of Baroque Music (3 cr.)
- M458 Topics in Early Music (1-1 cr.)
- One of M415 Interpreting Unaccompanied Bach (2 cr.), M416 Advanced Topics in Early Music (3 cr.), M417-M418-M419-M420-M421 Literature and Performance Practice (3-3-3-3 cr.) I. Medieval II. Renaissance III. Baroque IV. Classical V. Romantic.

Elective:

3-4 credit hours including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.), E303 Violin/Viola Pedagogy (2 cr.), E306 Cello Pedagogy (2 cr.), or E493 Piano Pedagogy (2 cr.). Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses.

### General Education

See General Education Common Ground requirements.

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and 1400.

## Bachelor of Music in Early Music (Vocal Emphasis)

### Major Ensemble

X060 Early Music Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music.

### Chamber Ensemble

Y450 Early Music Chamber Ensemble (1-1-1-1 cr.).

### Performance Study

Y410 Early Music Performance: Undergraduate Majors. Minimum of 3 credit hours each semester until senior recital is passed (students who have completed a total of 24 credit hours and the senior recital may reduce credit hours to 2). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination, or an examination on an equivalent chordal instrument. Students must take Y110 Harpsichord (2 cr.) or Y110 Lute (2 cr.) each semester until the keyboard proficiency examination is passed.

### Core Music Courses

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses.

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Advanced Music Literature and Music Theory

3 credit hours selected from:

- M410 Composer or Genre (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr.)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

10 credit hours

**Required:** M435 Performance Practices before 1750 (3 cr.)

**Elective:** 7 credit hours including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.) or E494 Vocal Pedagogy (3 cr.).

Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in ballet may be counted in this area.

**Recommended:** U233 Applied French Diction for Singers (1 cr.), U243 Applied German Diction for Singers (1 cr.), U253 Applied Italian Diction for Singers (1 cr.), and U361 English Diction for Singers (1 cr.)

### General Education

See General Education Common Ground requirements.

World Languages & Cultures fulfilled by foreign language requirement:

**Foreign Language** 13-24 credit hours or proficiency, equivalent to two semesters of first-year language study.

- Italian: FRIT M100 Elementary Italian I (4 cr.) and M150 Elementary Italian II (4 cr.); or M115 Accelerated Elementary Italian (4 cr.).
- French: FRIT F100 Elementary French I (4 cr.) and F150 Elementary French II: Language and Culture (4 cr.); or F115 Accelerated Elementary French (4 cr.).
- German: GER G100 Beginning German I (4 cr.) and G150 Beginning German: Language and Culture II (4 cr.); or G105 Accelerated Elementary German I (5 cr.).

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

## Bachelor of Music in Jazz Studies

### Major Ensemble

X040 University Instrumental Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music.

### Chamber Ensemble

O450 Jazz Chamber Ensemble (1-1-1-1 cr.).

### Performance Study

Minimum of 3 credit hours each semester until senior recital is passed (students who have completed 24 credit hours and the senior recital may reduce credit to 2 credit hours). Entrance audition, freshman jury, upper-division examination, senior recital.

### Secondary Piano and Keyboard Proficiency

The sequence of piano courses required for all jazz majors who are not piano majors is:

- P111 Piano Class 1, Music Majors (2 cr.)
- P121 Piano Class 2, Music Majors (2 cr.)
- P201 Jazz Piano Class 1 (2 cr.)
- P202 Jazz Piano Class 2 (2 cr.)

Entering students take an examination placing them into the appropriate course in the sequence. Continued study is required each semester until the keyboard proficiency examination, administered by the jazz department, is passed. The keyboard proficiency examination is also required of jazz piano majors.

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Jazz Major Courses

25-33 credit hours

- E470 Pedagogy of Jazz (2 cr.)
- M395 Contemporary Jazz and Soul Music (3 cr.)
- O316 Jazz Arranging 1 (2 cr.)
- O317 Jazz Arranging 2 (2 cr.)
- O318 Styles and Analysis of Jazz 1 (2 cr.)
- O319 Styles and Analysis of Jazz 2 (2 cr.)
- O321 Jazz Improvisation 1 (3 cr.)
- O324 Jazz Improvisation 4 (3 cr.)
- O325 Rhythm Section Literature and Performance Practice (2-2-2-2 cr.) is required for jazz bass, guitar, percussion, and piano majors
- O322 Jazz Improvisation 2 (3 cr.) and O323 Jazz Improvisation 3 (3 cr.) are required for jazz majors excluding bass and percussion majors.

### General Education

See General Education Common Ground requirements.

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

## Bachelor of Music in Performance, Orchestral Instrument or Guitar

This degree is available for flute (W410), oboe (W420), clarinet (W430), bassoon (W440), saxophone (W450), horn (B410), trumpet (B420), trombone (B430), euphonium (B440), tuba (B450), percussion (D400), violin (S410), viola (S420), violoncello (S430), double bass (S440), guitar (L400), and harp (H400).

**Major Ensemble**

X040 University Instrumental Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music. X070 University Choral Ensembles or X060 Early Music Ensembles may be used only by special permission.

**Chamber Ensemble**

(1-1-1-1 cr.), specified by instrument.

- Guitar and Strings: F450 Chamber Music (1-1-1-1 cr.), (double bass majors will substitute F419 Orchestral Repertoire)
- Brass and Woodwinds: F450 Chamber Music (1-1-1-1 cr.), (1 or 2 credit hours of F445 Brass Chamber Ensemble or F446 Woodwind Chamber Ensemble may be substituted)
- Percussion: F447 Percussion Chamber Ensemble (1-1-1-1 cr.)
- Harp: F449 Harp Ensemble or F450 Chamber Music (1-1-1-1 cr.)

**Performance Study**

Minimum of 6 credit hours each semester until senior recital is passed (students who have completed a total of 48 credit hours and the senior recital may reduce credit hours to 3). Entrance audition, freshman jury, upper-division hearing, junior recital, senior recital. Double bass students substitute an orchestral repertoire examination for one of the required recitals.

**Secondary Piano and Keyboard Proficiency**

Students except for guitar and harp majors must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

**Core Music Courses**

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

**Advanced Music Literature and Music Theory**

3 credit hours selected from:

- M410 Composer or Genre (3 cr.)

- T410 Topics in Music Theory (3 cr.)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr.)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

**Other Music Courses**

6 elective credit hours including a minimum of 2 credit hours in pedagogy courses such as:

- E130 Introduction to Music Learning (2 cr.)
- E303 Violin/Viola Pedagogy (2 cr.)
- E306 Cello Pedagogy (2 cr.)
- E315 Double Bass Pedagogy (2 cr.)
- E413 Harp Pedagogy (3 cr.)
- E459 Instrumental Pedagogy (2 cr.)

Elective courses may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

**General Education**

See General Education Common Ground requirements.

**To Complete Degree**

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and 1400.

**Bachelor of Music in Performance, Organ****Major Ensemble**

X070 University Choral Ensembles (2 cr.) or, with permission of choral department, X002 Piano Accompanying (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music.

**Performance Study**

Q400 Organ. Minimum of 4 credit hours the first four semesters and 6 credit hours each subsequent semester (students who have completed 40 credit hours and the senior recital may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. I500 Organ Masterclass (to be taken concurrently with each semester of Q400) (0 cr.).

**Secondary Piano and Keyboard Proficiency**

Required: Four semesters of keyboard study (2-2-2-2). P100 Piano Elective/Secondary (2 cr.) is required the first 3 semesters. One semester of Y110 Harpsichord (2 cr.) or two semesters of F300 Piano Accompanying (1 cr.) may substitute for the fourth semester of P100 with permission of the organ department chair and the successful passing of the piano component of the keyboard proficiency administered by the organ faculty. The organ component of the keyboard proficiency is satisfied by the successful completion of C401-C404, Sacred Music I-IV.

**Core Music Courses**

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)

- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Advanced Music Literature and Music Theory

3 credit hours selected from:

- M410 Composer or Genre (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr.)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

18/19 credit hours

- C401 Sacred Music I (3 cr.)
- C402 Sacred Music II (3 cr.)
- C403 Sacred Music III (3 cr.)
- C404 Sacred Music IV (3 cr.)
- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting (2 cr.)
- 2 or 3 credit hours in one pedagogy course:
  - E130 Introduction to Music Learning (2 cr.)
  - E489 Organ Pedagogy (3 cr.)
  - E493 Piano Pedagogy (2 cr.)
  - E494 Vocal Pedagogy (3 cr.)

### General Education

See General Education Common Ground requirements.

Coursework in Religious Studies is strongly encouraged.

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

## Bachelor of Music in Performance, Piano

### Major Ensemble

Required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music. Students admitted to the upper division of the Jacobs School of Music must register for X002 Piano Accompanying (2 cr.). All others must register for X040 University Instrumental Ensembles (2 cr.), X060 Early Music Ensembles (2 cr.), or X070 University Choral Ensembles (2 cr.).

### Performance Study

P400 Piano Undergraduate Major. Minimum of 6 credit hours each semester until senior recital is passed (students who have completed 48 credit hours and the senior recital may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital.

### Keyboard Proficiency

Must be completed prior to upper-division examination.

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- or equivalent honors courses.

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Advanced Music Literature and Music Theory

3 credit hours selected from:

- M410 Composer or Genre (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr.)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

12 credit hours

Required:

- E493 Piano Pedagogy (2 cr.)
- F300 Piano Accompanying (1-1-1-1 cr.), taken in the first four semesters of enrollment.
- Elective: 6 credit hours selected from courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

### General Education

See General Education Common Ground requirements.

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

## Bachelor of Music in Performance, Voice

### Major Ensemble

X070 University Choral Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music.

### Performance Study

V400 Voice. 3 credit hours each semester until senior recital is passed (students who have completed a total of 24 credit hours and the senior recital may reduce credit hours to 2). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Voice majors must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Other Music Courses

16 credit hours

Required:

- M431 Song Literature I (3 cr.)
- M432 Song Literature II (3 cr.)
- U233 Applied French Diction for Singers (1 cr.)
- U243 Applied German Diction for Singers (1 cr.)
- U253 Applied Italian Diction for Singers (1 cr.)
- U361 English Diction for Singers (1 cr.)
- Electives: 6 credit hours, including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.) or E494 Vocal Pedagogy (3 cr.).

Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and

unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

### General Education

See General Education Common Ground requirements.

World Languages & Cultures fulfilled by foreign language requirement:

**Foreign Language** 13-24 credit hours or proficiency, equivalent to two semesters of first-year language study.

- Italian: FRIT M100 Elementary Italian I (4 cr.) and M150 Elementary Italian II (4 cr.); or M115 Accelerated Elementary Italian (4 cr.)
- French: FRIT F100 Elementary French I (4 cr.) and F150 Elementary French II: Language and Culture (4 cr.); or F115 Accelerated Elementary French (4 cr.)
- German: GER G100 Beginning German I (4 cr.) and G150 Beginning German: Language and Culture II (4 cr.); or G105 Accelerated Elementary German I (5 cr.)

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and 1400.

## Bachelor of Music in Performance, Woodwind Instruments (Multiple)

Prerequisite: Admission to B.M. (single instrument), B.M.E., or B.S.O.F. degree program. Admission to the multiple woodwinds degree program by audition on two secondary instruments after the first semester of study on the primary instrument.

### Major Ensemble

X040 University Instrumental Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music.

### Chamber Ensemble

F450 Chamber Music (1-1-1-1 cr.) (1 or 2 credit hours of F446 Woodwind Chamber Ensemble may be substituted).

### Performance Study

6 credit hours for the first semester, minimum of 4 credit hours for each subsequent semester until the senior recital is passed (students who have completed 34 credit hours and the senior recital may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital.

### Other Secondary Performance

14 credit hours

### Option A (Five Instruments)

Major	Secondary Instruments
Flute	W120 Oboe (2-2 cr.), W130 Clarinet (2-2 cr.), W140 Bassoon (2-2 cr.), W150 Saxophone (2 cr.)
Oboe	W110 Flute (2-2 cr.), W130 Clarinet (2-2 cr.), W140 Bassoon (2-2 cr.), W150 Saxophone (2 cr.)

Clarinet	W110 Flute (2-2 cr.), W120 Oboe (2-2 cr.), W140 Bassoon (2-2 cr.), W150 Saxophone (2 cr.)
Bassoon	W110 Flute (2-2 cr.), W120 Oboe (2-2 cr.), W130 Clarinet (2-2 cr.), W150 Saxophone (2 cr.)
Saxophone	W110 Flute (2-2 cr.), W120 Oboe (2-2 cr.), W130 Clarinet (2-2 cr.), W140 Bassoon (2 cr.)

### Option B (Three Instruments)

First Secondary: Woodwind Instrument: W1-0 (2-2-2-2 cr.)

Second Secondary: Woodwind Instrument: W1-0 (2-2-2 cr.)

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students who are woodwind majors must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Advanced Music Literature and Music Theory

3 credit hours selected from:

- M410 Composer or Genre (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T412 Advanced Aural and Keyboard Techniques (3 cr.)
- T416 Counterpoint: Variable Topics (3 cr.)
- T417 Analysis of Tonal Music (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

**Elective:** 6 credit hours including a minimum of 2 credit hours in pedagogy courses such as:

- E130 Introduction to Music Learning (2 cr.)

- E303 Violin/Viola Pedagogy (2 cr.)
- E306 Cello Pedagogy (2 cr.)
- E459 Instrumental Pedagogy (2 cr.)

Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses.

A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

### General Education

See General Education Common Ground requirements.

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and 1400.

## Bachelor of Music Education Degrees

- Choral Teaching
- General Music Teaching
- Instrumental Teaching—Band
- Instrumental Teaching—Strings
- Teaching Certification

### Bachelor of Music Education Choral Teaching

This B.M.E. emphasis results in State of Indiana K-12 All-Grades certification in Vocal-General Music. Graduates are trained to work with general music classes and choral ensembles in public schools with specialization in secondary choral teaching.

### Major Ensemble

X070 University Choral Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music, except during the student teaching semester. At least one semester must be spent in each of the following: International Vocal Ensemble, Singing Hoosiers, and a traditional choral ensemble.

### Performance Study

Minimum of 2 credit hours each semester until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Other Secondary Performance

Required for students who are not majoring in voice: Voice V100 Voice Elective/Secondary (2-2-2 cr.). Instrumental students must take both secondary piano and secondary voice.

**Core Music Courses**

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Music Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

**Other Music Courses**

24 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.)
- E231 General Music Methods K-12 (2 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E491 Senior Seminar in Music Education (3 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F205 Introduction to Instrumental Techniques (3 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting I (2 cr.)
- and 1 credit from:
  - U233 Applied French Diction for Singers (1 cr.)
  - U243 Applied German Diction for Singers (1 cr.)
  - U253 Applied Italian Diction for singers (1 cr.), or
  - U361 English Diction for Singers (1 cr.)
- I201 Master Class in Music Education (0-0-0-0 cr.) required fall and spring semesters of the first two years.
- I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

**School of Education Courses**

30 credit hours

- EDUC K205 Introduction to Exceptional Children (3 cr.)
- EDUC P254 Educational Psychology (3 cr.)
- EDUC M342\* Methods and Materials for Teaching Elementary Music (3 cr.)
- EDUC M343\* Methods and Materials for Teaching Choral Music (3 cr.)
- EDUC M482\* Student Teaching (16 cr.)
- EDUC M101 Field Experience (0 cr.)

- EDUC M201 Field Experience (0, 2 cr.)
- EDUC M301 Field Experience (0, 0 cr.)

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite.

**General Education**

See General Education Common Ground requirements.

**Public Speaking (3 cr.) CMCL-C121****To Complete Degree**

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400. Students must have a minimum cumulative GPA of 2.5 in all courses.

**Bachelor of Music Education General Music Teaching**

This B.M.E. emphasis results in State of Indiana K-12 All-Grades certification in Vocal-General Music. Graduates are trained to work with general music classes and choral ensembles in public schools with specialization in general music teaching.

**Major Ensemble**

X070 University Choral Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music, except during the student teaching semester. At least one semester must be spent in each of the following: International Vocal Ensemble, Singing Hoosiers, and a traditional choral ensemble.

**Performance Study**

Minimum of 2 credit hours each semester until senior recital is passed. Entrance audition, freshman jury, upper-divisional examination, senior recital.

**Secondary Piano and Keyboard Proficiency**

All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

**Other Secondary Performance**

Required for students who are not majoring in voice: Voice V100 Voice Elective/Secondary (2-2-2 cr.). Instrumental students must take both secondary piano and secondary voice.

**Core Music Courses**

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Music Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)

- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Other Music Courses

27 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.)
- E231 General Music Methods K-12 (2 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E491 Senior Seminar in Music Education (3 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F205 Introduction to Instrumental Techniques (3 cr.)
- F302 Classroom Instrument Techniques (2 cr.)
- F412 The Children's Chorus (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- F415 Orff/Dalcroze/Kodály, (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting I (2 cr.)
- I201 Master Class in Music Education (0-0-0-0 cr.) required fall and spring semesters of the first two years.
- I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

### School of Education Courses

30 credit hours

- EDUC K205 Introduction to Exceptional Children (3 cr.)
- EDUC P254 Educational Psychology (3 cr.)
- EDUC M342\* Methods and Materials for Teaching Elementary Music (3 cr.)
- EDUC M343\* Methods and Materials for Teaching Choral Music (3 cr.)
- EDUC M482\* Student Teaching (16 cr.)
- EDUC M101 Field Experience (0 cr.)
- EDUC M201 Field Experience (0, 2 cr.)
- EDUC M301 Field Experience (0, 0 cr.)

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite.

### General Education

See General Education Common Ground requirements.

### Public Speaking (3 cr.) CMCL-C121

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400. Students must have a minimum cumulative GPA of 2.5 in all courses.

## Bachelor of Music Education, Instrumental Teaching-Band

This B.M.E. emphasis results in State of Indiana K-12 All-Grades certification in Instrumental-General Music. Graduates are trained to work with general music classes and instrumental music classes and ensembles in public schools with specialization in the band area.

### Major Ensemble

X040 University Instrumental Ensembles (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music, except during the student teaching semester. Must include four semesters of band with two semesters in marching band.

### Performance Study

Minimum of 2 credit hours each semester until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/ Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Other Secondary Performance

Required for keyboard or voice students: secondary band instrument (2-2-2-2 cr.).

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Music Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Other Music Courses

27 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.)
- E231 General Music Methods K-12 (2 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)

- E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
- E491 Senior Seminar in Music Education (3 cr.)
- F200 Music Education Instrumental Laboratory (1-1 cr.)
- F261 String Class Techniques (2 cr.)
- F281 Brass Instrument Techniques (2 cr.)
- F337 Woodwind Techniques (2 cr.)
- F338 Percussion Techniques (2 cr.) (percussion students substitute two semesters in F447 Percussion Chamber Ensemble for F338)
- F466 Techniques in Marching Bands (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G373 Instrumental Conducting (2 cr.)
- I201 Master Class in Music Education (0-0-0-0 cr.) required fall and spring semesters of the first two years.
- I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

### School of Education Courses

29 credit hours

- EDUC K205 Introduction to Exceptional Children (3 cr.)
- EDUC P254 Educational Psychology (3 cr.)
- EDUC M344\* Methods and Materials for Teaching Instrumental Music (3 cr.)
- EDUC M434\* Administration of School Bands (2 cr.)
- EDUC M482\* Student Teaching (16 cr.)
- EDUC M101 Field Experience (0 cr.)
- EDUC M201 Field Experience (0, 2 cr.)
- EDUC M301 Field Experience (0, 0 cr.)

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite.

Instrumental majors are required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M301 Laboratory/Field Experience.

### General Education

See General Education Common Ground requirements.

### Public Speaking (3 cr.) CMCL-C121

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400. Students must have a minimum cumulative GPA of 2.5 in all courses.

## Bachelor of Music Education, Instrumental Teaching-Strings

This B.M.E. emphasis results in State of Indiana K-12 All-Grades certification in Instrumental—General Music. Graduates are trained to work with general music classes and instrumental music classes and ensembles in public schools with specialization in the string area.

### Major Ensemble

X040 University Instrumental Ensembles (2 cr.) required every fall semester, spring semester, and summer term in

which a student is registered for any course, music or non-music, except during the student teaching semester.

### Performance Study

Minimum of 2 credit hours each semester until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/ Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Other Secondary Performance

Required for keyboard or voice students: secondary orchestra instrument (2-2-2-2 cr.).

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Music Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Other Music Courses

27 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.)
- E231 General Music Methods K-12 (2 cr.)
- E480 Methods and Materials for Teaching String Music (2 cr.)
- E491 Senior Seminar in Music Education (3 cr.)
- F200 Music Education Instrumental Laboratory (1-1 cr.)
- F261 String Class Techniques (2 cr.)
- F281 Brass Instrument Techniques (2 cr.)
- F337 Woodwind Techniques (2 cr.)
- F338 Percussion Techniques (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G373 Instrumental Conducting (2 cr.)
- 4 credit hours selected from:
  - E303 Violin/Viola Pedagogy I (2 cr.)
  - E304 Violin/Viola Pedagogy II (2 cr.)
  - E306 Cello Pedagogy (2 cr.)

- E315 Double Bass Pedagogy (2 cr.)
- E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
- G390 String Orchestral Literature (2 cr.)
- I201 Master Class in Music Education (0-0-0-0 cr.), required fall and spring semesters of the first two years.
- I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

### School of Education Courses

29 credit hours

- EDUC K205 Introduction to Exceptional Children (3 cr.)
- EDUC P254 Educational Psychology (3 cr.)
- EDUC M344\* Methods and Materials for Teaching Instrumental Music (3 cr.)
- EDUC M436\* Administration of School Orchestras (2 cr.)
- EDUC M482\* Student Teaching (16 cr.)
- EDUC M101 Field Experience (0 cr.)
- EDUC M201 Field Experience (0, 2 cr.)
- EDUC M301 Field Experience (0, 0 cr.)

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite.

Instrumental majors are required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M301 Laboratory/Field Experience.

### General Education

See General Education Common Ground requirements.

### Public Speaking (3 cr.) CMCL-C121

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400. Students must have a minimum cumulative GPA of 2.5 in all courses.

## Teaching Certification

Application for admission to the Teacher Education Program of the School of Education should be made in the sophomore year and requires successful completion of Praxis I, Core Battery. Application materials and information concerning prerequisites can be obtained from School of Education Student Services, Wright Education Building, Room 1005, Indiana University, Bloomington, IN 47405; (812) 856-8501.

In addition to the successful completion of the B.M.E. degree, teaching certification for the State of Indiana requires the recommendation of Indiana University and successful completion of Praxis II, Music Content Knowledge specialty test.

Students in music bachelor's degree programs other than the B.M.E. who wish to obtain information on music teaching certification should contact the undergraduate advisor of the music education department.

## Bachelor of Science Degrees

- Music and an Outside Field
- Music and an Outside field (Composition Emphasis)
- Music and an Outside Field (Jazz Studies Emphasis)

### Music and an Outside Field

This curriculum provides a double focus in music and another area approved by the director of undergraduate studies. Outside fields may be:

1. an area other than music;
2. Jacobs School of Music associate degrees in technology (audio or string instrument technology); or
3. an interdisciplinary individualized music cognate area.

Applications for approval of an individualized music cognate area are available in the Jacobs School of Music undergraduate office.

### Major Ensemble

Required every fall semester, spring semester, and summer term in which the student is registered for any course, music or non-music. (2 cr.)

- Instrumental students, X040 University Instrumental Ensembles;
- Vocal students, X070 University Choral Ensembles;
- Keyboard students, X070 University Choral Ensembles or, with permission of the choral department, X002 Piano Accompanying.

### Performance Study

Instrument or voice: minimum of 2 credit hours each semester until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary performance area is not guitar, piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Other Music Courses

17 credit hours

Minimum of 5 credit hours selected from music major undergraduate courses in the following areas:

- sacred music
- music education
- techniques
- conducting
- composition
- music history
- music theory
- opera
- unclassified courses

A maximum of 12 credit hours may be selected in performance study. For students whose primary performance area is not piano, P100 Elective/Secondary Piano taken after the keyboard proficiency examination is passed may be used toward these 12 credit hours.

### General Education

See General Education Common Ground requirements.

### Outside Field

27 credit hours subject to approval of the director of undergraduate studies and the advisor of the outside field department or program.

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

## Music and an Outside Field (Composition Emphasis)

Applicants should submit:

1. a portfolio of two to four scores and
2. a list of completed compositions, including date, instrumentation, duration, and any performances (recordings of performances are recommended).

Those invited to interview should be prepared for a brief ear-training examination.

Admission to "Performance Study Option 1" requires a classical audition on an instrument or voice.

### Major Ensemble

Required every fall semester, spring semester, and summer term in which a student is registered for any course, music or non-music. (2 cr.)

- Instrumental students, X040 University Instrumental Ensembles;
- Vocal students, X070 University Choral Ensembles;
- Keyboard students, X070 University Choral Ensembles or, with permission of the choral department, X002 Piano Accompanying.

### Composition Study

- K400: minimum of 2 credit hours each semester until senior recital is passed. Concurrent registration in

I500 Performance and Composition Masterclass (0 cr.) for every semester of K400 Composition Major.

- K214-K215 Instrumentation I-II (2-2 cr.)
- K451-K452 Advanced Orchestration I-II (2-2 cr.)
- Entrance interview
- upper-division examination
- K402 Senior Recital in Composition (0 cr.)

Strongly recommended but not required: K133 Notation and Calligraphy (1 cr.), K231-K232 Free Counterpoint I-II (2-2 cr.).

### Performance Study

Instrument or Voice: enrollment (2 cr.) on the same instrument or voice required every fall and spring semester.

- **Option 1:** study at the 400 level; entrance audition, freshman jury, upper-division examination, eighth-semester jury.
- **Option 2:** study at the 100 level; entrance audition, upper-division examination, and eighth-semester jury not required.

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.); P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/ Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Core Music Courses

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### General Education

See General Education Common Ground requirements.

### Outside Field

27 credit hours, subject to approval of the director of undergraduate studies and the advisor of the outside field department or program.

**To Complete Degree**

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

**Music and an Outside Field (Jazz Studies Emphasis)****Major Ensemble**

Required every fall semester, spring semester, and summer term in which the student is registered for any course, music or non-music. (2 cr.) A minimum of four semesters of jazz band is required.

**Chamber Ensemble**

O450 Jazz Chamber Ensemble (1-1-1-1 cr.).

**Performance Study**

Minimum of 2 credit hours each semester until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior jazz recital.

**Secondary Piano and Keyboard Proficiency**

The sequence of piano courses required for all jazz majors who are not piano majors is P111 Piano Class 1, Music Majors (2 cr.), P121 Piano Class 2, Music Majors (2 cr.), P201 Jazz Piano Class 1 (2 cr.), and P202 Jazz Piano Class 2 (2 cr.). Entering students take an examination placing them into the appropriate course in the sequence. Continued study is required each semester until the keyboard proficiency examination, administered by the jazz department, is passed. The keyboard proficiency examination is also required of jazz piano majors.

**Core Music Courses**

27 credit hours

- Placement examination or T109 Rudiments of Music I (3 cr.)
- T132 Musical Skills I (1 cr.)
- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses.

A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

**Jazz Major Courses**

17-23 credits

- M395 Contemporary Jazz and Soul Music (3 cr.)
- O321 Jazz Improvisation 1 (3 cr.)
- O324 Jazz Improvisation 4 (3 cr.)
- O325 Rhythm Section Literature and Performance Practice (2-2-2-2 cr.) is required for jazz bass, guitar, percussion, and piano majors.

Required for jazz majors excluding bass and percussion majors:

- O318 Styles and Analysis of Jazz 1 (2 cr.)
- O322 Jazz Improvisation 2 (3 cr.)
- O323 Jazz Improvisation 3 (3 cr.)

**General Education**

See General Education Common Ground requirements.

**Outside Field**

27 credit hours, subject to approval of the director of undergraduate studies and the advisor of the outside field department or program.

**To Complete Degree**

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

**Recording Arts Degrees**

Admission to the curriculum only by recommendation of the Recording Arts Department chairperson and approval of the Jacobs School of Music Admissions and Recruitment Committee. A background in music is recommended, though not a prerequisite for admission to the degree program. Contact the Recording Arts Department for admission procedures and for details about the required purchase of a computer package.

- Bachelor of Science in Recording Arts
- Associate of Science in Recording Arts

**Bachelor of Science in Recording Arts****Major Ensemble**

X090 Audio Technical Crew (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any music or non-music course.

**Recording Arts Courses**

53 credit hours

- A101 Introduction to Audio Technology (3 cr.)
- A102 Audio Techniques I (3 cr.)
- A201 Audio Techniques II (3 cr.)
- A202 Audio Techniques III (3 cr.)
- A111 Basic Electricity (3 cr.)
- A112 Electronics I (3 cr.)
- A211 Electronics II (3 cr.)
- A311 Audio Repair and Maintenance I (3 cr.)
- A270 Multitrack Studio Techniques I (3 cr.)
- A370 Multitrack Studio Techniques II (2 cr.)
- A470 Individual Multitrack Studio Projects I (2 cr.)
- A150 Introductory Seminar in Recording Arts (1 cr.)
- A350 Seminar in Recording Arts (1-1-1 cr.)
- A321 Sound for Picture Production (3 cr.)
- K361 Introduction to MIDI and Computer Music (3 cr.)
- A461 Final Project in Recording Arts (1 cr.)
- A480 Internship in Audio (3 cr.)

8 credits chosen from the following courses:

- A312 Audio Repair and Maintenance II (3 cr.)
- A320 Sound Reinforcement Techniques (3 cr.)

- A325 Digital Audio Workstation Seminar (2 cr.)
- A340 Topics in Recording Arts (2-3 cr.) (may be repeated for different topics)
- A360 Recording Arts: Techniques and Production I (2 cr.)
- A420 Advanced Sound Reinforcement (2 cr.)
- A440 Individual Project in Recording Arts (1-3 cr.) (may be repeated)
- A460 Recording Arts: Techniques and Production II (2 cr.)
- A471 Individual Multitrack Studio Projects II (2 cr.)

### Core Music Courses

18 credit hours

- Z101 Music for the Listener I (3 cr.)
- Z111 Introduction to Music Theory (3 cr.)

For those with sufficient musical background, T109 (3 cr.) may be substituted for Z111, or T151 Music Theory and Literature I (3 cr.) may be substituted for both Z101 and Z111.

12 of the total 18 credit hours should be chosen from the following courses, or equivalent honors courses:

- T151 Music Theory and Literature I (3 cr.)
- T152 Music Theory and Literature II (3 cr.)
- T132 Musical Skills I (1 cr.)
- T231 Musical Skills II (1 cr.)
- T232 Musical Skills III (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- T331 Musical Skills IV (1 cr.)
- T351 Music Theory and Literature V (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M402 History and Literature of Music II (4 cr.)
- Z201 History of Rock 'n' Roll Music I (3 cr.)
- Z202 History of Rock 'n' Roll Music II (3 cr.)
- Z315 Music For Film (3 cr.)
- Z393 History of Jazz (3 cr.)
- Z395 Contemporary Jazz and Soul Music (3 cr.)
- Z401 The Music of the Beatles (3 cr.)
- Z402 Music of Frank Zappa (3 cr.)
- Z413 Latin American and Latino Popular Music and Culture (3 cr.)
- Or other courses as approved by the chair of the Recording Arts Department and the director of undergraduate studies.

### Area of Concentration

15 credit hours in one area. Choose from telecommunications, business, computer science, or music (performance study and/or composition). Another area may be substituted if approved by the chair of the Recording Arts Department and the director of undergraduate studies.

### General Education

See General Education Common Ground requirements.

Natural and Mathematical Sciences fulfilled by required physics courses:

- PHYS-P105 Basic Physics of Sound (3 cr.)
- PHYS-P108 Intermediate Acoustics Laboratory (2 cr.)

### To Complete Degree

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

## Associate of Science in Recording Arts

### Major Ensemble

X090 Audio Technical Crew (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any music or non-music course.

### Recording Arts Courses

37 credit hours

Required:

- A101 Introduction to Audio Technology (3 cr.)
- A102 Audio Techniques I (3 cr.)
- A201 Audio Techniques II (3 cr.)
- A202 Audio Techniques III (3 cr.)
- A111 Basic Electricity (3 cr.)
- A112 Electronics I (3 cr.)
- A211 Electronics II (3 cr.)
- A311 Audio Repair and Maintenance I (3 cr.)
- A270 Multitrack Studio Techniques I (3 cr.)
- A370 Multitrack Studio Techniques II (2 cr.)
- A470 Individual Multitrack Studio Projects (2 cr.) (one semester of A360 Recording Arts: Techniques and Production I, may be substituted for A470)
- A150 Introductory Seminar in Recording Arts (1 cr.)
- A350 Seminar in Recording Arts (1 cr.)
- A461 Final Project in Recording Arts (1 cr.)
- A480 Internship in Audio (3 cr.)

### Core Music Courses

- Z101 Music for the Listener (3 cr.) and Z111 Introduction to Music Theory (3 cr.)
- Or, for students with sufficient music background, T109 Rudiments of Music I (3 cr.) and T151 Music Theory and Literature I (3 cr.)

### General Education

17 credit hours

**English Composition** (3 cr.) ENG-W131 or W170

**Arts and Humanities** (3 cr.)

**Social and Historical Studies** (3 cr.)

**Natural and Mathematical Sciences** (5 cr.)

Required physics courses:

- PHYS-P105 Basic Physics of Sound (3 cr.)
- PHYS-P108 Intermediate Acoustics Laboratory (2 cr.)

**Electives** 3 credit hours selected from general education course list or foreign language courses.

**To Complete Degree**

Free music or non-music electives as needed to bring the total credit hours to 60, excluding major ensemble and I400.

**Ballet Degrees**

- Bachelor of Science in Ballet
- Bachelor of Science in Music and an Outside Field (Ballet Emphasis)

**Bachelor of Science in Ballet**

Admission to the curriculum only by recommendation of the Department of Ballet chairperson and approval of the Jacobs School of Music Admissions and Recruitment Committee. A background in music is not a prerequisite for admission to the degree program.

**Major Ensemble**

X030 Ballet Ensemble (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any music or non-music course.

**Performance Study**

62 credit hours

- J210 Jazz Dance (1-1 cr.)
- J340 Ballet Pedagogy (2-2-2-2 cr.)
- J400 Ballet (Major) minimum 6 credits each semester until graduation examination is completed
- J410 Choreography Workshop (2-2 cr.)

Entrance audition, freshman jury, upper-division examination, graduation examination.

**Other Music Courses**

10 credit hours. Secondary Piano (2-2), 6 hours elective music courses.

**Non-Music Courses**

10 credit hours selected from HPER or THTR.

**Ancillary Courses**

10 credit hours selected from HPER, THTR, or MUS.

**General Education**

See General Education Common Ground requirements.

**To Complete Degree**

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

**Bachelor of Science in Music and an Outside Field (Ballet Emphasis)**

Admission to the curriculum only by recommendation of the Department of Ballet chairperson and approval of the Jacobs School of Music Admissions and Recruitment Committee. A background in music is not a prerequisite for admission to the degree program.

**Major Ensemble**

X030 Ballet Ensemble (2 cr.) required every fall semester, spring semester, and summer term in which a student is registered for any music or non-music course.

**Performance Study**

54 credit hours

- Ballet J210 Jazz Dance (1-1 cr.)

- J400 Ballet (Major) minimum 5 credits each semester until graduation examination is completed
- J340 Ballet Pedagogy (2-2-2-2 cr.)
- J410 Choreography Workshop (2-2 cr.)

Entrance audition, freshman jury, upper-division examination, graduation examination.

**Other Music Courses**

10 credit hours. Secondary Piano (2-2), 6 hours elective music courses.

**Outside Field**

27 credit hours. Subject to approval of the director of undergraduate studies and the advisor of the outside field department or program.

**General Education**

See General Education Common Ground requirements.

**To Complete Degree**

Free music or non-music electives as needed to bring the total credit hours to 120, excluding major ensemble and I400.

**String Technical Degree****Associate of Science, String Instrument Technology**

Entrance to curriculum only with permission. A student in this program must enroll through the Jacobs School of Music for a minimum of two semesters.

**String Instrument Technology**

30 credit hours

- U470 Violin Repair I-II-III-IV (6-6-6-6 cr.)
- U274-U275 History of Violin Making I-II (3-3 cr.)
- Graduation examination

**Major Ensemble**

X091 String Repair Technical Crew required each semester of enrollment. A minimum of four semesters is required.

**Secondary Performance**

12 credit hours

**Option I:** Upper strings selected from S110 Violin Elective/Secondary or S120 Viola Elective/Secondary (2-2-2-2 cr.), and lower strings selected from S130 Cello Elective/Secondary or S140 Double Bass Elective/Secondary (2-2 cr.).

**Option II:** Lower strings selected from S130 Cello Elective/Secondary or S140 Double Bass Elective/Secondary (2-2-2-2 cr.), and upper strings selected from S110 Violin Elective/Secondary or S120 Viola Elective/Secondary (2-2 cr.).

**Core Music Courses**

6 credit hours

- Z101 Music for the Listener I (3 cr.) and Z111 Introduction to Music Theory (3 cr.)
- Or, for students with sufficient music background, T109 Rudiments of Music I (3 cr.) and T151 Music Theory and Literature I (3 cr.).

## General Education

17 credit hours

- **English Composition** (3 cr.) ENG-W131 or W170
- **Arts and Humanities** (3 cr.)
- **Social and Historical Studies** (3 cr.)
- **Natural and Mathematical Sciences** (3 cr.)
- **Electives** 5 credit hours selected from general education course list or foreign language courses.

## To Complete Degree

Free music or non#music electives as needed to bring the total credit hours to 60, excluding major ensemble and 1400.

## Nonmajors

The Jacobs School of Music offers a number of music courses, performance study options, and ensembles especially designed for students majoring in fields other than music. In addition, qualified nonmajors are welcome to participate in music major academic courses, performance courses, or ensembles on a space-available basis. Under certain conditions, credit for these courses is accepted toward degree requirements in other schools and departments. At the time of registration, proper approval must be secured from the chairperson of the student's major department or the dean of the school, as well as from the director of undergraduate studies in the Jacobs School of Music.

## Minor for Students Whose Majors Are Outside the Jacobs School of Music

Applications for minors may be made at the Music Undergraduate Office, Merrill Hall 011, Bloomington campus.

Applications should be submitted to the Undergraduate Office when course work is nearing completion.

Information about the minor can be found at <http://music.indiana.edu/departments/academic/general-studies/index.shtml>

The minor must include at least 20 credit hours, of which at least 15, including a minimum of one core course, must be taken at the Jacobs School of Music. Any course in which the student receives a grade below C- may not be used to fulfill a requirement on this minor.

## Core

6 credit hours

Z111 Introduction to Music Theory (3 cr.) and Z101 Music for the Listener (3 cr.) [T109 Rudiments of Music (3 cr.), and/or T151 Music Theory and Literature (3 cr.) may be substituted for students who qualify].

## Ensemble/Live Performance

2 credit hours

- Ensemble [1-2 cr.]; X001 All-Campus Ensemble (1 cr.); or by audition, X040 University Instrumental Ensembles (2 cr.), X050 Marching Hundred for Non-Music Majors (2 cr.), X060 Early Music Ensembles (2 cr.), X070 University Choral Ensembles (2 cr.), or X030 Ballet Ensemble (2 cr.)]
- Z100 The Live Musical Performance (2 cr.)
- Z161 Steel Drumming (2 cr.)

- Z162 Hand Drumming (2 cr.)

## Music Electives

12 credit hours

Courses may include elective performance study only at the 100 level (no more than 3 credits) and courses with a Z prefix (see list that follows). Substitutions for courses with a Z prefix must be approved by both the director of music undergraduate studies and his/her counterpart in the student's home school (associate dean for undergraduate education in COLL, for example). Music ensemble credits will not count toward the 12 credits of music electives. At least 6 of the 12 music electives credits must be at the 300 level or higher.

## Courses with a Z Prefix that may be taken as Music Electives

- Z103 Special Topics in Music for Non-Majors (3 cr.)
- Z112 Introduction to Musical Skills (1 cr.)
- Z120 Music in Multimedia (3 cr.)
- Z171-Z172 Opera Theater Series I-II (3-3 cr.)
- Z201-Z202 History of Rock 'n' Roll Music I-II (3-3 cr.)
- Z211 Music Theory II (3 cr.)
- Z212 Musical Skills (1 cr.)
- Z250 Choral Masterworks (3 cr.)
- Z260 Music in American Society (3 cr.)
- Z301 Rock Music in the '70s and '80s (3 cr.)
- Z311 Music Theory III (3 cr.)
- Z312 Musical Skills III (1 cr.)
- Z315 Music for Film (3 cr.)
- Z320 Advanced Special Topics in Music for Non-Majors (3 cr.)
- Z361 Introduction to MIDI and Computer Music (3 cr.)
- Z362 Computer Music: Design/Perform (3 cr.)
- Z373 The American Musical (3 cr.)
- Z385 History of the Blues (3 cr.)
- Z390 Jazz for Listeners (3 cr.)
- Z393 History of Jazz (3 cr.)
- Z395 Contemporary Jazz and Soul Music (3 cr.)
- Z401 The Music of the Beatles (3 cr.)
- Z402 Music of Frank Zappa (3 cr.)
- Z403 Music of Jimi Hendrix (3 cr.)
- Z404 Music of Bob Dylan (3 cr.)
- Z411 Music Theory IV (3 cr.)
- Z412 Musical Skills IV (1 cr.)
- Z413 Latin American and Latino Popular Music and Culture (3 cr.)
- Z415 Connections: Music, Art, Literature (3 cr.)

## Graduate Division

- Admission Requirements
- General Requirements for Master's Degrees
- General Requirements for Doctoral Degrees
- Diploma Programs in Performance
- Curricula for Graduate Degrees (in Music)
- Curricula for Music-Related Graduate Degrees

## Admission Requirements

All persons with a bachelor's degree in music from an accredited college, university, conservatory, or its demonstrated equivalent are eligible to apply for

admission to the Graduate Division of the Jacobs School of Music, which administers master's degrees, doctoral degrees, and diploma programs. Students with a non-degree based conservatory education (resulting in advanced diplomas in performance, music history, and music theory) who can satisfy an undergraduate equivalent in music may be considered for entrance into the Master of Music program with the consent of the Jacobs School of Music Admissions and Recruitment Committee, the director of graduate studies, the dean of the Jacobs School of Music, and the dean of the University Graduate School.

Students with undergraduate degrees in areas other than music may be admitted to the Jacobs School of Music as non-degree students until an undergraduate equivalency in music is satisfied. If the student is fully prepared in the major area, the non-degree status will be at the graduate level. If there are undergraduate deficiencies in the major area, the student will be considered a non-degree undergraduate student. Deficiencies relative to such an equivalency may exist in the major field, in a performance area (for students majoring in areas other than performance), or in the undergraduate music core curriculum. Please consult the graduate office for the details of equivalency requirements.

- Application
- Transcript, GRE
- Audition
- Other Admission Requirements
- Graduate Financial Aid and Merit Scholarships
- Admission Categories
- Visiting Students
- Proficiency Examinations

## Application

All new applicants to a graduate program must apply online both to the Indiana University Graduate School, and to the Jacobs School of Music by the deadlines indicated on the Jacobs School of Music Admissions and Financial Aid Web site ([www.music.indiana.edu/admissions](http://www.music.indiana.edu/admissions)). International students must apply to the Indiana University Office of Admissions as well as the Jacobs School of Music. Applicants whose native language is not English must submit the results of the Test of English as a Foreign Language (TOEFL). For admission to a master's degree program, a minimum test score of 560 (paper-based), 223 (computer-based) or 84 (Internet-based) is necessary. For admission to a doctoral degree program, a minimum score of 600 (paper-based), 250 (computer-based) or 100 (Internet-based) is necessary. For those applying to the diploma programs, a minimum score of 510 (paper-based), 183 (computer-based) or 65 (Internet-based) is required.

Indiana University Jacobs School of Music students who are currently enrolled in a diploma or master's program and applying for admission to a different diploma or graduate degree program must apply according to the procedures for internal applicants, as specified on the Jacobs School of Music Admissions and Financial Aid Web site ([www.music.indiana.edu/admissions](http://www.music.indiana.edu/admissions)).

## Transcript, GRE

A transcript of previous college and university work must accompany the application. M.A. and Ph.D. applicants

should check with the Music Graduate Office for instructions about admittance to the University Graduate School.

Each applicant for admission to the Graduate Division of the Jacobs School of Music with an undergraduate academic record containing more than 10 percent of "pass," "satisfactory," or "credit" entries in lieu of letter grades must submit:

1. a written evaluation or customary letter grade by the instructor in at least 90 percent of all courses, and
2. scores on the Graduate Record Examination (GRE). GRE scores must be no more than 5 years old at the time of application.

Both requirements must be met before an application for admission can be considered.

Entering students in music education (except M.S.), music theory, and musicology are required to take the Graduate Record Examination. GRE scores must be no more than 5 years old at the time of application.

## Audition

All students applying for graduate degrees or diplomas with a major in music performance or for visiting student status must audition for admission. Information on audition dates and procedures is available from the Jacobs School of Music admissions office. A high-quality recording may be used for preliminary acceptance; however, a personal audition is required for official acceptance. See individual degrees for specific requirements.

## Other Admission Requirements

Students applying for graduate degrees in the fields of choral conducting, composition, early music, music education, music theory, musicology, orchestral conducting, voice, wind conducting, woodwinds, and music and library science must meet other admission requirements or prerequisites as specified in the description of the individual degrees.

## Graduate Financial Aid and Merit Scholarships

Need-based aid is offered to qualified applicants and their families through the university Office of Student Financial Assistance. Applicants are encouraged, but not required, to apply for need-based assistance. To do so, applicants must complete the Free Application for Federal Student Aid (FAFSA) available at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Please note that international students are not eligible for need-based financial aid.

Merit-based aid is offered to qualified applicants through the Office of Music Admissions and Financial Aid. Applicants are automatically considered for Jacobs School of Music financial aid at the time of admission. The director of admissions and financial aid, in consultation with individual departments, determines merit awards based on institutional need and recommendations from faculty. The audition/interview rating plays the strongest role in determining merit scholarships; however, other factors including an individual's academic profile and financial need are often considered.

Merit-based associate instructor and graduate assistant positions are offered to students by the Office of

Music Admissions and Financial Aid based on the recommendation of individual department chairs. Appointments are normally made for one year. Renewals are considered annually up to the financial aid time limit associated with individual degree or diploma programs. See <http://music.indiana.edu/admissions/tuition/graduate-tuition.shtml> for further information.

Merit-based assistance is made possible at the Jacobs School of Music by generous donors. The Jacobs School of Music gratefully acknowledges all persons and institutions who support students and faculty by providing endowed funds and annual gifts. For more information about giving and endowed funds at the Jacobs School of Music, visit [www.music.indiana.edu](http://www.music.indiana.edu).

## Admission Categories

Upon receipt of the completed application, Graduate Record Examination test scores (if required), transcript, and audition or interview results, the Jacobs School of Music Admissions and Recruitment Committee may grant regular admission, conditional admission, or admission on probation; or may reject the application. Certain departments have additional requirements for regular admission to their majors. See individual degrees for further information.

### Conditional Admission

Candidates completing a bachelor's degree in the Undergraduate Division of the Jacobs School of Music may apply for conditional admission to the Graduate Division of the Jacobs School of Music and may enroll for graduate credit for that portion of their program not required for completion of the bachelor's degree, provided they meet the following requirements:

1. They are within one semester of meeting degree requirements and have completed the final recital requirement. Unless requirements for the bachelor's degree are completed within that semester, graduate credit earned may not be counted toward an advanced degree.
2. The total course load does not exceed that ordinarily taken by a full-time graduate student.

Any graduate courses taken by undergraduates prior to their admission to the Graduate Division are counted only toward an undergraduate degree.

### Admission on Probation

A student who does not have an undergraduate and graduate grade point average of 3.0 or better may be admitted on probation in exceptional cases. Probationary students must be enrolled full time during their first semester and must achieve a minimum grade-point average of 3.0 for that semester. Students who are admitted on probation and who incur academic probation during their first semester of study are subject to dismissal. See Academic Standing - Graduate.

### Time Limit for Acceptance

Students who do not matriculate within one year of acceptance must repeat entrance auditions and other admission requirements.

## Visiting Students

A limited number of graduate-level students with interest in advanced work in music performance or academic

study may be admitted as visiting students, subject to the following:

1. Graduate visiting students in performance areas must audition for a faculty committee and be accepted by a particular faculty member for instruction. The audition is not required for students visiting only for the summer, but they must still be accepted by an individual faculty member. Visiting students who wish to continue study during the regular academic year must audition for a faculty committee. Graduate visiting students in non-performance areas must be accepted by that department. All applicants must be approved by the Admissions and Recruitment Committee of the Jacobs School of Music. Visiting students are not required to take proficiency examinations in music theory, music history and literature, or English.
2. Graduate visiting students must register for a minimum of 9 credit hours per semester (4 credit hours in the summer) which must include a major ensemble course.
3. Graduate visiting students may attend a maximum of two semesters during the academic year and four summer terms.
4. Graduate visiting students are not eligible for financial aid from the Jacobs School of Music during the fall and spring semesters.
5. Credits earned as a graduate visiting student may be applied toward a degree or diploma only with the permission of the director of graduate studies. Graduate visiting students wishing to change to degree or diploma status must complete the application process of the Jacobs School of Music and Indiana University.

## Proficiency Examinations

All new graduate degree students, including graduates of Indiana University, are required to take a number of examinations that serve as proficiency tests or prerequisites for entrance to certain graduate courses. These examinations include music history and literature, music theory, and keyboard proficiencies. Visiting students, as well as students in M.S. degrees (except M.S. in Music Education) and diploma programs, are not subject to these proficiency examinations. Students whose major field is not music performance also take a music performance proficiency examination.

### Music Theory Entrance Proficiency and Music History and Literature Entrance Proficiency

The music theory and music history and literature proficiencies may be satisfied in the following ways:

1. Students may take and pass the graduate entrance exams. Students must take the exams at the beginning of their first semester of enrollment; they may take them for a second time in their second semester. They may not take them again, nor may they take them after their second semester of enrollment. (Note that this includes summer terms in which students are enrolled.) Exams are ordinarily given in the week before classes begin each semester.
2. Students may enroll in and pass the graduate review courses, as listed in the following section.

### Music Theory

These examinations assume that each candidate has had at least two years of training in music theory at the undergraduate level. There are three examinations. The first examination covers written work and analysis, the second covers dictation and aural analysis, and the third covers sight singing. Details are available in the Music Theory Office and on the [Music Theory Department Web site](#): see "Academics," and then "Graduate Entrance Exams."

The following High Pass degrees have different standards for passing the examinations and the proficiency courses: M.M. in composition, computer music composition, conducting (choral and orchestral), and music theory; D.M. in composition, conducting (choral and orchestral); and Ph.D. in music theory.

The sight-singing exam is graded on a pass/fail basis. A grade of C or higher (B or higher for High Pass degrees) is required in the written theory and aural theory examinations.

Students who do not achieve a passing grade (or High Pass, where required) in their two permitted attempts, or who do not take the examinations, must complete the appropriate proficiency course(s): T508 Written Music Theory Review for Graduate Students (minimum grade C, or B for High Pass degrees), T509 Sight-Singing Review for Graduate Students (minimum grade C), and T511 Aural Music Theory Review for Graduate Students (minimum grade B for High Pass degrees, C for M.A. and Ph.D. degrees in musicology and for M.M. and D.M. degrees in wind conducting, D for all other degrees).

### Music History and Literature

This examination covers music history and literature from antiquity to the present. Questions deal with historical fact, identification of literature, and style recognition. Students who fail to meet minimum requirements on the examination are required to enroll in M541 Music History Review for Graduate Students I and/or M542 Music History Review for Graduate Students II and earn a grade of C or higher in the course.

### Keyboard Proficiency Examination

All music graduate students, including those whose principal or proficiency instrument is piano, must pass a keyboard proficiency examination or its equivalent. M.S. candidates (except M.S. in Music Education) do not need to take the exam. Most students will take the examination on piano. Early music majors may take the examination on the harpsichord or lute, guitar majors on the guitar, organ majors on the organ, and harp majors on the harp. Musicology and jazz studies majors take a departmentally administered exam. A portion of the music theory exam for music theory majors is administered by the department.

The keyboard proficiency requirement is designed to ensure the student's ability to use the keyboard as a tool within the framework of professional activities, and the requirements vary according to level and area of music study. Entering students must play a keyboard placement hearing during the orientation period. Students who achieve a superior level at this hearing will satisfy the proficiency requirement. Keyboard proficiency examinations are normally offered in the latter part of each semester or in the summer term.

For details, see the secondary piano coordinator or the departmental chairpersons (for early music, guitar, harp, jazz studies, music theory, musicology, and organ). Information is also available at <http://music.indiana.edu/departments/academic/piano/secondary-piano/>.

When keyboard proficiency requirements are identical for two degrees, a student seeking both degrees need not repeat the keyboard proficiency examination if it has been passed for one of the degrees. Students who fail the keyboard proficiency examination may register, with the advice of the secondary piano coordinator or the chairperson, for appropriate courses to assist in developing the required skills.

Students who are candidates for music graduate degrees for areas other than performance and whose performance proficiency instrument (see "Music Performance Proficiency" below) is piano must also complete the keyboard proficiency requirement.

### Music Performance Proficiency

All candidates for music graduate degrees in areas other than music performance (composition, conducting, music education, music theory, and musicology) are required to demonstrate a minimum level of music performance ability equivalent to the end of the second year for elective undergraduate students in that area. Students should consult the appropriate performance department chair for detailed information on the required level.

Proficiency may be demonstrated in any of three ways:

1. in person before a faculty auditioning committee, one voting member of which shall at the student's request be a faculty member in the student's major area;
2. by completion of performance study as a graduate outside area or minor; or
3. by two semesters of performance study as a graduate elective. The grade in each semester of performance study must be B or higher.

Option no. 1 (auditioning before a faculty committee) may be used only during the first two semesters of enrollment.

The performance area must ordinarily be one in which instruction is offered at the 700 (elective) level in the Jacobs School of Music. With the support of the departmental chair of their major area, students may petition the director of graduate studies to be allowed to demonstrate this proficiency in another performance area. If the petition is approved, the director of graduate studies will appoint an examination committee of three members of the Jacobs School of Music faculty qualified to judge the student's performance, including at least one member of a performance department and one member of the student's major area.

## General Requirements for Master's Degrees

- Degrees Offered
- Structure of Master's Curricula
- Credit Hour Requirements
- Residence Requirements
- Required Grades
- Time Limit for Degree Completion

## Degrees Offered

The Jacobs School of Music offers the Master of Music degree with majors in music performance, conducting (choral, orchestral, and wind), early music, jazz studies, organ and sacred music, composition, computer music composition, and music theory; the Master of Music Education degree; and the Master of Science in Music Education. Through the University Graduate School, students may seek the Master of Arts degree with a major in musicology. Master of Music students may elect a second major from those available in the Master of Music degree. Students may also complete two master's degrees simultaneously. Combined degrees are available in the Master of Library Science with the Master of Arts in Musicology or the Master of Music in Music Theory.

## Structure of Master's Curricula

### A. Major Field (18-21 credits)

### B. Music History and Literature Requirement

6 credit hours selected from:

- M525 Survey of Operatic Literature (3 cr.)
- M527 Symphonic Literature (3 cr.)
- M528 Chamber Music Literature (3 cr.)
- M650 Music in the United States (3 cr.)
- M651 Medieval Music (3 cr.)
- M652 Renaissance Music (3 cr.)
- M653 Baroque Music (3 cr.)
- M654 Classic Music (3 cr.)
- M655 Romantic Music (3 cr.)
- M656 Music Since 1900 (3 cr.)
- M502 Composers: Variable Topics (3 cr.)
- M510 Topics in Music Literature (3 cr.). Course topics cannot be repeated.

### C. Outside Area (secondary concentration)

- 6 credit hours in one department of the school other than the student's major, with approval of the appropriate department chairperson and the director of graduate studies; or
- 6 credit hours in one field outside the Jacobs School of Music, with approval of the graduate advisor in that department and the director of graduate studies in the Jacobs School of Music; or
- 6 credit hours within or outside the Jacobs School of Music, with approval of the director of graduate studies in accordance with departmental guidelines. These courses must fit a specific theme or emphasis; a proposal is required. This option is called an "individualized outside area."

For degrees in performance, the outside area may not be in performance, except that modern-instrument performers may elect an early-music outside area at the 800 level and vice versa.

Courses within the Jacobs School of Music used to satisfy outside area requirements must be taught by regularly appointed faculty members. Courses taught by associate instructors will not count. The student must meet the qualifications of the parallel minor, and only courses that would fulfill the requirements for a minor are acceptable. The outside area may become a minor if at least 12 credit hours are taken in that field.

### D. Ensemble

Each semester.

### E. Language Proficiencies and Tool Subjects (if required)

### F. Comprehensive Review

Before graduation, all master's degree students must pass an oral or written examination. It is the responsibility of the student to consult with the major field department to ascertain the procedures established within that department. This consultation should be accomplished within the first year of residency.

## Credit Hour Requirements

The minimum requirement for a master's degree is 30 credit hours, excluding required credit hours in prerequisite or review courses, tool subjects, and major ensemble. Individual degrees may require more credit hours. Courses counted for credit toward the master's degree are numbered 500 or above. Upon approval of the director of graduate studies and the department that offers equivalent courses in the Jacobs School of Music, master's students may transfer course work taken for graduate credit at other institutions. M.M., M.M.E., and M.S. students may transfer up to 6 credit hours; M.A. students may transfer up to 8 credit hours. No course may be transferred unless the grade is B or higher. Applied lessons, chamber music, ensemble, and similar courses may not be transferred for degree credit nor may transfer courses satisfy entrance proficiencies in music history and literature and music theory.

## Residence Requirements

The minimum residence requirement for a master's degree is two semesters (fall, spring, or summer). Because of course availability, it may not be possible to earn a degree only in the summer.

## Required Grades

Students in a master's degree program must have a cumulative GPA of 3.0 or higher to graduate.

### Major

Each course in the major field must have a grade of B or higher to fulfill degree requirements.

### Music History and Literature Requirement

Each course in this requirement must have a grade of C or higher to fulfill degree requirements.

### Outside Area

Each course in an outside area or minor field must have a grade of C or higher to fulfill degree requirements. In addition, courses counting toward an outside area or minor field must have an average of at least B. Departments offering the outside area or minor may require a higher grade.

### Tool Subjects

Students must earn a grade of C or higher in each course to fulfill degree requirements. Some departments may require a higher grade.

### Language Proficiencies

Each grammar, diction, or reading course must have a grade of C or higher to fulfill degree requirements.

## Time Limit for Degree Completion

M.M., M.S., and M.M.E. students must complete all degree requirements within seven calendar years from the date of matriculation in the master's program.

M.A. students have five calendar years.

Students who do not complete their course work within the prescribed time limit must be readmitted to the major field (through interview, submission of documents, or audition, as appropriate to the major), meet current requirements, and make any other curricular changes required by the major field department and the director of graduate studies. If a student is readmitted to the major, the term of readmission is two years.

In addition, any master's course taken more than seven calendar years prior to the date of readmission must be revalidated according to procedures approved by the department offering the course and the director of graduate studies.

Proficiencies (music history, music theory, keyboard, performance, language reading, language grammar, language diction) more than seven years old must be revalidated.

These time limits are suspended for students in active military service for the duration of that active service.

## General Requirements for Doctoral Degrees

The Graduate Division of the Jacobs School of Music offers course work leading to the degree of Doctor of Music in the areas of music literature and performance, composition, and conducting. Available major fields within these areas are listed under departmental headings in the Curricula for Graduate Degrees in Music section. The Jacobs School of Music also offers the Doctor of Music Education degree and, through the University Graduate School, the Doctor of Philosophy degree in the areas of musicology, music education, and music theory.

The Doctor of Music degree represents outstanding accomplishment in music performance and academic studies. The holder of this degree should demonstrate a high level of performance competency in his or her instrumental area or in voice, a broad knowledge of the pertinent instrumental or vocal repertoire, the ability to undertake independent research, and the ability to communicate his or her understanding effectively in written and oral forms.

The Doctor of Music Education degree calls for a scholarly study of music teaching. It provides for an understanding of the principles underlying successful teaching and the techniques necessary for systematic inquiry into those processes.

A Doctor of Philosophy degree represents breadth of experience and training in the arts and sciences and is recommended for those planning to enter a field involving research or scholarly writing as well as college teaching in musicology, music theory, or music education. The dissertation required for the Ph.D. degree must be original research of a quality and a significance warranting publication.

- Admission to Curriculum
- Credit and Residence
- Required Grades
- Advisory Committee
- Research Committee
- Structure of Doctoral Curricula
- Doctoral Minors
- Ph.D. Minors for Students Outside the Jacobs School of Music
- Language Proficiencies or Tool Subjects
- Qualifying Examinations
- Registration after Admission to Candidacy
- Dissertation and Final Project
- Time Limits
- After Qualifying Examinations
- Interruption of Study

## Admission to Curriculum

### Prerequisites

A master's degree with the same major or its demonstrated equivalent is a prerequisite for the doctoral degree. For a doctoral major not existing at the master's level, the prerequisites are those listed with the curriculum. Students electing a change of major at the doctoral level may demonstrate the equivalent of the prerequisite for the new major by special examinations or by passing prerequisite courses. In the event that a student wishes to bypass the master's degree, the first 30 credit hours of graduate work will be considered the equivalent of the master's degree and will be subject to the requirements and regulations that apply to the master's degree. Students directly admitted to a Ph.D. program who wish to obtain a master's degree must complete all requirements that apply to the master's degree.

### Credit and Residence

The doctoral degree may be conferred upon completion of at least 90 credit hours of advanced study (including the master's degree). At least 30 credit hours beyond the master's degree must be completed at Indiana University, with at least two consecutive semesters in residence. Up to 30 credit hours may be transferred from accredited institutions. Each course to be transferred must be equivalent to a course offered at Indiana University. Transfers are approved by the director of graduate studies and the department in which the equivalent course is offered. Departmental practices vary: an interview or examination may be required. Performance lessons, chamber music coaching, ensemble, and review courses may not be transferred.

### Required Grades

Students in a doctoral degree program must have a cumulative GPA of 3.0 or higher to graduate.

### Major

Each course in the major field must have a grade of B or higher to fulfill degree requirements.

### Minors and Guided Electives

Each course in a minor field or guided electives must have a grade of C or higher to fulfill degree requirements. In addition, courses counting toward a minor field or guided electives must have an average of B or higher. For purposes of computing the required B average, only

those courses accepted in fulfillment of the degree will be counted. Departments offering minors may require higher grades for their minor fields. Courses graded on an S/F basis may not be used toward a minor field or guided electives.

### **Tool Subjects**

Each course must have a grade of C or higher to fulfill degree requirements. Some departments may require a higher grade.

### **Language Proficiencies**

Each grammar, diction, or reading course must have a grade of C or higher to fulfill degree requirements. For Ph.D. students, the grade must be B or higher.

### **Advisory Committee**

After a student is admitted to a degree program, a faculty advisory committee is appointed by the director of graduate studies based on a list submitted by the student.

This committee administers the qualifying examinations and approves and grades any required recitals or music performances.

### **Research Committee**

The research committee for D.M. and D.M.E. candidates is appointed by the director of graduate studies based on a list submitted by the student. The committee consists of three members from the major field, one of whom acts as chairperson, and one member from a minor or other outside field. The research director is normally either the chairperson or the outside member, depending on the nature of the topic and the expertise required. The research committee approves the topic proposal, approves the dissertation or final project for defense or public presentation, conducts the defense or public presentation, and approves and grades the dissertation or final project.

The research committee for Ph.D. dissertations is appointed by the dean of the University Graduate School. See the [University Graduate School Bulletin](#) for further information on the appointment and constitution of the committee.

### **Structure of Doctor's Curricula**

Information regarding the structure of the Doctor of Philosophy and Doctor of Music Education degrees is available under the relevant departmental sections of this bulletin. All Doctor of Music degrees, however, share a commonality, as discussed in the following section. Specific requirements relating to each category may be found under departmental listings. Further details of general requirements for the degree may be found in the Regulations and Procedures section of this bulletin.

#### **A. Major Field**

36-38 credit hours.

#### **B. Minor Field**

12 credit hours. The Doctor of Music degree requires a minor in music history and literature, music theory, or music education. Certain departments may further restrict the choice of options for the minor field for their majors. For D.M. students who have completed master's degrees in one of these three fields, the appropriate department may, with the approval of the director of graduate studies,

waive part or all of the doctoral minor course work and determine an appropriate department involvement in the written and oral qualifying examinations. Students will take additional courses in the major field or in other areas to make up the required 12 credit hours of the first minor.

### **C. Other Required Credits**

12 credit hours.

12 credit hours reflecting one of the following groupings are required in addition to the major and specified minor:

1. A second formal minor;
2. An individualized minor approved by a faculty member with expertise in the area of emphasis (this faculty member is responsible for the minor-field written examination) and the director of graduate studies; or
3. Guided electives not in the major field; choices are approved by the chairperson of the student's advisory committee and the director of graduate studies.

A formal minor requires the approval of the offering department. If the major is in performance, neither minor may be in performance, except that modern-instrument performers may elect an early-music minor and vice versa. A minor in performance, when allowed, requires study at the 800 level. If a student has a master's degree in a field other than musicology, music education or music theory, the appropriate department may, with the approval of the director of graduate studies, waive part or all of the doctoral minor course work for the second minor and determine an appropriate departmental involvement in the written and oral qualifying examinations. If the major is in music performance, this substitute for a second minor may not be performance. Students will take additional courses in the major field or in other areas to make up the required 12 credit hours of the second minor.

### **D. Language Proficiencies and Tool Subjects (if required)**

### **E. Recital Requirements**

### **F. Qualifying Examinations**

### **G. Written Project (Final Project, Essay, or Composition)**

### **Doctoral Minors**

The following is a partial list of minors available within the Jacobs School of Music. For others, consult the director of graduate studies.

#### **Minor in Choral Conducting**

Prior conducting experience and a conducting audition are required for acceptance into the minor in choral conducting. The minor in choral conducting must include M555 Foundations in Choral Score Analysis and Preparation (3 cr.), M565 Master's Seminar in Choral Literature (3 cr.), and G561-562 Master's Choral Conducting I-II (3-3 cr.).

#### **Minor in Composition**

The minor in composition consists of:

1. 12 credits of K810 private composition lessons (3 credits of K554 Advanced Orchestral Arranging for Graduate Students may be substituted for 3 credits

- of K810 at the recommendation of the composition faculty);
2. the public performance on student composition recitals of at least three compositions written while enrolled in K810, to be graded as Pass/Fail by a committee of at least three composition faculty in attendance; and
  3. a minor field examination in two parts: the composition of a vocal work to an assigned text within a 24-hour period, and the composition of a short movement for chamber ensemble within a seven-day period. Both compositions will be graded Pass/Fail by a committee of at least three composition faculty members.

### Minor in Early Music

The minor in early music must include 6 credit hours selected from:

- M517-M518-M519-M520 Literature and Performance Practice I-II-III-IV (3 cr.)
- F501 Accompaniment of Baroque Music (3 cr.)
- F502 Topics in Basso Continuo (3 cr.)
- F503 Advanced Topics in Basso Continuo

Also required are 6 credit hours of electives (performance study, chamber music, or other courses) offered by the Early Music Department and approved by the department chairperson.

A minimum grade of B is required in each course to be counted toward the minor.

### Minor in Jazz Studies

The minor in jazz studies must include M592 Jazz Literature 2: The Bebop Era (3 cr.) and 9 credit hours selected from available graduate courses in jazz approved by the jazz department chairperson.

### Minor in Music Education

The minor in music education must consist of 6 credit hours selected from:

- E518 Foundations of Music Education (3 cr.)
- E530 Learning Processes in Music (3 cr.)
- E535 Measurement, Evaluation, and Guidance in Music (3 cr.)
- E616 Curriculum in Music Education (3 cr.)
- E619 Psychology of Music (3 cr.)
- E635 College Music Teaching (3 cr.)

Also required are 6 credit hours of electives in graduate music education.

### Minor in Music History and Literature

The minor in music history and literature must include four graduate courses in music history and literature taught by members of the musicology faculty.

### Minor in Music Information Technology

The minor in Music Information Technology consists of any four graduate courses in music information technology.

### Minor in Music Theory

The minor in music theory must include:

- T551 Analytical Techniques for Tonal Music (3 cr.) or T556 Analysis of Music Since 1900 (3 cr.)

- 9 credit hours from available graduate courses in music theory numbered T545 or above approved by the music theory department chairperson.

A minimum grade of B is required in each course to be counted toward the music theory minor.

### Minor in Musicology

The minor in musicology must include:

- M551 Introduction to Historical Musicology (3 cr.) (prerequisite: M539 Introduction to Music Bibliography)
- two musicology seminars M602 Seminar in Musicology: Variable Topics (3-3 cr.)
- a fourth course approved by the musicology department chairperson.

### Minor in Stage Direction for Opera

The minor in stage direction for opera must include:

- R505 Opera Stage Direction Technique I (3 cr.)
- R591 Principles of Acting in Opera (2 cr.)
- R502 Stage Management (1 cr.)
- 6 credit hours selected from M561-M562-M563-M564 History and Literature of Opera I-II-III-IV (3-3-3-3 cr.) or M525 Survey of Operatic Literature (3 cr.)

### Minor in Voice

The minor in voice must include:

- 6 credit hours of V800 Voice
- 6 credit hours selected from:
  - E694 Applied Comparative Voice Pedagogy (3 cr.)
  - E695 Seminar in Vocal Pedagogy Research (3 cr.)
  - M531-M532 Song Literature III-IV (3-3 cr.)
  - M685 Vocal Literature before 1800 (3 cr.)
  - M686-M687 Romantic Song Literature and Oratorio I-II (3-3 cr.)
  - M688 Twentieth-Century Vocal Literature (3 cr.)

For audition information, see the department chairperson.

## Ph.D. Minors for Students Outside the Jacobs School of Music

Minors in music for doctoral students outside the Jacobs School of Music may be taken within one of the established departments of the Jacobs School of Music or as an individualized minor taken in more than one area. No general entrance examinations are required, but the director of graduate studies may require entering proficiency examinations. Acceptance as a minor, prerequisites, and minimum requirements are established by the director of graduate studies. No transfer credits will be accepted toward a music minor.

## Language Proficiencies and Tool Subjects

Candidates for doctoral degrees who expect to do research in specialized fields or who must have specialized techniques beyond those normally required of master's degree students must possess or acquire such techniques in addition to the regular course requirements.

Specific recommendations are made for each candidate on the basis of the degree choice and results of the entering proficiency examinations; the candidate has an opportunity to pass examinations in the specified areas or to take prescribed courses. The level of language proficiency required for Ph.D. candidates is determined by the individual departments and the director of graduate studies. Candidates for the D.M. degree have language or tool subject requirements according to the nature of their degree plans.

## Qualifying Examinations

Applicants for a doctoral degree are not considered candidates for the degree until they have passed the qualifying examinations and have been recommended by their advisory committee to the dean of the University Graduate School or the dean of the Jacobs School of Music.

### Preliminary Requirements

Before the qualifying examinations are scheduled, doctoral students must have been admitted to the curriculum and have met the following preliminary requirements:

1. The student must have satisfied all prerequisites, proficiencies, and tool subject requirements.
2. To take the major field examination, the student must have completed all course work for the major field (except certain recitals and dissertation, final project, or essay). For minors within the Jacobs School of Music, the student must have completed all course work in the minor field before taking the examination for that minor.
3. Students pursuing the Ph.D. in music theory and D.M. in composition must have their dissertation topic approved before taking the oral qualifying examination. Students pursuing the D.M., D.M.E., or Ph.D. in music education must have their final project or dissertation topic approved before the major field written examination may be scheduled. Students pursuing the Ph.D. in musicology may have their dissertation topic approved before or after the qualifying examinations.

Research topic proposals must be approved by the student's research committee and, if the research involves human subjects, by the Bloomington Institutional Review Board. Information on procedures for securing approval of research topics may be obtained from the Music Graduate Office. When preliminary requirements have been met, students may schedule qualifying examinations in the Music Graduate Office. Upon application, written qualifying examinations may be written during the summer term.

### Musical Styles

All doctoral students must demonstrate their ability to deal analytically and stylistically with a broad range of musical compositions by taking the Doctoral Styles Examination. Students must take the exam in their first spring semester of enrollment. Students who pass the exam meet the requirement. Students who do not pass the exam may retake the exam once with permission of the director of graduate studies, if their score is within a range recommended by the Doctoral Styles Committee. Students who do not pass the exam must earn a grade of B or higher in T545 Introductory Analysis of Music Literature. This course may fall anywhere in the student's

curriculum. T545 taken previously at Indiana University and passed with a grade of B or higher will be accepted in place of the exam; transfer credits will not be accepted. This requirement must be completed before a student may begin to take qualifying examinations.

### Written Examinations

Students must take written examinations in the major and minor fields. (Minors outside the Jacobs School of Music may not require a written examination.) These examinations are prepared by the advisory committee member(s) representing the major or minor field and may be based on the content of courses taken in each field or on the background and concepts pertinent to the area. At the discretion of the minor field representative (as guided by appropriate department policy), students having music performance as a minor may substitute a 30-minute performance examination by a faculty jury or a graded recital for the written examination. The minor in music information technology requires submission of a portfolio in place of a written exam.

### Oral Examination

The oral qualifying examination is administered by the student's advisory committee. The major field oral qualifying examination has as its aim the assessment of the student's knowledge of the major area. For D.M. students (performance, conducting, or composition), the examination is especially focused on the literature included in a repertoire list approved by the chair of the student's advisory committee and the director of graduate studies. This examination may include assessment of the student's ability to articulate an understanding of the formal/analytical characteristics of the music, its historical development and social context, and features related to its teaching and learning. Minor field oral examinations, if required, take place at the same time as the major field oral examination, but are evaluated separately. The result of each portion of the examination is determined by a majority vote of the advisory committee members from that field. A failed examination may be retaken once. The committee will prescribe the scope of questioning of the reexamination. Oral examinations may be scheduled during the summer term only if the entire advisory committee is available.

## Registration after Admission to Candidacy

Once they are admitted to candidacy, students must enroll each semester for course work, dissertation or final project credit, or G901 Advanced Research in order to maintain their candidacy. Candidates who will graduate in August must enroll in the preceding summer term.

## Dissertation and Final Project

Instructions for the development of a topic proposal may be obtained from the Music Graduate Office. The same office manages the scheduling of the dissertation or final project public presentation. Students desiring to undertake the defense during the summer term must apply to the director of graduate studies before May 1.

A Ph.D. student must be a candidate for the degree in order to defend a dissertation. The defense of the dissertation is oral and is normally based upon the dissertation, although it may also touch on the major field

literature or any field of general music interest that the committee deems pertinent.

## Time Limits

Doctoral students (D.M., D.M.E., Ph.D.) must complete all course work and begin qualifying examinations within seven calendar years from the date of matriculation in the doctoral program.

Students who do not complete their course work and begin qualifying examinations within the prescribed time limit must be readmitted to the major field (through interview, submission of documents, or audition, as appropriate to the major), meet current requirements, and make any other curricular changes required by the major field department and the director of graduate studies. If a student is readmitted to the major, the term of readmission is three years. If the student has not completed course work by that time, the student must once again meet the terms for readmission described previously.

In addition, any doctoral course taken more than 10 calendar years prior to the date of readmission must be revalidated according to procedures approved by the department offering the course and the director of graduate studies. Ph.D. students must also receive permission to revalidate courses from the dean of the University Graduate School.

Proficiencies (music history, music theory, keyboard, performance, language reading, language grammar, language diction, musical styles) more than 10 years old must be revalidated. Proficiencies must also be revalidated for students beginning a second degree more than 10 years after beginning a first.

## Qualifying Examinations

All qualifying examinations, written and oral, must be completed within one calendar year.

## After Qualifying Examinations

D.M., D.M.E., and Ph.D. students must complete the degree within seven years after passing the qualifying examinations. After that time, students must be reinstated to candidacy. To be reinstated to candidacy, D.M. and D.M.E. students must:

1. obtain the permission of the department chairperson and the director of graduate studies,
2. fulfill any new departmental requirements in effect at the time of the application for reinstatement,
3. pass any qualifying examinations that may be required in the major and minor fields by the student's advisory committee and the director of graduate studies.

If reinstatement is granted, it is valid for a period of three years. Revalidation of course work is not required.

Ph.D. students follow the reinstatement procedure outlined in the bulletin of the University Graduate School.

These time limits are suspended for students in active military service for the duration of that active service.

## Diploma Programs in Performance

The Performer Diploma and Artist Diploma programs are intended for the outstanding performer and are designed to concentrate study in appropriate repertoire. The diploma programs are administered by the director of graduate studies. Performer Diploma students may seek entrance to the Artist Diploma program.

### General Requirements

Students enroll in lessons, major ensemble, chamber music (for instrumentalists) and possibly other music courses each semester for a minimum of 9 credit hours each semester (4 in the summer). Over the course of the program, students enroll in 6 credits of other music courses, perform 1 recital (Performer Diploma) or 4 recitals (Artist Diploma), and meet a language requirement. Voice students have additional requirements in language grammar and diction. No transfer of credit is accepted toward the requirements of any diploma program.

### Grade Requirements

Students in the Artist Diploma and Performer Diploma programs must have a cumulative GPA of 3.0 or higher to graduate; a grade of A- or higher in performance study; a grade of A- or higher in each recital; a grade of B or higher in each ensemble enrollment; a grade of C or higher in each course that is to count under the heading "Music Courses;" and a grade of A- or higher in chamber music, if required.

### Language Requirements

International students whose first language is not English must have a minimum TOEFL score of 510 (paper-based), 183 (computer-based) or 65 (Internet-based) to be considered for admission.

Instrumental students whose first language is English must demonstrate knowledge of the grammar of one non-English language equivalent to two semesters at the college level with a grade of C or higher in each.

Voice students must demonstrate knowledge of French, German, and Italian grammar equivalent to two semesters at the college level with a grade of C or higher in each, and proficiency in diction in each language by examination or by passing a Jacobs School of Music diction course. Students must take all three diction exams in their first semester of enrollment; with voice department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass the appropriate Jacobs School of Music diction course with a grade of C or higher.

### Time Limits

Students in the diploma programs have a maximum of four semesters of enrollment within five years from the date of first enrollment. Additional semesters of enrollment within the five-year time limit are possible only through recommendation by the student's performance instructor and approval by the director of graduate studies.

## Performer Diploma

### Admission

A regular departmental performance audition equivalent to a high Master of Music graduation level is required.

If admission to the program is by audio recording, a live audition must be successfully completed before registration for a subsequent semester of enrollment. A candidate must hold a U. S. high school diploma or the equivalent. Students with conservatory backgrounds are considered to be doing graduate-level work in the Performer Diploma program, although they might be designated by the university as undergraduates.

### Performance Study

Major-level lessons each semester.

### Ensemble

Each semester. Piano Students: X002 Piano Accompanying (2 cr.) each semester.

### Chamber Ensemble

Instrumental students each fall and spring semester, specified by instrument and area:

- Early Music Y450/550 Early Music Chamber Ensemble (1 cr.)
- Guitar and Strings, F450/F550 Chamber Music (1 cr.)
- Brass F450/F550 Chamber Music (1 cr.) or F445/F545 Brass Chamber Ensemble (1 cr.)
- Woodwinds F450/F550 Chamber Music (1 cr.) or F446/F546 Woodwind Chamber Ensemble (1 cr.)
- Percussion F450/F550 Chamber Music (1 cr.) or F447/547 Percussion Chamber Ensemble (1 cr.)
- Harp F450/F550 Chamber Music (1 cr.) or F449/F549 Harp Ensemble (1 cr.)

### Music Courses

6 credit hours of courses in music on the undergraduate or graduate level for which the student has the necessary prerequisites, such as music theory, music history, conducting, music education, or opera workshop. Courses selected must be approved by the director of graduate studies.

### Recital

I611 Performer Diploma Recital (0 cr.) approved according to the hearing procedures for Master of Music recitals.

## Artist Diploma

### Admission

To be admitted, students must be at a performance level equivalent to acceptance into a major international competition. Candidates are admitted conditionally to the Artist Diploma program of the Jacobs School of Music through regular departmental audition procedures. For students new to the Jacobs School of Music, this departmental audition takes place during the regular audition times. For current Jacobs School of Music students, this departmental audition must take place in the semester before the one in which the student wishes to begin the program.

Students recommended by departmental audition must be heard in a School-wide audition by the Artist Diploma Committee of the Jacobs School of Music for final approval. For students new to the Jacobs School of Music, this audition must take place in the first semester of enrollment. For current Jacobs School of Music students, this audition must take place in the semester before the one in which the student wishes to begin the program.

Admission to this program does not require a high school or General Educational Development (GED) diploma, but one of these must be earned before the Artist Diploma can be granted.

### Performance Study

Major-level lessons each semester.

### Ensemble

Each semester. Piano Students: X002 Piano Accompanying (2 cr.) each semester.

### Chamber Ensemble

Instrumental students each fall and spring semester, specified by instrument and area:

- Early Music Y450/550 Early Music Chamber Ensemble (1 cr.)
- Guitar and Strings, F450/F550 Chamber Music (1 cr.)
- Brass F450/F550 Chamber Music (1 cr.) or F445/F545 Brass Chamber Ensemble (1 cr.)
- Woodwinds F450/F550 Chamber Music (1 cr.) or F446/F546 Woodwind Chamber Ensemble (1 cr.)
- Percussion F450/F550 Chamber Music (1 cr.) or F447/547 Percussion Chamber Ensemble (1 cr.)
- Harp F450/F550 Chamber Music (1 cr.) or F449/F549 Harp Ensemble (1 cr.)

### Music Courses

6 credit hours of courses in music on the undergraduate or graduate level for which the student has the necessary prerequisites, such as music theory, music history, conducting, music education, or opera workshop. Courses selected must be approved by the director of graduate studies.

### Recitals

Instrumental students:

- I911 Artist Diploma Recital (0-0-0 cr.; one concerto must be included as one of the solo recitals)
- I921 Artist Diploma Chamber Music recital (0 cr.)

Voice students: I911 Artist Diploma Recital (0-0-0-0 cr.)

## Curricula for Graduate Degrees in Music

Requests for deviation from department, program, or school requirements may be granted only by written approval from the respective chairperson, director, or dean (or their respective administrative representative). Disposition at each level is final. Double majors at the master's level may be considered if all requirements within each major field are met.

- Brass
- Choral Conducting
- Composition
- Early Music
- Guitar
- Harp
- Jazz Studies
- Music Education
- Music Theory
- Musicology
- Orchestral Conducting

- Organ
- Organ and Sacred Music
- Percussion
- Piano
- Strings
- Voice
- Wind Conducting
- Woodwinds
- Woodwinds (Multiple)

## Brass

### Master of Music in Performance

#### Prerequisite

Bachelor of Music or its demonstrated equivalent.

#### Major

##### Horn

18 credit hours

- B910 Horn Graduate Major (13 cr.)
- I711 Master's Recital (0 cr.)
- 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B910 Horn Graduate Major
- 2 credit hours selected from F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F545 Brass Chamber Ensemble (1 cr.)

##### Trumpet

18 credit hours

- B920 Trumpet Graduate Major (13 cr.)
- I711 Master's Recital (0 cr.)
- 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B920 Trumpet Graduate Major
- 2 credit hours selected from F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F545 Brass Chamber Ensemble (1 cr.)

##### Trombone

18 credit hours

- B930 Trombone Graduate Major (13 cr.)
- I711 Master's Recital (0 cr.)
- 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B930 Trombone Graduate Major
- 2 credit hours selected from F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F545 Brass Chamber Ensemble (1 cr.)

##### Euphonium

18 credit hours

- B940 Euphonium Graduate Major (13 cr.)
- I711 Master's Recital (0 cr.)
- 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B940 Euphonium Graduate Major
- 2 credit hours selected from F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F545 Brass Chamber Ensemble (1 cr.)

##### Tuba

18 credit hours

- B950 Tuba Graduate Major (13 cr.)
- I711 Master's Recital (0 cr.)
- 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B950 Tuba Graduate Major
- 2 credit hours selected from F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F545 Brass Chamber Ensemble (1 cr.)

#### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Ensemble

Each semester.

#### Doctor of Music in Music Literature and Performance

##### Prerequisite

Master's degree with the same major or its demonstrated equivalent.

##### Admission

Admission to the curriculum is determined on the basis of an extensive performance audition and an interview on the literature and techniques relating to the major instrument.

#### Major

##### Horn

36 credit hours

- B910 Horn Graduate Major (16 cr.),
- B601 Doctoral Brass Recital (1-1 cr.),
- B602 Doctoral Brass Chamber Recital (1 cr.),
- M620 Doctoral Final Project (2 cr.),
- M641-M642 Brass Literature I-II (3-3 cr.),
- music literature elective (3 cr.).

6 credits selected from the following:

- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- U596 Research in Music (1-6 cr.)
- E635 College Music Teaching (3 cr.)
- or other courses approved by the brass department

May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

##### Trumpet

36 credit hours.

- B920 Trumpet Graduate Major (16 cr.)
- B601 Doctoral Brass Recital (1-1 cr.)
- B602 Doctoral Brass Chamber Recital (1 cr.)
- M620 Doctoral Final Project (2 cr.)
- M641-M642 Brass Literature I-II (3-3 cr.)
- music literature elective (3 cr.)

6 credits selected from the following:

- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- U596 Research in Music (1-6 cr.)
- E635 College Music Teaching (3 cr.)
- or other courses approved by the brass department

May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

### **Trombone**

36 credit hours.

- B930 Trombone Graduate Major (16 cr.)
- B601 Doctoral Brass Recital (1-1 cr.)
- B602 Doctoral Brass Chamber Recital (1 cr.)
- M620 Doctoral Final Project (2 cr.)
- M641-M642 Brass Literature I-II (3-3 cr.)
- music literature elective (3 cr.)

6 credits selected from the following:

- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- U596 Research in Music (1-6 cr.)
- E635 College Music Teaching (3 cr.)
- or other courses approved by the brass department

May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

### **Euphonium**

36 credit hours

- B940 Euphonium Graduate Major (16 cr.)
- B601 Doctoral Brass Recital (1-1 cr.)
- B602 Doctoral Brass Chamber Recital (1 cr.)
- M620 Doctoral Final Project (2 cr.)
- M641-M642 Brass Literature I-II (3-3 cr.)
- music literature elective (3 cr.)

6 credits selected from the following:

- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- U596 Research in Music (1-6 cr.)
- E635 College Music Teaching (3 cr.)
- or other courses approved by the brass department

May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

### **Tuba**

36 credit hours.

- B950 Tuba Graduate Major (16 cr.)

- B601 Doctoral Brass Recital (1-1 cr.)
- B602 Doctoral Brass Chamber Recital (1 cr.)
- M620 Doctoral Final Project (2 cr.)
- M641-M642 Brass Literature I-II (3-3 cr.)
- music literature elective (3 cr.)

6 credits selected from the following:

- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- U596 Research in Music (1-6 cr.)
- E635 College Music Teaching (3 cr.)
- or other courses approved by the brass department

May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

### **Minors**

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

### **Tool Subject**

M539 Introduction to Music Bibliography (2 cr.)

## **Choral Conducting**

### **Master of Music in Choral Conducting**

#### **Prerequisite**

Bachelor of Music or its demonstrated equivalent.

#### **Admission**

An audition, during which the candidate must conduct one of the choral ensembles or conducting classes, is scheduled during regular school hours at least 60 days before the expected matriculation date. Candidate chooses music to be conducted from a list available in the Jacobs School of Music admissions office. At the time of the audition each candidate must complete an interview with the choral conducting faculty. Admission to the curriculum is probationary until successful completion of G561 Master's Choral Conducting I.

#### **Major**

20 credit hours

- M555 Foundations in Choral Score Analysis and Preparation (3 cr.), concurrent with G561 Master's Choral Conducting I (3 cr.)
- M565 Master's Seminar in Choral Literature (3-3 cr.), concurrent with G562 Master's Choral Conducting II (3-3 cr.)
- G504 Master's Choral Conducting Practicum (0 cr.)
- G604 Master's Choral Conducting Performance (0 cr.)
- F531-F532 Score Reading and Aural Skills I-II (1-1 cr.). A student may demonstrate proficiency in F531-F532 without having to substitute other graduate-level courses.

### **Music History and Literature Requirement**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Outside Area**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Ensemble**

Each semester.

**Doctor of Music in Choral Conducting****Prerequisite**

Master's degree in choral conducting or its demonstrated equivalent, including previous experience as a conductor.

**Language Proficiencies**

Knowledge of French, German, and Italian grammar equivalent to one semester at the college level in each, and proficiency in diction in each language as demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all three diction exams in their first semester of enrollment; with voice department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass the appropriate Jacobs School of Music diction course.

**Admission**

An audition, during which the candidate must appear before one of the choral ensembles or conducting classes, is scheduled during regular school hours upon written request at least 60 days before the expected date of matriculation. Candidates choose music to be conducted from a list of music available through the Jacobs School of Music admissions office. The work selected should be rehearsed in the original language. At the time of the audition, the candidate must complete an interview with the choral conducting faculty. International applicants may submit video and audio recordings of performances. Admission is probationary until successful completion of two semesters of doctoral choral conducting, both of which must be completed during the first year of residency.

**Major**

36 credit hours.

- G661 Doctoral Choral Conducting: Renaissance (3 cr.)
- G662 Doctoral Choral Conducting: Baroque (3 cr.)
- G663 Doctoral Choral Conducting: Classic/Romantic (3 cr.)
- G664 Doctoral Choral Conducting: Music since 1900 (3 cr.)
- M661 Doctoral Seminar in Choral Literature: Renaissance (3 cr.)
- M662 Doctoral Seminar in Choral Literature: Baroque (3 cr.)
- M663 Doctoral Seminar in Choral Literature: Classic/Romantic (3 cr.)
- M664 Doctoral Seminar in Choral Literature: Music since 1900 (3 cr.)
- G810-G811 Doctoral Choral Conducting Performance I-II (2-2 cr.)
- F533-F534 Advanced Score Reading and Aural Skills I-II (1-1 cr.)
- M620 Doctoral Final Project (3 cr.)
- elective (3 cr.)

**Minors**

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

**Tool Subject**

M539 Introduction to Music Bibliography (2 cr.)

**Composition****Master of Music in Composition****Prerequisite**

Bachelor of Music in composition or its demonstrated equivalent.

**Admission**

Applicants should submit:

1. a portfolio of four to six scores representing a variety of forms and media, and
2. a chronological list of completed compositions, including date, instrumentation, duration, and any performances (recordings of performances are recommended).

Those invited to interview should be prepared for a brief ear-training examination.

**Major**

18 credit hours.

- K910 Composition Graduate Major (12 cr.) with concurrent registration in I500 Performance and Composition Masterclass (0 cr.)
- I711 Master's Recital (0 cr.)
- T556 Analysis of Music Since 1900 (3 cr.)
- K600 Thesis in Composition (3 cr.)

**Music History and Literature Requirement**

6 credit hours. See "Structure of Master's Curricula" under "General Requirements for Master's Degrees" in this bulletin.

**Outside Area**

6 credit hours. See "Structure of Master's Curricula" under "General Requirements for Master's Degrees" in this bulletin.

**Ensemble**

Each semester.

**Master of Music in Computer Music Composition****Prerequisite**

Bachelor of Music in composition or its demonstrated equivalent.

**Admission**

Applicants should submit a portfolio of electronic and/or acoustic compositions (scores/recordings) and a list of all compositions.

**Major**

18 credit hours.

- K503 Electronic Studio Resources I (3 cr.)
- K504 Electronic Studio Resources II (3 cr.)
- K506 Projects in Electronic Music (6 cr.) with concurrent registration in I500 Performance and Composition Masterclass (0 cr.)
- K509 Seminar in Computer Music (3 cr.)

- I711 Master's Recital (0 cr.)
- K600 Thesis in Composition (3 cr.).

The Thesis in Composition can be a research paper or substantial electroacoustic composition.

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Tool Subject

2-3 hours in computer programming languages to be selected from CSCI A504 Introductory C++ Programming, CSCI A597 Introduction to Programming I, or other Computer Science programming courses at the 500 level or above, with the approval of the director of the Center for Electronic and Computer Music; or equivalent, demonstrated by previous course work or by a proficiency exam administered by the computer science department.

### Ensemble

Each semester.

### Doctor of Music in Composition

Designed for the talented and accomplished composer who demonstrates creative ability of a high artistic level.

### Prerequisite

Master's degree in composition or its demonstrated equivalent, including previous experience as a composer. Students who are deficient in areas such as music performance, score reading, conducting (choral and orchestral), or orchestration are required to make up these deficiencies at least one full year before work for the degree is completed.

### Admission

Applicants should submit:

1. a portfolio of four to six scores representing a variety of forms and media, including one orchestral work;
2. a chronological list of completed compositions, including date, instrumentation, duration, and any performances; and
3. recordings of performances demonstrating the range of their abilities.

Those invited to interview should be prepared for a brief ear-training examination.

### Major

36 credit hours.

- K910 Composition Graduate Major (18 cr.) with concurrent registration in I500 Performance and Composition Masterclass (0 cr.)
- K701 Doctoral Composition Chamber Recital (1 cr.)
- K702-K703 Doctoral Composition Document I-II (0-0 cr.)
- K700 Dissertation in Composition (8 cr.)
- music electives (9 cr. in conducting, composition, electronic music, or other area approved by the department; must include a graduate-level

conducting course in new music, orchestral, choral, or wind conducting, unless one has been taken previously; may include additional dissertation credits.)

K702 (movement of chamber music written during a week-long examination period) and K703 (setting of a given text during a 24-hour period) should be completed within two semesters of first registration.

### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin. The "guided electives" option is not available for composition majors.

### Tool Subjects

T551 Analytical Techniques for Tonal Music (3 cr.) and T556 Analysis of Music Since 1900 (3 cr.) or equivalents, which will not be included in the total credit hours required for the major, but may count toward a minor in music theory.

## Early Music

**Master of Music in Early Music, Voice/Instrument Emphasis, Keyboard/Plucked Instrument Emphasis, or Recorder Pedagogy Emphasis**

### Prerequisite

Bachelor of Music or its demonstrated equivalent.

### Major

**Voice/Instrument emphasis**

18 credit hours.

- Y910 Early Music Graduate Major (12 cr.)
- 3 credit hours from M517/M518/M519/M520 Medieval/ Renaissance/Baroque/Classical Literature and Performance Practice (3 cr.)
- 3 credit hours from those courses (M517-M520) or M516 Advanced Topics in Early Music (3 cr.), F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.), or F503 Advanced Topics in Basso Continuo (3 cr.)
- I711 Master's Recital (0-0 cr.).

### Keyboard/Plucked Instrument emphasis

18 credit hours.

- Y910 Early Music Graduate Major (12 cr.)
- 3 credit hours from M517/ M518/M519/M520 Medieval/Renaissance/Baroque/Classical Literature and Performance Practice (3 cr.)
- 3 credit hours from F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.) or F503 Advanced Topics in Basso Continuo (3 cr.)
- I711 Master's Recital (0-0 cr.)

### Recorder Pedagogy emphasis

18 credit hours.

- Y910 Early Music Graduate Major (12 cr.)
- M519 Baroque Literature and Performance Practice (3 cr.)
- E507 Colloquium in Recorder Pedagogy (3 cr.)
- I711 Master's Recital (0-0 cr.).

**Music History and Literature Requirement**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Outside Area**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Language Proficiencies (voice students)**

Knowledge of French, German, and Italian grammar equivalent to two semesters at the college level in each, and proficiency in diction in each language as demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all three diction exams in their first semester of enrollment; with voice department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass the appropriate Jacobs School of Music diction course.

**Ensemble**

X060 Early Music Ensembles (2 cr.) each semester.

**Doctor of Music in Early Music, Voice/Instrument Emphasis, or Keyboard/Plucked Instrument Emphasis****Prerequisite**

Master's degree with the same major or its demonstrated equivalent.

**Major****Voice/Instrument emphasis**

36 credit hours.

- Y910 Early Music Graduate Major (18 cr.)
- 6 credit hours from M517/M518/M519/M520 Medieval/Renaissance/Baroque/Classical Literature and Performance Practice (3-3 cr.)
- 3 credit hours from those courses or from M516 Advanced Topics in Early Music (3 cr.), F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.) or F503 Advanced Topics in Basso Continuo (3 cr.)
- elective course (3 cr.)
- Y701 Doctoral Recital in Early Music (1-1-1 cr.)
- M620 Doctoral Final Project (3 cr.).

**Keyboard/Plucked Instrument emphasis**

36 credit hours

- Y910 Early Music Graduate Major (18 cr.)
- 6 credit hours from F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.), or F503 Advanced Topics in Basso Continuo (3 cr.)
- 6 credit hours from M517/M518/ M519/M520 Medieval/Renaissance/Baroque/ Classical Literature and Performance Practice (3-3 cr.) or M516 Advanced Topics in Early Music (3 cr.)
- Y701 Doctoral Recital in Early Music (1-1-1 cr.)
- M620 Doctoral Final Project (3 cr.).

**Ensemble****Minors**

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

**Tool Subject**

M539 Introduction to Music Bibliography (2 cr.).

**Language Proficiency (all students)**

Reading knowledge of French, German, Italian, Latin or Spanish. The choice of language is subject to approval by the chair of the student's advisory committee and the director of graduate studies. Proficiency in a language may be demonstrated by:

1. passing an examination administered by the appropriate language department,
2. passing a translation examination administered by the early music department,
3. earning grades of B or higher in two semesters of reading courses at the graduate level, or
4. earning a grade of B or higher in a literature course in the language at the 300 level or higher.

**Language Proficiencies (voice students)**

Knowledge of French, German, and Italian grammar equivalent to two semesters at the college level in each, and proficiency in diction in each language as demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all three diction exams in their first semester of enrollment; with voice department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass the appropriate Jacobs School of Music diction course.

**Guitar****Master of Music in Performance****Prerequisite**

Bachelor of Music or its demonstrated equivalent.

**Major**

18 credit hours.

- L900 Guitar Graduate Major (16 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1-1 cr.).

**Music History and Literature Requirement**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Outside Area**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Ensemble**

Each semester.

**Doctor of Music in Music Literature and Performance****Prerequisite**

Master's degree with the same major or its demonstrated equivalent.

**Major**

36 credit hours.

- L900 Guitar Graduate Major (18 cr.)
- F551 Practicum in Transcription for the Guitar (2 cr.)
- graduate music education course as approved by chair of the student's advisory committee (E516 recommended) (3 cr.)
- M627-M628 Individual Study of Literature of Guitar I-II (3-3 cr.)
- L661 Doctoral Guitar Recital (1-1-1 cr.)
- I821 Doctoral Chamber Music Recital (1 cr.)
- M620 Doctoral Final Project (3 cr.).

**Minors**

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

**Tool Subjects**

- M539 Introduction to Music Bibliography (2 cr.)
- HISP S491 Elementary Spanish for Graduate Students (3 cr.)

**Harp****Master of Music in Performance****Prerequisite**

Bachelor of Music or its demonstrated equivalent.

**Major**

18 credit hours.

- H900 Harp Graduate Major (16 cr.)
- I711 Master's Recital (0 cr.)
- F549 Harp Ensemble or F550 Chamber Music (1-1 cr.).

**Music History and Literature Requirement**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Outside Area**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Ensemble**

X040 University Instrumental Ensembles (2 cr.) each semester.

**Doctor of Music in Music Literature and Performance****Prerequisite**

Master's degree with the same major or its demonstrated equivalent.

**Major**

36 credit hours.

- H900 Harp Graduate Major (18 cr.)
- H601 Doctoral Harp Recital I (1 cr.)
- H602 Doctoral Harp Recital II (Lecture) (1 cr.)
- H603 Doctoral Harp Recital III (Concerto) (1 cr.)
- H604 Doctoral Harp Recital IV (Chamber) (1 cr.)
- M643-M644 Seminar in Harp Literature I-II (3-3 cr.)
- E513 Harp Pedagogy (3 cr.)
- E514 Applied Harp Pedagogy (3 cr.)

- M620 Doctoral Final Project (2 cr.).

**Minors**

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

**Tool Subject**

M539 Introduction to Music Bibliography (2 cr.).

**Ensemble**

X040 University Instrumental Ensembles (2 cr.) each semester before qualifying examinations, unless waiver is received from department chair.

**Jazz Studies****Master of Music in Jazz Studies****Prerequisite**

Bachelor of Music or its demonstrated equivalent.

**Admission**

Audition. Proficiency equivalent to the bachelor's degree at Indiana University.

**Major**

18 credit hours.

- M592 Jazz Literature 2: The Bebop Era (3 cr.)
- M591 Jazz Literature 1: Pre-Jazz to Bebop (3 cr.) or M593 Jazz Literature 3: Jazz since Bebop (3 cr.)
- 3 credit hours selected from O521-O522-O523-O524 Jazz Improvisation 1-2-3-4 (3 cr.)
- O550 Jazz Chamber Ensemble (1-1-1 cr.)
- I711 Master's Recital (0 cr.);

6 credit hours selected from:

- E570 Pedagogy of Jazz (2 cr.),
- M583 Duke Ellington (3 cr.),
- M591 Jazz Literature 1: Pre-Jazz to Bebop (3 cr.),
- M593 Jazz Literature 3: Jazz since Bebop (3 cr.),
- M584 Research in the History and Analysis of Jazz (3 cr.),
- M594 Big Band Jazz (3 cr.),
- O512 Jazz Composition (3 cr.),
- O516 Jazz Arranging 1 (2 cr.),
- O517 Jazz Arranging 2 (2 cr.),
- O521-522-523-524 Jazz Improvisation 1-2-3-4 (3 cr.),
- O525 Rhythm Section Literature and Performance (2 cr.), or
- O800 Jazz Performance (2 cr.).

**Music History and Literature Requirement**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Outside Area**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Ensemble**

X040 University Instrumental Ensembles (2 cr.) each semester.

## Music Education

### Master of Music Education

#### Prerequisite

Undergraduate degree in music or music education.

#### Admission

Applicants should submit:

1. GRE General Test scores
2. a ten-minute video recording which demonstrates proficiency in teaching, plus a short video or audio recording which demonstrates proficiency as a soloist or conductor
3. a three- to five-page essay on the applicant's background and goals in music education.

There will also be an interview with the music education faculty.

#### Major

20 credit hours.

- E518 Foundations of Music Education (3 cr.)
- E520 Seminar in Music Education for Master's Degree Students (2 cr.)
- E530 Learning Processes in Music (3 cr.)
- E535 Measurement, Evaluation, and Guidance in Music (3 cr.)
- E598 Practicum/Thesis Proposal (0 cr.)
- E599 Practicum in Music Education (3 cr.) or E600 Thesis in Music Education (3 cr.)
- 6 credit hours chosen from graduate music education courses

#### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin. An individualized outside area in music pedagogy is possible.

#### Ensemble

Each semester. During the summer, MME students enrolled only in courses that do not involve individual studio study, and that have a total duration of no more than four weeks within the summer term, are not required to be in ensemble.

#### Master of Science in Music Education

A curriculum leading toward a master's degree and certification in public school music.

#### Prerequisites

Bachelor's degree with a major in music

#### Admission

1. Praxis I scores
2. short video recording which demonstrates proficiency in teaching and performance or ensemble direction
3. interview with music education faculty

#### Major

31 credit hours.

**Music Education** 15 credit hours.

- E518 Foundations of Music Education (3 cr.)
- E502 The Practice of Music Teaching (3 cr.)
- E524 Exploratory Teaching in General Music K-12 (3 cr.)
- I502 Music Education Master Class for Student Teaching (0 cr.)
- E527 Advanced Instrumental Methods (3 cr.) or E528 Advanced Choral Methods and Materials (3 cr.)
- one course selected from E530 Learning Processes in Music (3 cr.), E535 Measurement, Evaluation and Guidance in Music (3 cr.), or E517 Sociology of Music (3 cr.)

**Professional Education** 6 credit hours.

- EDUC P510 Psychology in Teaching (3 cr.)
- EDUC K505 Introduction to Special Education for Graduate Students (3 cr.)
- EDUC M501 Laboratory/Field Experience (0-0 cr.)

Students in instrumental teaching areas (band and strings) are required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M501.

**Student teaching** 10 credit hours.

EDUC M580 Internship in Music (10 cr.).

#### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Music Techniques

Credit hours needed to meet the requirements of the area in which the student expects to be certified (choral teaching, general music teaching, instrumental teaching-band, or instrumental teaching-string). These requirements may be met through examination or by course work.

**Choral Teaching** 16 credit hours.

- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F205 Introduction to Instrumental Techniques (3 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)
- G370 Techniques for Conducting (2cr.)
- G371 Choral Conducting I (2 cr.)

**General Music Teaching** 20 credit hours.

- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F205 Introduction to Instrumental Techniques (3 cr.)
- F302 Classroom Instrument Techniques (2 cr.)
- F412 Children's Chorus (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- F415 Orff/Dalcroze/ Kodály (2 cr.)

- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting I (2 cr.).

#### **Instrumental Teaching—Band** 22 credit hours.

- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
- F261 String Class Techniques (2 cr.)
- F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Laboratory (1 cr.)
- F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Laboratory (1 cr.)
- F338 Percussion Techniques (2 cr.)
- F466 Techniques in Marching Bands (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G373 Instrumental Conducting (2 cr.)
- EDUC M434 Administration of School Bands (2 cr.)

#### **Instrumental Teaching—Strings** 20 credit hours.

- E420 Methods and Materials for Teaching String Music (2 cr.)
- F261 String Class Techniques (2 cr.)
- F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.)
- F338 Percussion Techniques (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G373 Instrumental Conducting (2 cr.) and
- 4 credit hours selected from:
  - E303 Violin/Viola Pedagogy I (2 cr.)
  - E304 Violin/Viola Pedagogy II (2 cr.)
  - E306 Cello Pedagogy (2 cr.)
  - E315 Double Bass Pedagogy (2 cr.)
  - E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
  - G390 String Orchestral Literature (2 cr.).

#### **General Education Courses**

A minimum of 6 credit hours in each category (Written and Oral Expression, Life and Physical Sciences and Mathematics, and Social and Behavioral Sciences) with a total of at least 27 credit hours in general education courses. These are normally undergraduate courses. Previous credit will be counted.

#### **Ensemble**

Each semester. At least one semester of marching band is required for all wind or percussion players who have not had previous undergraduate college marching band experience. At least one semester of International Vocal Ensemble is required for all students with emphasis in general music teaching and choral teaching.

#### **Teaching Certification**

In addition to the successful completion of the M.S. in Music Education degree, teaching certification for the State of Indiana requires the recommendation of Indiana University and successful completion of Praxis II, Music Content Knowledge specialty test.

#### **Specialist in Music Education**

##### **Prerequisite**

The applicant must have a master's degree in music or music education and at least three years of teaching experience.

##### **Admission**

1. GRE General Test scores
2. short video recording which demonstrates proficiency in teaching and performance or ensemble direction
3. interview with music education faculty
4. three- to five-page essay on applicant's background and goals in music education

##### **Major**

30 credit hours.

##### **Music Education Core**

6 credit hours selected from:

- E517 Sociology of Music (3 cr.)
- E518 Foundations of Music Education (3 cr.)
- E519 Psychology of Music (3 cr.)
- E530 Learning Processes in Music (3 cr.)
- E531-E532 Research Methods in Music I-II (3-3 cr.)
- E616 Curriculum in Music Education (3 cr.)
- E618 History and Philosophy of Music Education (3 cr.)
- E635 College Music Teaching (3 cr.)
- E660 Philosophical Research in Music Education (2 cr.)
- E661 Historical Research in Music Education (2 cr.)
- E662 Public Lecture in Music Education (1 cr.)

##### **Music Education Techniques**

6 credit hours selected from:

- E521 The Children's Chorus (3 cr.)
- E522 Music in Early Childhood (3 cr.)
- E523 Music in Special Education (3 cr.)
- E524 Exploratory Teaching in General Music K-12 (3 cr.)
- E525 Supervision of Music in the Public Schools (1-3 cr.)
- E527 Advanced Instrumental Methods (3 cr.)
- E528 Advanced Choral Methods and Materials (3 cr.)
- E533 Research in Music Education (1-3 cr.)
- E545 Guided Professional Experiences (1-3 cr.)
- E551 Seminar in Instrumental Teaching (3 cr.)
- E568 Administration of Instrumental Groups (3 cr.)
- E571-E572-E573 Kodály Concept I-II-III (3-3-3 cr.)
- E574-E575-E576 Orff Program Development I-II-III (3-3-3 cr.)
- G560 Graduate Choral Conducting (3 cr.), or G566-G567 Interpretation and Conducting of Band Literature I-II (3-3 cr.), or M570 Historical Development of Wind Groups and Literature (3 cr.)

##### **Other Music Courses**

18 credit hours selected from either of the previous areas or, with the permission of the chair of the music education department and the director of graduate studies, other

courses in the Jacobs School of Music for which the student has the necessary background.

Although no auditions or entrance examinations in music history and theory are required for admission to the specialist program, enrollment in certain graduate music courses does require an audition or entrance examination.

Students who have received the Specialist in Music Education may not subsequently count those credit hours toward a doctorate.

### Doctor of Music Education

#### Doctor of Philosophy in Music Education (through University Graduate School)

The Doctor of Music Education is designed to prepare the student who intends to teach music education at the collegiate level and conduct scholarly research in music education. This degree is regarded as generally interchangeable with the Doctor of Philosophy in Music Education, however may have a more practical focus.

The Doctor of Philosophy in Music Education is designed to prepare the student who intends to teach music education at the collegiate level and conduct scholarly research in music education. This degree is regarded as generally interchangeable with the Doctor of Music Education, however may have a more scholarly focus.

#### Prerequisite

Candidates must have a scholarly or teaching background that indicates potential for outstanding scholarship in the field of music education.

#### Admission

- GRE General Test scores
- short video recording which demonstrates proficiency in teaching and performance or ensemble direction
- interview with music education faculty
- three- to five-page essay on applicant's background and goals in music education

#### Major

##### Foundation Courses (9 credits)

- E518 Foundations of Music Education (3 cr.)
- E530 Learning Processes in Music (3 cr.)
- E535 Measurement, Evaluation, and Guidance in Music (3 cr.)

These courses may be validated based on prior work and credits replaced with dissertation credits or other graduate music courses.

##### Core Courses (12 credits)

- E616 Curriculum in Music Education (3 cr.)
- E618 History and Philosophy of Music (3 cr.)
- E619 Psychology of Music (3 cr.)
- E645 Music Teacher Education (3 cr.)
- E662 Public Lecture in Music Education (0 cr.)

##### Research Courses (13 credits)

- E631 Quantitative Research in Music Education (3 cr.)
- E640 Qualitative Research in Music Education (3 cr.)
- One of:

- E660 Philosophical Research in Music Education (2 cr.)
- E661 Historical Research in Music Education (2 cr.)

- One of:
  - E632 Advanced Quantitative Research in Music Education
  - An advanced quantitative research course outside music education, approved by the music education department

- E665 Historical and Philosophical Readings in Music Education (3 cr.)
  - E658 Seminar in Music Education (2 cr.)
  - E650 Music Education Research Colloquium (0 cr.)
- Required each semester of full-time enrollment.

#### Specialization Area

6 credit hours of graduate music courses in one of the following areas with the approval of the chair or coordinator of graduate studies in music education.

An audition is required for wind conducting, choral conducting, and individual studio (performance/composition) specialization areas.

1. Wind Conducting and Literature. G566-G567 Interpretation and Conducting of Band Literature I-II (3-3 cr.)
2. Choral Conducting and Methodology. E528 Advanced Choral Methods and Materials (3 cr.), G560 Graduate Choral Conducting (3 cr.)
3. College Music Teaching. E517 Sociology of Music (3 cr.), E635 College Music Teaching (3 cr.)
4. Instrumental Methodology. E527 Advanced Instrumental Methods (3 cr.), E568 Administration of Instrumental Groups (3 cr.)
5. Jazz Methodology. One of E581 Methods and Materials for Teaching Instrumental Jazz (3 cr.) or E582 Methods and Materials for Teaching Vocal Jazz (3 cr.); O521 Jazz Improvisation 1 (3 cr.)
6. General Music Methodology. One of E524 Exploratory Teaching in General Music K-12 (3 cr.) or E540 Topics in General Music (3 cr.); one of E521 The Children's Chorus (3 cr.), E522 Music in Early Childhood (3 cr.), or E571 Kodaly Concept I (3 cr.)
7. String Methodology. E646 Graduate Seminar in String Research (3 cr.); one of G590 String Orchestra Literature (3 cr.) or E580 Methods and Materials for Teaching String Music (3 cr.)
8. Individual studio study (performance/composition). 6 credits of 800-level individual study in a performance area or composition.

#### Electives

6 credits in graduate music courses. Students completing the individual studio study specialization area must include one graduate-level pedagogy or literature course in an appropriate performance area or (for students studying composition) G550 Conducting New Music.

#### Minor

12 credit hours within or outside the field of music in any subject for which the candidate has the necessary background for advanced course work. The minor field must differ from the specialization area. Some

departments may require a written and/or oral examination in the minor field.

### **Tool Subject (Ph.D. only)**

Reading knowledge of two non-English languages as demonstrated by examination; or reading knowledge of one language and demonstration of proficiency in one research skill such as statistics or computer science, approved by the department and the director of graduate studies of the Jacobs School of Music

### **Dissertation**

E700 Dissertation in Music Education (2 cr.)

## **Music Theory**

Music theory at Indiana University emphasizes musicianship and scholarly study with particular emphasis on the history of musical thought, analysis of musical structure, and pedagogy.

### **Master of Music in Music Theory**

#### **Prerequisite**

Bachelor's degree with a major in music.

#### **Admission**

The applicant must submit at the time of application three letters of recommendation and a typed, formal paper of substantial length on an analytical or theoretical subject. The paper is expected to demonstrate the applicant's musical insight and ability to express ideas clearly and correctly. An individual interview is also required; applicants are expected to be proficient in sight singing, aural skills, and keyboard harmony. The applicant's scores on the GRE General Test must be received from Educational Testing Service in Princeton, New Jersey, by the application deadline.

#### **Major**

21 credit hours.

- T550 Readings in Music Theory (3 cr.)
- T551 Analytical Techniques for Tonal Music (3 cr.)
- T555 Schenkerian Analysis (3 cr.)
- T556 Analysis of Music Since 1900 (3 cr.)
- T565 Stylistic Counterpoint: Variable Topics (3 cr.)
- T591 Teaching of Music Theory (3 cr.)
- T658 Seminar in Music Theory: Variable Topics (3 cr.)
- T599 Master's Degree Comprehensive Review (0 cr.).

A student may demonstrate proficiency in any one of these areas without substituting another graduate-level music theory course.

### **Music History and Literature Requirement**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### **Outside Area**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### **Tool Subject**

M539 Introduction to Music Bibliography (2 cr.) with a grade of B or higher or evidence of proficiency demonstrated by examination.

### **Ensemble**

Each semester.

### **Doctor of Philosophy in Music Theory (through University Graduate School)**

#### **Admission**

Applicants for the Ph.D. in music theory must have received a master's degree in music theory or musicology or the demonstrated equivalent. Students with outstanding credentials may apply directly from a bachelor's degree. Students are required to demonstrate competency in all areas required of the M.M. music theory major at Indiana University, and may be exempted from certain courses on the recommendation of the department.

In addition to three letters of recommendation, applicants must submit two extensive, formal research papers or a master's thesis in music theory or musicology. An individual interview is also required; applicants are expected to be proficient in sight singing, aural skills, and keyboard harmony. The applicant's scores on the GRE General Test must be received from Educational Testing Service in Princeton, New Jersey, by the application deadline.

#### **Major**

36-66 credit hours.

Foundation Courses:

- T551 Analytical Techniques for Tonal Music (3 cr.)
- T555 Schenkerian Analysis (3 cr.)
- T556 Analysis of Music Since 1900 (3 cr.)
- T565 Stylistic Counterpoint: Variable Topics (3 cr.)
- T591 Teaching of Music Theory (3 cr.).

Foundation courses may be validated based on previous coursework.

Advanced courses:

- T623-T624 History of Music Theory I-II (3-3 cr.)
- T658 Seminar in Music Theory: Variable Topics (3-3-3-3 cr.)
- T550 Readings in Music Theory\* (3 cr.)
- 3 credits chosen from T658 Seminar in Music Theory: Variable Topics (3 cr.), T561 Music Theory: Variable Topics (3 cr.), T619 Projects and Problems in Music Theory (3 cr.) or another graduate course approved by the music theory department
- T700 Dissertation in Music Theory (9-24 cr.).

\* Students who have already fulfilled the requirement for T550 must substitute 3 credits of T658, T561, T619, or another approved graduate course.

### **Public Lecture**

T659 Public Lecture (0 cr.). The public lecture must be completed before taking the oral qualifying examination.

### **Minor Fields**

24 credit hours. Student must elect two minor fields, usually for 12 credit hours each. The first minor must be

either music history and literature or musicology. The second minor may be inside or outside of the Jacobs School of Music. For the second minor, the student may also select guided electives not in the major field, approved by the student's advisory committee and the director of graduate studies.

### Tool Subjects

M539 Introduction to Music Bibliography (2 cr.) with a grade of B or higher and reading knowledge of two non-English languages as demonstrated by examination or by grades of B or higher in two semesters of reading courses at the graduate level in each; or reading knowledge of one language and demonstration of proficiency in one research skill, approved by the department and the director of graduate studies of the Jacobs School of Music.

## Musicology

### Master of Arts in Musicology (through University Graduate School)

#### Prerequisite

Bachelor's degree (B.M. or B.A.) with a major in music, or demonstrated equivalent.

#### Admission

Applications must include a formal research paper on a historical or theoretical subject in music. The applicant's scores on the GRE General Test must be received from Educational Testing Service in Princeton, New Jersey, by the application deadline.

#### Major

18 credit hours.

9 credit hours selected from:

- M525 Survey of Operatic Literature (3 cr.)
- M527 Symphonic Literature (3 cr.)
- M528 Chamber Music Literature (3 cr.)
- M650 Music in the United States (3 cr.)
- M651 Medieval Music (3 cr.)
- M652 Renaissance Music (3 cr.)
- M653 Baroque Music (3 cr.)
- M654 Classic Music (3 cr.)
- M655 Romantic Music (3 cr.)
- M656 Music Since 1900 (3 cr.)
- M502 Composers: Variable Topics (3 cr.)
- M510 Topics in Music Literature (3 cr.)

6 credit hours selected from:

- T551 Analytical Techniques for Tonal Music (3 cr.)
- T545 Introductory Analysis of Music Literature (3 cr.)
- T555 Schenkerian Analysis (3 cr.)
- T556 Analysis of Music Since 1900 (3 cr.)

3 credit hours selected from graduate courses in music history and literature, musicology, music theory, or ethnomusicology.

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Outside Area

6 credit hours.

### Tool Subjects

M539 Introduction to Music Bibliography (2 cr.) with a grade of B or higher; reading knowledge of German as demonstrated by musicology department examination.

### Ensemble

Each semester.

### Master of Arts examination

Ordinarily to be taken in the semester in which a student completes the course work for the degree. Students will also submit a portfolio of papers written for graduate courses in the department.

### Doctor of Philosophy in Musicology (through University Graduate School)

#### Admission

Applicants for the Ph.D. in musicology must demonstrate strong preparation in music history. Students with outstanding credentials may apply directly from a bachelor's degree; students holding an M.A. or M.M. in musicology may be exempted from certain courses on the recommendation of the department. A formal research paper must be submitted with the application. The applicant's scores on the GRE General Test must be received from Educational Testing Service in Princeton, New Jersey by the application deadline.

#### Progress toward Degree

Deficiencies in music history or music theory, as determined by the graduate entrance examinations, must be met by the end of the first year. One language examination must be passed by the end of the first year, and a second must be passed before the qualifying examination. The qualifying examination should ordinarily be taken in the fall of the fourth year. A dissertation proposal should ordinarily be submitted during the fourth year. Exceptions to this general schedule require the permission of the department.

#### Major

48 to 78 credit hours.

- M551 Introduction to Historical Musicology (3 cr.)
- M602 Seminar in Musicology (3-3-3-3-3-3-3 cr.)
- M603 Methods of Musical Scholarship (3-3 cr.)
- 12 credit hours of courses in musicology, music theory, ethnomusicology, or other musical subjects approved by the student's doctoral advisory committee
- M700 Dissertation in Musicology (3-33 cr.)

#### Minor

One minor, with sufficient credit hours to satisfy the course requirements for a Ph.D. minor, as determined by the department in which the minor is taken. All such minors must be recognized or accepted by the University Graduate School. A Ph.D. minor typically requires 12 credit hours of course work, and departments may also require a written and/or oral examination in the minor field.

### Tool Subjects

M539 Introduction to Music Bibliography (2 cr.) with a grade of B or higher and reading knowledge of two

non-English languages as demonstrated by musicology department examination. The first must be German, French, Italian, Latin, Spanish, or Russian; the second should be relevant to the student's research area.

## Orchestral Conducting

### Master of Music in Orchestral Conducting

#### Prerequisite

Bachelor of Music degree or its demonstrated equivalent.

#### Entrance Examination

Audition with orchestra. Personal interview covering all aspects of conducting, instrumentation, orchestral literature, sight-singing, score reading, and piano proficiency (if applicable).

#### Major

18 credit hours.

- G571 Master's Advanced Orchestral Conducting (3-3-3-3 cr.)
- G603 Master's Orchestral Conducting Performance (0 cr.)
- M571-M572 Master's Seminar in Symphonic Literature 1-2 (3-3 cr.).

#### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Ensemble

Each semester.

### Doctor of Music in Orchestral Conducting

#### Prerequisite

Master's degree with the same major or its demonstrated equivalent.

#### Admission

Audition with orchestra. Applicants are examined in conducting, opera and symphonic literature, score reading, piano (if applicable) and sight-singing proficiency, and orchestration. In the event the student is deficient in certain areas, courses may be prescribed in addition to the course requirements.

#### Major

36 credit hours.

- G671 Doctoral Advanced Orchestral Conducting (3-3-3-3-3-3 cr.)
- G801 Doctoral Orchestral Conducting Performance (2-2 cr.)
- M671-M672-M673-M674 Doctoral Seminar in Symphonic Literature 1-2-3-4 (3-3-3-3 cr.)
- M620 Doctoral Final Project (2 cr.)

#### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

#### Tool Subject

M539 Introduction to Music Bibliography (2 cr.).

## Organ

### Master of Music in Performance

#### Prerequisite

Bachelor of Music or its demonstrated equivalent.

#### Keyboard Harmony and Service Playing Proficiency

Ability in transposition, figured bass, improvisation, console conducting, hymn playing, and score reading and reduction as demonstrated by examination or by passing C504 Improvisational Skills (for keyboard harmony and improvisation) and C510 Service Playing (for console conducting, hymn playing, accompanying, and score reading). Students must take both parts of the proficiency exam in their first semester of enrollment; with organ department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass C504 Improvisational Skills or C510 Service Playing as appropriate.

#### Major

18 credit hours.

- Q900 Organ Graduate Major (12 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.)
- I711 Master's Recital (0 cr.)
- 6 credit hours from M675-M676- M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) or E589 Organ Pedagogy (3 cr.)

#### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Ensemble

Each semester.

### Doctor of Music in Music Literature and Performance

#### Prerequisite

Master's degree with the same major or its demonstrated equivalent.

#### Admission

Admission to the curriculum is determined on the basis of an audition. During the 30-minute audition, the student should be prepared to demonstrate abilities in at least three different style periods.

#### Keyboard Harmony and Service Playing Proficiency

Ability in transposition, figured bass, improvisation, console conducting, hymn playing, and score reading and reduction as demonstrated by examination or by passing C504 Improvisational Skills (for keyboard harmony and improvisation) and C510 Service Playing (for console conducting, hymn playing, accompanying, and score reading). Students must take both parts of the proficiency exam in their first semester of enrollment; with organ department permission, they may take specific

exams for a second time in their second semester of enrollment. For any exam not passed, students must pass C504 Improvisational Skills or C510 Service Playing as appropriate.

### Major

36 credit hours.

- Q900 Organ Graduate Major (15 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.)
- Q601 Doctoral Organ Recital (with at least 15 minutes of each recital from memory) (1-1-1 cr.)
- 9 credit hours from M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) or E589 Organ Pedagogy (3 cr.)
- C505 Organ Construction and Design (2 cr.)
- elective (3 cr.)
- M620 Doctoral Final Project (4 cr.)

### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Organ and Sacred Music

### Master of Music in Organ and Sacred Music, Double Major

#### Prerequisite

Bachelor's degree in organ or its demonstrated equivalent.

#### Tool Subject: Keyboard Harmony and Service Playing Proficiency

Ability in transposition, figured bass, improvisation, console conducting, hymn playing, and score reading and reduction as demonstrated by examination or by passing C504 Improvisational Skills (for keyboard harmony and improvisation) and C510 Service Playing (for console conducting, hymn playing, accompanying, and score reading). Students must take both parts of the proficiency exam in their first semester of enrollment; with organ department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass C504 Improvisational Skills or C510 Service Playing as appropriate.

#### Major I (Organ)

18 credit hours.

- Q900 Organ Graduate Major (12 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.)
- I711 Master's Recital (0 cr.)
- 6 credit hours from M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) or E589 Organ Pedagogy (3 cr.)

#### Major II (Sacred Music)

15 credit hours.

- E521 The Children's Chorus (3 cr.)
- C505 Organ Construction and Design (2 cr.)
- C524 Organ Improvisation (2 cr.)
- C540 The History of Christian Worship and Sacred Music (2 cr.)
- C541 Sacred Music: Philosophy and Practice I (2 cr.)

- C542 Sacred Music: Philosophy and Practice II (2 cr.)
- 2 credit hours from music electives approved by the organ department and the director of graduate studies.

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Outside Area

6 credit hours in choral conducting (G560 Graduate Choral Conducting and another course selected in consultation with the choral conducting department chairperson). Students wishing to have an outside area in another field are required to take G560 as a part of the Major II requirements. For information on other outside areas, see "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Ensemble

Each semester.

### Doctor of Music in Organ and Sacred Music

#### Prerequisite

Master's degree in organ and sacred music or its equivalent.

#### Admission

Admission to the curriculum is determined on the basis of an audition. During the 30-minute audition, the student should be prepared to demonstrate abilities in at least three different style periods.

#### Keyboard Harmony and Service Playing Proficiency

Ability in transposition, figured bass, improvisation, console conducting, hymn playing, and score reading and reduction as demonstrated by examination or by passing C504 Improvisational Skills (for keyboard harmony and improvisation) and C510 Service Playing (for console conducting, hymn playing, accompanying, and score reading). Students must take both parts of the proficiency exam in their first semester of enrollment; with organ department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass C504 Improvisational Skills or C510 Service Playing as appropriate.

#### Major

36 credit hours.

- Q900 Organ Graduate Major (12 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.)
- Q601 Doctoral Organ Recital (with at least 15 minutes of each recital from memory) (1-1-1 cr.)
- Q608 Doctoral Organ/Choir Practicum (1 cr.)
- E521 The Children Chorus (3 cr.),
- 524 Organ Improvisation (2 cr.)
- C540 The History of Christian Worship and Sacred Music (2 cr.)
- C541 Sacred Music: Philosophy and Practice I (2 cr.)
- C542 Sacred Music: Philosophy and Practice II (2 cr.)
- E594 Vocal Pedagogy (3 cr.)
- M620 Doctoral Final Project (3 cr.)

- 3 credit hours from M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) or E589 Organ Pedagogy (3 cr.)

Students wishing to incorporate harpsichord into the major should confer with the organ department.

### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin. Choral Conducting must be the second minor field. The organ department may waive this requirement based on previous coursework and/or professional experience.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.).

## Percussion

### Master of Music in Performance

#### Prerequisite

Bachelor of Music or its demonstrated equivalent.

#### Major

18 credit hours.

- D900 Percussion Graduate Major (14 cr.)
- I711 Master's Recital (0 cr.)
- F547 Percussion Chamber Ensemble or F550 Chamber Music (1-1-1-1 cr.).

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Ensemble

Each semester.

### Doctor of Music in Music Literature and Performance

#### Prerequisite

Master's degree with the same major or its demonstrated equivalent.

#### Admission

Admission to the curriculum is determined on the basis of a full-length recital, which may or may not be heard in its entirety, performed during the first period of registration, and an examination (written or oral) on the literature, techniques, and pedagogy of percussion.

#### Major

36 credit hours.

- D900 Percussion Graduate Major (18 cr.)
- D601-D602-D603-D604 Percussion Recital I-II-III-IV (1-1-2-2 cr.)
- M637 Seminar in Percussion History (3 cr.)
- M638 Percussion Ensemble Literature (3 cr.)
- F603-F604 Seminar in Percussion Performance I-II (2-2 cr.)
- M620 Doctoral Final Project (2 cr.)

### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

### Ensemble

Participation in a major and/or minor ensemble; assignment determined by the percussion faculty.

## Piano

### Master of Music in Performance

#### Prerequisite

Bachelor of Music or its demonstrated equivalent.

#### Major

20 credit hours.

- P900 Piano Graduate Major (12 cr.)
- I711 Master's Recital (0 cr.)
- F500 Accompanying Recital (0 cr.)
- M543 Keyboard Literature from 1700 to 1850 (3 cr.)
- M544 Piano Literature from 1850 to the Present (3 cr.)
- E493 Piano Pedagogy (2 cr.).

E493 Piano Pedagogy is required only for those students who have not had a course in piano pedagogy or equivalent teaching experience.

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Ensemble

Each semester; X002 Piano Accompanying in the first two semesters of enrollment (excluding summer).

### Doctor of Music in Music Literature and Performance

#### Prerequisite

A master's degree with the same major or its demonstrated equivalent.

#### Admission

Admission to the curriculum is determined on the basis of a full-length recital, comparable to an M.M. recital, which may or may not be heard in its entirety. This recital will be performed by invitation only, after a screening evaluation either by recording or during audition weekends. There will be an oral examination at the time of the recital on the literature, techniques, and pedagogy of the piano. Applicants must show evidence of sufficient performing experience and learning ability to satisfy the committee that they are able to fulfill the requirements for the degree. Applicants must also submit a complete repertoire of works performed and/or studied at the time of the recital.

#### Major

37 credit hours.

- P900 Piano Graduate Major (16 cr.)
- P601-P602 Doctoral Piano Recital (1-1 cr.)
- P603 Doctoral Piano Lecture/Recital (1 cr.), at least 40 minutes of music required
- P604 Final Doctoral Recital (1 cr.)
- P605-P606 Doctoral Concerto I-II (1-1 cr.)
- I821 Doctoral Chamber Music Recital (1-1 cr.)
- M645-M646-M647-M648 Seminar in Piano Literature I-II-III-IV (3-3-3-3 cr.)
- M621 Doctoral Piano Essay (1 cr.)

The final recital is played after the qualifying examination has been passed.

### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

### Tool

Subject M539 Introduction to Music Bibliography (2 cr.).

## Strings

### Master of Music in Performance

#### Prerequisite

Bachelor of Music or its demonstrated equivalent.

#### Major

**Violin** 18 credit hours.

- S910 Violin Graduate Major (14 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1-1 cr.)
- M665 Survey of Violin/Viola Literature I (2 cr.) or M666 Survey of Violin/Viola Literature II (2 cr.)

**Viola** 18 credit hours.

- S920 Viola Graduate Major (14 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1-1 cr.)
- M665 Survey of Violin/Viola Literature I (2 cr.) or M666 Survey of Violin/Viola Literature II (2 cr.)

**Violoncello** 18 credit hours.

- S930 Violoncello Graduate Major (14 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1-1 cr.)
- M667 Survey of Violoncello Literature I (2 cr.) or M668 Survey of Violoncello Literature II (2 cr.)

**Double Bass** 18 credit hours.

- S940 Double Bass Graduate Major (16 cr.)
- I711 Master's Recital (0 cr.)
- 2 credit hours selected from F519 Orchestral Repertoire (1 cr.) or F520 Topics in Performance Study (1 cr.)

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Ensemble

Each semester.

### Doctor of Music in Music Literature and Performance

#### Prerequisite

Master's degree with the same major or its demonstrated equivalent.

#### Admission

Admission to the curriculum is determined on the basis of a full-length recital, comparable to an M.M. recital, which may or may not be heard in its entirety. This recital will be performed by invitation only, after a screening evaluation either by recording or during audition weekends.

#### Major

**Violin** 36 credit hours.

- S910 Violin Graduate Major (18 cr.)
- S611-S612 Doctoral Violin Recital I-II (1-1 cr.)
- S613 Doctoral Violin Concerto (1 cr.)
- I821 Doctoral Chamber Music Recital (1-1 cr.)
- 6 credit hours chosen from M665 Survey of Violin/Viola Literature I (2 cr.), M666 Survey of Violin/Viola Literature II (2 cr.), M528 Chamber Music Literature (3 cr.), or M550 Doctoral String Literature (1-3 cr.)
- F550 Chamber Music (1-1 cr.)
- 2 credit hours chosen from E503 Violin/Viola Pedagogy I (2 cr.), E504 Violin/Viola Pedagogy II (2 cr.), E505 Violin/Viola Pedagogy III (2 cr.), or F550 Chamber Music (1-1 cr.)
- S650 String Section Leader (1 cr.) or F519 Orchestral Repertoire (1 cr.)
- M620 Doctoral Final Project (2 cr.)

**Viola** 36 credit hours.

- S920 Viola Graduate Major (18 cr.)
- S621-S622 Doctoral Viola Recital I-II (1-1 cr.)
- S614 Doctoral Viola Concerto (1 cr.)
- I821 Doctoral Chamber Music Recital (1-1 cr.)
- 6 credit hours chosen from M665 Survey of Violin/Viola Literature I (2 cr.), M666 Survey of Violin/Viola Literature II (2 cr.), M528 Chamber Music Literature (3 cr.), or M550 Doctoral String Literature (1-3 cr.)
- F550 Chamber Music (1-1 cr.)
- 2 credit hours chosen from E503 Violin/Viola Pedagogy I (2 cr.), E504 Violin/Viola Pedagogy II (2 cr.), E505 Violin/Viola Pedagogy III (2 cr.), or F550 Chamber Music (1-1 cr.)
- S650 String Section Leader (1 cr.) or F519 Orchestral Repertoire (1 cr.)
- M620 Doctoral Final Project (2 cr.)

**Violoncello** 36 credit hours.

- S930 Violoncello Graduate Major (18 cr.)
- S631-S632 Doctoral Violoncello Recital I-II (1-1 cr.)
- S633 Doctoral Violoncello Concerto (1 cr.)
- I821 Doctoral Chamber Music Recital (1-1 cr.)

- 6 credit hours chosen from M667 Survey of Violoncello Literature I (2 cr.), M668 Survey of Violoncello Literature II (2 cr.), M528 Chamber Music Literature (3 cr.), or M550 Doctoral String Literature (1-3 cr.)
- F550 Chamber Music (1-1 cr.)
- 2 credit hours chosen from E506 Cello Pedagogy (2 cr.) or F550 Chamber Music (1-1 cr.)
- S650 String Section Leader (1 cr.) or F519 Orchestral Repertoire (1 cr.)
- M620 Doctoral Final Project (2 cr.)

**Double Bass** 36 credit hours.

- S940 Double Bass Graduate Major (18 cr.)
- S651-S652 Doctoral Double Bass Recital I-II (1-1 cr.)
- I821 Doctoral Chamber Music Recital (1 cr.)
- M528 Chamber Music Literature (3 cr.)
- M550 Doctoral String Literature (1-1-1 cr.)
- E515 Double Bass Pedagogy (2 cr.)
- 5 credit hours chosen from S650 String Section Leader (1 cr.), F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F520 Special Topics (1 cr.)
- M620 Doctoral Final Project (2 cr.)

### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Voice

### Master of Music in Performance

#### Prerequisite

Bachelor of Music or its demonstrated equivalent.

#### Language Proficiencies

Knowledge of French, German, and Italian grammar equivalent to two semesters at the college level in each, and proficiency in diction in each language as demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all three diction exams in their first semester of enrollment; with voice department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass the appropriate Jacobs School of Music diction course.

#### Major

21 credit hours.

- V900 Voice Graduate Major (12 cr.)
- I711 Master's Recital (0-0 cr.)
- M531-M532 Song Literature III-IV (3-3 cr.)
- E594 Vocal Pedagogy (3 cr.)

The first recital requirement (I711 Master's Recital) must be a standard voice recital. The second recital may be a standard or specialized voice recital, or this requirement may be met with opera roles, if approved by the voice faculty.

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

### Ensemble

Each semester.

### Doctor of Music in Music Literature and Performance

#### Prerequisite

Master's degree in voice or its demonstrated equivalent.

#### Language Proficiencies

Knowledge of French, German, and Italian grammar equivalent to two semesters at the college level in each, and proficiency in diction in each language as demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all three diction exams in their first semester of enrollment; with voice department permission, they may take specific exams for a second time in their second semester of enrollment. For any exam not passed, students must pass the appropriate Jacobs School of Music diction course.

#### Admission

Admission to the curriculum is determined on the basis of a recital, which may or may not be heard in its entirety, performed during the initial entrance audition or during the first period of enrollment if the initial audition is by recording. This recital must consist of two selections in each of the following languages: English, German, French, and Italian. Not more than two of the eight selections can be operatic arias; however, one aria is required.

#### Major

38 credit hours.

- V900 Voice Graduate Major (15 cr.)
- V601-V602-V603 Doctoral Voice Recital (1-1-1 cr.)
- M685 Vocal Literature Before 1800 (3 cr.)
- M686-M687 Romantic Song Literature and Oratorio I-II (3-3 cr.)
- M688 Twentieth-Century Vocal Literature (3 cr.)
- E694 Applied Comparative Voice Pedagogy (3 cr.)
- E695 Seminar in Vocal Pedagogy Research (3 cr.)
- M620 Doctoral Final Project (2 cr.)

Credit may be divided between V900 Voice Graduate Major and V910 Vocal Coaching with approval of candidate's advisory committee. One of the three required voice recitals must be a standard recital. Operatic roles may be substituted for one of the required recitals with the approval of the voice faculty.

#### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

#### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Wind Conducting

### Master of Music in Wind Conducting

#### Prerequisite

Bachelor of Music or its demonstrated equivalent.

#### Admission

Admission to the program is by audition and entrance examination.

#### Major

18 credit hours.

- G579 Master's Advanced Wind Conducting (3-3-3 cr.)
- G605 Master's Wind Conducting Performance (0 cr.)
- M570 Historical Development of Wind Groups and Literature (3 cr.)
- M579 Master's Seminar in Wind Literature (3-3 cr.)

#### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Outside Area

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

#### Ensemble

Each semester. Participation in a major and/or minor ensemble; assignment determined by wind conducting faculty.

### Doctor of Music in Wind Conducting

#### Prerequisite

Master's degree with the same major or its demonstrated equivalent.

#### Admission

Admission to the program is by audition and entrance examination.

#### Major

36 credit hours.

- G679 Doctoral Advanced Wind Conducting (3-3-3-3 cr.)
- G802 Doctoral Wind Conducting Performance (3 cr.)
- 3 credit hours selected from M571 Master's Seminar in Symphonic Literature I (3 cr.), G561 Master's Choral Conducting I (3 cr.), or M555 Foundations in Choral Score Analysis and Preparation (3 cr.)
- M679 Doctoral Seminar in Wind Literature (3-3-3-3 cr.)
- M570 Historical Development of Wind Groups and Literature (3 cr.)
- M620 Doctoral Final Project (3 cr.)

#### Minors

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

#### Tool Subject

M539 Introduction to Music Bibliography (2 cr.).

#### Ensemble

Each semester. Participation in a major and/or minor ensemble; assignment determined by wind conducting faculty.

## Woodwinds

### Master of Music in Performance

Prerequisite Bachelor's degree in music or its demonstrated equivalent.

#### Major

**Flute** 18 credit hours

- W910 Flute Graduate Major (13 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- F519 Orchestral Repertoire\* (1 cr.)
- I711 Master's Recital (0-0 cr.)
- F550 Chamber Music (1-1 cr.).

**Oboe** 18 credit hours

- W920 Oboe Graduate Major (12 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- F519 Orchestral Repertoire\* (1 cr.)
- U510 Advanced Reed Making\* (1 cr.)
- I711 Master's Recital (0-0 cr.)
- F550 Chamber Music (1-1 cr.).

**Clarinet** 18 credit hours

- W930 Clarinet Graduate Major (13 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- F519 Orchestral Repertoire\* (1 cr.)
- I711 Master's Recital (0-0 cr.)
- F550 Chamber Music (1-1 cr.).

**Bassoon** 18 credit hours

- W940 Bassoon Graduate Major (12 cr.)
- E559 Instrumental Pedagogy\* (1 cr.)
- F519 Orchestral Repertoire\* (1 cr.)
- U510 Advanced Reed Making\* (1 cr.)
- one additional credit of either F519 or U510 (1 cr.)
- I711 Master's Recital (0-0 cr.)
- F550 Chamber Music (1-1 cr.)

**Saxophone** 18 credit hours

- W950 Saxophone Graduate Major (14 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- I711 Master's Recital (0-0 cr.)
- F550 Chamber Music (1-1 cr.)

\* Students who have already fulfilled the requirements for E559, F519, or U510 may substitute additional lesson credits or additional credits of F519 or U510 (with permission of the woodwind department chair) to bring the major field total to 18 credits.

#### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Outside Area**

6 credit hours. See "Structure of Master's Curricula" under General Requirements for Master's Degrees in this bulletin.

**Ensemble**

X040 University Instrumental Ensembles (2 cr.) each semester.

**Doctor of Music in Music Literature and Performance****Prerequisite**

Master's degree with the same major or its demonstrated equivalent.

**Admission**

Admission to the curriculum is determined on the basis of an extensive performance audition. Auditions will be by invitation only, after a screening evaluation by recording. At the time of the audition, prospective students will complete a written examination on the literature, history, and pedagogy of the major instrument.

**Major****Flute** 36 credit hours

- W910 Flute Graduate Major (16 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- F519 Orchestral Repertoire\* (1 cr.)
- W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- F650 Coaching Chamber Music (1-1 cr.)
- M547-M548 Woodwind Literature I-II (3-3 cr.)
- E635 College Music Teaching (3 cr.)
- M620 Doctoral Final Project (3 cr.).

**Oboe** 36 credit hours

- W920 Oboe Graduate Major (15 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- F519 Orchestral Repertoire\* (1 cr.)
- U510 Advanced Reed Making\* (1 cr.)
- W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- F650 Coaching Chamber Music (1-1 cr.)
- M547-M548 Woodwind Literature I-II (3-3 cr.)
- E635 College Music Teaching (3 cr.)
- M620 Doctoral Final Project (3 cr.).

**Clarinet** 36 credit hours

- W930 Clarinet Graduate Major (15 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- F519 Orchestral Repertoire\* (1-1 cr.)
- W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- F650 Coaching Chamber Music (1-1 cr.)
- M547-M548 Woodwind Literature I-II (3-3 cr.)
- E635 College Music Teaching (3 cr.)
- M620 Doctoral Final Project (3 cr.).

**Bassoon** 36 credit hours

- W940 Bassoon Graduate Major (15 cr.)
- E559 Instrumental Pedagogy\* (1 cr.)
- F519 Orchestral Repertoire\* (1 cr.)
- U510 Advanced Reed Making\* (1 cr.)
- one additional credit of either F519 or U510 (1 cr.)
- W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- F650 Coaching Chamber Music (1-1 cr.)
- M547-M548 Woodwind Literature I-II (3-3 cr.)
- E635 College Music Teaching (3 cr.)
- M620 Doctoral Final Project (3 cr.).

**Saxophone** 36 credit hours

- W950 Saxophone Graduate Major (17 cr.)
- E559 Instrumental Pedagogy\* (2 cr.)
- W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- F650 Coaching Chamber Music (1-1 cr.)
- M547-M548 Woodwind Literature I-II (3-3 cr.)
- E635 College Music Teaching (3 cr.)
- M620 Doctoral Final Project (3 cr.).

\* Students who have already fulfilled the requirements for E559, F519, or U510 may substitute additional lesson credits or additional credits of F519 or U510 (with permission of the woodwind department chair) to bring the major field total to 36 credits.

**Minors**

See "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

**Tool Subject**

M539 Introduction to Music Bibliography (2 cr.).

**Ensemble**

Participation in a major and/or minor ensemble; assignment is determined by the woodwind faculty.

**Woodwinds (Multiple)****Master of Music in Performance****Prerequisite**

Bachelor's degree in music or its demonstrated equivalent.

**Admission (Three Instrument)**

Audition. Demonstration of artistic performance level on the primary instrument. Demonstration of performance level on two secondary instruments at the entering undergraduate concentration level.

**Admission (Five Instrument)**

Audition. Demonstration of artistic performance level on the primary instrument. Demonstration of performance level on two secondary instruments at the entering undergraduate concentration level.

**Major (Three Instrument)**

19 credit hours

- Flute (W910) (6 cr.), oboe (W920) (6 cr.), clarinet (W930) (6 cr.), bassoon (W940) (6 cr.), or saxophone (W950) (6 cr.)
- W7-0 other two instruments (6-6 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1 cr.).

Proficiency in the secondary instruments at the undergraduate concentration upper-division examination level.

### Major (Five Instrument)

18 credit hours minimum

- Flute (W910) (9 cr.), oboe (W920) (9 cr.), clarinet (W930) (9 cr.), bassoon (W940) (9 cr.), or saxophone (W950) (9 cr.)
- W7-0, 2 credits each semester until proficiency level is reached on each of the four other instruments
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1 cr.)

Proficiency in two secondary instruments at the undergraduate concentration freshman jury level and in the other two secondary instruments at the elective freshman jury level.

### Music History and Literature Requirement

6 credit hours. See "Structure of Master's Curricula" under [General Requirements for Master's Degrees](#) in this bulletin.

### Outside Area

6 credit hours. See "Structure of Master's Curricula" under [General Requirements for Master's Degrees](#) in this bulletin.

### Ensemble

X040 University Instrumental Ensembles (2 cr.) each semester.

### Doctor of Music in Music Literature and Performance

#### Prerequisite

Master's degree with the same major or its demonstrated equivalent.

#### Admission (Three Instrument)

Admission to the curriculum is determined on the basis of an extensive performance audition using the three woodwind instruments. Demonstration of artistic performance level on the primary instrument. Demonstration of performance on two secondary instruments at the concentration upper-division examination level. Auditions will be by invitation only, after a screening evaluation by recording. At the time of the audition, prospective students will complete a written examination on the literature, history, and pedagogy of the major instrument.

#### Admission (Five Instrument)

Admission to the curriculum is determined on the basis of an extensive performance audition, using three of the five woodwind instruments. Demonstration of artistic performance level on the primary instrument. Demonstration of performance on two secondary instruments at the concentration freshman jury level. Auditions will be by invitation only, after a screening evaluation by recording. At the time of the audition,

prospective students will complete a written examination on the literature, history, and pedagogy of the major instrument.

### Major (Three Instrument)

36 credit hours

- Flute (W910) (9 cr.), oboe (W920) (9 cr.), clarinet (W930) (9 cr.), bassoon (W940) (9 cr.), or saxophone (W950) (9 cr.)
- W7-0 other two instruments (6-6 cr.)
- W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- 6 credit hours selected, in consultation with the department chair, from E559 Instrumental Pedagogy (2 cr.), M547 Woodwind Literature I (3 cr.), or M548 Woodwind Literature II (3 cr.)
- E635 College Music Teaching (3 cr.)
- M620 Doctoral Final Project (3 cr.)

Proficiency in the secondary instruments at the undergraduate concentration graduation level.

### Major (Five Instrument)

36 credit hours

- Flute (W910) (9 cr.), oboe (W920) (9 cr.), clarinet (W930) (9 cr.), bassoon (W940) (9 cr.), or saxophone (W950) (9 cr.)
- W7-0 secondary instruments (12 cr.)
- W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- 6 credit hours selected, in consultation with the department chair, from E559 Instrumental Pedagogy (2 cr.), M547 Woodwind Literature I (3 cr.) or M548 Woodwind Literature II (3 cr.)
- E635 College Music Teaching (3 cr.)
- M620 Doctoral Final Project (3 cr.)

Additional study may be necessary to meet a proficiency level on each instrument.

Proficiency in two secondary instruments at the undergraduate concentration upper-division examination level and in the other two secondary instruments at the concentration freshman jury level.

### Minors

See "Structure of Doctoral Curricula" under [General Requirements for Doctoral Degrees](#) in this bulletin.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.).

### Ensemble

Participation in a major and/or minor ensemble; assignment determined by the woodwind faculty.

## Curricula for Music-Related Graduate Degrees

### Master of Arts and Master of Library Science; Master of Music and Master of Library Science

This program permits the student to coordinate a degree in music theory or music history and literature with a Master of Library Science. Specialized training in music library science is provided by the professional librarians of the Jacobs School of Music. Students who already have a master's degree in music or who do not desire a master's in music from Indiana University may wish to contact the Admissions Office of the School of Library and Information Science for information concerning the Music Librarianship Specialization within the Master of Library Science degree only.

#### Prerequisite

Bachelor's degree in music.

#### Admission

Students must apply for admission simultaneously to the Jacobs School of Music for the M.M. and the School of Library and Information Science for the M.L.S.

#### Course Requirements

The student must satisfy all the requirements for a Master of Arts degree in musicology or a Master of Music degree in music theory (listed in this bulletin) and for a Master of Library Science degree (listed in the bulletin of the School of Library and Information Science).

The outside area for the Master of Arts or Master of Music degree is fulfilled by 6 credit hours in library science, which count towards both degrees.

## Courses

Not all courses are offered every year. The number of credit hours given for a course is indicated in parentheses following the course title. The abbreviation "P" refers to the course prerequisite or prerequisites, and the abbreviation "C" refers to the course corequisite or corequisites. Courses exempt from the Incomplete rule (see "Academic Regulations") are marked by the sign \*. Letter prefixes indicate subject fields as follows:

- A. Recording Arts
- B. Brass
- C. Sacred Music
- D. Percussion
- E. Music Education and Music Pedagogy
- F. Techniques
- G. Conducting
- H. Harp
- I. Recitals
- J. Ballet
- K. Composition
- L. Guitar
- M. Music History and Literature
- N. Honors, Music Information Technology
- O. Jazz
- P. Piano
- Q. Organ
- R. Opera
- S. Strings
- T. Music Theory

#### U. Unclassified Courses

- V. Voice
- W. Woodwinds
- X. Ensembles
- Y. Early Music
- Z. Nonmajor

- Undergraduate Music Performance Study
- Graduate Music Performance Study
- Recitals
- Performance and Composition Masterclass
- Instruction in Performance
- Ensemble
- Academic Courses

## Undergraduate Music Performance Study

Undergraduate music performance study courses include private lessons and recitals.

#### Private Lessons

	Undergraduate Elective/ Secondary (2 cr.)	Undergraduate Major (2-6 cr.)
<b>Brass</b>		
Horn	B110	B410
Trumpet	B120	B420
Trombone	B130	B430
Euphonium	B140	B440
Tuba	B150	B450
<b>Early Music</b>		
Early Voice and Early Instruments	Y110	Y410
Guitar	L100	L400
Harp	H100	H400
Organ	Q100	Q400
Percussion	D100	D400
Piano	P100	P400
<b>Strings</b>		
Violin	S110	S410
Viola	S120	S420
Violoncello	S130	S430
Double Bass	S140	S440
<b>Voice</b>	V100	V400
<b>Woodwinds</b>		
Flute	W110	W410
Oboe	W120	W420
Clarinet	W130	W430
Bassoon	W140	W440
Saxophone	W150	W450

## Graduate Music Performance Study

Graduate music performance study courses include private lessons and recitals.

### Private Lessons

	Graduate Elective	Graduate Minor	Graduate Major
<b>Brass</b>			
Horn	B710	B810	B910
Trumpet	B720	B820	B920
Trombone	B730	B830	B930
Euphonium	B740	B840	B940
Tuba	B750	B850	B950
Early Music	Y710	Y810	Y910
Guitar	L700	L800	L800
Harp	H700	H800	H900
Organ	Q700	Q800	Q900
Percussion	D700	D800	D900
Piano	P700	P800	P900
<b>Strings</b>			
Violin	S710	S810	S910
Viola	S720	S820	S920
Violoncello	S730	S830	S930
Double Bass	S740	S840	S940
Voice	V700	V800	V900
<b>Woodwinds</b>			
Flute	W710	W810	W910
Oboe	W720	W820	W920
Clarinet	W730	W830	W930
Bassoon	W740	W840	W940
Saxophone	W750	W850	W950

## Recitals

### Undergraduate Recitals

MUS I407 BME Senior Recital (0 cr.)

MUS I408 Jazz Senior Recital (0 cr.)

MUS I409 BSOF Senior Recital (0 cr.)

MUS I410 Double Bass Repertory Exam (0 cr.)

MUS I411 B.M. Junior Recital (0 cr.)

MUS I412 B.M. Senior Recital (0 cr.)

MUS K402 Senior Recital in Composition (0 cr.)

### Master's, Diploma, and Doctoral Chamber Recitals

MUS G504 Master's Choral Conducting Practicum (0 cr.)

MUS G603 Master's Orchestral Conducting Performance (0 cr.)

MUS G604 Master's Choral Conducting Performance (0 cr.)

MUS G605 Master's Wind Conducting Performance (0 cr.)

MUS I611 Performer Diploma Recital (0 cr.)

MUS I711 Master's Recital (0 cr.)

MUS I821 Doctoral Chamber Music Recital (0 cr.)

MUS I911 Artist Diploma Recital (0 cr.)

MUS I921 Artist Diploma Chamber Music Recital (0 cr.)

### Doctoral Recitals

MUS B601 Doctoral Brass Recital (1 cr.)

MUS B602 Doctoral Brass Chamber Recital (1 cr.)

MUS D601 Doctoral Percussion Recital I (1 cr.)

MUS D602 Doctoral Percussion Recital II (1 cr.)

MUS D603 Doctoral Percussion Recital III (2 cr.)

MUS D604 Doctoral Percussion Recital IV (2 cr.)

MUS G801 Doctoral Orchestral Conducting Performance (2 cr.)

MUS G802 Doctoral Wind Conducting Performance (3 cr.)

MUS G810 Doctoral Choral Conducting Performance I (2 cr.)

MUS G811 Doctoral Choral Conducting Performance II (2 cr.)

MUS H601 Doctoral Harp Recital I (1 cr.)

MUS H602 Doctoral Harp Recital II (1 cr.)

MUS H603 Doctoral Harp Recital III (1 cr.)

MUS H604 Doctoral Harp Recital IV (1 cr.)

MUS K701 Doctoral Composition Chamber Recital (1 cr.)

MUS L661 Doctoral Guitar Recital (1 cr.)

MUS P601 Doctoral Piano Recital I (1 cr.)

MUS P602 Doctoral Piano Recital II (1 cr.)

MUS P603 Doctoral Piano Lecture/Recital (1 cr.)

MUS P604 Doctoral Piano Recital-Final (1 cr.)

MUS P605 Doctoral Piano Concerto I (1 cr.)

MUS P606 Doctoral Piano Concerto II (1 cr.)

MUS Q601 Doctoral Organ Recital (1 cr.)

MUS Q608 Doctoral Organ/Choir Practicum (1 cr.)

MUS S611 Doctoral Violin Recital I (1 cr.)

MUS S612 Doctoral Violin Recital II (1 cr.)

MUS S613 Doctoral Violin Concerto (1 cr.)

MUS S614 Doctoral Viola Concerto (1 cr.)

MUS S621 Doctoral Viola Recital I (1 cr.)

MUS S622 Doctoral Viola Recital II (1 cr.)

MUS S631 Doctoral Violoncello Recital I (1 cr.)

**MUS S632 Doctoral Violoncello Recital II (1 cr.)**

**MUS S633 Doctoral Violoncello Concerto (1 cr.)**

**MUS S650 String Section Leader (1 cr.)**

**MUS S651 Doctoral Double Bass Recital I (1 cr.)**

**MUS S652 Doctoral Double Bass Recital II (1 cr.)**

**MUS V601 Doctoral Voice Recital I (1 cr.)**

**MUS V602 Doctoral Voice Recital II (1 cr.)**

**MUS V603 Doctoral Voice Recital III (1 cr.)**

**MUS W611 Doctoral Woodwind Recital I (1 cr.)**

**MUS W612 Doctoral Woodwind Recital II (1 cr.)**

**MUS W613 Doctoral Woodwind Chamber Music Recital (1 cr.)**

**MUS Y701 Doctoral Early Music Recital (1 cr.)**

**MUS Y702 Doctoral Early Music Ensemble Recital (1 cr.)**

## Performance and Composition Masterclass

**MUS I500 Performance and Composition Masterclass (0 cr.)**

## Instruction in Performance

**MUS L101 Beginning Guitar Class (2 cr.)** P: Permission of instructor. Class advanced guitar instruction for non-music majors.

**MUS L102 Intermediate Guitar (2 cr.)** P: Permission of instructor. Class advanced guitar instruction for non-music majors.

**MUS L103 Advanced Guitar Class (2 cr.)** P: Permission of instructor. Class advanced guitar instruction for non-music majors.

**MUS L111 Beginning Bass Guitar Class (2 cr.)** P: Permission of instructor. Class bass guitar instruction for non-music majors.

**MUS L112 Intermediate Bass Guitar Class (2 cr.)** P: Permission of instructor. Class intermediate classical bass guitar instruction for non-music majors.

**MUS L113 Advanced Bass Guitar Class (2 cr.)** P: Permission of instructor. Class bass guitar instruction for non-music majors.

**MUS P100 Piano Elective/Secondary (2 cr.)** P: A passing grade in P141, or the successful completion of the keyboard proficiency, or permission of instructor.

**MUS P110 Beginning Piano Class 1, Non–Music Majors (2 cr.)** Class piano for beginning piano students.

**MUS P111 Piano Class 1, Music Majors (2 cr.)** Class piano for beginning piano students.

**MUS P120 Beginning Piano Class 2, Non-Music Majors (2 cr.)** Class piano (second-semester level).

**MUS P121 Piano Class 2, Music Majors (3 cr.)** Class piano (second-semester level).

**MUS P130 Beginning Piano Class 3, Non–Music Majors (2 cr.)** Class piano (third-semester level).

**MUS P131 Piano Class 3, Music Majors (2 cr.)** Class piano (third-semester level, accelerated).

**MUS P141 Piano Class 4, Music Majors (2 cr.)** Class piano (fourth-semester level).

**MUS P201 Jazz Piano Class 1 (2 cr.)** P: P121 Piano Class 2, Music Majors. Development of basic jazz keyboard skills and techniques for the non-piano jazz major, non-jazz piano major and non-music major. Basic voicings for common harmonic formulae used in jazz; chord/scale relationships; simple rhythmic comping patterns.

**MUS P202 Jazz Piano Class 2 (2 cr.)** P: P201 Jazz Piano Class 1. More advanced voicings; substitutions; comping patterns.

**MUS V101 Voice Class (arr. cr.)** Instruct beginners in introductory aspects of voice, vocal techniques, and sight reading.

**MUS V410 Vocal Coaching (Undergraduate Voice Majors) (1-2 cr.)**

**MUS V910 Vocal Coaching (Graduate Voice Majors) (1-2 cr.)**

## Recording Arts and Audio Technology

**MUS A100 Introduction to Personal Recording (3 cr.)** For students inside and outside the Jacobs School of Music who are not recording arts majors. Introduction to the science, technology, and techniques necessary to create and edit recordings.

**MUS A101 Introduction to Audio Technology (3 cr.)** For recording arts majors only. Introduction to the equipment and techniques employed in audio recording and sound reinforcement.

**MUS A102 Audio Techniques I (3 cr.)** P: A101 Introduction to Audio Technology. Introduction to studio equipment and recording procedures including microphone use, basic studio techniques, editing concepts, and recording and signal processing equipment.

**MUS A111 Basic Electricity (3 cr.)** P: Two years high school algebra, MATH M025 Pre-Calculus Mathematics, or equivalent. Fundamental principles of electricity and magnetism, with review of necessary algebra.

**MUS A112 Electronics I (3 cr.)** P: A111 Basic Electricity. AC theory and introduction to circuit elements and active devices.

**MUS A150 Introductory Seminar in Recording Arts (1 cr.)** P: A101 Introduction to Audio Technology. An introduction to critical listening for recording engineers and producers, with an emphasis on technical evaluation and aesthetic principles within the context of musical style.

**MUS A201 Audio Techniques II (3 cr.)** P: A102 Audio Techniques I, and A150 Introductory Seminar in Recording Arts. Intermediate studio and recording

procedures including signal processing, digital audio theory, and basic digital audio workstation techniques.

**MUS A202 Audio Techniques III (3 cr.)** P: A201 Audio Techniques II. Advanced digital audio theory including media production, audio for Internet, and advanced digital audio workstation techniques.

**MUS A211 Electronics II (3 cr.)** P: A112 Electronics I. System design and operation applied to audio, both analog and digital.

**MUS A250 Musical Acoustics (3 cr.)** Basic physical properties of musical sound. Sound propagation and perception, including hearing and physiology of the ear; vocal apparatus and singing; room acoustics; perception of pitch, timbre and musical intervals; tuning systems; and sound synthesis. Extensive demonstration of construction and sound characteristics of all musical instruments, involving music faculty and facilities. Demonstration of acoustic principles utilizing interactive computer programs.

**MUS A270 Multitrack Studio Techniques I (3 cr.)** P: A102 Audio Techniques I and A150 Introductory Seminar in Recording Arts. Multitrack studio and recording procedures with an emphasis on signal processing and mixdown techniques.

**MUS A311 Audio Repair and Maintenance I (3 cr.)** P: A112 Electronics I. Instruction in basic maintenance of audio equipment and studio maintenance. Practical experience is emphasized.

**MUS A312 Audio Repair and Maintenance II (3 cr.)** P: A311 Audio Repair and Maintenance I. Instruction in advanced audio equipment maintenance with concentration on wiring practices, system design, analysis, and repair. Practical experience is emphasized.

**MUS A320 Sound Reinforcement Techniques (3 cr.)** P: A201 Audio Techniques II. An introduction to sound reinforcement systems and the techniques of sound reinforcement.

**MUS A321 Sound for Picture Production (3 cr.)** P: A202 Audio Techniques III and A270 Multitrack Studio Techniques I. Study of audio production techniques for radio, video, film, and multimedia. Emphasis on mixing criteria for broadcast and visual productions.

**MUS A325 Digital Audio Workstation Seminar (2 cr.)** A seminar in intermediate and advanced digital audio workstation production techniques.

**MUS A330 Recording Techniques for Music Majors (3 cr.)** P: A101 Introduction to Audio Technology. An overview of recording techniques for musicians. Emphasis is on a practical understanding of recording technology from the perspective of both a studio musician and engineer.

**MUS A331 Production Techniques for Music Majors (2 cr.)** P: A330 Recording Techniques for Music Majors. For music majors who want to record a demonstration tape. Producing a recording from the planning stage, through the recording and post-production process, to the creation of a finished master. Final project will be the production of a short recording.

**MUS A340 Topics in Recording Arts (2-3 cr.)** May be repeated for credit with permission of instructor for different topics only.

**MUS A350 Seminar in Recording Arts (1 cr.)** P: A150 Introductory Seminar in Recording Arts. Critical listening and discussion of recording techniques, concepts, and aesthetics.

**MUS A360 Recording Arts: Techniques and Production I (2 cr.)** P: A201 Audio Techniques II and A270 Multitrack Studio Techniques I. Basic classical music recording and production techniques.

**MUS A370 Multitrack Studio Techniques II (2 cr.)** P: A270 Multitrack Studio Techniques I and A350 Seminar in Recording Arts. Supervised practical experience in multitrack studio procedures with an emphasis on microphone and recording techniques. Small group and individual project work, plus group listening and discussion.

**MUS A420 Advanced Sound Reinforcement (2 cr.)** P: A320 Sound Reinforcement Techniques. Study of advanced sound reinforcement, system design, and practical experience in sound reinforcement.

**MUS A440 Individual Project in Recording Arts (1-3 cr.)** P: Senior standing.

**MUS A460 Recording Arts: Techniques and Production II (2 cr.)** P: A360 Recording Arts: Techniques and Production I. Advanced classical music recording and production techniques.

**MUS A461 Final Project in Recording Arts (1 cr.)** P: Permission of instructor. Preparation of dossier summarizing all work completed (concurrent with last semester of on-campus course work). Student will make a presentation of the dossier to a group of music faculty including the director of recording arts and at least one other faculty member from outside the Audio Department.

**MUS A470 Individual Multitrack Studio Projects I (2 cr.)** P: A370 Multitrack Studio Techniques II. Advanced production experience in multitrack recording and mixing. Individual project work, plus group listening and discussion.

**MUS A471 Individual Multitrack Studio Projects II (2 cr.)** P: A470 Individual Multitrack Studio Projects I. Individual projects in multitrack recording.

**MUS A480 Internship in Audio (3 cr.)** P: A461 Final Project in Recording Arts. Supervised experience in a working environment directly related to audio technology. Assessed by reports from the student and on-site supervisor.

## Sacred Music

**MUS C400 Research in Sacred Music (arr. cr.)** This course is exempt from the Incomplete rule.

**MUS C401 Sacred Music I (3 cr.)** C: I500 Organ Masterclass. An introductory study and application of keyboard harmony, transposition, improvisation, hymn playing, and accompanying for the church service.

**MUS C402 Sacred Music II (3 cr.)** P: C401 Sacred Music I; C: I500 Organ Masterclass. Continuation of topics

introduced in C401 plus open score reading, sacred music composition, console conducting, the liturgical year, and related service music.

**MUS C403 Sacred Music III (3 cr.)** P: C401-C402 Sacred Music I-II; C: I500 Organ Masterclass. Continuation of topics introduced in C402 plus an introduction to the history of worship and sacred music, including hymnody.

**MUS C404 Sacred Music IV (3 cr.)** P: C401- C402- C403 Sacred Music I-II-III; C: I500 Organ Masterclass. Continuation of topics introduced in C403 plus contemporary worship styles, the sacred music vocation, and choral literature.

**MUS C405 Organ Construction and Design (2 cr.)** (2 cr.) A historical and interactive study of the action and pipes of the organ, from the earliest European example to the latest developments in the organ building industry. Includes a lab component where the student has hands-on experience with university organs, performing basic maintenance routines, such as tuning and repair.

**MUS C500 Independent Study in Sacred Music Practices (arr. cr.)**

**MUS C504 Improvisational Skills (2 cr.)** Basic keyboard skills with emphasis on harmony, chord progressions, and simple form(s). Prerequisite to C524 Organ Improvisation unless exempted by audition.

**MUS C505 Organ Construction and Design (2 cr.)** A historical and interactive study of the action and pipes of the organ, from the earliest European example to the latest developments in the organ building industry. Includes a lab component where the student has hands-on experience with university organs, performing basic maintenance routines, such as tuning and repair.

**MUS C510 Service Playing (2 cr.)** C: I500 Organ Masterclass. Hymn playing, sacred music composition, accompanying, and console conducting.

**MUS C522 Handbell Practicum (1 cr.)** A practical introduction to handbell performance, conducting, and ensemble development. Course includes instruction in basic and advanced handbell ringing techniques, conducting, assignment of bells, and knowledge of literature. Open to organ and organ and sacred music majors.

**MUS C524 Organ Improvisation (2 cr.)** P: C504 Improvisational Skills or permission of instructor. Improvisation for the church organist, with emphasis on stylistic considerations, formal structures, and devices.

**MUS C535 Introduction to Liturgy and the Arts (2 cr.)** A study of the relationship between liturgy, music, and other related arts both in history and current practice.

**MUS C540 The History of Christian Worship and Sacred Music (2 cr.)** C: I500 Organ Masterclass. Liturgical ritual and worship practices, with special emphasis on music and hymnody, from pre-Christian roots to modern day.

**MUS C541 Sacred Music: Philosophy and Practice I (2 cr.)** C: I500 Organ Masterclass. An exploration of the practical demands and philosophical dimensions of

a vocation in sacred music. Includes anthem repertoire, professional issues, and dynamics of leadership.

**MUS C542 Sacred Music: Philosophy and Practice II (2 cr.)** P: C541 Sacred Music: Philosophy and Practice I; C: I500 Organ Masterclass. Continuation of C541.

**MUS C620 Certificate Final Project (1 cr.)**

## Music Education Courses

**MUS E131 Freshman Colloquium in Music Education (2 cr.)** C: EDUC M101 Field Experience. Introduction to the development of instructional materials and professional artifacts through observations, peer teaching, and the application of technological resources. A grade of C+ or higher is required.

**MUS E230 Teaching Music through Performance (2 cr.)** P: E130 Introduction to Music Learning or E131 Freshman Colloquium in Music Education. Preparation of lecture/ demonstrations in music, including selection of topics and literature, administration, and evaluation. Ensembles composed of students enrolled in the class perform productions at community sites such as schools, hospitals, and service clubs.

**MUS E231 General Music Methods K-12 (2 cr.)** P: E131 Freshman Colloquium in Music Education; C: EDUC M201 Laboratory/ Field Experience (0 cr.), which requires 15 hours of fieldwork. Principles of musical development and curriculum planning applied to the teaching of general music in schools, including special populations. The application of computer technologies to the teaching of general music and music appreciation is examined. A grade of C+ or higher is required.

**MUS E241 Introduction to Music Fundamentals (2-3 cr.)** Designed to aid elementary majors in the School of Education in learning to sing and read music.

**MUS E400 Undergraduate Readings in Music Education (arr. cr.)** This course is exempt from the Incomplete rule.

**MUS E410 Topics in Music Education and Pedagogy (3 cr.)** P: Junior standing in the Jacobs School of Music or consent of instructor. Focus on aspects of music education and pedagogy relevant to students enrolled in the degree programs Bachelor of Music or Bachelor of Science in Music; the course is not intended to fulfill Bachelor of Music Education requirements. E410 emphasizes theory and research in music education and pedagogy. The scope of topics will include music teaching in private and small group settings, the role of music in society, women in music, research in music pedagogy, philosophy, psychology, and sociology of music. May be repeated for different topics.

**MUS E480 Methods and Materials for Teaching String Music (2 cr.)** String teaching materials, methods, and techniques for use with K-12 students.

**MUS E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)** P: T152 Music Theory and Literature II. Instrumental jazz materials, methods, and techniques for teaching K-12 students. A short survey of jazz history, including seminal recordings, and an introduction to teaching improvisation will be included.

**MUS E482 Methods and Materials for Teaching Vocal Jazz (2 cr.)** P: T152 Music Theory and Literature II. Strategies for teaching the basic principles of vocal jazz. Areas of study include historical perspective, landmark recordings, repertoire, improvisation, scat syllables, swing, accompaniment, amplification, auditioning, and sequence of instruction. No previous jazz experience necessary.

**MUS E491 Senior Seminar in Music Education (3 cr.)** P: EDUC M482 Student Teaching. Issues in the profession of music education, synthesis of student teaching experiences, and the development of a plan for personal growth as a teacher.

**MUS E502 The Practice of Music Teaching (3 cr.)** An overview of learning theories and curriculum design related to specific music education fields. Includes an investigation of general learning theories and application of these to choral, general, and instrumental music teaching situations. Field experience component will provide opportunities for observation of area teachers and implementation of curriculum with area students.

**MUS E517 Sociology of Music (3 cr.)** Discussions and informal lectures on aspects of the sociology of music viewed from the perspective of process.

**MUS E518 Foundations of Music Education (3 cr.)** Interdisciplinary approach, including aspects of philosophy, psychology, aesthetics, and sociology.

**MUS E520 Seminar in Music Education for Master's Degree Students (2 cr.)** P or C: E518 Foundations of Music Education. Required of master's degree students in music education. Two meetings a week. Reports on research by students or faculty members.

**MUS E521 The Children's Chorus (3 cr.)** Vocal and choral techniques, literature, and organizational practices appropriate to children's choral ensembles.

**MUS E522 Music in Early Childhood (3 cr.)** A survey of research literature in musical development and applications to the selection of materials and teaching methods for the preschool- and kindergarten-aged child.

**MUS E523 Music in Special Education (3 cr.)** Methods and materials for the musical education of learners with special characteristics. Emphasis on adaptive procedures for mainstream education students.

**MUS E524 Exploratory Teaching in General Music K-12 (3 cr.)** For graduate students in music education who have teaching experience. Comprehensive study of the general music program, including new techniques, materials, and literature.

**MUS E525 Supervision of Music in the Public Schools (3 cr.)** Functions and techniques of music supervision; problems of music consultants; in-service training for classroom teachers; and administration of school music programs.

**MUS E527 Advanced Instrumental Methods (3 cr.)** Application of current teaching techniques to group instrumental instruction. Designed for students with previous teaching experience.

**MUS E528 Advanced Choral Methods and Materials (3 cr.)** Advanced choral methods for the practicing teacher or advanced student. Literature survey for secondary

school environment. Resources and methodology leading to a comprehensive choral curriculum.

**MUS E529 Special Topics in Music Education (2-3 cr.)** Selected topics in music education practice and research, including instructional methods; historical, philosophical, psychological, and social foundations; and contemporary issues in music education. The course may be repeated under different topic designations

**MUS E530 Learning Processes in Music (3 cr.)** Descriptive and prescriptive conditions of musical learning and development. Included are interdisciplinary studies of learning involving musical, psychological, physiological, cultural, and sociological factors.

**MUS E533 Research in Music Education (arr. cr.)** P: E632 Advanced Quantitative Research in Music Education or consent of instructor. This course is exempt from the Incomplete rule.

**MUS E535 Measurement, Evaluation, and Guidance in Music (3 cr.)** Standardized tests, classroom or studio marking, auditioning, and adjudication; evaluation of aptitude in light of professional and educational criteria; and use of data in counseling.

**MUS E540 Topics in General Music (3 cr.)** For graduate students in music education with some teaching experience in general music. Topics include creativity, technology, and arts integration. Philosophies of music teaching, learning theories, curricular approaches, research, and classroom content, as they relate to teaching K-12 general music.

**MUS E545 Guided Professional Experiences (arr. cr.)** P: Consent of instructor. Further development of professional skills in teaching, supervision, and administration by means of laboratory techniques and use of Jacobs School of Music facilities and resources. Evidence required of competency to carry out independent work.

**MUS E551 Seminar in Instrumental Teaching (3 cr.)** Principles of the pedagogy of individual instruments applied to private and group instruction. Members of the performance faculty will participate in discussions.

**MUS E561 Special Topics in Choral Methods (1-3 cr.)**

**MUS E568 Administration of Instrumental Groups (3 cr.)** Supervision of school bands and orchestras: student personnel, financing, program construction, rehearsal techniques, festival participation, physical plant, and repair of instruments.

**MUS E580 Methods and Materials for Teaching String Music (3 cr.)** String teaching materials, methods, and techniques for use with K-12 students. This course will cover the skills and knowledge that will enable students to successfully teach public school string classes from the beginning through advanced levels. Knowledge of various pedagogical approaches as well as practical application of those concepts in this course.

**MUS E581 Methods and Materials for Teaching Instrumental Jazz (3 cr.)** Instrumental jazz materials, methods, and techniques for teaching K-12 students. A short survey of jazz history including seminal recordings, and an introduction to teaching improvisation will be

included. A review of jazz research leading to a research paper and presentation.

**MUS E582 Methods and Materials for Teaching Vocal Jazz (3 cr.)** Strategies for teaching the basic principles of vocal jazz. Areas of study include historical perspective, landmark recordings, repertoire, improvisation, scat syllables, swing, accompaniment, amplification, auditioning, and sequence of instruction. No previous jazz experience necessary. A review of jazz research leading to a research paper and presentation.

**MUS E598 Practicum/Thesis Proposal in Music Education (0 cr.)** P: Consent of the instructor. Enrollment required prior to the final semester of coursework. Development of Practicum or Thesis methodology and analysis procedures.

**MUS E599 Practicum in Music Education (3 cr.)** P: E598 Practicum/Thesis Proposal in Music Education. Research-based practical or creative project or investigation (may be a phase of a cooperative study or an independent project).

**MUS E600 Thesis in Music Education (3 cr.)** P: E598 Practicum/Thesis Proposal in Music Education. Quantitative or qualitative scholarly research document.

**MUS E616 Curriculum in Music Education (3 cr.)** P: E518 Foundations of Music Education and consent of instructor. Purpose, problems, development, and current trends in music curricular structures in elementary, secondary, and higher education.

**MUS E618 History and Philosophy of Music Education (3 cr.)** P: E518 Foundations of Music Education. The interaction of the theory and practice of music education with historical and philosophical developments in the European/ American tradition.

**MUS E619 Psychology of Music (3 cr.)** Functions of the musical mind; factors in the development of musical skills and maturity.

**MUS E625 Administration of Music in Higher Education (3 cr.)** Administration problems, curricular content, securing of teaching personnel and equipment, planning of music buildings, and other duties attendant upon the administrator of a music department or school of music.

**MUS E631 Quantitative Research in Music Education (3 cr.)** Nature of research and scientific method; application to problems of music research. Critique of research studies.

**MUS E632 Advanced Quantitative Research in Music Education (3 cr.)** P: E631 Quantitative Research in Music Education. Problem definition; development of research design. Probability and sampling procedure. Techniques for the location, collection, quantification, and treatment of data. Research report required.

**MUS E635 College Music Teaching (3 cr.)** Theory of teaching, philosophic assumptions, aesthetic theories, approaches to education, implications for teaching music education, music history and literature, and music theory courses.

**MUS E640 Qualitative Research in Music Education (3 cr.)** Basic sociological, anthropological, and historical

backgrounds from which qualitative research in music education is drawn and the principal theories that govern qualitative research. Factors related to the design, collection of data, and analysis for field-based research. A hands-on approach to data collection and analysis strategies applied to research questions.

**MUS E645 Music Teacher Education (3 cr.)** Historical perspectives and current theory and practice in music teacher education including the structure and framework of public education, program evaluations, strategies for method classes, field experience, and student teaching. Investigation of current research in music teacher education.

**MUS E646 Seminar in String Research (3 cr.)** An overview of current topics in string research. A wide range of pedagogical topics examined through selected readings. Literature review of specific topics leading to a research paper and presentation.

**MUS E650 Music Education Research Colloquium (0 cr.)** Research presentations, poster presentations, and lectures by graduate students, faculty, and guest lecturers. Required of doctoral students in music education each semester of full-time enrollment.

**MUS E658 Seminar in Music Education (2 cr.)** Advanced professional study in the theory and practice of music education.

**MUS E659 Music Education Doctoral Seminar II (2 cr.)** P: Consent of instructor. Advanced professional study in the theory and practice of music education, with application of all previous course material for the doctoral degree.

**MUS E660 Philosophical Research in Music Education (2 cr.)** An examination of the methods used in philosophical research in music education, with a survey of major studies and trends of inquiry.

**MUS E661 Historical Research in Music Education (2 cr.)** An examination of the methods used in historical research in music education, with a survey of major studies and trends of inquiry.

**MUS E662 Public Lecture (0 cr.)** P: Consent of instructor. A presentation made to the university community and submitted for consideration to an appropriate professional conference. The paper presented must represent new, doctoral-level research, and be approved by a primary faculty supervisor and a second faculty reader.

**MUS E665 Historical and Philosophical Readings in Music Education (3 cr.)** P: E660 Philosophical Research in Music Education or E661 Historical Research in Music Education. This course includes advanced and selected readings in the history and philosophy of music education. These readings are intended to broaden and deepen students' grasp of these literatures preparatory to undertaking research in these areas.

**MUS E700 Dissertation in Music Education (arr. cr.)** This course is exempt from the Incomplete rule.

## Music Pedagogy Courses

**MUS E130 Introduction to Music Learning (2 cr.)** Introduction to the philosophy, sociology, and psychology

of music. Survey of careers in music, including teaching (school and private), performing, scholarship, publishing, and technical fields. This course fulfills the pedagogy requirement for B.M. degrees.

**MUS E303 Violin/Viola Pedagogy I (2 cr.)** Learning the skills to teach beginning violin or viola students through lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

**MUS E304 Violin/Viola Pedagogy II (2 cr.)** P: E303 Violin/Viola Pedagogy I. Learning to teach shifting, vibrato, and bow strokes, and exploring the repertoire of young violinists and violists. Course includes lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

**MUS E306 Cello Pedagogy (2 cr.)** Comparisons of cello methods and materials, study of right-hand and left-hand techniques, observation of teaching, and practical experience teaching private and class lessons. Paper on a topic from the course.

**MUS E312 Arranging for Instrumental and Vocal Groups (2 cr.)** P: T252 Music Theory and Literature IV and T232 Musical Skills III, or equivalent for all students, and F205 Introduction to Instrumental Techniques for choral and general music education majors. Scoring for orchestra, band, and chorus.

**MUS E315 Double Bass Pedagogy (2 cr.)** P: consent of instructor. Study of techniques, practitioners, and scope of double bass pedagogy from the 18th century to the present. Weekly discussion topics; two papers required.

**MUS E413 Harp Pedagogy (3 cr.)** P: Junior standing and consent of instructor. A survey of teaching materials and methods for the harp and texts on basic musicianship. Observation of private lessons and class instruction.

**MUS E414 Applied Harp Pedagogy (3 cr.)** P: Junior standing and consent of instructor. A supervised series of private and class harp lessons.

**MUS E459 Instrumental Pedagogy (1-3 cr.)** Pedagogy classes pertaining to the individual instruments.

**MUS E467 Techniques of String Class Teaching (3 cr.)** Current pedagogical practices, procedures, and materials for string teaching for both class and private instruction.

**MUS E470 Pedagogy of Jazz (2 cr.)** Techniques and methods of teaching jazz studies, including the training of jazz bands.

**MUS E489 Organ Pedagogy (3 cr.)** Pedagogical practices, procedure, and materials for organ teaching.

**MUS E493 Piano Pedagogy (2 cr.)** Required of senior piano majors. Methods and materials for teaching individuals and classes of both children and adults. Two hours of demonstration and two hours of teaching each week.

**MUS E494 Vocal Pedagogy (3 cr.)** P: Successful completion of upper-division examination. Principles of voice production. Quality, diction, range, breathing, vocalization, dynamics, agility, and vocal hygiene as bases for an approach to voice teaching.

**MUS E503 Violin/Viola Pedagogy I (2 cr.)** Learning the skills to teach beginning violin or viola students through lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

**MUS E504 Violin/Viola Pedagogy II (2 cr.)** P: E503 Violin/Viola Pedagogy I. Learning to teach shifting, vibrato, and bow strokes, and exploring the repertoire of young violinists and violists. Course includes lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

**MUS E505 Violin/Viola Pedagogy III (2 cr.)** P: E503 Violin/Viola Pedagogy I and E504 Violin/ Viola Pedagogy II. Extended work and independent projects in violin and viola pedagogy. Paper and lecture on a topic from the course.

**MUS E506 Cello Pedagogy (2 cr.)** Comparisons of cello methods and materials, study of right-hand and left-hand techniques, observation of teaching, and practical experience teaching private and class lessons. Paper on a topic from the course.

**MUS E507 Colloquium in Recorder Pedagogy (3 cr.)** A survey of historical and modern methods of recorder performance and pedagogy. Students study the changes in the instrument itself as well as its role in solo and ensemble music from the Middle Ages to the twentieth century. Teaching of historically appropriate skills is discussed.

**MUS E509 Horn Pedagogy (1 cr.)** Observation of two private lessons per week taught by major teachers. Term paper required.

**MUS E510 Trumpet Pedagogy (1 cr.)** Observation of two private lessons per week taught by major teachers. Term paper required.

**MUS E511 Trombone Pedagogy (1 cr.)** Observation of two private lessons per week taught by major teachers. Term paper required.

**MUS E512 Tuba Pedagogy (1 cr.)** Observation of two private lessons per week taught by major teachers. Term paper required.

**MUS E513 Harp Pedagogy (3 cr.)** A survey of teaching materials and methods for the harp and texts on basic musicianship. Observation of private lessons and class instruction.

**MUS E514 Applied Harp Pedagogy (3 cr.)** A supervised series of private and class harp lessons.

**MUS E515 Double Bass Pedagogy (2 cr.)** Study of techniques, practitioners, and scope of double bass pedagogy from the 18th century to the present. Weekly discussion topics; two papers required.

**MUS E557 Band Arranging for Graduate Students (3 cr.)** P: Consent of instructor. Practical arranging of music for concert, marching, and pep bands. Transcriptions of appropriate selections from piano, organ, or orchestral literature.

**MUS E559 Instrumental Pedagogy (1-3 cr.)** P: Graduate standing. Pedagogy classes pertaining to the individual instruments.

**MUS E570 Pedagogy of Jazz (2 cr.)** Techniques and methods of teaching jazz studies.

**MUS E571 Kodály Concept I (3 cr.)** Methods, analysis, and solfege; materials and curriculum development. Primary.

**MUS E572 Kodály Concept II (3 cr.)** Methods, analysis, and solfege; materials and curriculum development. Intermediate.

**MUS E573 Kodály Concept III (3 cr.)** Methods, analysis, and solfege; materials and curriculum development. Advanced.

**MUS E574 Orff Program Development I (3 cr.)** Methods and materials, movement, singing and playing skills; curriculum development. Primary.

**MUS E575 Orff Program Development II (3 cr.)** Methods and materials, movement, singing and playing skills; curriculum development. Intermediate.

**MUS E576 Orff Program Development III (3 cr.)** Methods and materials, movement, singing and playing skills; curriculum development. Advanced.

**MUS E589 Organ Pedagogy (3 cr.)** An overview of historical organ method books, organ pedagogy, and supporting material. Course consists of some lecture as well as the individual student doing actual teaching (observed by the instructor) with follow-up conferences.

**MUS E593 Piano Methods (2 cr.)** Elective for master's degree candidates in piano. Two lectures a week. Four instructors for four weeks each.

**MUS E594 Vocal Pedagogy (3 cr.)** P: Voice major or consent of instructor. Processes in voice production: respiration, phonation, articulation, and resonance. Psychological, physiological, and acoustical problems including voice classification, quality, diction, and registration will be discussed. A major paper on a related subject will also be required. Assignment of students to members of the class for supervised teaching. A study of studio procedure and practical subjects related to studio and class voice instruction.

**MUS E690 Seminar in Piano Pedagogy and Instructional Materials I (arr. cr.)** P: Consent of instructor. Teaching approaches: rational practicing, beginner's methods, and group teaching.

**MUS E691 Seminar in Piano Pedagogy and Instructional Materials II (arr. cr.)** P: E690 Seminar in Piano Pedagogy and Instructional Materials I or consent of instructor. II. Technique, mechanics of the instrument, physiology and psychology of playing. III. Teaching repertoire, schools of pianism, memorization, and sight reading.

**MUS E692 Seminar in Piano Pedagogy and Instructional Materials III (3 cr.)** P: E690 Seminar in Piano Pedagogy and Instructional Materials I or consent of instructor. II. Technique, mechanics of the instrument, physiology and psychology of playing. III. Teaching

repertoire, schools of pianism, memorization, and sight reading.

**MUS E694 Applied Comparative Voice Pedagogy (3 cr.)** P: E594 Vocal Pedagogy. Supervised individual performance of technical principles and terminology employed in vocal teaching, 1700 to the present. Concepts of breathing, phonation, resonance, and range. Diction is sung and discussed by each class member. Vocal examples from song literature.

**MUS E695 Seminar in Vocal Pedagogy Research (3 cr.)** P: Consent of instructor. For advanced students in voice and voice pedagogy. Formal research paper required.

**MUS E696 Practicum in Teaching Studio Voice (3 cr.)** P: E 694 Applied Comparative Voice Pedagogy or E 695 Seminar in Vocal Pedagogy Research and consent of instructor. For doctoral students in voice who have not held associate instructor positions in voice. Supervised teaching experience for secondary voice students and development of syllabi and materials for studio voice instruction.

## Music Education Master Class

**MUS I201 Master Class in Music Education (0 cr.)** Introduction to current topics in music education. For freshman and sophomore music education majors.

**MUS I202 Master Class in Music Education for Student Teaching (0 cr.)** C: EDUC M482 Student Teaching. Preparation and support for student teaching experience. Field project and portfolio completion. For music education students during the student teaching semester.

**MUS I502 Music Education Master Class for Student Teaching (0 cr.)** Co-requisite, EDUC M580 Internship in Music (10 cr.). Preparation and support for student teaching experience. Meets three times during the student teaching semester.

## School of Education Courses

**EDUC M323 The Teaching of Music in the Elementary Schools (2 cr.)** P: MUS E241 Introduction to Music Fundamentals. Not open to music majors. Fundamental procedures of teaching elementary school music, stressing music materials suitable for the first six grades.

**EDUC M342 Methods and Materials for Teaching Elementary Music (3 cr.)** P: Admission to the Teacher Education Program, MUS E131 Freshman Colloquium in Music Education, and MUS E231 General Music Methods K-12. For field experience credit, students should enroll concurrently in EDUC M301 Laboratory/Field Experience (0 cr.). Detailed study of current teaching techniques for the elementary school music class; Dalcroze, Kodály, and Orff techniques; review of current textbooks and other materials; classroom recorder and guitar. A grade of C+ or higher is required.

**EDUC M343 Methods and Materials for Teaching Choral Music (3 cr.)** P: Junior standing; admission to the Teacher Education Program; MUS E131 Freshman Colloquium in Music Education; MUS E231 General Music Methods K-12; and G370 Techniques for Conducting. For field experience credit, students should enroll in EDUC M301 Laboratory/Field Experience (0 cr.). Organization

and development of choral groups; voice production; rehearsal techniques; tone, diction, and phrasing; materials suitable for school choruses at secondary level. A grade of C+ or higher is required.

**EDUC M344 Methods and Materials for Teaching Instrumental Music (3 cr.)** P: Junior standing; admission to the Teacher Education Program; MUS E131 Freshman Colloquium in Music Education and MUS E231 General Music Methods K-12. For field experience credit, students should enroll in EDUC M301 Laboratory/Field Experience (0 cr.). Teaching methods and materials; organization of the instrumental curriculum. A grade of C+ or higher is required.

**EDUC M434 Administration of School Bands (2 cr.)** P: Senior standing. Teaching, organization, and administration of school wind and percussion ensembles. A grade of C+ or higher is required.

**EDUC M436 Administration of School Orchestras (2 cr.)** P: Senior standing. Teaching, organization, and administration of school orchestras. A grade of C+ or higher is required.

**EDUC M471 Undergraduate Seminar in Music Education (1 cr.)** P: Consent of instructor; admission to the Teacher Education Program. A practical orientation to the personal and professional problems that accompany the student-teaching experience. On-site visitation.

**EDUC M482 Student Teaching: All Grades (16 cr.)** P: Senior standing, upper-division hearing, 10 credit hours of instrumental techniques (where required); all required conducting, education, and music education courses. A sixteen-week, full-time, continuous, and supervised experience.

**EDUC M580 Title Student Teaching for Graduate Students: All Grades (9 cr.)** A nine-week, full-time, continuous, and supervised experience.

## Accompanying, Chamber Music, Coaching, and Techniques

**MUS F200 Music Education Instrumental Laboratory (1 cr.)** C: F281 Brass Instrument Techniques or F337 Woodwinds Techniques. Preparing lessons, teaching, and conducting heterogeneous instrumental ensembles.

**MUS F205 Introduction to Instrumental Techniques (3 cr.)** For B.M.E. voice and piano concentrations. Techniques and materials for beginning instrumental study. Recommended for sophomores and juniors.

**MUS F261 String Class Techniques (2 cr.)** Class instruction and teaching methods for violin, viola, violoncello, and double bass.

**MUS F281 Brass Instrument Techniques (2 cr.)** C: F200 Music Education Instrumental Laboratory. Class instruction and teaching methods for trumpet, horn, trombone, and tuba.

**MUS F300 Piano Accompanying (1 cr.)** Sight reading, transposing, and acquaintance with vocal and instrumental literature. This course is exempt from the Incomplete rule.

**MUS F301 Accompanying Recital (1 cr.)** P: Consent of instructor. Rehearsal and performance as accompanist for

a required public performance of a full undergraduate or graduate recital.

**MUS F302 Classroom Instrument Techniques (2 cr.)** instruction in recorder, guitar, lap dulcimer, autoharp, and classroom Orff Instrument (pitched and non-pitched).

**MUS F337 Woodwind Techniques (2 cr.)** C: F200 Music Education Instrumental Laboratory. Class instruction and teaching methods for flute, oboe, bassoon, clarinet, and saxophone.

**MUS F338 Percussion Techniques (2 cr.)** Instruction in timpani, snare drum, xylophone, bass drum, cymbals, Latin and jazz drums, etc. Laboratory class with an emphasis on teaching techniques.

**MUS F340 Postural Alignment for the Musician (1 cr.)** Biomechanical integration of the muscular and skeletal systems to promote a balanced and supported posture for all musical activities. Centering and relaxation skills. No more than two credit hours of course enrollment may be counted toward undergraduate music electives.

**MUS F400 Seminar in Interpretation (2-3 cr.)** P: Audition by and consent of instructor concerned. Instruction in interpretation by a performance teacher who is not the student's regular instructor.

**MUS F401 Accompaniment of Baroque Music (3 cr.)** P: Successful completion of an undergraduate keyboard proficiency examination and consent of instructor. Introduction to the art of accompaniment of seventeenth- and eighteenth-century music. Repertoire is selected from a wide variety of chamber and larger works, both vocal and instrumental. Included in the study are recitative, embellishment, and improvisation.

**MUS F403 Scoring Percussion (2 cr.)** Nomenclature, calligraphy, spectrum, notation, legend systems, timbre, characteristics, and ranges.

**MUS F404 Percussion Master Class (2 cr.)** Technical, physical, aesthetic, and logistical factors in preparing solo, chamber, and orchestral repertory.

**MUS F405 Survey: Indigenous Instruments (1-3 cr.)** History, languages, and written and improvisational uses of indigenous instruments. Masterworks survey.

**MUS F411 Musical Productions for the Choral Director (2 cr.)** P: E131 Freshman Colloquium in Music Education. Direction of vocal/choral productions involving staging or movement, including madrigal dinners, musical theatre, vocal jazz, and show choir.

**MUS F412 The Children's Chorus (2 cr.)** Vocal and choral techniques, literature, and organizational practices appropriate for children's choral ensembles.

**MUS F413 Choral Literature for Music Educators (2 cr.)** P: E131 Freshman Colloquium in Music Education. Survey of choral music appropriate for secondary school ensembles.

**MUS F414 Music in Early Childhood (2 cr.)** P: E131 Freshman Colloquium in Music Education. C: EDUC M401 Field Experience. Methods and materials appropriate to the musical development of children from birth to age five.

**MUS F415 Orff, Dalcroze, Kodály (2 cr.)** Principles and practices of music instruction associated with Carl Orff, Emile Jaques-Dalcroze, and Zoltan Kodály.

**MUS F419 Orchestral Repertoire (1 cr.)** Study of orchestral repertoire for various instruments.

**MUS F420 Topics in Performance Study (1-3 cr.)**

**MUS F445 Brass Chamber Ensemble (1 cr.)**

**MUS F446 Woodwind Chamber Ensemble (1 cr.)**

**MUS F447 Percussion Chamber Ensemble (1 cr.)**

**MUS F449 Harp Ensemble (1 cr.)**

**MUS F450 Chamber Music (1 cr.)** Rehearsal and performance of chamber music.

**MUS F457 Seminar in Performance (1-3 cr.)** P: Permission of instructor. Independent study.

**MUS F461 Score Reading I (1 cr.)** P: Adequate skill at the keyboard and T232 Musical Skills III. Performance at the piano of graded examples of scores, both vocal and instrumental.

**MUS F462 Score Reading II (1 cr.)** P: Adequate skill at the keyboard and T232 Musical Skills III. Performance at the piano of graded examples of scores, both vocal and instrumental.

**MUS F466 Techniques in Marching Bands (2 cr.)** P: Consent of instructor. For undergraduates and graduates majoring in music education. Techniques for organizing and training marching bands in public schools and at the college level. Planning and charting football shows; rehearsal problems.

**MUS F500 Accompanying Recital (0 cr.)** Required for fulfillment of second recital requirement for M.M. piano majors. Student is assigned to an accompanying coach as a studio accompanist for one semester and must appear as accompanist for a required public performance of a full undergraduate or graduate recital. This course is exempt from the Incomplete rule.

**MUS F501 Accompaniment of Baroque Music (3 cr.)** P: Successful completion of a graduate keyboard proficiency examination and consent of instructor. Introduction to the art of accompaniment of seventeenth- and eighteenth-century music. Repertoire is selected from a wide variety of chamber and larger works, both vocal and instrumental. Included in the study are recitative, embellishment, and improvisation.

**MUS F502 Topics in Basso Continuo (3 cr.)** P: Successful completion of a graduate keyboard proficiency examination and consent of the instructor. Primary sources regarding basso continuo performance practices are examined. Emphasis is on performance from figured and unfigured bass.

**MUS F503 Advanced Topics in Basso Continuo (3 cr.)** P: Successful completion of a graduate keyboard proficiency examination and consent of instructor. National styles of basso continuo practice from the seventeenth and eighteenth centuries. Readings and application to compositions of selected composers.

**MUS F519 Orchestral Repertoire (1 cr.)** Study of orchestral repertoire for various instruments.

**MUS F520 Topics in Performance Study (1-3 cr.)**

**MUS F531 Score Reading and Aural Skills I (1 cr.)** P: T511 or equivalent. Performance at the piano of graded examples of orchestral and choral scores. Transposition of instruments through the mastery of clef reading. Advanced ear training, emphasizing skills for conductors.

**MUS F532 Score Reading and Aural Skills II (1 cr.)** P: F531 or permission of instructor. Continuation of work in F531.

**MUS F533 Advanced Score Reading and Aural Skills I (1 cr.)** P: F532 or permission of instructor. Further mastery of score reading and aural skills for conductors.

**MUS F534 Advanced Score Reading and Aural Skills II (1 cr.)** P: F533 or permission of instructor. Continuation of work in F533.

**MUS F540 Postural Alignment for the Musician (1 cr.)** Biomechanical integration of the muscular and skeletal systems to promote a balanced and supported posture for all musical activities. Centering and relaxation skills. No more than two credit hours of course enrollment may be counted toward the diploma music course requirement, or towards the graduate outside area or minor.

**MUS F545 Brass Chamber Ensemble (0-1 cr.)**

**MUS F546 Woodwind Chamber Ensemble (0-1 cr.)**

**MUS F547 Percussion Chamber Ensemble (0-1 cr.)**

**MUS F549 Harp Ensemble (0-1 cr.)**

**MUS F550 Chamber Music (0-1 cr.)** Rehearsal and performance of chamber music.

**MUS F551 Practicum in Transcription for the Guitar (2 cr.)** Guided exercises in transcribing works for the guitar originally written for piano, lute, violin, cello, or other instrument or instrumental ensemble.

**MUS F560 Chamber Music: Variable Title (3 cr.)** P: Consent of instructor. Inquiry into selected aspects of instrumental and vocal chamber music literature and history related to specific repertoires, genres, style, performance practices, and traditions. Performance of a wide range of representative works. May be repeated.

**MUS F561 Seminar in Interpretation (2-3 cr.)** P: Audition by and consent of instructor. Instruction in interpretation by a performance teacher who is not the student's regular instructor.

**MUS F590 Techniques in Marching Band for Graduate Students (3 cr.)** P: Consent of instructor. Overview of the complete marching band program (college and high school) including show planning, drill writing, administration, and rehearsal techniques.

**MUS F603 Seminar in Percussion Performance (2 cr.)** P: Consent of instructor. The technical and physical factors governing the performance of solo, chamber, and orchestral literature.

**MUS F604 Seminar in Percussion Performance (2 cr.)** P: Consent of instructor. The technical and physical

factors governing the performance of solo, chamber, and orchestral literature.

**MUS F650 Coaching Chamber Music (1 cr.)** For doctoral students meeting coaching requirements for chamber ensembles.

## Conducting

**MUS G370 Techniques for Conducting (2 cr.)** P: T132 Musical Skills I and T152 Music Theory and Literature II. Fundamentals of score reading and baton technique.

**MUS G371 Choral Conducting I (2 cr.)** P: G370 Techniques for Conducting. Conducting patterns applied to elements of interpretation. Practice in sight singing. Class forms practice choir.

**MUS G372 Choral Conducting II (2 cr.)** P: G371 Choral Conducting I. Choral conducting applied to tone, balance, diction, phrasing, and interpretation.

**MUS G373 Instrumental Conducting (2 cr.)** P: G370 Techniques for Conducting. Further development of score reading and conducting technique.

**MUS G382 Wind Band Literature (2 cr.)** P: T231 Musical Skills II and T251 Music Theory and Literature III. An overview of all levels of concert wind band repertoire, with specific emphasis placed on secondary school works of artistic merit. Examination and analysis of the cornerstone works of concert wind band repertoire and their historical significance. Examination of how to effectively program for bands at various ability levels.

**MUS G385 Wind Band Score Study (2 cr.)** P: T231 Musical Skills II and T251 Music Theory and Literature III. P or C: G373 Instrumental Conducting. Study of the techniques of wind band repertoire score study, including score orientation, analysis, study and marking procedures. Rehearsal techniques as appropriate for grade 1-3 concert wind band music and grade 4-6 concert wind band music.

**MUS G390 String Orchestral Literature (2 cr.)** P: T231 Musical Skills II and T251 Music Theory and Literature III. An overview of all levels of string orchestra literature that could be used in a K-12 program. Emphasis will be placed on effective programming for string programs at various levels. Examination and analysis of representative string repertoire as well as rehearsal techniques appropriate for the range of levels and styles of music.

**MUS G504 Master's Choral Conducting Practicum (0 cr.)** Supervised work with a choral ensemble, including public performance of approximately 20-30 minutes.

**MUS G550 Conducting New Music (2 cr.)** P: Consent of instructor. Conducting technique, advanced rhythm, score study and preparation, rehearsal planning and technique. Focused on issues specific to concert music since 1950. Includes rehearsal and classroom performance of selected works. Meets the conducting requirement for DM composition majors.

**MUS G555 Foundations in Choral Conducting for Graduate Students (3 cr.)** P: Graduate standing in the Jacobs School of Music or permission of instructor. Techniques for the beginning choral conductor, including basic fundamentals of stick technique, development of aural and rehearsal skills, and score analysis for the conductor. Intended to satisfy deficiency requirements as

a prerequisite for G560 Graduate Choral Conducting or to serve as an elective. Does not satisfy any existing degree requirement in conducting on the graduate level.

**MUS G560 Graduate Choral Conducting (3 cr.)** P: G371 Choral Conducting I or G555 Foundations in Choral Conducting for Graduate Students. For graduate students majoring in fields other than choral conducting. Admission by examination during orientation week. The course may be taken more than once.

**MUS G561 Master's in Choral Conducting I (3 cr.)** Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

**MUS G562 Master's in Choral Conducting II (3 cr.)** Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

**MUS G566 Interpretation and Conducting of Band Literature I (3 cr.)** P: Two semesters of undergraduate conducting or equivalent required. Study of selected concert band literature up to and including grade V material, with an emphasis on original band compositions. Baton technique, score analysis, and rehearsal techniques.

**MUS G567 Interpretation and Conducting of Band Literature II (3 cr.)** P: Two semesters of undergraduate conducting or equivalent required. Study of selected wind literature at the most advanced levels for both small and large ensembles. Continued development of baton and rehearsal techniques and score preparation. Includes rehearsal and performance of selected works.

**MUS G570 Graduate Orchestral Conducting (3 cr.)** P: Consent of instructor. Required for graduate students with an outside area or minor field in orchestral conducting.

**MUS G571 Master's Advanced Orchestral Conducting (3 cr.)** P: Consent of instructor. Baton techniques and critical examination of scores; problems of rehearsal and interpretation. May be repeated for degree credit.

**MUS G579 Master's Advanced Wind Conducting (3 cr.)** P: Admission to the wind conducting program and consent of instructor. Baton technique and critical analysis of scores; rehearsal and interpretive problems.

**MUS G590 String Orchestral Literature (3 cr.)** An overview of all levels of string orchestra literature that could be used in a K-12 program. Emphasis will be placed on effective programming for string programs at various levels. Examination and analysis of representative string repertoire as well as rehearsal techniques appropriate for the range of levels and styles of music.

**MUS G634 Collegium Directing (3 cr.)** A practical study of the operation of university collegium musicum programs, including repertory, instrument acquisition and maintenance, coaching and directing vocal and instrumental early music ensembles.

**MUS G661 Doctoral Choral Conducting: Renaissance (3 cr.)** Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral literature are conducted.

**MUS G662 Doctoral Choral Conducting: Baroque (3 cr.)** Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

**MUS G663 Doctoral Choral Conducting: Classic/Romantic (3 cr.)** Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

**MUS G664 Doctoral Choral Conducting: Music since 1900 (3 cr.)** Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

**MUS G671 Doctoral Advanced Orchestral Conducting (3 cr.)** P: Consent of instructor. Baton technique and critical examination of scores; problems of rehearsal and interpretation. May be repeated for degree credit.

**MUS G679 Doctoral Advanced Wind Conducting (3 cr.)** P: Admission to the wind conducting program and consent of instructor. Baton technique and critical analysis of scores; rehearsal and interpretive problems.

## Ballet

**MUS J100 Ballet Elective/Secondary (2 cr.)**

**MUS J210 Jazz Dance (1 cr.)** A study of jazz dance, including early jazz and musical comedy as well as contemporary styles. Emphasis on current locomotor jazz techniques.

**MUS J320 Pointe Technique (1 cr.)** Authorization and concurrent enrollment in J100 Intermediate/Advanced Ballet required. The study of classical ballet pointe work. Open to non-ballet majors.

**MUS J340 Ballet Pedagogy (2 cr.)** A current approach to the theory and practice of teaching classical ballet.

**MUS J400 Ballet (Major) (2-6 cr.)** Daily technique classes, including pointe, for students in the Bachelor of Science in Ballet degree program. Performance emphasis.

**MUS J410 Choreography Workshop (2 cr.)** A practical study of the craft of making dances using classical ballet technique.

**MUS J700 Ballet Graduate Elective (Beginning I) (arr. cr.)**

**MUS J810 Graduate Jazz Dance (1 cr.)** Jazz dance class for graduate students.

## Composition

**MUS K100 Composition Undergraduate Elective/Secondary (3 cr.)** P: T109 Rudiments of Music I or equivalent. Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

**MUS K133 Notation and Calligraphy (1 cr.)** P: For music majors, T109 Rudiments of Music I; for non-music majors, permission of instructor. Notation and organization of music manuscripts.

**MUS K214 Instrumentation I (2 cr.)** P: T109 Rudiments of Music I. Ranges, tonal possibilities, technical limitations, and necessary transpositions for all orchestral and band instruments.

**MUS K215 Instrumentation II (2 cr.)** P: K214 Instrumentation I. Continuation of K214 including writing for combinations of instruments.

**MUS K231 Free Counterpoint I (2 cr.)** Development of contrapuntal skills and techniques in two-, three-, and four-part textures.

**MUS K232 Free Counterpoint II (2 cr.)** P: T132 Musical Skills I and K231 Free Counterpoint I. Continuation of K231.

**MUS K361 Introduction to MIDI and Computer Music (3 cr.)** P: Modest working knowledge of personal computers. Basics of the Musical Instrument Digital Interface system, its software, and the instruments commonly used with desktop MIDI workstations (synthesizers, digital samplers). MIDI sequencing, digital audio editing, and principles of digital syntheses. The course is intended for those with little prior technical training.

**MUS K362 Computer Music: Design/Perform (3 cr.)** P: K361 Introduction to MIDI and Computer Music or equivalent experience and permission of instructor. Projects in fixed-media computer music composition (with and without video) and live electronic music performance. Field recording, audio editing, sampling, effects processing, mixing, mastering, video synchronization, methods of synthesis, virtual instrument design, real-time hardware control of audio, live video processing.

**MUS K400 Composition Major (3 cr.)** K400(3 cr.)\* Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required. This course is exempt from the Incomplete rule.

**MUS K403 Electronic Studio Resources I (3 cr.)** P: Consent of instructor. An introduction to the computer music studio, techniques of digital recording and editing, analog and FM synthesis, MIDI sequencing, and a comprehensive study of the literature and styles of the classic tape studios.

**MUS K404 Electronic Studio Resources II (3 cr.)** P: K403 Electronic Studio Resources I. Study of advanced synthesis techniques, digital sampling, video synchronization, and multimedia applications.

**MUS K406 Projects in Electronic Music (arr. cr.)** P: K403 Electronic Studio Resources I and K404 Electronic Studio Resources II. Compositional projects in electronic music. Course may be repeated.

**MUS K451 Advanced Orchestration I (2 cr.)** P: K214-K215 Instrumentation I-II. Practical orchestration in all its applications.

**MUS K452 Advanced Orchestration II (2 cr.)** P: K214-K215 Instrumentation I-II. Practical orchestration in all its applications.

**MUS K503 Electronic Studio Resources I (3 cr.)** P: Consent of instructor. An introduction to the computer music studio, techniques of digital recording and editing, analog and FM synthesis, MIDI sequencing, and a

comprehensive study of the literature and styles of the classic tape studios.

**MUS K504 Electronic Studio Resources II (3 cr.)**

P: K503 Electronic Studio Resources I. Study of advanced synthesis techniques, digital sampling, video synchronization, and multimedia applications.

**MUS K506 Projects in Electronic Music (2-3 cr.)** P: K503-K504 Electronic Studio Resources I-II. Advanced projects in electroacoustic composition. Course may be repeated.

**MUS K509 Seminar in Computer Music (3 cr.)** P: K504 Electronic Studio Resources II or permission of instructor. Study of advanced topics in computer music, including direct digital synthesis, acoustic research, and interactive composition.

**MUS K554 Advanced Orchestral Arranging for Graduate Students (3 cr.)** P: K214-K215 Instrumentation I-II or equivalent, or permission of instructor. Practical orchestration in all its applications.

**MUS K600 Thesis in Composition (1-5 cr.)** This course is exempt from the Incomplete rule.

**MUS K700 Dissertation in Composition (1-3 cr.)** Complete work for major ensemble (score and parts ready for performance). Procedures for final submission are available from the major advisor. Program annotation addressed to the general public for the student's dissertation (500 words minimum). This course is exempt from the Incomplete rule.

**MUS K701 Doctoral Composition Chamber Recital (1 cr.)** Presentation of a recital (at least 45 minutes of music) of compositions for different media written during residency, with the student participating as performer or conductor. Program annotations addressed to the general public for the student's Doctoral Composition Chamber Recital (500 words minimum).

**MUS K702 Doctoral Composition Document I (0 cr.)** Movement of chamber music written during a week-long examination period.

**MUS K703 Doctoral Composition Document II (0 cr.)** Setting of a given text during a 24-hour period.

**MUS K710 Composition Graduate Elective (2-4 cr.)** Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

**MUS K810 Composition Graduate Minor (2-4 cr.)** Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

**MUS K910 Composition Graduate Major (2-6 cr.)** Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

## Musicology and Music History

**MUS M400 Undergraduate Readings in Musicology (arr. cr.)** This course is exempt from the Incomplete rule.

**MUS M401 History and Literature of Music I (4 cr.)** P: T252 Music Theory and Literature IV or equivalent.

History of music from beginnings of Western civilization to 1750. Style analysis, visual and aural, of representative compositions, and relationship of music to sociocultural background of each epoch.

**MUS M402 History and Literature of Music II (4 cr.)** P: T252 Music Theory and Literature IV or equivalent. History of music from 1750 to the present. Style analysis, visual and aural, of representative compositions, and relationship of music to sociocultural background of each epoch.

**MUS M410 Composer or Genre (3 cr.)** P: M401-M402 History and Literature of Music I-II. Life and works of representative composers in historical context or survey of a major musical genre and its historical evolution. Emphasis on stylistic development in the music literature studied.

**MUS M416 Advanced Topics in Early Music (3 cr.)**

**MUS M502 Composers: Variable Topics (3 cr.)** P: T508 Written Music Theory Review for Graduate Students, and M541 Music History Review for Graduate Students I or M542 Music History Review for Graduate Students II as appropriate, or equivalents. Life and works of representative composers in the cultural and historical context of their eras; emphasis on the development of individual style through analysis of characteristic works. May be repeated for different composers only.

**MUS M510 Topics in Music Literature (3 cr.)** Inquiry into selected aspects of music literature and history related to specific repertoires, genres, styles, performance practices/traditions, historiography, or criticism. Research project required. May be repeated for different topics only.

**MUS M525 Survey of Operatic Literature (3 cr.)** P: T508 Written Music Theory Review for Graduate Students, M541 Music History Review for Graduate Students I and M542 Music History Review for Graduate Students II, or equivalents. Emphasis on the eighteenth and nineteenth centuries.

**MUS M527 Symphonic Literature (3 cr.)** P: T508 Written Music Theory Review for Graduate Students, M541 Music History Review for Graduate Students I, and M542 Music History Review for Graduate Students II, or equivalents. Orchestral music of the eighteenth and nineteenth centuries.

**MUS M528 Chamber Music Literature (3 cr.)** P: T508 Written Music Theory Review for Graduate Students, M541 Music History Review for Graduate Students I and M542 Music History Review for Graduate Students II, or equivalents. Emphasis on eighteenth and nineteenth centuries.

**MUS M539 Introduction to Music Bibliography (2-3 cr.)** Music reference and research tools in all areas of music, use of library resources and networks, and bibliographic style and technique. Formal paper required.

**MUS M541 Music History Review for Graduate Students I (3 cr.)** Designed to satisfy deficiencies indicated by the graduate entrance examination in music history and literature. Before 1750. Removal of deficiency requires a grade of C or higher.

**MUS M542 Music History Review for Graduate Students II (3 cr.)** Designed to satisfy deficiencies indicated by the graduate entrance examination in music

history and literature. After 1750. Removal of deficiency requires a grade of C or higher.

**MUS M551 Introduction to Historical Musicology (3 cr.)** Survey of bibliography and problems and methods of historical research.

**MUS M556 Research in the History and Literature of Music (1-3 cr.)** P: Consent of instructor. For advanced students in music literature or musicology desiring to do research in non-course areas of music literature.

**MUS M601 Topics in Music Research (3 cr.)** P: T508 Written Music Theory Review for Graduate Students, and M541 Music History Review for Graduate Students I or M542 Music History Review for Graduate Students II, or equivalents. Inquiry into selected questions, issues, and problems in music history and literature. Research project required. May be repeated for different topics only.

**MUS M602 Seminar in Musicology: Variable Topics (3 cr.)** P: Consent of instructor. For advanced students in musicology and music theory. Formal research paper required. May be taken more than once for credit toward Ph.D.

**MUS M603 Methods of Musical Scholarship: Variable Topics (3 cr.)** P: Consent of instructor. For advanced students in musicology and music theory. May be taken more than once for credit toward the Ph.D.

**MUS M620 Doctoral Final Project (1-6 cr.)** This course is exempt from the Incomplete rule.

**MUS M650 Music in the United States (3 cr.)** A musical and cultural history emphasizing the coexistence and intersections of a variety of imported and indigenous, written and oral, traditions, including concert music, opera, Native American music, popular song, jazz, blues, musical theater and film, Tin Pan Alley, rock, spirituals and other religious idioms.

**MUS M651 Medieval Music (3 cr.)** P: M541 Music History Review for Graduate Students I and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M652 Renaissance Music (3 cr.)** M652 Renaissance Music (3 cr.) P: M541 Music History Review for Graduate Students I and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M653 Baroque Music (3 cr.)** P: M541 Music History Review for Graduate Students I and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M654 Classic Music (3 cr.)** M654 (3 cr.) P: M541 Music History Review for Graduate Students I, M542 Music History Review for Graduate Students II and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M655 Romantic Music (3 cr.)** P: M541 Music History Review for Graduate Students I, M542 Music History Review for Graduate Students II and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M656 Music Since 1900 (3 cr.)** P: M541 Music History Review for Graduate Students I, M542 Music History Review for Graduate Students II and T508 Written Music Theory Review for Graduate Students, or

equivalents. This course is exempt from the Incomplete rule.

**MUS M698 Individual Seminar in Musicology (3 cr.)** P: Consent of instructor. For advanced students in musicology and music theory. Formal research paper required. May be taken more than once for credit toward the Ph.D.

**MUS M699 Public Lecture (1 cr.)**

**MUS M700 Dissertation in Musicology (arr. cr.)** This course is exempt from the Incomplete rule.

## Music Literature

**MUS M385 Film Sound and Film Music (3 cr.)** P: Permission of instructor; music majors: MUS T252 required, CMLT C190 recommended; certificate students in Film Studies: CMLT C190 required, CMLT C391 recommended. Historical and technical survey of the film soundtrack; critical and aesthetic issues in film sound, with an emphasis on music.

**MUS M392 Art Musics of the Non-Western World (3 cr.)** An introductory survey of the art musics of Asia and Africa; musical instruments, ensembles, and song styles; the heritage of ancient music (China, India, the Mediterranean world, and the Americas); ethnomusicological perspectives on classical Western music. The course will make extensive use of video and audio resources.

**MUS M393 History of Jazz (3 cr.)** Periods, major performers and composers, trends, influences, stylistic features, and related materials. For music majors only.

**MUS M394 Survey of African American Music (3 cr.)** A chronological survey of sacred and secular African American musical traditions in North America from the African past to the present. Emphasis placed on context for evolution, musical processes and aesthetics, interrelationships among genres and musical change, issues of gender, and music as resistance. Credit given for only one of M394, Z394, AAAD A394, or FOLK E394.

**MUS M395 Contemporary Jazz and Soul Music (3 cr.)** A survey of contemporary jazz and soul (rhythm and blues) music and musicians in the United States. For music majors only.

**MUS M396 Art Music of Black Composers (3 cr.)** P: Consent of instructor. A study of black music and musicians in the United States, with emphasis on the black composer in contemporary music.

**MUS M397 Popular Music of Black America (3 cr.)** A sociocultural and musical analysis of urban black popular music, its performers, producers, and composers, from the 1940s to 1980. Rhythm and blues, rock 'n' roll, soul, ballads, funk, disco, and the raps.

**MUS M413 Latin American and Latino Popular Music and Culture (3 cr.)** Latin American and Latino popular music genres, their historical and cultural contexts, and their impact in the United States. For music majors only. Activities outside class may be scheduled.

**MUS M415 Interpreting Unaccompanied Bach (2 cr.)** Study and performance of the unaccompanied works by J.S. Bach for violin, cello, and flute. Consideration

of structural musical elements based on autograph manuscripts. Open to all instrumentalists other than keyboard players.

**MUS M417 Literature and Performance Practice I (3 cr.)** P: M435 Performance Practices before 1750. The basic literature of the Medieval period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M418 Literature and Performance Practice II (3 cr.)** P: M435 Performance Practices before 1750. The basic literature of the Renaissance period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M419 Literature and Performance Practice III (3 cr.)** P: M435 Performance Practices before 1750. The basic literature of the Baroque period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M420 Literature and Performance Practice IV (3 cr.)** P: M435 Performance Practices before 1750. The basic literature of the Classical period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M421 Literature and Performance Practice V (3 cr.)** P: M435 Performance Practices before 1750. The basic literature of the Romantic period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M431 Song Literature I (3 cr.)** P: Junior standing; for M432: M431. Introductory survey of representative non-operatic solo vocal repertoire of the United States, the British Isles, Italy, Germany, Austria, and France. Techniques and application of song study, musicianship, interpretation, performance practice, and program building.

**MUS M432 Song Literature II (3 cr.)** P: Junior standing; M431 Song Literature I. Introductory survey of representative non-operatic solo vocal repertoire of the United States, the British Isles, Italy, Germany, Austria, and France. Techniques and application of song study, musicianship, interpretation, performance practice, and program building.

**MUS M434 Survey of Guitar Literature (2 cr.)** An overview of the origins and evolution of the modern guitar, examining repertoire from about 1500 to the present. Introduction to the important composers and performers of the various plucked string instruments that comprise the family tree of the modern guitar. Approximately 100 representative compositions will be studied analytically and placed in historical and cultural context.

**MUS M435 Performance Practice Before 1750 (3 cr.)** Medieval, Renaissance, and Baroque repertoire studied in light of historical performance, including historical performance procedures, instruments, tuning, rhythm, notations, and other theoretical areas of importance for performance. Some consideration is given to the recreation of historical music employing modern instruments.

**MUS M458 Topics in Early Music (1 cr.)** Variable topics in repertory and performance practice of early music. May be taken more than once.

**MUS M513 Latin American and Latino Popular Music and Culture (3 cr.)** Latin American and Latino popular music genres, their historical and cultural contexts, and their impact in the United States. Open to majors and non-majors. Activities outside class may be scheduled, and a final project is required.

**MUS M515 Interpreting Unaccompanied Bach (2 cr.)** Study and performance of the unaccompanied works by J.S. Bach for violin, cello, and flute. Consideration of structural musical elements based on autograph manuscripts. Open to all instrumentalists other than keyboard players.

**MUS M516 Advanced Topics in Early Music (3 cr.)**

**MUS M517 Literature and Performance Practice (3 cr.)** I. Medieval. The basic literature of the period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M518 Literature and Performance Practice (3 cr.)** II. Renaissance. The basic literature of the period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M519 Literature and Performance Practice (3 cr.)** III. Baroque. The basic literature of the period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M520 Literature and Performance Practice (3 cr.)** IV. Classical. The basic literature of the period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M521 Literature and Performance Practice (3 cr.)** V. Romantic. The basic literature of the period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M531 Song Literature III (3 cr.)** Advanced survey of both standard and nonstandard non-operatic solo vocal repertoire of the United States, the British Isles, Italy, Germany, Austria, France, and other nations. Techniques and application of song study, musicianship, interpretation, performance practice, and program building.

**MUS M532 Song Literature IV (3 cr.)** Advanced survey of both standard and nonstandard non-operatic solo vocal repertoire of the United States, the British Isles, Italy, Germany, Austria, France, and other nations. Techniques and application of song study, musicianship, interpretation, performance practice, and program building.

**MUS M543 Keyboard Literature from 1700 to 1850 (3 cr.)** Literature for stringed keyboard instruments from the age of Bach and his contemporaries through the early romantics. Historical, stylistic, formal, and aesthetic features.

**MUS M544 Piano Literature from 1850 to the Present (3 cr.)** Historical, stylistic, formal, and aesthetic features.

**MUS M547 Woodwind Literature I (3 cr.)** I. Solo repertoire and chamber music for woodwind instruments,

including woodwind instruments with strings and/or brasses.

**MUS M548 Woodwind Literature II (3 cr.)** II. Orchestral literature and major works for large wind ensemble.

**MUS M550 Doctoral String Literature (1-3 cr.)** Solo repertoire and chamber music for string instruments.

**MUS M554 Early Instruments (3 cr.)** A study of early instruments and their place in musical performance during the Middle Ages and the Renaissance. Examination of documents relating to the development of instruments, their playing techniques, and their influence on music.

**MUS M555 Foundations in Choral Score Analysis and Preparation (3 cr.)** Introduction for the conductor to techniques of historical research, structural and stylistic analysis of choral literature. To be taken concurrently with G561 Master's Choral Conducting I.

**MUS M558 Topics in Early Music (1 cr.)** Variable topics in repertory and performance practices of early music. May be taken more than once.

**MUS M559 Brass Seminar (1-3 cr.)** Guided research in the history, bibliography, and pedagogy of brass instruments.

**MUS M560 Woodwind Seminar (3 cr.)** Guided research in the history, bibliography, and pedagogy of woodwind instruments.

**MUS M561 History and Literature of Opera I (3 cr.)** Musical and dramatic content of operas forming standard international repertoire; and survey of major composers' stylistic development and establishment of each opera's relationship to its dramatic and musical milieu. I. Monteverdi to Gluck.

**MUS M562 History and Literature of Opera II (3 cr.)** Musical and dramatic content of operas forming standard international repertoire; and survey of major composers' stylistic development and establishment of each opera's relationship to its dramatic and musical milieu. II. Mozart to Donizetti.

**MUS M563 History and Literature of Opera III (3 cr.)** Musical and dramatic content of operas forming standard international repertoire; and survey of major composers' stylistic development and establishment of each opera's relationship to its dramatic and musical milieu. I. Monteverdi to Gluck. II. Mozart to Donizetti. III. Verdi, Wagner, and nineteenth-century national schools.

**MUS M564 History and Literature of Opera IV (3 cr.)** Musical and dramatic content of operas forming standard international repertoire; and survey of major composers' stylistic development and establishment of each opera's relationship to its dramatic and musical milieu. IV. Verismo and the twentieth century.

**MUS M565 Master's Seminar in Choral Literature (3 cr.)** Historical and structural analysis of major choral literature from the Renaissance to the present. Different literature covered each semester. To be taken twice, concurrently with G562 Master's Choral Conducting II.

**MUS M570 Historical Development of Wind Groups and Literature (3 cr.)** A comprehensive study of wind groups focusing on instrumentation and literature from

its earliest beginnings to the present. Special emphasis on major works, composers, stylistic changes, and programming.

**MUS M571 Master's Seminar in Symphonic Literature 1 (3 cr.)** For majors and minors in conducting. All aspects of the study and conducting of symphonic literature and related areas.

**MUS M572 Master's Seminar in Symphonic Literature 2 (3 cr.)** For majors and minors in conducting. All aspects of the study and conducting of symphonic literature and related areas.

**MUS M579 Master's Seminar in Wind Literature (3 cr.)** Variable topics for majors in wind conducting. Wind literature selected according to genre, chamber winds, wind ensemble, and concert band.

**MUS M583 Duke Ellington (3 cr.)** Consent of instructor. An in-depth study of the life, times, and music of Duke Ellington.

**MUS M584 Research in the History and Analysis of Jazz (3 cr.)** P: consent of instructor. Individual research in the analysis, history, music theory, or literature of jazz schools, styles, performers, and instrumental idioms. For advanced students.

**MUS M586 Chamber Jazz: Literature and Performance (3 cr.)** P: Jazz majors only; others by consent of instructor. The music of the seminal small groups.

**MUS M591 Jazz Literature 1: Pre-Jazz to Bebop (3 cr.)** P: consent of instructor. Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles, origins to 1945.

**MUS M592 Jazz Literature 2: The Bebop Era (3 cr.)** P: consent of instructor. An in-depth study of the music that represents the jazz common practice period (ca. 1940-1955). Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, and others.

**MUS M593 Jazz Literature 3: Jazz since Bebop (3 cr.)** P: consent of instructor. Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles since 1955.

**MUS M594 Big Band Jazz (3 cr.)** P: consent of instructor. The study of classic big band literature (Ellington, Basie, Kenton, Herman, etc.).

**MUS M621 Doctoral Piano Essay (1 cr.)** This course is exempt from the Incomplete rule.

**MUS M627 Independent Study of the Literature of the Guitar I (3 cr.)** Survey of guitar literature to 1800. Two papers required.

**MUS M628 Independent Study of the Literature of the Guitar II (3 cr.)** Survey of guitar literature since 1800. Two papers required.

**MUS M629 Vocal Music in Latin America (3 cr.)** Solo, choral, and operatic music from aboriginal times to the present, with an emphasis on repertory useful for concerts and recitals.

**MUS M631 Twentieth-Century Music in Hispanic America (3 cr.)** Background and traditions, rise and development of nationalism, and avant-garde music.

**MUS M635 Performance Practice Before 1750 (3 cr.)** Styles of solo and ensemble performance of instrumental and vocal music from the Middle Ages through the Baroque period: medium, dynamics, tempo, ornamentation and improvisation, temperament. Editing and performing of works for old and modern instruments.

**MUS M636 Performance Practice Since 1750 (3 cr.)** Styles of solo and ensemble performance of instrumental and vocal music from the Classic period to modern times. Changing aspects of medium, tempo, dynamics, phrasing, etc., applied to problems of musical interpretation.

**MUS M637 Seminar in Percussion History (3 cr.)**  
P: Consent of instructor. A survey of masterworks. The origin, development, and influences of indigenous instruments and their uses in twentieth-century music.

**MUS M638 Percussion Ensemble Literature (3 cr.)** P: Consent of instructor. Percussion ensemble literature and the techniques of organizing, managing, rehearsing, and conducting percussion ensembles.

**MUS M641 Brass Literature I (3 cr.)** Teaching materials for horn, trumpet, trombone, euphonium, and tuba. Elementary and advanced exercises, etudes, methods for class and private instruction, clef and transposition studies, and orchestral repertoire. Survey of sources providing announcement and evaluation of new materials.

**MUS M642 Brass Literature II (3 cr.)** Solo and chamber music literature for horn, trumpet, trombone, euphonium, and tuba. Development of brass instruments and literature from Renaissance to the present. Survey of sources providing announcement and evaluation of new materials.

**MUS M643 Seminar in Harp Literature I (3 cr.)** A comprehensive survey of harp literature (solo and orchestral) of all periods and the exploration in depth of the various styles and performance practices of each period.

**MUS M644 Seminar in Harp Literature II (3 cr.)** A comprehensive survey of harp literature (chamber and ensemble) of all periods and the exploration in depth of the various styles and performance practices of each period.

**MUS M645 Seminar in Piano Literature I (3-3-3-3 cr.)** Discussion of historical, stylistic, formal, and aesthetic aspects of a period and its leading composers; performance of a wide range of representative works. I. Baroque, Pre-Classical, and Classical.

**MUS M646 Seminar in Piano Literature II (3 cr.)** Discussion of historical, stylistic, formal, and aesthetic aspects of a period and its leading composers; performance of a wide range of representative works. II. Late Classical and Early Romantic.

**MUS M647 Seminar in Piano Literature III (3 cr.)** Discussion of historical, stylistic, formal, and aesthetic aspects of a period and its leading composers; performance of a wide range of representative works. III. Romantic.

**MUS M648 Seminar in Piano Literature IV (3 cr.)** Discussion of historical, stylistic, formal, and aesthetic aspects of a period and its leading composers; performance of a wide range of representative works. IV. Twentieth-Century.

**MUS M661 Doctoral Seminar in Choral Literature: Renaissance (3 cr.)** Historical and analytical studies of major choral literature.

**MUS M662 Doctoral Seminar in Choral Literature: Baroque (3 cr.)** Historical and analytical studies of major choral literature.

**MUS M663 Doctoral Seminar in Choral Literature: Classic/Romantic (3 cr.)** Historical and analytical studies of major choral literature.

**MUS M664 Doctoral Seminar in Choral Literature: Music since 1900 (3 cr.)** Historical and analytical studies of major choral literature.

**MUS M665 Survey of Violin/Viola Literature I (2 cr.)** I. Baroque and Classic.

**MUS M666 Survey of Violin/Viola Literature II (2 cr.)** II. Romantic to present.

**MUS M667 Survey of Violoncello Literature I (2 cr.)** I. Baroque and Classic.

**MUS M668 Survey of Violoncello Literature II (2 cr.)** II. Romantic to present.

**MUS M669 Seminar in String Quartet Literature I (2 cr.)** P: M528 Chamber Music Literature or equivalent. I. Haydn through Schubert. For doctoral string students.

**MUS M670 Seminar in String Quartet Literature II (2 cr.)** P: M528 Chamber Music Literature or equivalent. II. High Romantic to present. For doctoral string students.

**MUS M671 Doctoral Seminar in Symphonic Literature 1 (3 cr.)** P: Consent of instructor. Baton techniques and critical examination of scores; problems of rehearsal and interpretation.

**MUS M672 Doctoral Seminar in Symphonic Literature 2 (3 cr.)** P: Consent of instructor. Baton techniques and critical examination of scores; problems of rehearsal and interpretation.

**MUS M673 Doctoral Seminar in Symphonic Literature 3 (3 cr.)** P: Consent of instructor. Baton techniques and critical examination of scores; problems of rehearsal and interpretation.

**MUS M674 Doctoral Seminar in Symphonic Literature 4 (3 cr.)** P: Consent of instructor. Baton techniques and critical examination of scores; problems of rehearsal and interpretation.

**MUS M675 Seminar in Organ Literature (3 cr.)** Performance of representative works from each period and discussion of stylistic, historical, formal, and aesthetic features. I. Renaissance and Baroque.

**MUS M676 Seminar in Organ Literature (3 cr.)** Performance of representative works from each period and discussion of stylistic, historical, formal, and aesthetic features. II. Classic, Romantic, and Twentieth-Century.

**MUS M677 Seminar in Organ Literature (3 cr.)**

Performance of representative works from each period and discussion of stylistic, historical, formal, and aesthetic features. III. Special topics in organ literature.

**MUS M678 Seminar in Organ Literature (3 cr.)**

Performance of representative works from each period and discussion of stylistic, historical, formal, and aesthetic features. IV. Organ works of Bach.

**MUS M679 Doctoral Seminar in Wind Literature (3 cr.)**

Variable topics. Historical and analytical study of major wind literature. Participation in the work of the band department required.

**MUS M681 Seminar in Coaching, Conducting, and Literature of Opera (3 cr.)** Performance practice in the coaching and conducting of opera. Participation in work of Opera Theater required. May be repeated.

**MUS M685 Vocal Literature before 1800 (3 cr.)****MUS M686 Romantic Song Literature and Oratorio I (3 cr.)****MUS M687 Romantic Song Literature and Oratorio II (3 cr.)****MUS M688 Twentieth-Century Vocal Literature (3 cr.)**

**MUS M690 Seminar in Latin American Music (3 cr.)** P: Consent of instructor. Advanced work in the study of Latin American music. Formal research paper required. May be repeated.

**MUS M697 Advanced Seminar Materials in Early Music (3 cr.)** P: M661-M662 Notation of Polyphonic Music I-II or equivalent, M554 Early Instruments, and M539 Introduction to Music Bibliography. The use of original sources as performance material. Study and application of appropriate theoretical works relevant to historical performance practices. Critique of historical editions. May be repeated.

## Honors

**MUS N399 Honors Seminar in Music (3 cr.)** P: Admission to the Jacobs School of Music undergraduate honors program. Reading and discussion in special topics ranging from performance practice to music and culture.

**MUS N499 Honors Project in Music (3 cr.)** P: N399 Honors Seminar in Music and approval of the school honors committee. For honors students only. This course is exempt from the Incomplete rule.

## Music Information Technology

**MUS N364 Music Information Representation, Search, and Retrieval (3 cr.)** P: Enrollment limited to students in the School of Informatics or permission of instructor. A comparative survey of computer-based representation schemes for music, including those oriented toward music notation, music performance, and music analysis. Overview of tools for computer-assisted music analysis using selected representation schemes.

**MUS N468 Topics in Music Information Technology (3 cr.)** P: Permission of instructor. May be repeated for different topics.

**MUS N546 Symbolic Music Information Processing (3 cr.)** P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. Methodology and applications to algorithmically annotate, understand, recognize, and categorize music in symbolic form.

**MUS N547 Audio Music Information Processing (3 cr.)** P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. Music analysis and processing problems using sampled audio as the primary data representation. Digital signal processing, including filtering and its relationship to Fourier techniques. Synthesis, effects processing, score following, blind music recognition, and accompaniment systems.

**MUS N560 Introduction to Music Informatics (3 cr.)** P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. History, issues, and applications in music information technology. Survey of various types of musical information. Introduction to digital musical media, including data standards and processing; database structure and organization standards and processing; database structure and organization of audio-, score-, and textfile objects; and discussion of copyright issues.

**MUS N561 MIDI and Computer Music (3 cr.)** P: Graduate standing. Basics of the Musical Instrument Digital Interface system, its software, and instruments commonly used with desktop MIDI workstations (synthesizers, digital samplers). In-depth study of MIDI sequencing, digital audio editing, and the architecture of electronic instruments. A final project and a paper on a computer music topic are required.

**MUS N562 Computer Music: Design/Perform (3 cr.)** P: N561 Introduction to MIDI and Computer Music or equivalent experience and permission of instructor. Projects in fixed-media computer music composition (with and without video) and live electronic music performance. Field recording, audio editing, sampling, effects processing, mixing, mastering, video synchronization, methods of synthesis, virtual instrument design, real-time hardware control of audio, live video processing.

**MUS N563 Developing Computer-Based Music Instruction (3 cr.)** P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. Overview of the instructional design process, learning theories, user-interface design, and delivery of computer-based music learning. Survey of authoring tools.

**MUS N564 Music Information Representation, Search, and Retrieval (3 cr.)** P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. A comprehensive, comparative study of computer-based representation schemes for music, including those oriented toward music notation, music performance, and music analysis. Overview of musical metadata. Techniques and tools for search and retrieval of musical information.

**MUS N568 Topics in Music Information Technology (3 cr.)** P: Permission of instructor. May be repeated for different topics.

**MUS N569 Independent Research in Music Information Technology (3 cr.)** P: Admission to the Music Information

Technology minor. Independent research in music information technology.

## Jazz

**MUS O316 Jazz Arranging 1 (2 cr.)** Scoring for jazz instruments in various ensembles. Study of arrangers and arrangements in various styles to assimilate their characteristics; applications of these styles to original arrangements.

**MUS O317 Jazz Arranging 2 (2 cr.)** P: O316 Jazz Arranging 1. More advanced arranging for various combinations of instruments in different styles.

**MUS O318 Styles and Analysis of Jazz 1 (2 cr.)** Survey and analysis of jazz styles from ragtime and early jazz to swing and bebop. Repertoire, improvisation, instrumentation, role of instruments, major innovators and important groups. Includes transcription of jazz solos and their stylistic analysis.

**MUS O319 Styles and Analysis of Jazz 2 (2 cr.)** P: O318 Styles and Analysis of Jazz 1. Survey and analysis of jazz styles from the cool school and hard bop to modal and contemporary styles. Continuation of O318 areas of focus. Includes transcription of jazz solos and their analysis.

**MUS O321 Jazz Improvisation 1 (3 cr.)** Introduction to jazz improvisation. Chord/scale relationships, generic melodic patterns, standard harmonic patterns, tune learning.

**MUS O322 Jazz Improvisation 2 (3 cr.)** P: O321 Jazz Improvisation 1 or permission of instructor. Theory and technique of Bebop. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of the jazz common practice period (ca. 1940-1955).

**MUS O323 Jazz Improvisation 3 (3 cr.)** P: O321-O322 Jazz Improvisation 1 and 2 or permission of instructor. Modern concepts since 1955. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of jazz since 1958.

**MUS O324 Jazz Improvisation 4 (3 cr.)** P: O321 Jazz Improvisation 1 or permission of instructor. Tune learning. Various approaches to facilitate learning jazz tunes in blues, rhythm, and standards categories among others. Study of commonalities and differences among tunes.

**MUS O325 Rhythm Section Literature and Performance Practice (2 cr.)** Jazz, Latin, and Rock repertory studied in light of historical rhythm section performance as well as modern applications. Historical, cultural, and conceptual aspects in the development of important rhythm section styles from the United States, Latin America, Cuba, the Caribbean, and Africa. May be taken more than once, for a maximum of 8 credits.

**MUS O450 Jazz Chamber Ensemble (1 cr.)**

**MUS O512 Jazz Composition (3 cr.)** Advanced study of problems of different styles of composition in the jazz idiom.

**MUS O516 Jazz Arranging 1 (2 cr.)** P: Consent of instructor. Scoring for jazz instruments in various ensembles.

**MUS O517 Jazz Arranging 2 (2 cr.)** P: Consent of instructor. Arranging for various combinations of instruments in different jazz styles.

**MUS O521 Jazz Improvisation 1 (3 cr.)** Introduction to jazz improvisation. Chord/scale relationships, generic melodic patterns, standard harmonic patterns, tune learning.

**MUS O522 Jazz Improvisation 2 (3 cr.)** P: O521 Jazz Improvisation 1 or permission of instructor. Theory and technique of Bebop. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of the jazz common practice period (ca. 1940-1955).

**MUS O523 Jazz Improvisation 3 (3 cr.)** P: O521-O522 Jazz Improvisation 1 and 2 or permission of instructor. Modern concepts since 1955. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of jazz since 1958.

**MUS O524 Jazz Improvisation 4 (3 cr.)** P: O521 Jazz Improvisation 1 or permission of instructor. Tune learning. Various approaches to facilitate learning jazz tunes in blues, rhythm, and standards categories among others. Study of commonalities and differences among tunes.

**MUS O525 Rhythm Section Literature and Performance Practice (2 cr.)** P: Permission of instructor. Jazz, Latin and Rock repertory studied in light of historical rhythm section performance as well as modern applications. Issues of performance, arranging, composition, instrumentation and output of various important jazz composers, arrangers, and performers. Open to jazz majors.

**MUS O550 Jazz Chamber Ensemble (0-1 cr.)**

**MUS O800 Jazz performance (2 cr.)** P: Consent of instructor. Open to graduate jazz majors. Individual instruction in jazz performance.

## Opera

**MUS R241 Introduction to Musical Theater (2 cr.)** P: Sophomore standing. Concepts of musical theater (musical comedy, operetta, and opera). Stage terminology, direction, and technology. Rehearsal techniques.

**MUS R300 Scenic Design for Opera (3 cr.)** Applied study and practice of scenic drawing, drawing from nature, and architectural design. Five hours of studio class per week.

**MUS R301 Advanced Scenic Design for Opera (3 cr.)** P: Permission of instructor. The practice and study of opera and ballet scenic design techniques, including research and analysis, floor plan drafting, model construction, and rendering techniques.

**MUS R320 Workshop in Scenic Technique (3 cr.)** Study and practice of opera scene construction, painting, lighting, costumes, and makeup. Five hours of studio class and eight hours of laboratory per week.

**MUS R325 Opera/Ballet Costume Construction I (3 cr.)** P: Consent of instructor. Techniques of costume construction, including pattern and fabric selection, cutting, draping, sewing, decoration, and fitting.

**MUS R326 Opera/Ballet Costume Construction II (3 cr.)** P: Consent of instructor. Continuation of R325 Opera/Ballet Costume Construction I.

**MUS R330 Seminar in History of Stage Design and Architecture (2 cr.)** History of stage design and architecture from Greek theater to the present. Three hours of studio class per week.

**MUS R391 Principles of Acting in Opera (2 cr.)** P: Consent of instructor. Basic techniques for the singing actor. Movement, use of body language, use of props, techniques of interpretation, and analysis of text and music.

**MUS R392 Dramatic Coaching (2 cr.)** P: Consent of instructor. Development of role interpretation individually and in groups with an emphasis on the integration of musical and acting values.

**MUS R400 Undergraduate Readings in Opera (arr. cr.)** This course is exempt from the Incomplete rule.

**MUS R451 Problems of Opera Production (3 cr.)** Choosing repertory, securing materials, translation, budget planning, and promotion.

**MUS R452 Styles in Opera Acting (3 cr.)** Advanced survey and practice of styles of operatic acting according to historical period and national characteristics.

**MUS R453 Project in Opera Stage Direction (1 cr.)** Actual staging for public performance of a one-act opera with piano accompaniment and minimal decor. This course is exempt from the Incomplete rule.

**MUS R463 Individual Projects in Opera Stage Design (1 cr.)** Complete design and execution of a one- or two-scene opera production. This course is exempt from the Incomplete rule.

**MUS R464 Individual Project in Opera Technical Direction (1 cr.)** Complete technical direction of a one- or two-scene opera production. This course is exempt from the Incomplete rule.

**MUS R471 Opera Workshop I (3 cr.)** Technical and performing aspects of the production of light and grand opera as they pertain to singing actors and ensembles.

**MUS R472 Opera Workshop II (3 cr.)** Technical and performing aspects of the production of light and grand opera as they pertain to singing actors and ensembles.

**MUS R491 Dramatic Coaching III (2 cr.)** P: R391 Principles of Acting in Opera and R392 Dramatic Coaching. Instruction in portrayal of individual operatic roles.

**MUS R492 Dramatic Coaching IV (2 cr.)** P: R391 Principles of Acting in Opera and R392 Dramatic Coaching. Instruction in portrayal of individual operatic roles.

**MUS R493 Vocal Styles in Opera (2 cr.)** Exploration of vocal styles and performance practices in opera from Gluck to the present.

**MUS R502 Stage Management (1 cr.)** Survey of the duties and responsibilities of the stage manager in opera. The student is expected to serve as stage manager for at least one of the productions of the IU Opera Theater. Preparation of the production book is emphasized.

**MUS R503 Seminar in Opera Production Project (2 cr.)** A guided study of research and preparation for an opera that the student director will attempt to realize on the stage.

**MUS R504 Opera Production Project (1 cr.)** Staging of a one-act opera or its equivalent and submission of the director's prepared prompt book.

**MUS R505 Opera Stage Direction Technique I (3 cr.)** P: Consent of instructor. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

**MUS R506 Opera Stage Direction Technique II (3 cr.)** P: R505 Opera Stage Direction Technique I. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

**MUS R507 Opera Stage Direction Technique III (3 cr.)** P: R505 Opera Stage Direction Technique I and R506 Opera Stage Direction Technique II. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

**MUS R508 Opera Stage Direction Technique IV (3 cr.)** P: R505 Opera Stage Direction Technique I, R506 Opera Stage Direction Technique II, and R507 Opera Stage Direction Technique III. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

**MUS R510 Graduate Project in Scene Design for Musical Production (4 cr.)** Complete design for one opera or ballet production including sketches for scenery, costumes, props, makeup, floor plans, working drawings, etc.

**MUS R512 Advanced Scene Painting Laboratory Project (4 cr.)** Applied techniques in the execution of the scenery painting for one complete musical production as assigned.

**MUS R514 Graduate Seminar in History of Stage Design and Architecture (2 cr.)** Detailed examination of the history of stage design and architectural styles from Greek theater to the present. Three hours of studio class per week and individual research projects as assigned.

**MUS R515 Graduate Technical Direction (2 cr.)** Technical direction for one complete musical production, including setup scheduling, cue sheets, and working plots.

**MUS R516 Graduate Lighting Design (2 cr.)** Lighting design and execution for one complete musical production.

**MUS R517 Graduate Stage Management (1 cr.)**  
Complete execution of stage management for a musical production.

**MUS R518 Graduate Stage Direction for Designers (1 cr.)** The student assists the stage director in regard to rehearsal techniques, prompt book preparation, and production planning for one musical production.

**MUS R571 Opera Workshop (3 cr.)**

**MUS R572 Opera Workshop (3 cr.)**

**MUS R581 Advanced Opera Skills I (3 cr.)** The development of techniques needed for performance on the operatic stage: movement, acting, character analysis, pantomime, and scene study.

**MUS R582 Advanced Opera Skills II (3 cr.)** The development of additional techniques needed for performance on the operatic stage: period movement and dance, improvisation, mask work, and scene study, including trios and larger ensembles.

**MUS R589 Physical Alignment in Singing (2 cr.)**  
Hands-on work on the relationship between the mental, skeletal, and muscular systems of the body and efficient movement, posture, breath, and resonance.

**MUS R591 Principles of Acting in Opera (2 cr.)** P: Consent of instructor. Basic techniques for the singing actor. Movement, use of body language, use of props, techniques of interpretation, and analysis of text and music.

**MUS R592 Dramatic Coaching (1 cr.)** P: Consent of instructor. Development of role interpretation individually and in groups with an emphasis on the integration of musical and acting values.

## Music Theory

Semesters when certain courses are usually offered are indicated "fall," "spring," and "summer." Check the most recent schedule information to confirm availability.

**MUS T109 Rudiments of Music I (3 cr.)** Fundamentals of notation, ear training, and music reading. Melody and beginning harmony. A grade of C or higher is required. (fall, spring)

**MUS T132 Musical Skills I (1 cr.)** P: T109 Rudiments of Music I or equivalent, and T151 Music Theory and Literature I or consent of instructor. It is strongly recommended that this course be taken concurrently with T152 Music Theory and Literature II. Diatonic melody and harmony; two-part counterpoint. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring)

**MUS T151 Music Theory and Literature I (3 cr.)** P: T109 Rudiments of Music I with grade of C or higher or equivalent, score of 50-69 percent on Basic Musicianship Test and concurrent enrollment in T109 Rudiments of Music I, Z211 Music Theory II with grade of C or higher, or consent of instructor. Introduction to the literature and analysis of music. Introduction to diatonic harmony. (fall)

**MUS T152 Music Theory and Literature II (3 cr.)** P: Either (1) T151 Music Theory and Literature I (minimum grade D-) and T109 Rudiments of Music I (minimum grade C) or equivalent, or (2) a grade of C or better in T151.

Diatonic harmony continued, and introduction to chromatic harmony. Two-voice counterpoint and study of small forms. (spring)

**MUS T231 Musical Skills II (1 cr.)** P: T109 Rudiments of Music I or equivalent, T132 Musical Skills I, and T151 Music Theory and Literature I or consent of instructor. It is strongly recommended that this course be taken concurrently with T251 Music Theory and Literature III. Melody, harmony, and counterpoint continued; some chromaticism. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring)

**MUS T232 Musical Skills III (1 cr.)** P: T109 Rudiments of Music I or equivalent, T132-T231 Musical Skills I-II, and T151 Music Theory and Literature I or consent of instructor. It is strongly recommended that this course be taken concurrently with T252 Music Theory and Literature IV. Chromatic melody and harmony. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring, summer)

**MUS T251 Music Theory and Literature III (3 cr.)** P: T151-T152 Music Theory and Literature I-II. Study of music from the late sixteenth through the eighteenth centuries, with an emphasis on counterpoint, harmony, and form. (fall)

**MUS T252 Music Theory and Literature IV (3 cr.)** P: T151-T152-T251/T261 Music Theory and Literature I-II-III. Study of music of the nineteenth and early twentieth centuries, with an emphasis on advanced harmonic procedures and analysis of larger forms. (spring)

**MUS T261 Music Theory and Literature III (3 cr.)**  
Honors equivalent of T251. P: T151-T152 Music Theory and Literature I-II. Study of music from the late sixteenth through the eighteenth centuries, with an emphasis on counterpoint, harmony, and form. (fall)

**MUS T262 Music Theory and Literature IV (3 cr.)**  
Honors equivalent of T252. P: T151-T152-T251/ T261 Music Theory and Literature I-II-III. Study of music of the nineteenth and early twentieth centuries, with an emphasis on advanced harmonic procedures and analysis of larger forms. (spring)

**MUS T331 Musical Skills IV (1 cr.)** P: T109 Rudiments of Music I or equivalent; T132- T231-T232 Musical Skills I-II-III. It is strongly recommended that this course be taken concurrently with T351 Music Theory and Literature V. Twentieth-century materials. A grade of C or higher is required. (fall, spring, summer)

**MUS T351 Music Theory and Literature V (3 cr.)** P: T151-T152-T251/T261-T252/T262 Music Theory and Literature I-II-III-IV. Study of music from the early twentieth century to the present; new compositional and analytical procedures. (fall, spring, summer)

**MUS T361 Music Theory and Literature V (3 cr.)** Honors equivalent of T351. P: T151-T152-T251/ T261-T252/ T262 Music Theory and Literature I-II-III-IV. Study of music from the early twentieth century to the present; new compositional and analytical procedures.

**MUS T400 Undergraduate Readings in Music Theory (arr. cr.)** Independent study on a topic approved by the Department of Music Theory prior to enrollment in the course.

**MUS T410 Topics in Music Theory (3 cr.)** P: Junior standing or consent of instructor. Study of selected compositions of a particular composer, historical period, or genre. Emphasis on music and its relation to theoretical and compositional ideas. May be repeated for different topics.

**MUS T412 Advanced Aural and Keyboard Techniques (3 cr.)** P: T232 Musical Skills III and T252/T262 Music Theory and Literature IV, or consent of instructor. Listening in context to music of various style periods. Keyboard skills (e.g., figured bass, harmonization, and score reading).

**MUS T416 Counterpoint: Variable Topics (3 cr.)** P: T232 Musical Skills III and T252/T262 Music Theory and Literature IV. The techniques of counterpoint with an emphasis on a particular style, such as that of the sixteenth or eighteenth century.

**MUS T417 Analysis of Tonal Music (3 cr.)** P: T232 Musical Skills III and T252/T262 Music Theory and Literature IV. Analytical techniques for the study of tonal music of the eighteenth and nineteenth centuries.

**MUS T418 Music and Ideas (3 cr.)** Junior standing or consent of instructor. An introduction to the philosophy of music and the history and problems of musical aesthetics.

**MUS T508 Written Music Theory Review for Graduate Students (3 cr.)** Designed to satisfy deficiencies indicated by the Graduate Music Theory Entering Proficiency Examination. Part writing, form, and harmonization. Removal of deficiency requires a grade of C or higher. If T511 Aural Music Theory Review for Graduate Students is also required, T508 Written Music Theory Review for Graduate Students should be taken first. (fall, summer)

**MUS T509 Sight-Singing Review for Graduate Students (3 cr.)** Designed to satisfy deficiencies indicated by the Graduate Music Theory Entering Proficiency Examination. Music reading involving intervals, scales, chord outlines, rhythm patterns, and meter through solo and ensemble singing. Removal of reading deficiency requires a grade of C or higher. (fall of each year, summer of odd-numbered years)

**MUS T511 Aural Music Theory Review for Graduate Students (3 cr.)** Designed to satisfy deficiencies indicated by the Graduate Music Theory Entering Proficiency Examination. Removal of deficiency requires a grade of D or higher. If T508 Written Music Theory Review for Graduate Students is also required, it should be taken before T511 Aural Music Theory Review for Graduate Students. (spring of each year, summer of even-numbered years)

**MUS T545 Introductory Analysis of Music Literature (3 cr.)** P: T508 Written Music Theory Review for Graduate Students and M541-M542 Music History Review for Graduate Students I-II, or equivalent. Basic techniques of analysis applied to a selection of music literature emphasizing works from the seventeenth century through the early twentieth century. (fall, spring)

**MUS T550 Readings in Music Theory (3 cr.)** P: T508 Written Music Theory Review for Graduate Students or equivalent. Introduction to the discipline of music theory:

objectives, issues, trends, methods, resources, and literature. (spring)

**MUS T551 Analytical Techniques for Tonal Music (3 cr.)** P: T508 Written Music Theory Review for Graduate Students or equivalent. In-depth analysis of common-practice repertoire through multiple techniques, including the study both of pitch and of rhythm. (fall)

**MUS T555 Schenkerian Analysis (3 cr.)** P: T508 Written Music Theory Review for Graduate Students or equivalent and consent of instructor. Develops skill in applying Heinrich Schenker's analytic method for tonal music of the eighteenth and nineteenth centuries. (spring)

**MUS T556 Analysis of Music Since 1900 (3 cr.)** P: T508 Written Music Theory Review for Graduate Students or equivalent. Analytical techniques for music of the twentieth and twenty-first centuries. (fall)

**MUS T561 Music Theory: Variable Topics (3 cr.)** P: Consent of instructor. May be repeated for different topics.

**MUS T565 Stylistic Counterpoint: Variable Topics (3 cr.)** P: T508 Written Music Theory Review for Graduate Students or equivalent. Analysis of, and composition in, the contrapuntal style of a given period, e.g., J. S. Bach and his contemporaries, the sixteenth-century sacred style, the romantic period. May be repeated for different topics. (fall)

**MUS T591 Teaching of Music Theory (3 cr.)** P: T508 Written Music Theory Review for Graduate Students or equivalent. Comparative analysis of teaching techniques, procedures, and materials, with practical application. (spring, summer)

**MUS T599 Master's Degree Comprehensive Review (0 cr.)** Review of a portfolio assembled from master's course work. Taken in the final semester of study. (fall, spring)

**MUS T619 Projects and Problems in Music Theory (arr. cr.)** P: Consent of music theory department. Investigation and research in the field of music theory designed to meet individual needs of graduate students.

**MUS T623 History of Music Theory I (3 cr.)** I. Musical systems of antiquity; modal, rhythmic, and contrapuntal music theory to 1600. (fall of odd-numbered years)

**MUS T624 History of Music Theory II (3 cr.)** II. Music theory from 1600 through the mid-twentieth century. (spring of even-numbered years)

**MUS T658 Seminar in Music Theory: Variable Topics (3 cr.)** May be repeated for different topics only. (fall, spring)

**MUS T659 Public Lecture (0 cr.)** Formal presentation to the public of a research paper. This course is exempt from the Incomplete rule.

**MUS T700 Dissertation in Music Theory (arr. cr.)** This course is exempt from the Incomplete rule.

## Unclassified Courses

**MUS U200 Special Projects in Technology (1-8 cr.)** P: Consent of instructor. May be repeated for additional credit.

**MUS U201 Piano Technology I (2 cr.)** U201 is a prerequisite for U202. Recommended for piano majors. Introduction to science of tuning in equal temperament, structure of piano, and mechanism of piano's action.

**MUS U202 Piano Technology II (2 cr.)** U201 is a prerequisite for U202. Recommended for piano majors. Introduction to science of tuning in equal temperament, structure of piano, and mechanism of piano's action.

**MUS U210 Reed Making (1 cr.)** Principles of double-reed making with development of individual skill and application.

**MUS U233 Applied French Diction for Singers (1 cr.)**  
P or C: FRIT F100. Drill on phonetics and application to song and opera.

**MUS U243 Applied German Diction for Singers (1 cr.)**  
P or C: GER G100. Drill on phonetics and application to song and opera.

**MUS U253 Applied Italian Diction for Singers (1 cr.)**  
P or C: FRIT M100. Drill on phonetics and application to song and opera.

**MUS U263 Pronunciation of Historical Languages (3 cr.)** A survey of the changes in the pronunciation of Romance and Germanic languages from the Middle Ages to the eighteenth century.

**MUS U274 History of Violin Making I (3 cr.)** P: Consent of instructor. Seminar in the history and literature of string instrument technology. Study of the manufacture and repair of string instruments from the earliest time to the present, with emphasis on the work of the master luthiers. Outside readings. Three hours of class per week.

**MUS U275 History of Violin Making II (3 cr.)** P: Consent of instructor. Seminar in the history and literature of string instrument technology. Study of the manufacture and repair of string instruments from the earliest time to the present, with emphasis on the work of the master luthiers. Outside readings. Three hours of class per week.

**MUS U305 String Instrument Repair (1 cr.)** String instrument maintenance and repair. For music education students.

**MUS U350 Individualized Music Cognate Area Readings and Research (1-6 cr.)** Open only to students accepted for an individualized cognate area.

**MUS U361 English Diction for Singers (1 cr.)** Drill on phonetics with application to singing. May be taken for undergraduate and graduate credit.

**MUS U400 Unassigned Undergraduate Performance Major (arr. cr.)** P: Permission of director of undergraduate studies or dean of Jacobs School of Music. Temporary section during registration process.

**MUS U404 Harp Technology (2 cr.)** A study of the principles, problems, repair, and general mechanics of the harp action and of all aspects of design from both the historical and practical points of view. The course covers all basic routines of repairs, tuning adjustments, maintenance, and intricate regulation of various instruments.

**MUS U406 Introduction to Piano Technology (2-3 cr.)** Aspects of upright and grand piano technology, including

building/rebuilding pianos, action regulation, voicing and tone, theory of tuning, basic tuning techniques, and discussion of sales and pricing. Recommended for piano majors.

**MUS U411 Performing Art Center Management (3 cr.)** On national and local levels. Mechanics of management, booking of concert artists and attractions, organized-audience plan, local concert series, and symphony management.

**MUS U412 Opera Management (3 cr.)** Problems of management in operas; organizational structure, business aspects, public relations and support, repertoire selection, casting, coaching, directing, and rehearsing; design and execution of scenery, costumes, properties, and lighting; and technical production.

**MUS U440 Practicum I-II-III-IV (2-2-2-2 cr.)** Supervised execution of the technology of construction, repair, and operation of scenic elements and theatrical equipment. Ten hours per week each semester.

**MUS U450 Individualized Music Cognate Area Final Project (0 cr.)** Open only to students accepted for an individualized music cognate area.

**MUS U453 Italian Operatic Diction (1 cr.)** P: U253 Applied Italian Diction for Singers and consent of instructor. Coaching in Italian diction involving the standard Italian repertoire.

**MUS U470 Violin Repair I-II-III-IV (6-6-6-6 cr.)** P: Consent of instructor. I-II. Study and practice of string instrument technology, including general repairs done from outside the instrument, bow refurbishing, and use of hand and power tools. Fifteen hours instruction and laboratory per week. III-IV. Advanced study and practice of string instrument technology, including general and major repair done after an instrument has been opened, instrument acoustics, and related topics. Fifteen hours instruction and laboratory per week.

**MUS U471 Topics in Piano Technology (2-3 cr.)** Practical hands-on work in various areas of piano technology, including upright and grand piano regulation and tuning. May be repeated for different topics only.

**MUS U480 Internship in Technology (arr. cr.)** P: Consent of instructor. Internship in music-related technology. Practical application of related skills in a professional setting on or off campus for one semester.

**MUS U500 Workshop in Music: Variable Topics (0-6 cr.)**

**MUS U501 Introduction to Piano Technology (2-3 cr.)** Aspects of upright and grand piano technology, including building/rebuilding pianos, action regulation, voicing, and tone, theory of tuning, basic tuning techniques, and discussion of sales and pricing. Recommended for piano majors.

**MUS U502 Topics in Piano Technology (2-3 cr.)** Practical hands-on work in various areas in piano technology, including upright and grand piano regulation and tuning. May be repeated for different topics only.

**MUS U506 Historical Brass Instrument Design and Construction (3 cr.)** The course will consist of a three-hour laboratory session each week, supplemented by

independent research projects that will demand additional time appropriate to a 3-credit course. The laboratory portion of the course will consist of the construction of a reproduction of a historical brass instrument, using methods and tools consistent with those used in the seventeenth and eighteenth centuries.

**MUS U510 Advanced Reed Making (1 cr.)** P: U210 Reed Making or permission of instructor. Principles of double-reed making with focus on advanced skill and understanding in reed finishing.

**MUS U511 Performing Art Center Management (3 cr.)** On national and local levels. Mechanics of management, booking of concert artists and attractions, organized-audience plan, local concert series, and symphony management.

**MUS U596 Research in Music (arr. cr.)**

**MUS U800 Unassigned Graduate Performance Minor (arr. cr.)** P: Permission of director of graduate studies or dean of Jacobs School of Music. Temporary section during registration process.

**MUS U900 Unassigned Graduate Performance Major (arr. cr.)** P: Permission of director of graduate studies or dean of Jacobs School of Music. Temporary section during registration process.

## Nonmajor Academic and Performance Courses

**MUS Z100 The Live Musical Performance (1-2 cr.)** An introduction to music listening through weekly in-class performances. Students have an opportunity to interact with instrumentalists, singers, dancers, choreographers, conductors, and composers. Musical styles include classical, rock, jazz, and world music.

**MUS Z101 Music for the Listener (3 cr.)** An introductory music appreciation course that explores European and American classical music and other musical repertoire.

**MUS Z103 Special Topics in Music for Nonmajors (3 cr.)**

**MUS Z110 Non-Music Major Performance Elective (2 cr.)** For undergraduate students.

**MUS Z111 Introduction to Music Theory (3 cr.)** A study of fundamentals of the language and notation of music: listening, music reading and writing, and the elements of music as used in a variety of genres and historical periods. Open to non-music majors and students in the Jacobs School of Music interested in a general background in music.

**MUS Z112 Introduction to Musical Skills (1 cr.)** Introduction to sight singing and dictation. Rhythmic and melodic materials. Previous or concurrent registration in Z111 Introduction to Music Theory is recommended.

**MUS Z120 Music in Multimedia (3 cr.)** Overview of multimedia elements for interactive environments and linear media. Introduction to digital media including animation, audio, video, and images. Audio techniques including sound synchronization with cue points, loops, digital signal processing effects, mixing, and conversions using a waveform editor.

**MUS Z161 Steel Drumming (2 cr.)** Techniques of execution and musical interpretation of music for the steel drums.

**MUS Z162 Hand Drumming (2 cr.)** Techniques of execution and idiomatic rhythms of international styles of hand drumming.

**MUS Z171 Opera Theater Series I (3 cr.)** Discussion and analysis of works to be performed during the current Opera Theater series. Designed to acquaint opera patrons (and non-music majors) with the libretti and music.

**MUS Z172 Opera Theater Series II (3 cr.)** Discussion and analysis of works to be performed during the current Opera Theater series. Designed to acquaint opera patrons (and non-music majors) with the libretti and music.

**MUS Z201 History of Rock 'n' Roll Music I (3 cr.) I.** Roots of Rock to the British Invasion.

**MUS Z202 History of Rock 'n' Roll Music II (3 cr.) II.** The Sixties. Survey of the major trends, styles, and genres of rock music, focusing on artists and groups with the most enduring significance and on the major social issues of their times. Z201 is not a prerequisite for Z202.

**MUS Z211 Music Theory II (3 cr.)** P: Z111 Introduction to Music Theory or consent of instructor. Overview of part writing, musical form, harmonic analysis, and modulation.

**MUS Z212 Musical Skills II (1 cr.)** P: Z112 Introduction to Musical Skills or consent of instructor. Continuation of sight singing and dictation skills. Rhythmic, melodic, and harmonic materials. Previous or concurrent registration in Z211 Music Theory II is recommended.

**MUS Z250 Choral Masterworks (3 cr.)** Introduction to the masterpieces of choral music through examination of musical, historical, and cultural contexts. Study of selected oratorios, masses, requiems, passions, choral symphonies, choral music outside the Western art tradition, and music for glee clubs, show choirs, and vocal jazz groups. Class lectures/discussions enhanced with live performances.

**MUS Z260 Music in American Society (3 cr.)** Music in the United States: its history and place in society from the earliest musical activities to some of its many present incarnations. Native American music; sacred and secular music in the New World to c.1800; music in the church, home, and concert hall in the nineteenth century; African American music; and various twentieth-century traditional popular and classical genres and styles.

**MUS Z301 Rock Music in the '70s and '80s (3 cr.)** A lecture-oriented course that covers the history of rock 'n' roll in the 1970s and 1980s. The post-Sgt. Pepper "splintering" of rock and ensuing style changes are highlighted.

**MUS Z311 Music Theory III (3 cr.)** P: Z111 Introduction to Music Theory and Z211 Music Theory II or consent of instructor. Overview of modulation and chromatic harmony.

**MUS Z312 Musical Skills III (1 cr.)** P: Z112 Introduction to Musical Skills and Z212 Musical Skills II or consent of instructor. Advanced sight singing and dictation skills. Rhythmic and melodic materials in one and two parts; harmonic materials including chromaticism. Previous

or concurrent registration in Z311 Music Theory III is recommended.

**MUS Z315 Music for Film (3 cr.)** P: CMLT C190 Introduction to Film. A stylistic and analytic survey of music for moving pictures, concentrating on American and English narrative films.

**MUS Z317 Computer Music Composition I (3 cr.)** Basic MIDI tools are applied to electronic music composition techniques and the production of computer music. The course is project-based and requires a performance of student compositions and arrangements as a final project. Intermediate knowledge of sequencing and notation software is recommended preparation.

**MUS Z318 Computer Music Composition II (3 cr.)** P: Z317 Computer Music Composition I or consent of instructor. Students with introductory music composition techniques in electronic and computer music advance to sampling and looping technologies, synchronizing digital music to video and film. The course is project-based and requires a performance of student compositions and arrangements as a final project.

**MUS Z320 Advanced Special Topics in Music for Nonmajors (3 cr.)**

**MUS Z340 Introduction to Music Business (3 cr.)** An introduction to the business aspects of the music industry. Recording companies, artists, and contracts; music production; copyright, licensing, and publishing; booking agents, promotions, live performances, and performing arts organizations.

**MUS Z361 Introduction to MIDI and Computer Music (3 cr.)** P: Modest working knowledge of personal computers. Basics of the Musical Instrument Digital Interface system, its software, and the instruments commonly used with desktop MIDI workstations (synthesizers, digital samplers). MIDI sequencing, digital audio editing, and principles of digital syntheses. The course is intended for those with little prior technical training.

**MUS Z362 Computer Music: Design/Perform (3 cr.)** P: Z361 Introduction to MIDI and Computer Music or equivalent experience and permission of instructor. Projects in fixed-media computer music composition (with and without video) and live electronic music performance. Field recording, audio editing, sampling, effects processing, mixing, mastering, video synchronization, methods of synthesis, virtual instrument design, real-time hardware control of audio, live video processing.

**MUS Z373 The American Musical (3 cr.)** The origins of the American musical: its societal impact and its development from vaudeville and European operetta to the rock musicals of today.

**MUS Z374 Contemporary Broadway Musicals (3 cr.)** An exploration of the Broadway musical with a focus on contemporary trends. American rock musicals, revivals, and British and European productions. Study of contemporary producers, composers, lyricists, choreographers, and directors.

**MUS Z385 History of the Blues (3 cr.)** Tells the story of the blues through the music of more than 200 artists. Styles studied include Classic Blues, Country Blues,

Piedmont Blues, Holy Blues, White Blues, City Blues, Rhythm & Blues, Post-WWII Country Blues, Chicago Blues, Urban Blues, Swamp Blues, British Blues, and Blues Rock.

**MUS Z390 Jazz for Listeners (3 cr.)** An examination of the components of jazz, how to listen to jazz, and how to relate jazz to the social/cultural environment in which it was created. Class lectures/discussions enhanced with live performances and videos of major artists such as Louis Armstrong, Charlie Parker, Miles Davis, and John Coltrane.

**MUS Z393 History of Jazz (3 cr.)** Periods, major performers and composers, trends, influences, stylistic features, and related materials. For non-music majors only.

**MUS Z395 Contemporary Jazz and Soul Music (3 cr.)** A survey of contemporary jazz and soul (rhythm and blues) music and musicians in the United States. For non-music majors only.

**MUS Z401 The Music of the Beatles (3 cr.)** An in-depth, song-by-song look at the music, lives, and times of the Beatles. The course focuses on the music and is aimed at heightening student listening skills as well as fostering a deeper appreciation for the Beatles' recordings.

**MUS Z402 Music of Frank Zappa (3 cr.)** A detailed survey of the musical career of rock's most avant-garde composer. Traces Zappa's creative output from his early days through his solo projects, his "big band" period, his orchestral productions, and finally his groundbreaking work with the Synclavier. All of Zappa's commercially released albums are discussed, and students are responsible for a listening list of materials from these releases.

**MUS Z403 Music of Jimi Hendrix (3 cr.)** A detailed look at the life, music, and career of rock music's best and most influential guitarist. Audio and video performances document the meteoric rise of Hendrix from obscurity to master musician before his untimely death.

**MUS Z404 The Music of Bob Dylan (3 cr.)** A detailed examination of Bob Dylan's songs and career. The course traces Dylan's many incarnations and reinventions from his early days as a folk-protest singer and pop icon to his role as elder statesman and Poet Laureate of popular music.

**MUS Z411 Music Theory IV (3 cr.)** P: Z111 Introduction to Music Theory and Z211-Z311 Music Theory II-III or consent of instructor. Further study of modulation techniques and advanced chromatic harmony. Overview of atonal and serial techniques as well as music of the twentieth century.

**MUS Z412 Musical Skills IV (1 cr.)** P: Z112 Introduction to Musical Skills and Z212-312 Musical Skills II-III. More advanced sight singing and dictation skills. Rhythmic and melodic materials in one and two parts with more difficult rhythms; harmonic materials including advanced chromaticism and modulation. Examples from twentieth-century musical repertoire. Previous or concurrent registration in Z411 Music Theory IV is recommended.

**MUS Z413 Latin American and Latino Popular Music and Culture (3 cr.)** Latin American and Latino popular

music genres, their historical and cultural contexts, and their impact in the United States. For non-music majors only. Activities outside of class may be scheduled.

**MUS Z415 Connections: Music, Art, Literature (3 cr.)**

Interrelationships among the arts of various cultures, learning how they influence each other and are in turn influenced by the culture and temper of the times they reflect. Includes a survey of major styles from the Renaissance to the present, with emphasis on the twentieth and twenty-first centuries.

**MUS Z710 Non-Music Major Performance Elective (2-4 cr.)** For graduate students.

## Academic Courses

### Major Ensembles

**MUS X002 Piano Accompanying (2 cr.)** For BM piano majors who have passed the upper-division examination and for MM, AD, and PD piano majors. Other qualified students may enroll with approval of the choral department. Assignment to studio accompanying in lieu of ensemble participation.

**MUS X030 Ballet Ensemble (2 cr.)** Required of all ballet students; elective for students outside the Jacobs School of Music with consent of instructor. Rehearsals for ballet and opera production.

**MUS X040 Instrumental Ensembles (2 cr.)** Bands There are three concert bands (Wind Ensemble, Symphonic Band, and Concert Band), Marching Hundred, and Athletic Pep Band. The Pep Band is organized following the football season from members of the Marching Hundred. Orchestras There are four symphony orchestras (Philharmonic, Concert, Symphony, and University), a chamber orchestra, a baroque/classical (period instrument) orchestra, and the New Music Ensemble. Jazz Bands There are four jazz bands.

**MUS X050 Marching Hundred for Non-Music Majors (2 cr.)** Open to all enrolled students on the Bloomington campus.

**MUS X060 Early Music Ensembles (2 cr.)** Concentus, a mixed instrumental/vocal ensemble constituted differently to fit the repertoire of each concert, is required of all early music majors.

**MUS X070 Choral Ensembles (2 cr.)** Choral ensembles include the University Singers, University Chorale, Contemporary Vocal Ensemble, Pro Arte, Singing Hoosiers, International Vocal Ensemble, Opera Chorus (2), Women's Chorus, Symphonic Choir, Motet Choir, and Morning Choral Ensembles (4).

**MUS X080 Opera Technical Crew (2 cr.)**

**MUS X090 Audio Technical Crew (2 cr.)** Required of all recording arts majors.

**MUS X091 String Repair Technical Crew (2 cr.)** Required of all string instrument technology majors. Supervised execution of repair and maintenance techniques for string instruments.

### Other Ensembles

**MUS X001 All-Campus Ensemble (1-2 cr.)** Open to students outside the Jacobs School of Music. Does not fulfill the major ensemble requirement for music majors. Men's chorus, women's chorus, mixed chorus, band, string orchestra, and other ensembles.

**MUS X410 Athletic Pep Bands (1 cr.)** Open to students inside and outside the Jacobs School of Music. Does not fulfill the small ensemble requirement for music majors.

**MUS X414 Latin American Ensemble (2 cr.)** Emphasis on musical practice, arranging, and performance of Latin American popular music genres for solo, chamber, and band ensembles. Open to music majors and non-majors with performing skills. Audition required.

**MUS X420 Small Ensembles (1 cr.)** Specialized instrumental and vocal ensembles.

## Ensemble

### Faculty

- Ballet
- Band/Wind Conducting
- Brass
- Choral Conducting
- Composition
- Early Music
- Guitar
- Harp
- Jazz Studies
- Music Education
- Music in General Studies
- Musicology
- Music Theory
- Opera Studies
- Orchestral Conducting
- Organ
- Percussion
- Piano
- Recording Arts
- Strings
- Technical Study
- Voice
- Woodwinds

### Ballet

#### Distinguished Professor

- Violette Verdy, Kathy Ziliak Anderson Chair

#### Professors

- Jacques Cesbron
- Michael Vernon

#### Associate Professor

- Virginia Cesbron

#### Lecturer

- Guoping Wang

### Band/Wind Conducting

#### Professors

- Stephen W. Pratt
- David Woodley

**Associate Professor**

- Jeffrey Gershman

**Assistant Professor**

- Eric Smedley

**Brass****Horn****Professors**

- Myron Bloom
- Richard Seraphinoff
- Jeff Nelsen

**Trumpet****Professors**

- Edmund Cord
- John Rommel

**Associate Professor**

- Joey Tartell

**Trombone and Euphonium****Professors**

- Peter Ellefson
- Carl Lenthe
- M. Dee Stewart

**Tuba****Professor**

- Daniel Perantoni

**Choral Conducting****Professors**

- Michael Schwartzkopf, Pam and Jack Burns Professor
- Gwyn Richards
- Carmen Tellez

**Assistant Professor**

- William Gray

**Composition****Chancellor's Professor**

- Claude Baker

**Professors**

- David Dzubay
- Don Freund
- Jeffrey Hass (electronic and computer music)
- Eugene O'Brien

**Associate Professor**

- P. Q. Phan

**Assistant Professors**

- John Gibson (electronic and computer music)
- Aaron Travers

**Early Music****Professors**

- Paul Elliott (voice)
- Wendy Gillespie (viola da gamba)
- Michael McCraw (Baroque bassoon)
- Nigel North (lute)
- Stanley Ritchie (Baroque violin)
- Richard Seraphinoff (natural horn)

- Elisabeth Wright (harpsichord)

**Assistant Professors**

- Barbara Kallaur (Baroque flute) (part-time)
- Washington McClain (Baroque oboe) (part-time)

**Lecturers**

- Eric Hoeprich (early clarinet) (part-time)
- Kris Kwapis (cornetto and Baroque trumpet) (part-time)

**Guitar****Professor**

- Ernesto Bitetti

**Lecturer**

- Petar Jankovic (part-time)

**Harp****Distinguished Professor**

- Susann McDonald

**Associate Professor**

- Elzbieta Szmyt

**Jazz Studies****Distinguished Professor**

- David N. Baker

**Professors**

- Patrick Harbison
- Stephen Houghton

**Associate Professors**

- Luke Gillespie
- Thomas Walsh

**Assistant Professors**

- Jeremy Allen
- Brent Wallarab

**Music Education****Professors**

- Michael Schwartzkopf, Pam and Jack Burns Professor
- Estelle R. Jorgensen
- Patrice Madura Ward-Steinman

**Associate Professors**

- Brenda Brenner
- Brent Gault
- Lissa Fleming May
- Peter Miksza
- Katherine Strand

**Music in General Studies****Provost Professor**

- Glenn Gass

**Senior Lecturers**

- Andrew Hollinden
- Constance Cook Glen

**Musicology****Distinguished Professor**

- J. Peter Burkholder

**Professor**

- Daniel R. Melamed

**Associate Professors**

- Halina Goldberg
- Kristina Muxfeldt
- Massimo Ossi

**Assistant Professors**

- Phil Ford
- Ayana Smith
- Giovanni Zanovello

**Music Theory****Professors**

- Marianne Kielian-Gilbert
- Mary Wennerstrom

**Associate Professors**

- Julian Hook
- Gretchen Horlacher
- Eric Isaacson
- Roman Ivanovitch
- Gary Potter
- Frank Samarotto

**Assistant Professor**

- Kyle Adams
- Blair Johnston

**Opera Studies****Opera Coaching****Professor**

- Edwin Penhorwood (part-time)

**Assistant Professors**

- Mark Phelps (part-time)
- Shuichi Umeyama (part-time)

**Scenic Design and Technical Production****Professor**

- C. David Higgins

**Stage Direction****Professor**

- Vincent Liotta

**Orchestral Conducting****Professors**

- David Efron
- Arthur Fagen
- Leonard Slatkin, Arthur R. Metz Foundation Conductor (part-time)

**Senior Lecturer**

- Uriel Segal (part-time)

**Organ****Professors**

- Janette Fishell
- Christopher Young

**Associate Professor**

- Bruce Neswick

**Percussion****Professors**

- Stephen Houghton
- John Tafoya

**Associate Professors**

- Kevin Bobo
- Michael Spiro

**Piano****Distinguished Professor**

- Menahem Pressler, Charles H. Webb Chair

**Professor**

- Andre Watts, Jack I. and Dora B. Hamlin Chair

**Professors**

- Edward Auer
- Edmund Battersby
- Evelyne Brancart
- Arnaldo Cohen
- Luba Edlina-Dubinsky
- Jean-Louis Haguenaer
- Shigeo Neriki
- Karen Shaw

**Associate Professor**

- Emile Naoumoff

**Assistant Professors**

- David Cartledge
- Karen Taylor (part-time)

**Senior Lecturer**

- Reiko Neriki

**Lecturer**

- Chih-Yi Chen

**Recording Arts****Professor**

- Konrad Strauss

**Assistant Professors**

- Mark Hood
- Douglas McKinnie

**Lecturer**

- Michael Stucker

**Strings****Violin****Professors**

- Jorja Fleezanis, Henry A. Upper Chair
- Alexander Kerr, Linda and Jack Gill Chair
- Ik-Hwan Bae
- Mauricio Fuks
- Mark Kaplan
- Henryk Kowalski
- Jaime Laredo
- Kevork Mardirossian
- Stanley Ritchie
- Mimi Zweig

**Associate Professors**

- Federico Agostini

- Brenda Brenner

### Senior Lecturer

- Joshua Bell (chamber music, part-time)

### Viola

#### Professors

- Atar Arad
- Alan deVeritch
- Mimi Zweig
- Stephen Wyrczynski

### Violoncello

#### Distinguished Professor

- Janos Starker

#### Professors

- Eric Kim
- Sharon Robinson
- Peter Stumpf

#### Associate Professor

- Emilio Colon

### Double Bass

#### Professors

- Bruce Bransby
- Lawrence Hurst

## Technical Studies

#### Assistant Professor

- Stephen Shaver (piano technology) (part-time)

#### Senior Lecturer

- Thomas Sparks (string instrument technology)

## Voice

#### Distinguished Professor

- Timothy Noble

#### Chancellor's Professor

- Costanza Cuccaro

#### Professors

- Robert Harrison
- Mary Ann Hart
- Teresa Kubiak
- Carlos Montané
- Andreas Poulimenos
- Marietta Simpson
- Carol Vaness
- Patricia Wise

#### Associate Professors

- Gary Arvin
- Patricia Havranek (part-time)
- Brian Horne
- Patricia Stiles

#### Professor of Practice

- Wolfgang Brendel

#### Senior Lecturers

- Alice Hopper
- Scharmal Schrock

### Lecturer

- Sylvia McNair

## Woodwinds

### Flute

#### Professor

- Kathryn Lukas

#### Associate Professor

- Thomas Robertello

### Oboe

#### Professor

- Linda Strommen

#### Associate Professor

- Roger Roe (part-time)

### Clarinet

#### Professors

- James Campbell
- Eli Eban
- Howard Klug

### Bassoon

#### Professor

- William Ludwig

#### Associate Professor

- Kathleen McLean

### Saxophone

#### Associate Professors

- Otis Murphy
- Thomas Walsh

## Regulations and Procedures

- Academic Regulations
- Academic Standing—Undergraduate
- Academic Standing—Graduate
- Individual Studio Study and Performance—Related Policies

## Academic Regulations

- Academic and Professional Conduct
- Change of Degree Requirements
- Grades
- Addition of Courses
- Withdrawal from Courses
- Incompletes and Deferred Grades
- FNN and FN Grades
- Pass/Fail Option
- Extended-X Policy
- Change of Grade and Grade Appeal
- Absences
- Minimum and Maximum Semester Load
- Distance Learning
- Audit Policy
- Credit by Examination
- Students with Disabilities

## Academic and Professional Conduct

All students at Indiana University are responsible for knowing the rules governing academic and personal conduct in the Indiana University Code of Student Rights,

Responsibilities, and Conduct. Code procedures for the Bloomington campus are available at <http://iu.edu/code/index.shtml>. The rules about academic honesty are important for everyone, but students who are new to the education system in the United States should be especially sure to read and understand them because the expectations here may be different from those to which they are accustomed.

Each student is expected to adhere to high professional, ethical, and academic standards, and the Jacobs School of Music may dismiss from its programs any student who fails to do so. In general, it is assumed that all academic work (such as papers, essays, quizzes, tests, oral reports, projects, compositions, dissertations, documents, and performances) is a student's original work. Collaboration is sometimes permitted for certain assignments in some courses. Students should always make certain that they understand what an instructor expects for a particular assignment. It is also assumed that material borrowed or quoted from other sources (including from books, articles, the Web, and elsewhere) will be acknowledged and cited.

The penalties for academic and personal misconduct are severe, and can include dismissal from the university. Students with questions about the rules and the disciplinary procedures for the Bloomington campus are welcome to ask the directors of undergraduate or graduate studies.

## Change of Degree Requirements

Each student is subject to the degree requirements outlined in the current Jacobs School of Music Bulletin. When new requirements are introduced after a student has matriculated, the student may elect to observe either the requirements in force at the date of matriculation or those most recently established by the Jacobs School of Music.

## Grades

The official grading system of Indiana University is as follows:

A+ or A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
D-	0.7
F	0.0

## Addition of Courses

No course may be added after the normal schedule adjustment period of a semester unless the instructor and department chairperson of the course give signed approval and the course addition is approved by the dean of the school in which the student is enrolled.

## Withdrawal from Courses

Withdrawals made before the end of the first week of classes will not appear on a student's permanent internal record. After the first week of classes, withdrawals are automatically marked W until the university automatic W deadline. After the automatic W deadline, withdrawal is permitted only if the instructor and dean of the student's school approve the request on the basis of urgent, documented reasons relating to the student's health or equivalent distress. The desire to avoid a low grade is not an acceptable reason for withdrawal from a course. If a student withdraws with the consent of the instructor and the dean, the grade in the course shall be W if the work is passing and F if the work is not passing. The grade will be recorded on the date of withdrawal. Failure to complete a course without an authorized withdrawal will result in the grade of FNN or FN.

## Incompletes and Deferred Grades

If a student is not in attendance during the last two or three weeks of a semester, the instructor may report a grade of I (indicating the work is satisfactory at the end of the semester but has not been completed) if the instructor has reason to believe the absence was beyond the student's control; if not, the instructor shall record a grade of FN. In addition, a student may not enroll in a course in which the student has received a grade of Incomplete, except in performance, chamber music, and ensemble.

It is the responsibility of the student who has incurred the grade of Incomplete in any course to fulfill the requirements of that course within one calendar year from the date on which the Incomplete is recorded. The student is expected to complete all necessary work in time for the instructor to assign a regular grade before the expiration of this time period. If this is impossible because of circumstances clearly beyond the student's control, it is the student's responsibility to petition the instructor for an extension of time. Every Incomplete is changed to F at the end of one year unless a grade is assigned during that year.

The grade of R is used in courses such as research courses and recitals in which completion of the work of the course is not necessarily required at the end of the semester.

## FNN and FN Grades

The grade of FNN is given to students who have never attended. The grade of FN is given to students who stopped attending, to distinguish the grade from the F awarded for poor performance. The instructor must provide on the electronic grade roster the last date of documented class attendance or participation when awarding the FN grade.

## Pass/Fail Option

Under certain circumstances an undergraduate student in good standing (not on probation) may enroll in up to eight elective courses to be taken with a grade of P (Pass) or F (Fail) during the four years of the undergraduate program. A student may take two courses per academic year on the Pass/Fail option. An academic year begins with the first

day of the fall semester and ends with the last day of the summer term.

If a student elects the Pass/Fail option in a course, the Office of the Registrar will convert the final grade to either P (grade of A, B, C, or D) or F (grade of F). The grade of P indicates satisfactory work in fulfillment of degree requirements, but it is not computed in the grade point average. The grade of F is included in determining grade point averages.

No courses with a MUS or an EDUC prefix can be taken on a Pass/Fail basis by music majors. B.M.E. students may use Pass/Fail courses only for general education requirements except for ENG W131 Elementary Composition I and CMCL C121 Public Speaking or their approved substitutes. B.M. and B.S. students may use Pass/Fail courses only as free electives; they may not use Pass/Fail courses to meet stated degree requirements. Once the Pass/Fail option request has been processed, the decision cannot be reversed. The deadline for filing Pass/Fail option requests is the end of the fourth week of the semester or two weeks into a summer course. The Pass/Fail option is not available to graduate or diploma students.

## Extended-X Policy

Undergraduate students may petition for a grade substitution under the amended FX (Extended-X) policy. Undergraduate students may retake a course for which they received a grade below an A. A student may exercise this option for no more than three courses, totaling no more than 10 credits. A student may use this option only once for a given course. The student's transcript shall record both grades. For the course retaken, only the second grade shall be counted in the determination of the student's grade point average (GPA). Any GPA calculated in accord with this policy is marked with an asterisk denoting that a lower grade has been replaced by a second grade in the course. In the Jacobs School of Music, performance study at the 400 level, masterclass (1500), and ensemble (X0—) are ineligible for this type of grade petition.

## Change of Grade and Grade Appeal

No grade may be changed after six calendar months from the date of the last day of final examinations. Grade appeals in the Jacobs School of Music are considered by the Academic Fairness Committee; there is no further appeal outside the School. A student must submit a grade appeal in writing to the Associate Dean for Instruction no later than four weeks after the grade is awarded.

## Absences

Illness is usually the only acceptable excuse for absence from class and must be officially confirmed. A student's excessive absence may be reported by the instructor to the director of undergraduate or graduate studies.

A student who misses a final examination and who has a passing grade up to that time may be given a grade of Incomplete if the instructor has reason to believe that the absence was beyond the student's control.

Every effort is made to avoid time conflicts between Jacobs School of Music classes and performances. However, if a student is required to participate in performances or other activities officially sponsored by the Jacobs School of Music that coincide with classes or examinations within the school, the instructors involved will be informed in advance and asked to make some accommodation for the student. Consideration for professional opportunities not sponsored by the Jacobs School of Music is at the sole discretion of the instructor.

## Minimum and Maximum Semester Load

### Undergraduate Students

Undergraduates in the Jacobs School of Music are not permitted to enroll in fewer than 14 credit hours or more than 19 credit hours during the fall and spring semesters (more than 10 during the summer term), including major ensemble (2 credits), except with special permission from the director of undergraduate studies. A student in good standing may petition the director of undergraduate studies to enroll in more than 19 credit hours. Only in very exceptional cases shall the total carried exceed 22 credit hours. Any student taking a music performance course during a fall or spring semester or a summer term must enroll for at least two hours of credit in that performance course. B.M.E. students in the semester of student teaching are exempt.

Students in their final semester of enrollment may be permitted to enroll in fewer than 14 credit hours, which must include a major ensemble (2 credits). Students should consult other offices in the Jacobs School of Music and the university to determine the effect of part-time enrollment on financial aid, international student status, insurance, and other issues.

### Graduate Students

In the fall or spring semester, graduate degree students must enroll in a minimum of 8 credit hours, and diploma students and visiting students must enroll in a minimum of 9 credit hours (including ensemble). With the prior approval of the director of graduate studies, part-time enrollment in one or more academic course(s) is permitted for master's and doctoral students for a maximum of two semesters before the last semester of the degree. Part-time master's students may enroll for a maximum of 5 credit hours, and part-time doctoral students for a maximum of 7 credit hours. Part-time enrollment may not include performance (individual studio) study or chamber music and is not available for diploma or visiting students. Part-time students will not be required to enroll in ensemble. Financial aid is not available to part-time students.

Master's students who are in their final semester of coursework and have fewer than 6 credits of required coursework remaining may register for just those credit hours, plus 2 credits of ensemble, in that final semester. Registration in fewer than 8 credits is not possible if the final requirement is performance (individual studio) study. Master's students who register in performance study

must enroll in a minimum of 8 credits in that semester. Doctoral students who are in or past their final semester of required coursework may enroll in fewer than 8 credit hours. Students should consult other offices in the Jacobs School of Music and the university to determine the effect of part-time enrollment on financial aid, international student status, insurance, and other issues. In the summer term, the minimum enrollment is 4 credit hours for all diploma and visiting students.

## Distance Learning

A student may earn some credit toward a degree by enrolling in correspondence or online courses. Students admitted to the Jacobs School of Music must have courses approved by the director of music undergraduate or graduate studies before enrolling in them.

## Audit Policy

The Jacobs School of Music of Indiana University has a long tradition of openness in its performing and academic activities. Students and visitors to the campus may benefit from opportunities to attend lectures, rehearsals, lessons, or other activities. These activities may range from informal observation for a limited number of sessions to the following regulations:

Permission to observe classes informally is at the discretion of the supervising teacher. Limitations in seating capacity may make it impossible to include auditors or observers. Permission to audit formally (i.e., with registration and fees) is primarily the responsibility of the supervising teacher, but is subject to the following regulations:

1. Students may not register as auditors for any class that involves class participation. This includes classes in written theory, sight singing, ear training and keyboard, instrumental techniques, ballet, and others. To determine if a class falls under this provision, the student should consult the chair of the department in which the class is given.
2. Students may register as auditors for music performance classes (applied music), but they will not be counted as part of the faculty load, and they will not perform themselves. To observe or audit a lesson, students must have permission not only from the supervising teacher, but also from the student whose lesson is being heard.
3. Formal auditing or informal observation of classes is not intended as preparation for exemption or proficiency tests. Permission to observe or audit a class may be denied by the supervising faculty member on this basis.
4. Music majors may not audit graduate review courses in music theory. They may audit graduate review courses in music history and literature only if they have no more opportunities remaining to take the graduate entrance proficiency examinations.
5. Official audit status for a class requires the approval of the professor in charge. During the first week of classes, the student should obtain written approval from the professor. This approval will need to be taken to the Registrar's Office so that they can add the class to the student's schedule as an auditor.  
There is a fee of \$25/credit hour. No class that

has been officially audited may be used towards degree credit of any kind in the Jacobs School of Music unless (a) the student passes a validation examination and any other requirements of the course under the supervision of the professor teaching the course, (b) the student has met any prerequisites for the course (to be verified by the approving faculty member), and (c) the student pays full tuition for the course.

## Credit by Examination

Students who can demonstrate knowledge or skills in the area of specific courses may receive credit by examination.

## Students with Disabilities

Students with a learning disability, hearing impairment, speech impairment, or any other disability that may affect their ability to fulfill a requirement of the Jacobs School of Music should contact Disability Services for Students at (812) 855-7578 before registering. Requirements will not be waived for students with disabilities; however, some accommodations can be made within specific courses.

## Academic Standing- Undergraduate

Students are in good standing in the Jacobs School of Music if they are admitted to a music degree or diploma program, if they are making satisfactory progress toward that degree, and if they are not on academic probation.

### Academic Warning, Academic Probation, and Dismissal

An undergraduate student will receive an **academic warning** after any semester in which

1. the student does not achieve a satisfactory grade in a music theory or music history course (D– or C, depending on the course); or
2. the student fails to achieve a passing grade in any required secondary piano course, either by not enrolling or by earning the grade of F; or
3. the student completes fewer than the required 14 credit hours (including ensemble) in the fall or spring semesters.

An undergraduate student will be placed on **academic probation** after any semester in which

1. the student's semester or cumulative GPA falls below 2.0; or
2. the student receives a grade of F or does not enroll in a major ensemble; or
3. the student receives a grade of F or does not enroll in the major area of study; or
4. the student receives a grade of F in a core course for the second time; or
5. the student receives grades of F in two or more music courses in one semester.

A student who has had two consecutive semesters of academic problems may also be placed on academic probation at the recommendation of the director of undergraduate studies. To be removed from academic

probation, a student must meet the terms specified by the Jacobs School of Music. Students on academic probation are not eligible for financial aid from the Jacobs School of Music.

An undergraduate student will be subject to **dismissal** from the school when

1. the student's semester GPA falls below 1.0; or
2. the student does not fulfill the terms of academic probation; or
3. the student engages in an act of academic misconduct; or
4. the student fails, in the judgment of the director of undergraduate studies, to make satisfactory progress toward the degree.

The Jacobs School of Music considers petitions for readmission from students who have been dismissed.

### Class Standing

Class standing is based on the number of credit hours successfully completed: freshman, fewer than 27 credit hours; sophomore, 27 to 55 credit hours; junior, 56 to 85 credit hours; and senior, 86 or more credit hours.

## Academic Standing-Graduate

Students are in good standing in the Jacobs School of Music if they are admitted to a music degree or diploma program, if they are making satisfactory progress toward that degree, and if they are not on academic probation.

### Academic Warning, Academic Probation, and Dismissal

A graduate or diploma student will receive an **academic warning** after any semester in which

1. the student's semester GPA falls below 3.0; or
2. the student receives a grade below B in major ensemble; or
3. the student receives a grade below the required minimum in a course required for the major field; or
4. the student completes fewer than the number of credits required for his or her academic program; or
5. the student receives an unsatisfactory grade in a review course taken to satisfy a proficiency requirement.

A graduate or diploma student will be placed on **academic probation** after any semester in which

1. the student receives academic warning letters in consecutive semesters; or
2. the student's cumulative GPA (representative of at least two semesters) falls below 3.0; or
3. the student receives a grade of F in a major ensemble; or
4. the student receives an unsatisfactory grade (below D- or C, depending on the course) in a core course for the second time; or
5. the student receives unsatisfactory grades (below D- or C, depending on the course) in two or more music courses in one semester.

To be removed from academic probation, a student must meet the terms specified by the Jacobs School of

Music. Students on academic probation are not eligible for financial aid from the Jacobs School of Music.

A graduate or diploma student will be subject to **dismissal** from the school when

1. the student receives an academic warning while on probation; or
2. the student is subject to probation a second time while already on probation; or
3. the student's semester GPA falls below 2.0; or
4. the student fails for a second time to achieve a satisfactory grade in the same review course taken to satisfy a proficiency requirement; or
5. the student fails to complete all proficiency requirements and departmental prerequisites within five semesters' enrollment as a doctoral student; or
6. the student does not fulfill the terms of academic probation; or
7. the student engages in an act of academic misconduct; or
8. the student fails, in the judgment of the director of graduate studies, to make satisfactory progress toward the degree.

### Application for Degrees or Diplomas

All candidates for degrees or diplomas (except for the M.A. and Ph.D., which are applied for in the University Graduate School) must complete an application for graduation no later than the third week of the semester in which they expect to graduate. Forms are available in the music undergraduate and graduate offices.

## Individual Studio Study and Performance-Related Policies

- Assignments for Music Studio Study and Lessons
- Examinations and Goals in Performance
- Recitals
- Performer's Certificate
- Outside Instruction and Performance
- Ensemble Policy
- Official Dress
- Use of Jacobs School of Music Instruments
- Check List
- Tuition and Fees

## Assignments for Music Studio Study and Lessons

The dean of the Jacobs School of Music assigns students to teachers for the entire semester on the basis of student requests and teacher availability. While the Jacobs School of Music makes every effort to honor teacher preferences, it cannot guarantee specific studio assignments. The assignment takes place during the first week of classes of each semester for students who have not preregistered for a particular teacher. Such preregistration is accomplished only with the written authorization of the requested teacher.

Studio instruction (performance/composition) in individual lessons or a combination of individual and small group lessons is at the discretion of the teacher. Students ordinarily receive one lesson each week of classes during the semester. A student who cannot attend a scheduled

lesson is required to notify the teacher at least 24 hours before the beginning of the lesson; otherwise, except for illness immediately prior to a lesson, the student forfeits the right to a make-up lesson. Students absent without excuse from more than three lessons in any one studio course during a semester fail in that course, but their lessons are not discontinued. Lessons missed by the teacher are made up at the mutual convenience of the student and teacher.

Practice time may be reserved each fall and spring semester and summer term. The amount of daily reserved practice time is determined by the degree and instrument for the semester in which the student is applying. To secure reserved practice time, the student must apply online. Application for reserved practice time should be made each semester after completing semester registration. Practice time assignments are not released until the first day of classes each semester. The deadline for reserved practice time applications is the Friday of the first week of classes. Applications received the first week of the semester will be assigned and returned the second week of classes. Adjustments to reserved practice time assignments will not be made until the third week of each semester. If at any time during the semester students withdraw or cancel their classes, their reserved practice time will be revoked. To obtain more information and to access the online application, see <http://music.indiana.edu/departments/offices/business-affairs/practice-time.shtml>.

## Examinations and Goals in Performance

### Level of Achievement

Each student taking performance courses must make satisfactory progress each semester as determined by the various examinations in performance.

### Upper-Division Examination

The purpose of the upper-division examination is to assess the undergraduate student's general progress and to determine continuation in the chosen curriculum. The examination is administered, usually in the last week of classes, at the end of the fourth semester of study or, for transfer students, at the end of a semester to be determined by the instructor/department. Students who have a valid reason to postpone the examination may petition the director of undergraduate studies of the Jacobs School of Music. The exam should not be postponed past the time when an estimated four semesters of degree work remain to be completed.

A committee composed of the student's major department faculty members (in some cases including a Jacobs School of Music administrator) administers the examination and makes recommendations for the student's junior and senior years of study. A written report of the committee's comments is compiled in the Office of Undergraduate Studies and furnished to the student after the upper-division examination.

Bachelor of Music Education and Composition majors have a departmental examination in addition to the performance portion of the exam. Ballet and Recording Arts majors have only a departmental examination. Jazz Studies majors have a departmental examination, with the

student's performance instructor included as part of the examining committee.

Each student who is studying performance is graded on the upper-division examination, and this grade is the final grade for the semester's work in the principal performance field. The student's teacher gives two grades, one for the semester's work and one for the performance at the examination; every other member of the committee gives one grade for the examination. The student's final grade is the average of all these grades.

### Other Examinations in Music Performance Courses

The student should consult the relevant performance faculty for specific information on the scheduling of exams, the constitution of the hearing committee, and grading procedures. Examinations by a committee composed of the student's teacher and two other members usually are held as follows:

B.M. majors in performance: end of semester I for all performance areas except string and woodwind majors, who have examinations at the end of semester II. The upper-division examination and junior and senior recital hearings constitute examinations for second, third, and fourth years.

B.M.E. concentrations, B.S. concentrations, and B.M. composition and jazz studies majors: end of semester II. The upper-division examination and the senior recital constitute examinations for the second and fourth years.

Non-music majors in elective performance (undergraduates and graduates): each semester.

Music majors in secondary performance, master's degree students with an outside area in performance, doctoral minors who have not completed qualifying examinations: semester II.

Master's degree majors: no examinations (graduate recital only).

It is the prerogative of the teacher to ask for a committee examination of any student who is making doubtful progress in the curriculum.

## Recitals

### Enrollment in Individual Instruction

Undergraduate students must be enrolled in individual instruction during the semester (fall, spring, or summer term) during which they perform a junior or senior recital. Any exception requires approval of the student's teacher, the department chair, and the director of undergraduate studies before the recital may be scheduled.

### Location

Recitals must take place in public spaces in Bloomington, announced to and open to the public. Exceptionally, with the approval of a student's doctoral advisory committee and the director of graduate studies, one doctoral recital may be performed out of town if attended in person, at the expense of the student, by the faculty member(s) who would ordinarily be present, including the committee chair.

### Date

Recitals ordinarily take place during the fall or spring semesters according to deadlines specified in the scheduling policies. Recitals may take place during

the summer term if a hearing can be arranged and if faculty members are available to attend the recital.

### Hearing

A pre-recital hearing is required for all undergraduate, master's and performer diploma recitals, except for composition recitals. At the discretion of the faculty, other recitals may also be given a hearing. A hearing must be scheduled so that it can be completed and the recital performed within the published deadlines; it is the student's responsibility to arrange a hearing and to meet the deadlines. Students may perform a hearing in the summer with the approval of the department chair if faculty members are available. A hearing is valid for 60 days.

### Repertory

Recital repertory is subject to approval by a student's teacher or committee following any guidelines published by the department. Appropriate repertory for chamber music recitals is specified by departments. Recital repertory may not be repeated for degree or diploma credit.

### Grading

The grade for an undergraduate, master's, performer diploma, or doctoral minor recital is assigned by the teacher, who hears the recital in person. A composition recital grade is based on an average of the grades of the faculty members who attend the recital. A jazz recital grade is based on an average of the grades of Jazz Studies Department faculty members who attend the recital and the teacher with whom the student is enrolled in performance study.

Artist Diploma recitals are attended and graded in person by the three members of a student's AD committee. If a committee member is unable to attend, he or she and the student must arrange for a substitute from inside or outside the major department, as appropriate.

Doctoral recitals are ordinarily attended and graded in person by the three members of a student's doctoral advisory committee. The chair must hear the recital in person; exceptionally, in consultation beforehand with the committee chair and the student, a committee member may arrange for a departmental substitute, or to hear a recording of the recital. Recordings, when used, are available in the Music Library.

All recital grades are reported in writing to the director of undergraduate or graduate studies.

### Recording

Doctoral and Artist Diploma recitals must be recorded by the Department of Recording Arts for the Music Library when they take place in a Jacobs School of Music venue. A recording of equivalent quality must be provided to the Music Library by the student when a Doctoral or Artist Diploma recital is performed in a non-Music School venue.

### Assisting Performers

Recitals may include the participation of no more than 13 assisting performers and a conductor. All must be available for a hearing, if required. Participation by assisting performers must not interfere with their lessons, ensemble assignments or academic responsibilities. Chamber music credit is available to the assisting performers only if they have registered and arranged specifically for that credit. Special rules apply to

conducting, composition, and jazz studies recitals that use Jacobs School of Music ensembles or specially-assembled groups; consult the appropriate department for information.

### Length

The following are the minimum and maximum number of minutes of music for the categories of recitals indicated:

	Minimum	Maximum
<b>Junior (general)</b>	40	50
Brass	30	40
Voice	30	50
<b>Senior (general)</b>	50	60
Brass	40	50
Composition*	30	60
Jazz Studies	50	60
Voice	40	50
<b>Concentration (general)</b>	25	50
Piano	35	50
Woodwinds	40	50
<b>M.M. (general)</b>	50	60
Brass	40	50
Choral	20	30
Conducting		
Composition*	30	60
Jazz Studies	50	60
Voice	40	50
<b>D.M. (general)</b>	40	60
Brass	30	50
Choral Conducting	40	75
Composition*	45	60
Piano	50	60
Piano Final	75	75
Woodwinds	50	60
<b>Graduate Minor (general)</b>	25	50
Piano	35	50
<b>P.D. (general)</b>	50	60
Voice	40	60
<b>A.D.</b>	40	60

\* For composition students: Student's own compositions for various media written during residency, with the student participating as a performer or conductor in at least one work.

For students in computer music composition: Student's own compositions for computer-generated audio playback alone, audio playback with instrument(s), interactive live electronics, or multimedia works with substantial computer music component.

### Performer's Certificate

Undergraduate students, master's students, and Performer Diploma students are eligible for the Performer's Certificate, which is awarded as a special recognition of musical understanding and technical proficiency demonstrated in recital. Award of the

Performer's Certificate is a three-step process involving the hearing, the recital, and a special hearing by the All-Faculty Performer's Certificate Committee. Each of the three steps must take place during a fall or spring semester. Details are available in the undergraduate office. The following procedures are to be observed:

1. The student is initially nominated for the Performer's Certificate at the recital hearing which must be attended by at least three faculty members. Based on the number present, the necessary number of positive votes to be nominated for a Performer's Certificate is shown in parentheses: 3(2), 4(3), 5(4), 6(4), 7(5), 8(6), 9(6), 10(7), 11(8), 12(8), 13(9), 14(10), 15(10), 16(11), 17(12), 18(12), 19(13), 20(14), 21(14).
2. The required quorum for attendance at the recital is five faculty members. The student, performance instructor, and department chair should consult to be sure that the recital is scheduled at a time when the required quorum can be met. The chair of the student's department has the responsibility to assemble the faculty committee in consultation with the performance instructor. Based on the number present, the necessary number of positive votes to be nominated for a special hearing by the All-Faculty Performer's Certificate Committee is shown in parentheses: 5(4), 6(4), 7(5), 8(6), 9(6), 10(7), 11(8), 12(8), 13(9), 14(10), 15(10), 16(11), 17(12), 18(12), 19(13), 20(14), 21(14).
3. If the recital quorum is met and the vote is positive, the student's department chair should notify the undergraduate office as soon as possible of the number of faculty present and the results of their vote. The chair should also instruct the student to go to the undergraduate office immediately to schedule the special hearing.
4. The regular size of the All-Faculty Performer's Certificate Committee is seven members; the required quorum at the special hearing is five members. Based on the number present, the number of positive votes required to award the Performer's Certificate is shown in parentheses: 5(4), 6(4), 7(5). The special hearing is scheduled for half an hour. The student selects the music for the first ten minutes, and the chairperson of the committee, in consultation with other committee members, chooses the repertoire for the remaining time.
5. At the special hearing, the student must be prepared to perform the entire recital program (the same program as the recital); if other performers were involved in the recital, the same performers must be present at the special hearing. The student is most strongly advised not to schedule the recital within the last two weeks of the semester. If the student is nominated at a recital taking place after the Sunday that precedes the second-to-last week of classes, the special hearing cannot take place during that semester. If the special hearing is thus delayed to the following (spring or fall) semester, the requirement that the student be prepared to perform the same recital with the same performers still stands.

## Outside Instruction and Performance

Students are not permitted to use state property for private enterprises such as the teaching of lessons in university buildings.

Students are encouraged to consult with their faculty instructors before accepting an appearance as a soloist on public programs or before participating in music ensembles outside the Jacobs School of Music.

## Ensemble Policy

All undergraduate and graduate degree students, diploma students, visiting students, and nondegree music students (except students accepted for certain doctoral programs or B.M.E. majors in their student-teaching semester) must register for and achieve a passing grade in a major ensemble each fall semester, spring semester, or summer term in which they are registered for any music or nonmusic credit hours. Major ensembles are indicated as X0— (2 cr.).

Students may request placement in a particular ensemble, but final placement will be made by the faculty.

The ensemble requirement was established by the faculty for several reasons. It provides professional training in an important area of a student's performance development, and it provides opportunities for music students to hear great masterworks in live performance. It also provides listening experiences for other members of the university community and helps to compensate for the fact that the university subsidizes the extra cost involved in professional music training.

The faculty of the Jacobs School of Music is strongly committed to the idea that students should be given the opportunity to develop their talents to the highest degree possible. They are also committed to the idea that each student can and should contribute to the education of others, to the advancement of the art of music, and to the enrichment of the cultural life of the university through participation in the major ensemble experience.

## Official Dress

The official dress for public performances of Jacobs School of Music ensembles is as follows: black tuxedo, white shirt, black bow tie, black shoes, and black socks for men; solid long-sleeved black blouses, floor-length black skirts or black dress slacks, black shoes, and no jewelry for women. The Jacobs School of Music requires that students own concert attire by the beginning of the academic year. Certain ensembles specify other types of attire and make this known at the beginning of each semester.

## Use of Jacobs School of Music Instruments

School instruments are available only to students enrolled in Jacobs School of Music courses, e.g., ensemble or performance lessons. Rental and deposit may be charged as approved by the Indiana University Board of Trustees. Non-music students must pay a rental fee.

The Jacobs School of Music cannot give exclusive use of an instrument to one individual. Thus instruments may be assigned for use by more than one person. For

this reason, each instrument must be kept in the locker assigned to that instrument when not in use.

A prescribed method of sign-out and return of instruments is essential to their efficient use. Failure to follow sign-out or return procedures subject the student to a minimum fine of \$60 plus \$1 per day until the student is released of responsibility.

Instruments are assigned for a specific period of time, which is never to extend beyond the last day of classes each semester. Students needing an instrument after the last day of classes must obtain special permission from the Instrumental Rental Office or be subject to the fine policy.

A student using a school-owned instrument is responsible for the care of the instrument; any damage incurred, other than the usual wear, is the responsibility of the student. Repairs are made by the university and charged to the student.

## Check List

Students who have not returned equipment, music, instruments, keys, locks, etc., to the Music Facilities Office or other appropriate area by the designated date are fined and placed on the check list. A student on the check list may not register in the following semester, receive honorable dismissal to enter another institution, or obtain a degree. If the item is not returned, the student is charged for its value plus necessary fines to cover administrative expenses. The cost of a complete lock change, made necessary by the loss of a key or failure to return a key, is charged to the student. A fine is charged for late return of keys. Locks are changed one week after the deadline for return of keys.

Students who are dismissed from the Jacobs School of Music will also be placed on the check list and not allowed to register for future semesters until admitted by another academic unit at Indiana University.

## Tuition and Fees

Students in the Jacobs School of Music should note that there are special fees that may be applicable, including fees for music performance study, music program fees, recital scheduling and programs, rental instruments, late enrollment, accompanists, special examinations, and other items.

Information about general Indiana University policies, rules determining resident and nonresident student status for fee purposes, and fee schedules, along with refund policies, may be found at: <http://creativeservices.iu.edu/resources/bulletins/policies.shtml>.