Graduate Catalog 2006-2007

Music

Curricular Adviser: Verna Brummett, Chair of Graduate Studies, brummett@ithaca.edu

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

Six 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, and Suzuki pedagogy. 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 and composition. 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) must 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.

M.M. in performance -- Applicants who submit tapes also may 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 are required to submit representative scores and, whenever possible, recordings. Based on a review of the scores and recordings, applicants will be invited to campus for a personal interview.

M.M. in conducting -- Applicants are required to submit an initial screening videotape of a rehearsal or performance they conducted recently. Based on the tape review, successful candidates will be invited to come to the campus for a live conducting audition/interview.

M.S. and M.M. in music education -- Applicants must hold an initial or provisional teaching certificate, normally earned through an undergraduate music education degree. All candidates must submit a 500-750 word essay on a contemporary issue in music education that demonstrates the applicant’s writing ability and that uses scholarly sources and citations where appropriate.

Summer graduate music studies -- Only the M.S. and M.M. degrees in music education are available in the summer.

Application Deadlines -- The deadline for all application materials is March 1 of the year the student wishes to begin study. All candidates will be notified of an admission decision by April 15, with a May 1 deadline for candidates to accept admission and pay the entrance deposit. For those entering the summers-only program, the deadline for application materials is April 1. Candidates will be notified of an admission decision by May 1, with a May 15 deadline for candidates to accept admission and pay the entrance deposit.
Comprehensive Examinations

All students must pass a final oral examination in their major field, as well as comprehensive exams in music theory, music history, and sight-singing. All written exams are given four times per year, the oral exam is taken at the end of the course of study, and the sight-singing exam is taken by arrangement. Sample exams and exam outlines are available from the graduate chair.

Tuition Expenses

Tuition for all music degrees has been set at $555 per credit for the 2006-7 academic year.

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 initial or 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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED-65400</td>
<td>Portfolio and Presentation I</td>
<td>1</td>
</tr>
<tr>
<td>MUED-65500</td>
<td>Portfolio and Presentation II</td>
<td>1</td>
</tr>
<tr>
<td>MUED-68000</td>
<td>Psychology of Music Teaching</td>
<td>3</td>
</tr>
<tr>
<td>MUED-68200</td>
<td>Seminar in Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUED-68600</td>
<td>Choral Rehearsal and Vocal Techniques (to be taken by vocal and piano majors)</td>
<td>3</td>
</tr>
<tr>
<td>MUED-68700</td>
<td>Literature and Rehearsal Techniques for the Public School Wind Band (to be taken by instrumental music majors)</td>
<td>2</td>
</tr>
<tr>
<td>MUED-69xxx</td>
<td>Elective in music education (MUED-69000, 69100, 69200, 69300, or 69800/69900)</td>
<td>3</td>
</tr>
<tr>
<td>MUTH-65200</td>
<td>Bibliography and Research in Music</td>
<td>3</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (major instrument)</td>
<td>3</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (minor instrument or ensemble)</td>
<td>2</td>
</tr>
<tr>
<td>MUx-xxxxxx</td>
<td>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.</td>
<td>9</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUED-57100</td>
<td>Suzuki Seminar I</td>
<td>3</td>
</tr>
<tr>
<td>MUED-57200</td>
<td>Suzuki Seminar II</td>
<td>3</td>
</tr>
<tr>
<td>MUED-67300</td>
<td>Suzuki Practicum I</td>
<td>2</td>
</tr>
<tr>
<td>MUED-67400</td>
<td>Suzuki Practicum II</td>
<td>2</td>
</tr>
<tr>
<td>MUED-68000</td>
<td>Psychology of Music Teaching</td>
<td>3</td>
</tr>
<tr>
<td>MUED-68200</td>
<td>Seminar in Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUED-74x00</td>
<td>Summer Suzuki Teacher Institute</td>
<td>3</td>
</tr>
<tr>
<td>MUMC-61100</td>
<td>Recital (performance or lecture-recital)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>or 61200</td>
<td></td>
</tr>
<tr>
<td>MUTH-65200</td>
<td>Bibliography and Research in Music</td>
<td>3</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (major instrument)</td>
<td>4</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (minor instrument or ensemble; or chamber music)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>30</td>
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</tbody>
</table>

**Composition**

Graduate student composers have weekly composition lessons; their works are performed each semester in public concerts. They also participate in composition lessons and master classes with our Karel Husa Visiting Professor of Composition, who have included Christopher Rouse, George Crumb, John Corigliano, John Harbison, Libby Larsen, and Chen Yi.

Toward the end of their residency, student composers present a full recital of their works. They are also required to submit a formal thesis, which must be a composition of large proportion for chamber ensemble (quartet or larger), orchestra, wind ensemble, or chorus with instrumental ensemble. A performance of the thesis is recommended.

Applicants must submit representative samples of their original work: at least three scores and, whenever possible, recordings. After an initial screening, selected candidates will be invited to campus for an interview with composition faculty.

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>MUMC-61100</td>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td>MUTH-65200</td>
<td>Bibliography and Research in Music</td>
<td>3</td>
</tr>
<tr>
<td>MUTH-65600</td>
<td>Independent Research in 20th-Century Analysis</td>
<td>2</td>
</tr>
</tbody>
</table>
MUTH-66000  Thesis  3
MUTH-66100, Composition  9
66200, 66300
MUTH-66400  Analytical Techniques  3
MUx-xxxx  Electives*, including one course in theory  8
Total  30

*In order to graduate, students must either pass a piano proficiency examination or enroll for two credits of piano performance study and receive a grade of B or better.

**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.

<table>
<thead>
<tr>
<th>Course Code</th>
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</thead>
<tbody>
<tr>
<td>MUMC-61100</td>
<td>Recital*</td>
<td>2</td>
</tr>
<tr>
<td>MUMC-61200</td>
<td>Lecture-Recital*</td>
<td>1</td>
</tr>
<tr>
<td>MUTH-59500</td>
<td>Survey of Piano Literature I (piano majors only)</td>
<td>1</td>
</tr>
<tr>
<td>MUTH-59600</td>
<td>Survey of Piano Literature II (piano majors only)</td>
<td>1</td>
</tr>
<tr>
<td>MUTH-65200</td>
<td>Bibliography and Research in Music</td>
<td>3</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (major instrument)</td>
<td>6</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (minor instrument or ensemble, relative to candidate’s major and professional needs)</td>
<td>2</td>
</tr>
<tr>
<td>MUx-xxxxx</td>
<td>Electives in music theory, music history and literature, music education, applied music, or ensemble, including at least 7 credits of coursework outside performance study or ensembles</td>
<td>16</td>
</tr>
</tbody>
</table>

For piano majors only: electives must total 14 credits (credits for MUTH-59500 and MUTH-59600 are deducted from total elective requirement)

Total  30

*One recital (2 credits) and one lecture-recital (1 credit) are required. The option to substitute a second performance recital in place of a lecture-recital will be decided by the performance studies major teacher in consultation with the student and the graduate chair in music.
**Conducting**

This degree program offers professional training in the four major conducting areas -- choral, musical drama (opera and musical theater), orchestral, and wind. 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.

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 recital in the major area.

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 also 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 an in-person audition, which includes an interview and conducting in the major area. Music drama candidates must audition on piano.

<table>
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<tr>
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<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUED-63xxx</td>
<td>Conducting (major area -- 4; minor area -- 2)</td>
<td>6</td>
</tr>
<tr>
<td>MUMC-61100</td>
<td>Recital (major -- 2; minor -- 0.5, 0.5)</td>
<td>3</td>
</tr>
<tr>
<td>MUTH-65200</td>
<td>Bibliography and Research in Music</td>
<td>3</td>
</tr>
<tr>
<td>MUTH-66400</td>
<td>Analytical Techniques</td>
<td>3</td>
</tr>
<tr>
<td>MUTH-xxxxx</td>
<td>Three of the following major-field literature courses: Symphony, History and</td>
<td>7-8</td>
</tr>
<tr>
<td></td>
<td>Literature of Opera, Choral Literature and Performance Practice, or Wind</td>
<td></td>
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<tr>
<td></td>
<td>Literature and Performance Practice</td>
<td></td>
</tr>
<tr>
<td>MUTH-xxxxx</td>
<td>Electives in music, including at least one 2-credit course in theory/composition (excluding Intensive Part Writing and Analysis)</td>
<td>13-14</td>
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**Suzuki Pedagogy**

This 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.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>MUED-57100</td>
<td>Suzuki Seminar I</td>
<td>3</td>
</tr>
<tr>
<td>MUED-57200</td>
<td>Suzuki Seminar II</td>
<td>3</td>
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<tr>
<td>MUED-67300</td>
<td>Suzuki Practicum I</td>
<td>2</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
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<td>-------------</td>
<td>--------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>MUED-67400</td>
<td>Suzuki Practicum II</td>
<td>2</td>
</tr>
<tr>
<td>MUED-74x00</td>
<td>Summer Suzuki Teacher Institute</td>
<td>3</td>
</tr>
<tr>
<td>MUMC-61100/61200</td>
<td>Recital (performance or lecture)</td>
<td>1-2</td>
</tr>
<tr>
<td>MUTH-59700</td>
<td>Survey of Violin and Viola Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUTH-65200</td>
<td>Bibliography and Research in Music</td>
<td>3</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (major instrument)</td>
<td>6</td>
</tr>
<tr>
<td>PFMJ-6xxxx</td>
<td>Performance (minor instrument or ensemble)</td>
<td>2</td>
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<tr>
<td>MUx-xxxxx</td>
<td>Electives</td>
<td>4-5</td>
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<td>Total</td>
<td>32</td>
</tr>
</tbody>
</table>

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, Music**

- Performance Study
- Ensembles
- Recitals
- Conducting
- Summer Suzuki Teacher Institute
- Music History, Literature, and Philosophy
- Music Theory and Composition
- Music Education
- Additional Music 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 five, level six, and level seven. At least 50 percent of the degree coursework must be at level six or above. A maximum of 5 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**

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 instructor and the graduate chair. There is a 1-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. Students contact their performance teachers during the first week of classes to arrange their private lesson schedules.

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

PFMJ-60100 - PFMJ-64500 Intensive study of advanced performance technique, interpretation, and literature representing all appropriate musical style periods. 1 or 2 credits, through permission of the graduate chair in music.

Ensembles

Full-time graduate students whose degree programs stipulate an ensemble requirement are expected to participate in at least one major ensemble during the fall and spring semesters. Assignment is normally made by audition. Exceptions will be decided by the graduate chair in music, in consultation with the student, the performance studies teacher, and the conductor. (Some graduate students are required to participate in a large or small ensemble as part of their graduate assistantship.)

MUEN-60400 Piano Ensemble

Study and performance of music for piano four hands, one and two pianos, and eight hands, two pianos. Class meeting: Two hours per week. 0-1 credit. (F-S)

MUEN-60500 Wind Ensemble

A select wind and percussion ensemble with an active program of concerts scheduled throughout the school year. Open to any student who can qualify by audition. Class meeting: Five hours per week. 0-1 credit. (F-S)

MUEN-60600 Concert Band

A wind and percussion ensemble open to any student who can qualify by audition. Several concerts are scheduled each semester. Class meeting: Four hours per week. 0-1 credit. (F-S)

MUEN-60700 Symphonic Band

A wind and percussion ensemble open to any student who can qualify by audition. Several concerts are scheduled each semester. Class meeting: Four hours per week. 0-1 credit. (F-S)

MUEN-60800 Choir
A select choral ensemble with an active performance schedule. Open to any student who can qualify by audition. A commitment for both fall and spring semesters is required. Class meeting: Five hours per week. 0-1 credit. (F-S)

MUEN-60900 Chorus

A large choral ensemble open to any student who can qualify by audition. Several concerts are scheduled each semester. Class meeting: Four hours per week. 0-1 credit. (F-S)

MUEN-61000 Women’s Chorale

A choral ensemble open to all female students who can qualify by audition. Several concerts are scheduled each semester. A commitment for both fall and spring semesters is required. Class meeting: Four hours per week. 0-1 credit. (F-S)

MUEN-61100 Symphony Orchestra

The orchestra is open to any student who can qualify by audition. An active program of concerts is scheduled each semester. Class meeting: Five hours per week. 0-1 credit. (F-S)

MUEN-61300 Madrigal Singers

A select vocal chamber ensemble with an active performance schedule. Open to any student who can qualify by audition. Class meeting: Two hours per week. 0-1 credit. (F-S)

MUEN-61400 Contemporary Chamber Ensemble

The rehearsal and performance of chamber music written in the 20th century, with emphasis placed on recently composed works. Open to any student who can qualify by audition. Class meetings by arrangement. 0-1 credit. (F-S)

MUEN-61500 Guitar Ensemble

Performance situations for small guitar ensembles of varying combinations. Class meeting: One hour per week. 0-1 credit. (F-S)

MUEN-61900 Jazz Laboratory

Experience in jazz ensemble playing. Open to any student who can qualify by audition. Several concerts are scheduled each year. Class meeting: Four hours per week. 0-1 credit. (F-S)

MUEN-62100 Chamber Orchestra

A select chamber orchestra open to any student who can qualify by audition. An active schedule of concert appearances is maintained throughout the year. Class meeting: Three hours per week. 0-1 credit. (F-S)

MUEN-62200 Instrumental Chamber Music

Study, rehearsal, and performance of a broad spectrum of chamber music by selected ensembles. Class meeting: One hour of coaching and a minimum of two hours of rehearsal per week. 0-1 credit. (F-S)
MUEN-62300 Brass Choir

Study, rehearsal, and performance of standard brass choir literature and orchestral works. Open to any student who can qualify by audition. Class meeting: Two hours per week. 0-1 credit. (F-S)

MUEN-62500 Vocal Jazz Ensemble

A select jazz chamber ensemble for singers and instrumentalists. Open to any student who can qualify by audition. An active program of concerts is scheduled each semester. Class meeting: Two hours per week. 0-1 credit. (F-S)

MUEN-62700 Percussion Ensemble

Ensemble experience and exposure to contemporary percussion literature. Several concerts are scheduled each semester. Open to any student who can qualify by audition. Class meeting: Four hours per week. 0-1 credit. (F-S)

MUEN-64000 Musical Theater Rehearsal and Performance

Participation in rehearsal and performance of a major musical theater production sponsored jointly with the Department of Theatre Arts in the School of Humanities and Sciences. Students receive credit for assignments in instrumental or vocal performance. Evaluated for pass/fail grade only by the music faculty member in charge of the designated area of specialization. Evaluation based on degree of professional attitude and quality of performance. Audition required prior to enrolling. 0-1 credit. (F-S)

Recitals

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.

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

Conducting

MUED-63300/63400 Choral Conducting 1-2
MUED-63500/63600 Instrumental Conducting 1-2

Music History, Literature, and Philosophy

MUTH-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.

MUTH-54000 Choral Literature and Performance Practice

A survey of choral literature and performance practices from the Renaissance to the present. 2 credits.
MUTH-54100 Music from 1600 to 1800

Examination of musical styles and repertoire from the beginnings of functional harmony to the end of the classical era. Focus will be on figures such as Monteverdi, Schutz, Lully, Purcell, Bach, Handel, Mozart, and Beethoven. Overviews of musical contexts in which these composers worked will provide opportunities for discussion of culture and associated musical figures. 3 credits.

MUTH-54200 Music since 1800

Examination of musical styles and repertoire from early 19th century to the present. Focus will be on figures such as Schubert, Brahms, Verdi, Wagner, Debussy, Schoenberg, Stravinsky, and Messiaen. Overviews of musical contexts in which these composers worked will provide opportunities for discussion of culture and associated musical figures. Study of topics from approximately 1900 on will frequently extend to concert music traditions beyond Western Europe. 3 credits.

MUTH-55100 Instrumental Chamber Music Literature

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

MUTH-55200 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.

MUTH-55300 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.

MUTH-55700 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.

MUTH-55800 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.

MUTH-59500 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 meetings weekly. 1 credit.

MUTH-59600 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 meetings weekly. 1 credit.

MUTH-59700 Survey of Violin and Viola Literature

The study of violin and viola literature from the 17th 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.

MUTH-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 writing of the research paper. This course should be taken in the first semester of degree study. 3 credits.

MUTH-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: MUTH-65200 and permission of the graduate adviser and the faculty member involved. 1-3 credits.

Music Theory and Composition

MUTH-50100 Intensive Part Writing and Analysis

A study of tonal harmony and syntax. Students will assimilate the voice-leading and functional conventions of music, from the common-practice period through part writing, model composition, and analysis. 2 credits.

MUTH-52100 Topics in Music Theory and Analysis

Changing topics in music theory and analysis. 2 credits.

MUTH-53100 Sixteenth-Century Counterpoint

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

MUTH-53200 Eighteenth-Century Counterpoint

Study of polyphonic techniques based on the stylistic principles of 18th-century keyboard literature. Invention (two and three voice), choral prelude, canon, and fugue are studied. Analysis and written projects. 2 credits.

MUTH-53500 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.

MUTH-53700 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.

MUTH-54301 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.

MUTH-56400 Introduction to Composition

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.

MUTH-57400 Stylistic Analysis of Tonal Music

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.

MUTH-57500 Stylistic Analysis of Post-Tonal Music

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.

MUTH-65600 Independent Research in 20th-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: MUTH-65200, 551MUTH-66400. 2 credits.

MUTH-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.

MUTH-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 each.

MUTH-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

MUED-50100 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.

MUED-50200 Advanced Instrumental Conducting

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

MUED-54900 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.

MUED-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 unit, 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.

MUED-57200 Suzuki Seminar II

Continuation of Suzuki 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.

MUED-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 MUED-68000. 1 credit.

MUED-65500 Portfolio and Presentation II
A continuation of the project started in MUED-65400, leading to a final presentation. 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. Prerequisites: For matriculated music education graduate students, to be taken concurrently with MUED-68200. 1 credit.

MUED-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.

MUED-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 Suzuki Practicum I. Completion of Suzuki Practicum II fulfills the requirements of SAA unit IX. 2 credits.

MUED-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. Prerequisites: MUTH-65200. 3 credits.

MUED-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: MUED-68000 or permission of instructor. 3 credits.

MUED-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.

MUED-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 adolescence voice, both in the solo and the ensemble situation. 2 credits.

MUED-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.

MUED-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.
MUED-69100 Music Education for the Special Learner

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

MUED-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.

MUED-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.

MUED-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.

Summer Suzuki Teacher Institute

The Ithaca College Summer 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 course 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.

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<tr>
<th>SAA Unit</th>
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Additional Music Courses

MUMC-50300 Computer Technology in Music Education
Advanced course in computer technology for students majoring in music education. Activities include surveying current CAI materials, creating MIDI and digital audio resources for web delivery, and developing musical resources designed for use in teaching. 2 credits.

**MUMC-51000 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.

**MUMC-51100 Creative Arts for Older Adults**

Techniques for developing a creative arts program that includes music, drama, and movement for older adults. The process combines an overview of gerontology issues and their relationship to the needs of older adults. Classes meet on campus and at local adult-care facilities. 3 credits.

**MUMC-54500 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.

**MUMC-54700 Opera 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 the standard and contemporary operatic repertoire. 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.

**MUMC-55000 Reed Making**

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

**MUMC-55500 Vocal Pedagogy**

Aspects of teaching voice, private or group, at 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. This course is not limited to voice majors, but vocal ability adequate to demonstrate is required. 2 credits.

**MUMC-56900 String Instrument Maintenance and Repair**

An introductory course dealing with string instrument adjustments, troubleshooting, and emergency repairs typically needed by teachers in public school music programs. 1 credit.

**MUMC-57000 Introduction to Brass Repair**

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

**MUMC-57100 Introduction to Woodwind Repair**
An introduction to tools and toolmaking, care of woodwinds, emergency repairs, basic clarinet repair skills, and work with flute and saxophone. This course is less detailed than MUMC-47200. 1 credit.

MUMC-57200 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.

MUMC-58100 Selected Topics in Music

Study of topics in music chosen by the instructor and approved by the appropriate department. 1-3 credits.

MUMC-59300 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.

MUMC-59400 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.