

Music

Curricular Adviser: Gregory Woodward, Chair of Graduate Programs, gradmusic@ithaca.edu

The School of Music educates prospective teachers, performers, and composers in programs designed to develop persons of professional competence.

Ten graduate programs leading to the master's degree are offered: the master of music or master of science in music education; and the master of music in performance, conducting, composition, Suzuki pedagogy, strings, woodwinds, or brasses. Programs range from 30 to 36 credits of graduate study. A minimum combination of two consecutive terms of full-time study in residence is required for the master of music degrees in performance, composition, strings, woodwinds, or brasses. The master of science or master of music degree in music education may be pursued on a part-time basis. The master of music degrees in conducting, Suzuki pedagogy, and music education with Suzuki emphasis require two years in residence.

Admission Requirements

In addition to fulfilling the general admission requirements of the Division of Graduate Studies, applicants must have an undergraduate degree from an accredited institution with at least 36 credits in music.

M.S. and M.M. --- all applicants except composition should have an audition on the major instrument or voice or submit a taped performance. Contact the graduate chair in music regarding the content of the audition or tape recording to be submitted. Composers do not have a performance audition.

M.M. in performance --- applicants who submit tapes may also be required to audition in person to demonstrate their recital potential. Applicants in percussion performance must audition live on campus.

M.M. in composition --- applicants should submit representative scores and tapes. A live interview is recommended.

M.M. in conducting --- applicants are required to submit an initial screening videotape of a rehearsal or performance they conducted recently. The purpose of this tape is to aid in the assessment of conducting competence. Candidates will audition by invitation only, based on the tape review.

M.S. and M.M. in music education --- applicants must hold a provisional teaching certificate, normally earned through an undergraduate music education degree.

Comprehensive Examinations

All students must pass a final oral examination in their major field, as well as comprehensive exams in music theory and history. Non-performance degrees require an exam in the student's performance area as well. All written exams are given four times per year, while the oral exam is taken at the end of the course of study. Sample exams and exam outlines are available from the graduate chair.

Music Education (M.M. or M.S.)

This program offers candidates an opportunity to refine their teaching skills through a program involving performance, teaching, research, contemporary trends, and interaction with leaders in the field of music education. Applicants must have completed the requirements for New York State provisional certification, including successful practice teaching in music, or the equivalent requirements for another state. The final oral examination for music education students includes a teaching demonstration and submission of a process portfolio created during the student's coursework.

	<i>Credits</i>
	Performance (major instrument) 4
	Performance (minor instrument or ensemble) 2
551-65200	Bibliography and Research in Music 3
552-65400	Portfolio and Presentation I 1
552-65500	Portfolio and Presentation II 1
552-68200	Seminar in Music Education 3
552-68000	Psychology of Music Teaching 3
552-68700	Literature and Rehearsal Techniques for the Public School Wind Band (to be taken by instrumental music majors) <i>or</i>
552-68600	Choral Rehearsal and Vocal Techniques (to be taken by vocal and piano majors) 2
	Elective in music education (552-69000, 69100, 69200, 69300, 69800/69900) 3
	Electives in music theory, music history and literature, music education, performance and ensemble, or general studies selected in conference with major adviser. For master of science candidates, 6 credits must be in the area of general studies. 8
	Total 30

Music Education, Suzuki Emphasis

The Suzuki emphasis is open to candidates whose major performance areas are violin or viola. There is a two-year residence requirement. Candidates are required to attend a teacher training institute during the summer between the two years of residency. Candidates must meet the audition requirements expected of all performance degree applicants and are required to present a recital during their course of study. Acceptance into the Suzuki portion of the degree is subject to approval of the director of Suzuki emphasis at the end of the first term of study.

	Performance (major instrument)	4
	Performance (minor instrument or ensemble; or chamber music)	2
551-65200	Bibliography and Research in Music	3
552-68200	Seminar in Music Education	3
552-68000	Psychology of Music Teaching	3
554-61100 or 61200	Recital (performance or lecture recital)	2
552-57100	Suzuki Seminar I	3
552-57200	Suzuki Seminar II	3
552-67300	Suzuki Practicum I	2
552-67400	Suzuki Practicum II	2
552-74x00	Suzuki Summer Teacher Training Institute	3
	Total	30

Composition

Applicants must submit evidence of achievement and talent as composers, including at least two works. If possible, they should submit recordings of the works. All composers must pass a basic proficiency examination on piano before graduation.

	Performance (major instrument or piano)	4
551-65200	Bibliography and Research in Music	3
551-66100, 66200, 66300	Composition	9
551-66000	Thesis	3
551-65600	Independent Research in 20th-Century Analysis	2
551-66400	Analytical Techniques	3
	Electives, including one course in theory	6
	Total	30

The thesis must be a composition of large proportion --- either chamber music (quartet or larger ensemble) or a work for orchestra, wind ensemble, or chorus with instrumental ensemble. The candidate must furnish two copies of the thesis for deposit in the College library. The thesis requirement also includes a full recital of compositions, the majority of them written in residence, and a performance of the thesis if possible.

Performance

Each applicant must demonstrate a level of proficiency equivalent to that required for completion of the bachelor of music degree in performance at Ithaca College.

	Performance (major instrument)	6
	Performance (minor instrument or ensemble, relative to candidate's major and professional needs)	2

551-65200	Bibliography and Research in Music	3
554-61100	Recital	2
554-61200	Lecture-Recital	1
	Electives in music theory, music history and literature, music education, applied music, or ensemble, including at least seven credits of coursework outside performance study or ensembles	16
	Total	30

Strings, Woodwinds, or Brasses

Applicants must demonstrate a level of proficiency on the major instrument equivalent to that required for completion of the bachelor of music degree in performance at Ithaca College and a level of proficiency on the minor instruments equivalent to that required at the conclusion of the sophomore year at Ithaca College. Students who are deficient on one or more of their minor instruments must make up the deficiency before receiving credit for the respective instruments that would be applicable to degree requirements. The extent of major and minor instrument instruction is determined by the major adviser and the individual instructors.

	Performance (major instrument, minor instrument, or ensemble)	8
551-65200	Bibliography and Research in Music	3
554-61100	Recital	3
	Electives in music theory, music history and literature, music education, applied music, or ensemble (selected in conference with major adviser) including at least 7 credits of coursework outside performance study or ensembles	16
	Total	30

The string recital must include three of the following instruments: violin, viola, cello, and double bass. Woodwind recital must include flute, a single-reed, and a double-reed instrument. Brass recital must include three of the following instruments: trumpet, French horn, trombone, and tuba.

Conducting

This degree program offers professional training in the four major conducting areas --- choral, music drama (opera and music theater), orchestral, and wind. In addition to studying primarily with a major area professor, the student studies privately with professors in two minor conducting areas. There is a two-year residency requirement. Each student must conduct a complete program in the major area and a particular program in each minor area in separate recitals. Applicants are required to submit a list of compositions studied for conducting during the past three years, indicating those works conducted in public performances. The list may also include works studied beyond the three year minimum. Applicants are required to submit an initial screening videotape of a performance or rehearsal they conducted recently. This tape should be submitted before January 30. The tape will be evaluated and selected candidates will be invited to a live audition. This in-person audition includes an interview, live conducting in the major area, and performance in the principal performing area. Music drama candidates must audition on piano at the level of a senior performance major.

Not more than one student will be admitted each year in each area, and each student will be awarded a conducting assistantship. Major-field coursework includes both applied conducting (score reading, score analysis, and conducting with major ensembles) and three literature courses in the major and minor conducting areas.

	Private Conducting (major area --- 4; minor area --- 2)	6
	Performance (principal performing instrument; may be exempted through audition)	0-4
551-65200	Bibliography and Research in Music	3
554-61100	Recital (major --- 2; minor --- 0.5, 0.5)	3
	Three of the following major-field literature courses: Symphony, History and Literature of Opera, Choral Literature and Performance Practice, and Wind Literature and Performance Practice.	7-8
551-66400	Analytical Techniques	3
	Electives in music, including at least one of the following courses: Stylistic Analysis I, II, or III, Intro to Composition, Composition, Choral Arranging, or Orchestration	9-14
	Total	36

Suzuki Pedagogy

The degree program is open to candidates whose major performance areas are violin or viola. There is a two-year residence requirement. Candidates are required to attend the Suzuki Teacher Institute during the summer between the two years of residency. Although specific audition requirements vary, all candidates must demonstrate the ability to perform a recital successfully during the period of degree study and must meet the audition requirements expected of all performance degree applicants.

	Performance (major instrument)	6
	Performance (minor instrument or ensemble)	2
554-61100/61200	Recital (performance or lecture)	1-2
551-65200	Bibliography and Research in Music	3
552-57100	Suzuki Seminar I	3
552-57200	Suzuki Seminar II	3
552-67300	Suzuki Practicum I	2
552-67400	Suzuki Practicum II	2
552-57100	Survey of Violin and Viola Literature	2
552-74x00	Suzuki Summer Institute	3
	Electives	4-5
	Total	32

The decision to present either a performance or lecture recital is up to the student and the major performance studies teacher, in consultation with the graduate adviser.

Graduate Courses

Course numbers consist of two groups of digits --- a prefix designating the school and department in which the course is offered; and a five-digit number that identifies the specific course. The first of the latter five digits is the “level” of a course. Graduate students may take courses at level 4 (with permission of graduate chair and dean), level 5, level 6, and level 7. At least 50% of the degree coursework must be at level 6 or above. A maximum of five workshop credits may be used toward graduation.

Pass/Fail Option

Only graduate workshops may be taken for credit on a pass/fail basis.

Performance Study

556-60100	Voice
556-60300	Piano
556-60500	Organ
556-60700	Harpsichord
556-60900	Violin
556-61100	Viola
556-61300	Cello
556-61500	Double Bass
556-61700	Guitar
556-62100	Flute
556-62300	Oboe
556-62500	Clarinet
556-62700	Bassoon
556-62900	Saxophone
556-63100	French Horn
556-63300	Trumpet
556-63500	Trombone
556-63700	Euphonium
556-63900	Tuba
556-64100	Percussion
556-64500	Conducting

Each credit of private instruction involves one-half hour of instruction per week. Students may enroll for only 1 or 2 credits of performance study per semester, unless special approval is given by both the major teacher and the graduate chair. There is a one-credit performance study fee for study during the fall and spring semesters, and an additional fee for each credit of performance study taken during the summer session.

The graduate chair assigns instructors to music students. On the day of registration, students make appointments for private and class lessons in music at Ford Hall.

All full-time graduate students are expected to participate in at least one major ensemble, whether or not they are earning credit for ensemble. Assignment is normally made by audition. Exceptions will be decided by the graduate chair in consultation with the performance studies teacher, student, and conductor.

554-61100	Recital (permission of major professor)	1-3
554-61200	Lecture-Recital (permission of major professor)	1

Elective recitals and lecture-recitals are taken for 1 credit; recitals in conducting and in woodwinds, strings, or brasses are taken for 3 credits; all other required recitals are taken for 2 credits.

Ensembles

558-60400	Piano Ensemble	0-1
558-60500	Wind Ensemble	0-1
558-60600	Concert Band	0-1
558-60700	Symphonic Band	0-1
558-60800	Choir	0-1
558-60900	Chorus	0-1
558-61000	Women's Chorale	0-1
558-61100	Orchestra	0-1
558-61300	Madrigal Singers	0-1
558-61400	Contemporary Chamber Ensemble	0-1
558-61500	Guitar Ensemble	0-1
558-61900	Jazz Lab	0-1
558-62100	Chamber Orchestra	0-1
558-62200	Instrumental Chamber Music	0-1
558-62300	Brass Choir	0-1
558-62500	Vocal Jazz Ensemble	0-1
558-62700	Percussion Ensemble	0-1
558-64000	Musical Theater Rehearsal and Performance	0-1
	Trombone Troupe	0

Conducting

552-63300/63400	Choral Conducting Class	1-2
552-63500/63600	Instrumental Conducting Class	1-2

Music History, Literature, and Philosophy

551-45100 Instrumental Chamber Music Literature

A historical survey of instrumental chamber music from the Renaissance to the present day. 3 credits.

551-45200 History and Literature of the Art Song

A broad historical survey of the secular art-song from the Middle Ages to the present with greatest emphasis on the German, French, Italian, and English song repertory of the 18th and 19th centuries. 3 credits.

551-45300 Performance Studies in Early Music

The study and performance of early music for singers and instrumentalists. Projects will require transcribing music from primary and secondary sources, studying performance techniques on available historical instruments, and rehearsing and performing the transcribed music. Historical authenticity versus modern practicality will be discussed. May be repeated for credit. Class meetings: Two hours per week. 2 credits.

551-45700 History and Literature of Opera

History and development of opera from the Florentine Camerata to the present. Special projects in transcription from unpublished sources and presentation of performing editions are available to interested students. 3 credits.

551-45800 The Symphony

The study of orchestral music, tracing its development from the baroque era to the 20th century. Representative examples of the concerto and symphonic poem are included. 3 credits.

551-49500 Survey of Piano Literature I

The study of piano literature from the high baroque through the middle romantic periods. The unique facets of each style are explored through analysis, outside readings, score study, guided listening, and individual performances. Periodic examinations and individual projects are required. One hour of lecture and one-half hour of lab meeting weekly. 1 credit.

551-49600 Survey of Piano Literature II

The study of piano literature from the middle romantic period through the 20th century. The unique facets of each style are

explored through analysis, outside readings, score study, guided listening, and individual performances. Periodic examinations and individual projects are required. One hour of lecture and one-half hour of lab meeting weekly. 1 credit.

551-49700 Survey of Violin and Viola Literature

The study of violin and viola literature from the 17th century through the 20th century. The unique facets of each style are explored through analysis, outside readings, score study, guided listening, and individual performances. Weekly aural assignments, individual projects, and periodic examinations are required. 2 credits.

551-53900 Wind Literature and Performance Practice

The study of wind literature from its beginnings in the music of Gabrieli through the classical wind serenades of Mozart to the composers of today. The course will include music written for wind chamber groups as well as music for wind ensemble and the traditional concert band. 2 credits.

551-54000 Choral Literature and Performance Practice

A survey of choral literature and performance practices from the Renaissance to the present. 2 credits.

551-54100 Music in the Baroque Period

Survey of musical monuments from the 17th and 18th centuries with particular emphasis on the music of Monteverdi, Schütz, Lully, Purcell, Bach, and Handel. Special attention to questions of baroque aesthetics. 2 credits.

551-54200 Music in the Classical Period

Comprehensive study of major vocal and instrumental compositions by Haydn, Mozart, and their contemporaries, supplemented with analysis and performance of selected works. 2 credits.

551-54300 Music in the Romantic Period

History of musical style from Beethoven to Wagner, supplemented with class performances and intensive study of scores and primary sources. 2 credits.

551-54500 Studies in Contemporary Music

Analysis of trends and stylistic concepts of music in the 20th century. Musical illustrations and discussion of the works of leading American and European composers. 2 credits.

551-65200 Bibliography and Research in Music

Survey of the basic bibliographical materials and references in the various fields of music. Methods of research are considered, as well as the establishment and efficient use of bibliographical data. Attention to special bibliographical problems, practical research, and the writing of the research paper. *This course should be taken in the first semester of degree study.* 3 credits.

551-65400/65500 Independent Research

Research projects in the areas of music history, literature, theory, or pedagogy under the advisement of a faculty member from the appropriate field. May be taken for 1 credit by students who are preparing for a lecture recital to be given during the following semester. The project normally culminates in a paper or formal report. Prerequisites: 551-65200 and permission of the graduate adviser and the faculty member involved. 1-3 credits.

Music Theory and Composition

551-43100 Sixteenth-Century Counterpoint

Study of polyphonic techniques based on the stylistic principles of the 16th-century sacred literature. Composition of canons, motets, and movements from the mass. 2 credits.

551-43200 Eighteenth-Century Counterpoint

Study of polyphonic techniques based on the stylistic principles of the 18th-century keyboard literature. Invention (two and three

voice), choral prelude, canon, and fugue are studied. Analysis and written projects. 2 credits.

551-43500 Choral Arranging

Functional and theoretical writing for elementary and junior high school choruses, special choirs, and mixed choral groups. Analysis and study of choral part writing encompassing unison, simple two-, three-, and four-part, and multi-voice units. 2 credits.

551-43700 Orchestration

Study of orchestral and band instruments in terms of range, transposition, and individual characteristics. Scoring of works for both standardized and less common ensembles of various sizes. Performance of works in class whenever possible. 2 credits.

551-43900 Band Arranging

Transposition, ranges, and a study of sounds of various combinations of wind and percussion instruments. Scoring of works from piano and original compositions. Performance of works in class. 2 credits.

551-44300 Pedagogy of Music Theory

A survey of the pedagogic aspects of teaching music theory and solfeggio on the high school and college levels, with a focus on current techniques of approach, presentation, and implementation of suitable materials including programmed courses of study for theory and aural perception. 3 credits.

551-46400 Introduction to Composition I

Development of techniques of monodic writing with emphasis on styles from the 16th through 20th centuries. Detailed study of pitch and rhythmic procedures. Continuation with two-part writing culminating in pieces in small forms. 2 credits.

551-46500 Introduction to Composition II

Continuation of 551-46400 with expansion into large forms --- binary, ternary, rondo, and free forms. 2 credits.

551-57300 Stylistic Analysis I (Medieval and Renaissance)

Study of musical style and the development of important compositional techniques of music from Gregorian chant to the 16th century. 2 credits.

551-57400 Stylistic Analysis II (Classical and Romantic)

Detailed analysis of stylistic characteristics and important compositional techniques of composers from the classical and romantic eras, including works of Scarlatti, Sammartini, Haydn, Mozart, Beethoven, Schubert, Schumann, Mahler, Wolf, Chopin, Brahms, Liszt, Wagner, and others. A variety of analytical approaches is employed, based on their suitability to particular works. 2 credits.

551-57500 Stylistic Analysis III (Contemporary)

Study of musical style and important compositional techniques of the 20th century, as reflected in the music of Bartók, Berg, Webern, Schoenberg, Stravinsky, Hindemith, Powell, Persichetti, Copland, Carter, Schuller, and Ives. 2 credits.

551-57600 Graduate Theory Review

Review of the harmonic material of tonal music with attention to the analytical and writing skills of chromatic harmony, modulation, and tonal regions and the structural analysis of binary and ternary form. Does not count toward degree minimum requirements. 2 credits.

551-65600 Independent Research in Twentieth-Century Analysis

An independent research project required of composition majors. The student analyzes selected compositions from the 20th-century repertoire and writes a major paper comparing and contrasting the compositional techniques utilized. The project is directed by a member of the composition faculty, selected in consultation with the graduate chair. Prerequisites: 551-65200, 551-66400. 2 credits.

551-65700/65800 Seminar in Music Theory

Research, presentation, and discussion of papers by faculty and students in specific areas of theoretical study. 1 credit.

551-66000 Thesis

Independent research on a substantial topic that culminates in the thesis under the direction of a specific faculty member. The thesis must be in the area of analysis, pedagogy, or history and a logical outgrowth of the student's graduate coursework. The topic and proposal outline must be approved by the department. The thesis in music composition is described in the section on the major in composition, p. 28. 3 credits.

551-66100/66200/66300 Composition

Stimulation of the inventive capacity and realization of the musical concept in tones (and the symbols representing them). The student practices self-expression in a variety of the smaller and in some of the larger forms, and so becomes familiar with the skills required for composition. Knowledge of theory, harmony, and musical form is a prerequisite. Open only by permission of the instructor. 3 credits.

551-66400 Analytical Techniques

Introduction to the analysis of music using such approaches as set theory and information theory and the individual systems of Schenker, Hindemith, Reti, Babbitt, Forte, and Meyer. 3 credits.

Music Education**552-40100 Advanced Choral Conducting**

Study of conducting choral music with a variety of styles and interpretive techniques. Students have the opportunity to conduct several visiting high school or college choirs during class sessions. 2 credits.

552-40200 Advanced Instrumental Conducting

Studies and practices aimed toward the improved clarity of basic stick technique through the use of unequal motions (rhythmic and melody). Practical exploration of rehearsal techniques with an emphasis on clarity and efficiency in solving problems of balance, ensemble, intonation, and phrasing. 2 credits.

552-55600 Foundations of Dalcroze Education

A comprehensive study of the history, philosophy, and pedagogical principles of the *Méthode Jaques-Dalcroze* as applied to the study of music at all levels. The course includes two eurhythmics lessons and one lecture per week. 2 credits.

552-57100 Suzuki Seminar I

An in-depth study of the philosophy, psychology, and pedagogy of the Suzuki method. An in-depth study of the Suzuki repertoire contained in the Suzuki Association of the Americas (SAA) Foundation Units, and Units I and II with emphasis on both the pedagogical understanding and the performance skills of the pieces. A special study is made of techniques needed to teach preschool children. 3 credits.

552-57200 Suzuki Seminar II

Continuation of Seminar I with emphasis on the repertoire and pedagogy continued in the SAA Units III and IV. An analysis of how Shinichi Suzuki's approach to the technique fits into the broader historical development of instrument technique. 3 credits.

552-65400 Portfolio and Presentation I

An independent planning, analysis, and reflective project directed by a member of the graduate music education faculty. Study includes the development of a process-product portfolio and a detailed investigation of personal pedagogical beliefs and practices based on the student's graduate music education coursework and teaching experience. Prerequisites: For matriculated music education graduate students, to be taken concurrently with 552-68000 Psychology of Music Teaching. 1 credit. NLA.

552-65500 Portfolio and Presentation II.

A continuation of the project started in 552-65400. Further development of a process-product portfolio and a detailed investigation of personal pedagogical beliefs and practices based on

the student's graduate music education coursework and teaching experience leading to a final presentation. Prerequisites: For matriculated music education graduate students, to be taken concurrently with 552-68200 Seminar in Music Education. 1 credit.

552-67300 Suzuki Practicum I

A practical application of the techniques learned in Suzuki Seminars I and II in a "live" private school situation. 2 credits.

552-67400 Suzuki Practicum II

A practical application of the techniques learned in Suzuki Seminars I and II in a "live" private school situation. Continuation of the practical experiences of Practicum I. Completion of Suzuki Practicum II fulfills the requirements of SAA Unit IX. 2 credits.

552-68000 Psychology of Music Teaching

An investigation and discussion of current theories of learning as they relate specifically to the teaching of music. This course includes the study of specific teaching strategies, research techniques, tests and measurements, and the nature of musical response. 3 credits.

552-68200 Seminar in Music Education

Research, presentation, and discussion of papers on topics of concern to music education. Topics include special music teaching techniques and philosophy, curricular developments, current research, and educational policy. Prerequisites: 552-68000 or permission of instructor. 3 credits.

552-68300 Practicum in Teaching

A professional experience relating to the music teaching/learning process. Under the supervision of a music education faculty member, the student chooses one or more specific pedagogical topics. A synthesis of the topics is demonstrated during actual teaching situations, during discussions at personal conferences, and in a final written summary report. 2 credits.

552-68600 Choral Rehearsal and Vocal Techniques

Study, through lectures, class discussions, and student conducting, of basic principles and procedures in developing the choral ensemble and choral literature for various ensemble levels. Considerable attention is devoted to the care and teaching of the adolescent voice, both in the solo and the ensemble situation. 2 credits.

552-68700 Literature and Rehearsal Techniques for the Public School Wind Band

An investigation of principles and procedures for developing the public school wind band. 2 credits.

552-69000 Comprehensive Curriculum: General/Choral Music, K-8

For the instrumental and vocal music educator seeking a comprehensive understanding of pedagogical techniques and materials appropriate for general music and choral programs in a K-8 music curriculum. 3 credits.

552-69100 Music Education for the Special Learner

Materials, techniques, and curriculum for teaching music to the special learner in school music programs. 3 credits.

552-69200 Administration and Supervision of Music Education

Detailed consideration of the functions of supervisors and directors of music education in administering music programs in elementary and secondary schools. 3 credits.

552-69300 Music, Humanities, and Related Arts

An exploration of relationships between music and other arts. Consideration of works of art in terms of social, political, religious, economic, and philosophical implications. Teaching the arts as a humanistic discipline. 3 credits.

552-69800/69900 Curriculum Developments and the Contemporary Music Educator

Intensive course concentrating on recent trends in music education. One concept or development is studied in depth each semester in order to acquaint students fully with the practical, theoretical, and

research techniques needed in effectively adapting new concepts of music teaching. 3 credits.

Additional Music Courses

554-41000 Feldenkrais for Musicians

This course is based on the “awareness through movement” lessons developed by Moshe Feldenkrais. Through gentle movement sequences, musicians can learn to improve coordination, posture, and balance which can lead to more artistic performance. 1 credit.

554-44500 Musical Theater Workshop

A team-taught, interdisciplinary, performance-oriented course designed to integrate musical and theater performance skills through the selection, development, and presentation of scenes from musicals. Admission by audition presented to the faculty at the first meeting of each semester or by permission of instructors. May be repeated for credit up to a maximum of 8 credits. 2 credits.

554-44700 Opera Workshop

A team-taught, interdisciplinary, performance-oriented course designed to integrate musical theater performance skills through the selection, development, and presentation of scenes from the standard and contemporary operatic repertoire. Admission by audition presented to the faculty at the first meeting of each semester or by permission of instructor. May be repeated for credit up to a maximum of 8 credits. 2 credits.

554-44900 Marching Band Techniques

A study of techniques employed by high school and college marching bands, including arranging fundamentals and charting procedures. Each student is required to chart an entire field band show. Extensive use is made of film and videotape. 2 credits.

554-47000 Introduction to Brass Repair

An introduction to the care, maintenance, and repair of the trumpet, horn, trombone, and tuba. 1 credit.

554-47100 Introduction to Woodwind Repair

An introduction to tools and tool making, care of woodwinds, emergency repairs, basic clarinet repair skills, and work with flute and saxophone. This course is less detailed than 554-47200 Woodwind Repair. 1 credit.

554-47200 Woodwind Repair

A skill development course designed to help the musician care for and service woodwind instruments. Primary emphasis is on clarinet, followed by significant coverage of flute and saxophone, with brief units on oboe and bassoon. Individual projects are encouraged as competence progresses. 2 credits.

554-49300 Piano Pedagogy

In-depth study by keyboard majors of methods and materials pertaining to the study of piano as both a major and minor

instrument. Special consideration is given to the area of beginning piano study. Various aspects of both the group and individual lesson are considered. 2 credits.

554-49400 Piano Technology

Study of the art and science of piano tuning, repair, and action regulating, including history of the piano and its predecessors, physics of keyboard instruments, and practical work in maintenance and rebuilding of pianos. 2 credits.

554-55000 Reed Making

Laboratory course in the making of single and double reeds. 1 credit.

554-55400 Vocal Pedagogy

Aspects of teaching voice, private or group, on the secondary and college level. Writings of vocal pedagogues and voice scientists are studied. Students are expected to develop vocal exercise procedures and compile lists of adaptable teaching repertoire. Faculty members assist with lectures and discussions. Course not limited to voice majors, but vocal ability adequate to demonstrate is required. 2 credits.

Summer Suzuki Teacher Institute

The [Ithaca College Suzuki Teacher Institute](#) provides an intensive study of the Suzuki method with guest instructors. A broadened view of the method itself is presented together with an opportunity to share in discussion groups with a wide range of teachers and graduate students. The institute also provides opportunities to observe 40 to 50 international faculty members at work with students from the United States and Canada. Students normally enroll in two SAA Unit courses during the summer institute for a total of 3 credits.

Each Suzuki summer institute is an in-depth study of the repertoire of one SAA unit, with emphasis on both the pedagogical understanding and the performance skills of the pieces.

Course	SAA Unit	Credit
552-74000	Foundation Unit	1.5
552-74100	Unit I	1.5
552-74200	Unit II	1.5
552-74300	Unit III	1.5
552-74400	Unit IV	1.5
552-74500	Unit V	1.5
552-74600	Unit VI	1.5
552-74700	Unit VII	1.5
552-74800	Unit VIII	1.5