

# Jacobs School of Music Administration

## Administrative Officers

ABRA BUSH, Dean

BRENDA BRENNER, Interim Executive Associate Dean

JUDAH COHEN, Associate Dean, Faculty Affairs,  
Research, and Creative Activity

RYAN KELLY, Associate Dean, Academic Affairs and  
Student Success

MELISSA DICKSON, Assistant Dean, External Affairs

JILL GONYO, Assistant Dean, Finance and Administration

THOMAS KERNAN, Assistant Dean, Artistic Operations

DAVID CARTLEDGE, Director, Graduate Studies

KYLE ADAMS, Director, Undergraduate Studies

PHILIP PONELLA, Chief Digital Officer

## Departmental Chairpersons

- BALLET, Sarah Wroth
- BAND, Donald McKinney
- BRASS, Joey Tartell
- CHAMBER AND COLLABORATIVE MUSIC, Anne Epperson
- CHORAL CONDUCTING, Dominick DiOrio
- COMPOSITION, Aaron Travers
- GUITAR, Petar Jankovic and Lissa May (co-chairs)
- HARP, Elzbieta Szmyt
- HISTORICAL PERFORMANCE, Dana Marsh
- JAZZ STUDIES, Thomas Walsh
- MUSIC EDUCATION, Peter Miksza
- MUSIC INDUSTRY, Michael Stucker
- MUSIC THEORY, Noriko Manabe (chair) and Roman Ivanovitch (associate chair)
- MUSICOLOGY, Ayana Smith
- ORCHESTRAL CONDUCTING, Arthur Fagen and Jeffery Meyer (co-chairs)
- ORGAN, Christopher Young
- PERCUSSION, Joseph Gramley
- PIANO, Norman Krieger
- STRINGS, Simin Ganatra
- VOICE, Brian Horne
- WOODWINDS, Otis Murphy

## Administrative Offices

- ADMISSIONS AND FINANCIAL AID, Espen Jensen, Director
- CENTER FOR ELECTRONIC AND COMPUTER MUSIC, John Gibson, Director
- CENTER FOR THE HISTORY OF MUSIC THEORY AND LITERATURE, Massimo Ossi, Director
- CHORAL ENSEMBLES, David Villanueva, Administrative Director
- COMMUNICATIONS, Chris Mills, Director
- ENTREPRENEURSHIP AND CAREER DEVELOPMENT, Alain Barker, Director
- FACILITIES, Rick Moore, Director
- HISTORICAL PERFORMANCE INSTITUTE, Dana Marsh, Director
- HUMAN RESOURCES, Joyce Leonard, Director

- INFORMATION TECHNOLOGY, Philip Ponella, Director
- JACOBS ACADEMY
- LATIN AMERICAN MUSIC CENTER, Javier León, Director
- MUSIC IN GENERAL STUDIES, Constance Cook Glen, Director
- OPERA THEATER
  - Thomas Kernan, Assistant Dean, Artistic Operations
  - Michael Shell, Assistant General Manager, Opera Theater
  - Sarah Wroth, Assistant General Manager, Ballet Theater
  - Kevin Murphy, Director of Coaching and Music Administration
  - Arthur Fagen, Principal Conductor
  - Catherine Compton, Managing Director
  - Catie Sneath, Director of Production
- ORCHESTRAS AND INSTRUMENTAL ENSEMBLES, Vincent Carbone, Managing Director
- WELLNESS AND ARTS HEALTH INITIATIVES, Frank Diaz, Coordinator
- WILLIAM AND GAYLE COOK MUSIC LIBRARY, Philip Ponella, Director

## Faculty

### Ballet

#### Professors

- Sasha Janes
- Kyra Nichols
- Michael Vernon
- Sarah Wroth

#### Senior Lecturer

- Christian Claessens

#### Lecturer

- Glenda Lucena De Gallardo

#### Academic Specialist

- Alyssa McPherson

#### Visiting Lecturers

- Robin Allen
- Rebecca Janes

## Band/Wind Conducting

### Professor

- Donald McKinney

### Associate Professors

- Jason Nam
- Ryan Kelly
- Eric Smedley

### Assistant Professor

- Tiffany Galus

### Adjunct Lecturers

- Dakota Salyers
- Brookelyn Wood

## Brass

### Euphonium

#### Professor

- Demondrae Thurman

#### Adjunct Professor

- Gail Robertson

### Horn

#### Professors

- Jeff Nelsen
- Richard Seraphinoff

#### Associate Professor

- Denise Tryon

### Trumpet

#### Professors

- John Rommel
- Joey Tartell

#### Associate Professor

- Jason Bergman

### Trombone

#### Professor

- Peter Ellefson

#### Assistant Professor

- Brittany Lasch

### Bass Trombone

#### Professor

- Denson Paul Pollard

### Tuba

#### Provost Professor

- Daniel Perantoni

## Chamber and Collaborative Music

### Professors

- Anne Epperson
- Simin Ganatra
- Kevin Murphy

### Senior Lecturers

- Aram Arakelyan
- Kimberly Carballo
- Chih-Yi Chen
- Sung-Mi Im
- Charles Prestinari

### Lecturer

- Futaba Niekawa

### Visiting Assistant Professors

- Sohyun Park (post-doctoral scholar)

### Visiting Lecturers

- Layne Anspach
- Matthew Gemmill
- Kyunghoon Kim

### Visiting Academic Specialist

- Eunjin Bang
- Melivia Raharjo

## Choral Conducting

### Professors

- Betsy Burleigh
- Dominick DiOrio
- Walter Huff
- Gwyn Richards

### Associate Professor

- Chris Albanese

### Assistant Professor

- Carolann Buff

### Professor of Practice

- Raymond Wise (affiliate faculty)

### Adjunct Lecturer

- Jonathan Conjurske

## Composition

### Professors

- David Dzubay
- Don Freund
- Larry Groupé (scoring for visual media)
- P. Q. Phan

### Associate Professors

- John Gibson (electronic and computer music)
- Han Lash
- Aaron Travers

### Assistant Professor

- Chi Wang (electronic and computer music)

### Lecturer

- Steve Thomas (scoring for visual media)

### Adjunct Assistant Professor

- Alicyn Warren (electronic and computer music)

### Adjunct Lecturers

- Ryan Fitch (scoring for visual media)
- Rick Marvin (scoring for visual media)
- Brad Ritchie (scoring for visual media)
- Gary Schyman (scoring for visual media)

## Guitar

### Associate Professors

- Petar Jankovic
- Jiji Kim

### Senior Lecturer

- Daniel Duarte

## Harp

### Professor

- Elzbieta Szmyt

### Adjunct Professor

- Sarah Bullen

### Adjunct Lecturer

- Fan-Fen Tai

## Historical Performance

### Professors

- Joanna Blendulf (Baroque cello and viola da gamba)

- Dana Marsh (performance practice and voice)
- Richard Seraphinoff (natural horn)

### Professors of Practice

- Ingrid Mathews (Baroque violin)
- Jonathan Oddie (historical keyboards)

### Academic Specialist

- Kathie Stewart (historical keyboard curator)

### Adjunct Lecturers

- Charles Keith Collins (Baroque bassoon)
- Clea Galhano (recorder)
- Dawn Kalis (harpsichord)
- Hsuan Chang Kitano (harpsichord/fortepiano)
- Kris Kwapis (cornetto and Baroque trumpet)
- Judith Malafronte (voice)
- Liza Malamut (early trombone and sackbut)
- Keith Northover (historical clarinets)
- Margaret Owens (Baroque oboe)

## Jazz Studies

### Professors

- Jeremy Allen
- Sean Dobbins
- Luke Gillespie
- Thomas Walsh

### Associate Professors

- Natalie Boeyink
- John Raymond
- Brent Wallarab
- Greg Ward

### Professor of Practice

- Wayne Wallace

### Adjunct Lecturers

- Rachel Caswell
- Christian Dillingham
- Dave Stryker
- Sandy Williams

## Music Education

### Professors

- Brenda Brenner
- Brent Gault
- Lissa Fleming May
- Peter Miksza

### Associate Professors

- Frank Diaz
- Lauren Kapalka Richerme
- Julia Shaw

### Assistant Professors

- Amanda Draper
- Brian Shaw

### Adjunct Lecturer

- Jim DeCaro

## Music in General Studies Program

### Teaching Professors

- Constance Cook Glen

- Andrew Hollinden

### Visiting Assistant Professor

- Christine Wisch

### Visiting Lecturer

- Alissa Guntren
- Gabriel Lubell

### Adjunct Assistant Professors

- Daniel Bishop
- Jeremy Podgursky

### Adjunct Lecturers

- Nathan Davis
- Nicole DiPaolo
- Dena El Saffar
- Hilary Finchum-Sung
- Scott Grieb
- Eric Lindsay
- Paul Mahern
- Oliver Nelson
- Alex Ostergard
- Christopher Renk
- Aaron Riedford
- Mary Roosma
- Atanas Tzvetkov

## Music Industry

### Professor

- Konrad Strauss (Music Production: Audio Engineering)

### Associate Professors

- Michael Stucker (Music Production: Audio Engineering)
- D. James Tagg (Music Production: Audio Engineering)
- Andy West (Music Production: Creation and Production)

### Professor of Practice

- Michael Sammis (Music Business)

### Senior Lecturer

- Jacob Belser (Music Production: Audio Engineering)

### Academic Specialist

- Aaron Hynds (Music Production: Audio Engineering)

### Visiting Academic Specialist

- Ben Wesenberg (Music Production: Audio Engineering)

### Adjunct Lecturers

- Daniel Figurelli (Music Production: Audio Engineering)
- Tanima Zaman (Music Production: Audio Engineering)

## Music Theory

### Professors

- Kyle Adams
- Julian Hook
- Eric Isaacson
- Noriko Manabe
- Andrew Mead

- Frank Samarotto

### Associate Professor

- Roman Ivanovitch

### Assistant Professors

- Andrew Goldman
- Orit Hilewicz
- Lina Tabek
- Amy Tai

### Visiting Lecturer

- Alissa Guntren

## Musicology

### Professors

- Judah Cohen (joint with the Jewish Studies Program)
- Halina Goldberg
- Kristina Muxfeldt
- Massimo Ossi
- Jennifer Saltzstein
- Ayana Smith

### Associate Professors

- Phil Ford
- Giovanni Zanollo

### Assistant Professors

- Elizabeth Hebbard (affiliate faculty)
- Sergio Ospina Romero
- Jacquelyn Sholes

### Academic Specialist

- Javier León (affiliate faculty)

### Visiting Assistant Professor

- Christine Wisch

### Adjunct Assistant Professors

- Kirby Hoagland
- Devon Nelson

## Orchestral Conducting

### Professors

- Arthur Fagen
- Jeffery Meyer
- Thomas Wilkins

## Organ

### Professors

- Janette Fishell
- Christopher Young

### Professor of Practice

- Jeffrey Smith

### Academic Specialist

- Andrew Jirele

## Percussion

### Professors

- Kevin Bobo
- Joseph Gramley
- John Tafoya

### Lecturer

- Andy Miller

## Piano

### Professors

- Edward Auer
- David Cartledge
- Arnaldo Cohen
- Jean-Louis Haguenaer
- Norman Krieger
- Emile Naoumoff

### Associate Professors

- Sofya Gulyak
- Chi Ho Han
- Dinara Klinton
- Spencer Myer

### Lecturer

- Elizabeth Yao

### Adjunct Professor

- Evelyne Brancart

## Strings

### Violin

#### Professors

- Brenda Brenner
- Alexander Kerr
- Simin Ganatra
- Grigory Kalinovsky
- Mark Kaplan
- Kyung Sun Lee
- Mimi Zweig

### Professor of Practice

- James Ehnes
- Austin Hartman

### Adjunct Professor

- Stephen Rose
- Joel Smirnoff

### Viola

#### Professors

- Atar Arad
- Li-Kuo Chang
- Stephen Wyrzynski
- Mimi Zweig

### Professor of Practice

- Mark Holloway

### Cello

#### Professors

- Emilio Colon
- Eric Kim
- Peter Stumpf
- Brandon Vamos

### Double Bass

#### Professors

- Kurt Muroki
- Jeffrey Turner

## Voice

### Distinguished Professors

- Timothy Noble
- Marietta Simpson
- Carol Vaness

### Professors

- Abra Bush
- Jane Dutton
- Brian Gill
- Patricia Stiles
- Peter Volpe

### Associate Professors

- Gary Arvin
- Michelle DeYoung
- Brian Horne
- Michael Shell
- Tichina Vaughn

### Assistant Professor

- Allan Armstrong
- Shuichi Umeyama

### Professors of Practice

- Wolfgang Brendel
- Heidi Grant Murphy
- Russell Thomas

### Senior Lecturer

- Alice Hopper

### Lecturer

- Zachary Coates

### Visiting Associate Professor

- Deanne Meek

### Adjunct Professor

- Linda Di Fiore

### Adjunct Lecturers

- Kimberly Gill
- Thomas King

## Woodwinds

### Flute

#### Professor

- Kathryn Lukas

#### Associate Professor

- Thomas Robertello

#### Adjunct Assistant Professor

- Carmen Maret

### Oboe

#### Professor

- Linda Strommen

#### Adjunct Associate Professor

- Roger Roe

### Clarinet

#### Professors

- Eli Eban
- Howard Klug

#### Associate Professor

- Gábor Varga

### Bassoon

#### Associate Professor

- Kathleen McLean

### Saxophone

#### Professors

- Otis Murphy
- Thomas Walsh

## Other Areas

### Digital Media

#### Academic Specialist

- Haley Strong

### Entrepreneurship and Career Development

#### Senior Lecturer

- Alain Barker

### Instrumental Ensembles

#### Academic Specialist

- Vincent Carbone

### Instructional Design

#### Academic Specialists

- Hannah Alt
- Sherri Bishop

### Latin American Music

#### Academic Specialist

- Javier León

### Opera Theater

#### Academic Specialist

- Catherine Compton

### Orchestral/Choral Ensembles Librarian

#### Academic Specialist

- Jeanne Case

### Piano Technology

#### Visiting Academic Specialist

- Matthew Banks

## Emeritus Faculty

### Dean Emeritus

- Charles Webb

### Audio Engineering and Sound Production

#### Professor Emeritus

- Mark Hood

### Ballet

#### Associate Professor Emeritus

- Virginia Cesbron

### Bands/Wind Conducting

#### Professor Emeritus

- Ray Cramer
- Stephen Pratt

### Brass

#### Professor Emeritus

- Edmund Cord (trumpet)
- Carl Lenthe (trombone)

- M. Dee Stewart (trombone)

### Choral Conducting

#### Chancellor's Professor Emeritus

- Jan Harrington

#### Professor Emeritus

- Michael Schwartzkopf

### Composition

#### Professor Emeritus

- Claude Baker
- Jeffrey Hass (electronic and computer music)
- Eugene O'Brien

### Early Music/Historical Performance

#### Distinguished Professor Emeritus

- Stanley Ritchie (Baroque violin)

#### Professor Emeritus

- Eva Legene Andersson (recorder)
- Paul Elliott (voice)
- Wendy Gillespie
- Elisabeth Wright (harpsichord/fortepiano)

### Guitar

#### Professor Emeritus

- Ernesto Bitetti

### Harp

#### Distinguished Professor Emeritus

- Susann McDonald

### Jazz Studies

#### Professor Emeritus

- Patrick Harbison
- Stephen Houghton

### Music Education

#### Professor Emeritus

- Estelle Jorgensen
- Stanley Schleuter
- Charles Schmidt
- Michael Schwartzkopf

### Music in General Studies

#### Professor Emeritus

- Glenn Gass
- Mary Goetze

### Music Theory

#### Professor Emeritus

- Gretchen Horlacher
- Marianne Kielian-Gilbert
- Lewis Rowell
- Mary Wennerstrom
- Gary Wittlich

### Associate Professor Emeritus

- Gary Potter

### Musicology

#### Distinguished Professor Emeritus

- J. Peter Burkholder
- Thomas Mathiesen

#### Professor Emeritus

- Malcolm Brown

- Michael Long
- Daniel Melamed
- Thomas Noblitt

### Opera Studies

#### Professor Emeritus

- C. David Higgins
- Vincent Liotta

### Orchestral Conducting

#### Professor Emeritus

- David Efron

### Organ

#### Chancellor's Professor Emeritus

- Marilyn Keiser

#### Professor Emeritus

- Larry Smith

### Percussion

#### Professor Emeritus

- Gerald Carlyss
- Stephen Houghton

### Piano

#### Professor Emeritus

- Henry Upper
- Charles Webb

### Strings

#### Distinguished Professor Emeritus

- Mauricio Fuks (violin)

#### Professor Emeritus

- Paul Biss (violin)
- Bruce Bransby (double bass)
- Alan De Veritch (viola)
- Larry Hurst (double bass)
- Henryk Kowalski (violin)
- Stanley Ritchie (violin)
- Helga Winold (cello)

### Voice

#### Distinguished Professor Emeritus

- Martina Arroyo

#### Professor Emeritus

- Costanza Cuccaro
- Mary Ann Hart
- Roger Havranek
- Teresa Kubiak
- Andreas Poulimenos
- Patricia Wise

### Woodwinds

#### Professor Emeritus

- James Campbell (clarinet)
- William Ludwig (bassoon)
- James Pellerite (flute)

## Overview

### History

Music instruction at Indiana University dates from 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. In 1997 David G. Woods succeeded Charles Webb as dean. Gwyn Richards was appointed dean in 2001 and began a lengthy tenure featuring expansion of facilities and strengthening of programs. 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, Ohio. Beginning in 2015, deans of the School of Music bear the title David Henry Jacobs Bicentennial Dean, following the endowment of this position as part of the Indiana University Bicentennial Campaign. Jeremy Allen served as interim dean between 2020 and 2022, shepherding the school through its centennial year, and through the crisis of the COVID-19 pandemic, until the appointment of Abra K. Bush as dean in 2022.

Today the Jacobs School of Music is one of the most comprehensive and acclaimed institutions for the study of music and dance. It has educated and shaped the careers of countless performers, scholars, and music educators, who are leaders around the globe. Jacobs students come from all 50 states and more than 50 countries. They benefit from the intensity and focus of a world-class conservatory combined with the broad academic offerings of a major university.

### Mission

The Jacobs School of Music provides distinguished instruction and outstanding opportunities for majors and non-majors to realize their full potential. We foster an equitable and inclusive environment in which students, faculty, and staff have boundless opportunities through creative activity and scholarship at the highest professional levels to shape their own unique paths in the arts.

### Vision

The following five vision pillars are the foundation for the work of the Jacobs School of Music:

**Excellence:** Fostering performance, teaching, collaboration, and scholarship at the highest level.

**Study:** Cultivating and nurturing a student-centered environment that inspires personal accomplishment, expression, and fulfillment.

**Connection:** Nurturing a community of shared values and respect within the Jacobs School of Music.

**Justice and Inclusion:** Ensuring the commitments to inclusion, equity, and social justice are woven into the fabric of the school.

**Impact:** Expanding and cultivating a multi-national community with innovative initiatives in Indiana, nationally, and internationally.

### Centers and Institutes

The **Center for Electronic and Computer Music** was established in the 1980s for the purposes of theoretical training, electronic and multimedia composition, and the dissemination of works through public concerts. The CECM today houses two studios that employ the most current technologies in digital sound synthesis and sampling, interactive music programming and performance, video, and research-level computing. The curriculum provides an extensive technical training and historical background for composition students with little or no previous technical experience. More advanced students may enroll to use the studio facilities for the production of compositions and multimedia works, as well as for research. More information can be found at <https://cecm.indiana.edu>.

Established in 1998, the **Center for the History of Music Theory and Literature** provides a home for such international projects as the *Thesaurus musicarum latinarum* (TML; an eight-million-word searchable archive of Latin music theory ranging from the time of Augustine through the early seventeenth century); TML's three sister projects *Traité français sur la musique*, *Saggi musicali italiani*, and *Texts on Music in English from the Medieval and Early Modern Eras* (music treatises in French, Italian and English); and the annotated bibliography on *Musical Borrowing and Reworking*. Other projects are currently under development. More information can be found at <https://chmtl.indiana.edu>.

The **Historical Performance Institute** is the research arm of the Jacobs School of Music Historical Performance department. Its activities and contributions include an international conference in historical performance studies each spring, an annual peer-reviewed journal and a long-running book series published through the Indiana University Press, a series of colloquia for the historical performance department each semester, and special performance projects incorporating world-renowned luminaries in the field. More information can be found at <https://music.indiana.edu/degrees-programs/areas-of-study/historical-performance.html>.

The **Latin American Music Center** fosters the research and performance of Latin American art music and promotes professional and academic exchange between scholars and musicians from the United States and Latin America. In partnership with the Cook Music Library, the LAMC helps manage one of the largest and most complete Latin American music collections in the world, which includes several special collections, rare recordings and scores, and unpublished manuscripts by a number of prominent 20th-century composers. The center's other activities include concerts, commissions, premiere performances and recordings, courses, visits by distinguished performing artists and lecturers, festivals, and conferences. More information can be found at <http://lamc.indiana.edu>.

## Organizations and Services

Student organizations play an important role in the life of the school and are often associated with professional national organizations that maintain chapters at Indiana University as they focus on performance, community engagement projects, research, music innovation, and professional development. A list of organizations associated with the Jacobs School of Music can be found at <https://blogs.iu.edu/jsomoecd/student-organizations/>.

The **IU Performing Arts Medicine Clinic** provides specialized care for injured students, faculty, and staff of the Jacobs School of Music free of charge. Services include injury evaluations, manual therapy, rehabilitation, wellness, injury prevention, and referrals to other healthcare providers as needed with a goal of helping student-artists spend less time in pain and more time on stage. To learn more please email [pamed@indiana.edu](mailto:pamed@indiana.edu). To schedule an appointment visit [bit.ly/IUPAMschedule](http://bit.ly/IUPAMschedule).

The **Office of Wellness and Arts Health Initiatives** (OWAHI) is dedicated to promoting a culture of care within the Jacobs School of Music. To this end, OWAHI provides programming, cultivates partnerships, and serves as an advocate for initiatives focused on physical, mental, and emotional thriving and wellbeing within our community. More information can be found at <https://music.indiana.edu/about/health-wellness/owahi/index.html>.

The **Jacobs Academy** aims to educate, connect, and inspire learners and teachers of music and dance in their quest for a meaningful arts-infused life. The Jacobs Academy values lifelong participation in music and dance, and recognizes that the arts are a fundamental building block for societal and personal well-being. To this end, opportunities to learn and practice music and dance are offered to people of all ages, embracing the full spectrum of pre-professional to avocational learners, and connecting local, regional, and global artful communities. Participants in Jacobs Academy programs experience the highest level of teaching and learning with expert teaching artists who are versed in the best-known pedagogical and engagement practices, including training by Jacobs School of Music faculty, guests, and alumni. Through engaging in the rich variety of Jacobs Academy offerings, participants deepen their relationship with music and dance and join a community that values and promotes artful living. More information can be found at <https://jacobsacademy.indiana.edu/index.html>.

The **Music Alumni Association**, an affiliate of the Indiana University Alumni Association, supports the activities of the Jacobs School of Music and its graduates. More information can be found at <https://music.indiana.edu/alumni/>.

The **Office of Entrepreneurship and Career Development** (OECD) provides expert guidance and resources and hosts a variety of events that are designed to empower Jacobs School of Music students as they prepare for a career in music and/or dance. The OECD offers one-on-one career advising, departmental career days, a variety of workshops, and mentorship to student organizations and projects. The OECD also offers undergraduate and graduate career development courses designed to help students expand their professional knowledge, develop self-awareness, communicate

effectively, and prepare a competitive portfolio. An undergraduate Certificate in Music Entrepreneurship, which includes two Jacobs School of Music courses and three Kelley School of Business courses, is available for all undergraduates. The OECD includes a student leadership team that promotes entrepreneurial action by offering high-impact career development and entrepreneurship workshops, networking events, peer support for projects, mini-conferences, and coordination of the annual Innovation Competition. The Office also provides mentorship, guidance, and support to the approximately 22 IU student organizations associated with the Jacobs School of Music. More information about the OECD can be found at <https://blogs.iu.edu/jsomoecd/>.

The mission of the **Society of the Friends of Music** is to create and sustain scholarships for promising and talented IU Jacobs School of Music students. Together, members of this vital annual giving society ensure that the rapidly evolving world students enter will continue to benefit from the unparalleled musical heritage of the Jacobs School. More information can be found at <https://music.indiana.edu/giving/ways-to-give/areas-to-support.html>.

The **William and Gayle Cook Music Library** spans four floors of the Beth Meshulam Simon Music Library and Recital Center. With close to 800,000 cataloged titles and well over 1,000,000 items, and a staff that includes nine librarians and professional staff, five support staff, and approximately forty-five student assistants, it is recognized as one of the largest music libraries in North America. The strengths of the collection include extensive holdings of printed music from all periods of music history, with a special emphasis on opera; theory treatises from the Renaissance to the late nineteenth century; Russian/Soviet music and music of Central and Eastern Europe during the Cold War; early keyboard and violin primary source materials; Black and Latin American music collections; and scholarly editions of historical monuments and composers' collected works. In addition, the performing ensembles collection contains scores and parts for large ensembles, including virtually all of the standard orchestral and choral repertoire in support of the Jacobs School of Music's choirs and orchestras. The Cook Music Library also provides access to hundreds of electronic resources as detailed on its website. Digital music library projects, including Media Collections Online and Pages Online, provide digital access to more than 85,000 sound recordings and scores. The University's Media Digitization and Preservation Initiative digitized nearly all of the unique and historic sound recordings in the Cook Library's collections. Of the 120 public computers (Windows and Macintosh) in the library, more than half have MIDI keyboards, all with associated music software. Further information is available at <https://libraries.indiana.edu/music-library>.

## 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 <https://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 in the Enrollment and Student Academic Information Bulletin (<https://bulletin.indiana.edu/index.html>) and in the Jacobs School of Music Bulletin. 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

### Admission Requirements

Students seeking admission to the Indiana University Jacobs School of Music must apply online 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 website: <https://music.indiana.edu/admissions/>.

### Indiana University Bloomington 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 breadth and depth of the college-preparatory program including the student's cumulative grade point average, SAT/ACT scores, academic curriculum and the grades received in those academic courses, grade trends in college-preparatory subjects, class rank, and other additional factors.

#### High School Graduation

Applicants must earn a diploma from an accredited high school (or must have completed the Indiana High School Equivalency Diploma) to be eligible for admission consideration. Students who are homeschooled or attend an alternative school should submit credentials that demonstrate equivalent levels of achievement and ability.

#### Academic Preparation

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

- **8 credits of English**, such as literature, grammar, composition, and journalism
- **7 credits 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 pre-calculus, trigonometry, or calculus
- **6 credits 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 of sciences**, including at least 4 credits of laboratory sciences - biology, chemistry, or physics
- **4 credits of world languages**
- **3 or more credits 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.

Alternative college-preparatory courses may be substituted for courses that are not available in the applicant's high school.

#### Grades in Academic Classes

Cumulative GPA, as well as the grades earned in the 34 courses required for admission, is an important part of the application review process. Weighted GPA is also part of the review, if included on transcript.

#### Application Essay

An IU-specific essay of 200-400 words is required.

#### Standardized Test Scores

ACT or SAT scores are accepted as either official or self-reported scores. Self-reported scores can be entered in the Indiana University application. If offered admission, the offer will be contingent upon receipt of official test scores from testing agencies, which must match or be higher than those self-reported during the admissions process.

IU's test-optional admissions policy allows students (both domestic and international) to choose at the point of application whether to have SAT or ACT test scores considered as part of the admissions review. For applicants who choose not to have test scores considered, a greater emphasis will be placed on grades in academic courses and grade trends in the admissions review. Applicants receive equal consideration for admission and scholarship to the Jacobs School of Music, regardless of whether or not they applied under the test-optional policy.

There are several groups of students who will be required to provide SAT or ACT scores. Homeschooled students, students who have attended a school with non-traditional evaluation methods where traditional alpha or numerical grades are not assigned, and student athletes subject to NCAA eligibility standards will be required to submit a standardized test score.

Applicants who are at least 21 years old or have been out of high school for three or more years may be considered for admission without standardized SAT and/or ACT test scores.

#### Information

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

#### International Students

To be admitted, international students must complete above-average work in their supporting programs. International applicants whose native language is not English must meet the English Proficiency requirements of Indiana University for undergraduate degree-seeking students. A complete description of options to complete the English Proficiency requirement is available at the Office of International Services (OIS) website.

Admitted undergraduate international students are also required to take the Indiana Academic English Test (IAET) 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.

For additional information, contact the Office of International Services, Indiana University, Ferguson International Center, 330 N. Eagleson Avenue, Bloomington, IN 47405; [newtoiu@indiana.edu](mailto:newtoiu@indiana.edu); (812) 855-9086; <http://ois.iu.edu/admissions/index.html>.

## Jacobs School of Music Requirements for Incoming Freshmen

For admissions consideration, students must complete the application for admission to Indiana University as well as the Jacobs School of Music Supplemental Application. For optimal consideration for admission and scholarship, students must complete the IU Application by November 1. The deadline for the JSOM Supplemental Application is December 1.

In addition to meeting the general requirements for admission to Indiana University, applicants must successfully complete an audition and/or interview in their major proposed area of study. Auditions and interviews are scheduled during designated weekends during the spring semester 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 qualifications 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 program by considering the student's past academic record, interviews (if applicable), letters of recommendation, and the audition/interview committee's recommendation.

An audition/interview appointment request is made through the Jacobs School of Music Supplemental Application and the audition/interview must have been completed within 9 months of the admissions decision by the Jacobs School of Music Admissions and Recruitment Committee. In those areas that require pre-screening, applicants will be notified via email of whether or not they will be invited for an on-campus audition and/or interview.

While most Indiana University freshmen begin their studies in the University Division, students who qualify are admitted directly to the Jacobs School of Music.

## Indiana University Bloomington Requirements for Transfer Students

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

University requirements for transfer admission include:

1. 12 completed college credit hours after high school graduation.
2. A minimum cumulative GPA of 2.3 on a 4.0 scale (2.5 required for nonresidents of Indiana);
3. Transcripts from all colleges or universities attended.

Applicants who have completed fewer than 12 credit hours of transferable college coursework must apply according freshman admission requirements.

## 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 program in the Jacobs School of Music. (See Jacobs School of Music Requirements for Incoming Freshmen.)

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.

## Start Semester and Deferral

A specific start semester is listed in an offer of admission. If unforeseen circumstances arise, a student may request deferral of the admission for up to one year past the original start semester. A written request for deferral with a justification must be made to the Office of Music Admissions and Financial Aid, and the request must be reviewed by the Jacobs School of Music Admissions and Recruitment Committee which may approve or reject the request. In addition, students must make a formal request for a deferral to the Indiana University Office of Admissions.

The deadline to request a deferral is two weeks prior to the semester start date. If the deferral is requested after class registration has taken place, the student must also drop all classes via the online student registration system.

Scholarships cannot be deferred, but a student deferring will automatically be reviewed for scholarship possibilities with the cohort of their new start semester.

Students who do not request a deferral and who do not matriculate in the original start semester must reapply and repeat entrance auditions and other requirements if wishing to enroll in a future semester. Students who are granted a deferral but who do not matriculate within one year of the original start semester must also reapply (and repeat entrance auditions and other admission requirements) if they wish to enroll in a future semester.

## Returning Students

Undergraduate students who, after matriculation, do not register for classes for more than one academic year (or a consecutive spring and fall semester) must reapply and repeat an audition and/or interview for readmission to the Jacobs School of Music.

First year students who drop all classes during the first week of classes must reapply and repeat an audition and/or interview for readmission to the Jacobs School of Music.

Beginning fall 2019, the faculty at Indiana University Bloomington have implemented a grades forgiveness policy, called Fresh Start, for undergraduate students returning to campus after at least three years

away. More information can be found at <https://studentcentral.indiana.edu/grades/fresh-start.html>.

## Undergraduate Financial Aid and Merit Scholarships

Need-based aid is offered to eligible applicants and their families through the IU Student Central. 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 <https://studentaid.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 the overall strength of the application, recommendations from faculty, and available Jacobs School of Music funding. Jacobs School of Music financial aid policies can be found at <https://music.indiana.edu/admissions/financial-aid-costs/policies.html>.

Jacobs School of Music undergraduate applicants are not eligible for the IU Academic Scholarships awarded by the IU Office of Scholarships during the early application season. However, Jacobs School of Music applicants are considered for similar academic scholarship opportunities after gaining admission to the Jacobs School of Music. This award process is administered by the Office of Music Admissions and Financial Aid, and applicants who receive academic scholarships are notified by April 1.

Jacobs School of Music students are eligible for IU Selective Scholarships (including the Hutton Honors College and the Hudson Holland Scholars Program). In order to be considered, applicants must have filed a complete application to Indiana University by November 1. Students who meet eligibility criteria will be invited and notified via email.

Full-time enrollment every semester is required in order to stay eligible for Jacobs School of Music scholarships. 14 credit hours of enrollment (including ensemble) is needed to meet the full-time enrollment requirement.

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 endowed funds at the Jacobs School of Music, visit <https://music.indiana.edu/giving/index.html>

## 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:

1. 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 file a new application both via the IU Office of Admissions and via the Jacobs School of Music Office of Admissions. An audition and/or interview is required.

2. In the fall or spring semester, undergraduate visiting students must enroll in a minimum of 12 credit hours (including major ensemble). All courses other than performance study, ensembles, and chamber music require approval of the director of undergraduate studies.
3. Undergraduate visiting students may attend a maximum of two semesters during the academic year and four summer terms.
4. Undergraduate visiting students are not eligible for financial aid from the Jacobs School of Music during the fall and spring semesters.
5. Credit hours earned as an undergraduate visiting student may be applied toward a Jacobs School of Music 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.

## Orientation

Upon admission to Indiana University Bloomington, students begin their orientation to this campus. The Office of First Year Experience Programs will contact admitted students and provide orientation information.

Students admitted to the Jacobs School of Music will receive information about placement testing and required remedial training in music theory during the summer before their first enrollment. Successful completion of this training is deemed equivalent to completion of T109 Rudiments of Music I for purposes of degree requirements and prerequisites to other courses.

Students entering Indiana University in the fall semester will attend a two-day orientation and registration program during the summer. Students who are unable to attend the summer orientation program may participate in orientation and registration in August before the beginning of classes. Information on Welcome Week activities in August can be found here: <https://fye.indiana.edu/welcome-week/index.html>.

## 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 their undergraduate advisor at other times of the year for answers to specific questions or help with individual problems. Indiana University provides a computer-based curriculum map, planner, and degree audit system that outlines degree requirements and indicates courses taken by the student that meet those requirements. This system is available online at all times to students via <https://one.iu.edu/> (search for "Student Center" for degree audits and "Degree Map Search" for curriculum maps).

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 director of undergraduate studies, with one copy for the student and one copy for the student's file.

## Transfer Credit

Specific distribution of credit for non-music courses taken at other institutions is determined by the Indiana University Office of Admissions. For more information and IUB credit transfer policies see <http://cts.admissions.indiana.edu/index.cfm>. All credits in music from an institution other than Indiana University Bloomington 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 each fall and spring semester before classes begin. For the examination schedule, see <https://blogs.iu.edu/jsommusictheory/about/vee/>.

## 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 1400 or major ensemble.
3. The candidate (except BME candidates) must achieve a minimum cumulative grade point average of 2.0 in all courses, music and non-music. BME candidates must achieve a minimum cumulative GPA of 2.5 in all courses.

## 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. This time limit will be suspended for the duration of any officially recognized military leave. See Military Leaves in the "Regulations and Procedures" section of this bulletin.

Work for the Bachelor of Music degree and the Bachelor of Science in Music degree can be completed in eight semesters if the student takes an average of 16 to 18 credit hours 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 audio engineering and sound production and ballet) must demonstrate keyboard proficiency. Keyboard proficiency is defined as the 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 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 <https://intranet.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 credit hours in residence and meet all requirements for the second degree.

## Honors Program

The Jacobs School of Music makes an 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 BM, BME, or BS degree with honors. Students who have completed 86 credit hours, including at least 30 from Indiana University Bloomington, 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 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.

## 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, graduating seniors in each of the three bachelor's degrees are identified for distinction, based on their cumulative grade point averages:

- In each of the three separate degrees, highest distinction for averages of 4.00

- In the BM degree, high distinction for averages between 3.95-3.99 and distinction for averages between 3.90-3.94
- In the BME degree, high distinction for averages between 3.85-3.99 and distinction for averages between 3.75-3.84
- In the BS degree, high distinction for averages between 3.90-3.99 and distinction for averages between 3.85-3.89

## Application for Degree

Candidates must file an Application for Degree (<https://intranet.music.indiana.edu/degrees/undergraduate/graduation/application.shtml>) 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 Degree 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, historical performance, and jazz studies; the Bachelor of Science degrees in audio engineering and sound production, ballet, and music and an outside field; and the Bachelor of Music Education degrees in choral teaching, general music teaching, instrumental teaching—band, instrumental teaching—jazz, and instrumental teaching—strings. Detailed definitions for these music education tracks appear under listings for the individual curricula.

A minimum of 120 credit hours, excluding I400 and major ensemble, is required for all music undergraduate degrees. Total credit hours for some degrees may be higher because of specific requirements.

Individual degree maps can be found at <https://one.iu.edu/> (search for "Degree Maps").

### General Education Requirements

All undergraduate students at IU Bloomington must complete the IU Bloomington campus-wide general education common ground requirements. To view these requirements visit IU Bloomington General Education Requirements (<https://bulletins.iu.edu/iub/general-education/2024-2025/index.shtml>).

Degree exceptions are noted in the listings for the individual curricula.

Students who plan to transfer from Indiana University Bloomington to another IU campus or Indiana state institution of higher education may find it advantageous to complete the Indiana College Core (ICC) prior to transferring. For details about the ICC, see the IU Bloomington General Education website (<https://gened.indiana.edu/transfer-students/indiana-college-core.html>). Students should consult their academic advisor for more information.

## Bachelor of Music Degrees

### Bachelor of Music in Composition

#### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

#### Major Ensemble

Each fall and spring semester. (2 cr.)

- Instrumental students: X40 University Instrumental Ensembles;
- Vocal students: X70 University Choral Ensembles;
- Keyboard students: X70 University Choral Ensembles or, with permission of the choral department, X2 Piano Accompanying

#### Composition Courses

37 credit hours

- K101 Freshman Workshop in Composition (1-1 cr.), taken during first two semesters of enrollment
- 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.)
- K301 Composition Forum (1-1-1-1 cr.)
- K400 Composition Major (2-2-3-3-3-3-3 cr.) I300 Studio Masterclass may be required (varies by studio).
- K402 Senior Recital in Composition (0 cr.)
- K451 Advanced Orchestration I (2 cr.)
- K452 Advanced Orchestration II (2 cr.)

#### Performance Study

##### Option 1:

Instrument or Voice: enrollment (2 cr.) on the same instrument or voice every fall and spring semester until 6 semesters are completed.

- Study at the 400 level
- Entrance audition
- Freshman jury
- Upper-division examination
- Sixth-semester jury

I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

##### Option 2:

Instrument or Voice: enrollment (2 cr.) on the same instrument or voice every fall and spring semester for 6 semesters.

- Study at the 100 level
- Entrance audition, upper-division examination, and sixth-semester jury not required

#### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano must take an examination for placement in P111 Piano Class, 1 Music Majors (2 cr.), P121 Piano Class 2, Music Majors (2 cr.), or P100 Piano Elective/Secondary (2

cr.) and continue study each semester until the keyboard proficiency examination is passed.

### Secondary Performance for Keyboard Students

8 credit hours

Students must select one of the following:

- Study of a secondary instrument or instruments or voice in any combination for 4 semesters (2-2-2-2 cr.)
- The following courses:
  - K403 Electronic Studio Resources I (3 cr.)
  - K404 Electronic Studio Resources II (3 cr.)
  - K406 Projects in Electronic Music (2 cr.) or one semester of study of a secondary instrument or voice (2 cr.)

### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 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 Topic (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

5 credit hours

#### Option 1 Performance Study students:

- Electives to be chosen from undergraduate courses for music majors. Secondary performance study allowed on an instrument/voice other than one's major. Secondary piano (P100) allowed only after completion of the keyboard proficiency.

#### Option 2 Performance Study students:

- K403 Electronic Studio Resources I (3 cr.) and K404 Electronic Studio Resources II (3 cr.) (If K403/K404 are chosen, both courses must be successfully completed for either to count.)

Or 2 techniques classes outside the student's main instrument family, chosen from:

- 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.)

Remaining credit hour(s) chosen from courses for undergraduate music majors.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Bachelor of Music in Historical Performance

This degree is offered according to the available faculty for the following majors: voice (Y411), recorder (Y421), traverso (Y422), Baroque oboe (Y423), historical clarinet (Y424), Baroque bassoon (Y425), cornetto (Y431), Baroque trumpet (Y432), natural horn (Y433), sackbut (Y434), Baroque violin (Y441), Baroque viola (Y442), Baroque cello (Y443), viola da gamba (Y444), lute and theorbo (Y451), historical guitars (Y452), and harpsichord (Y453).

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X60 Historical Performance Ensembles (2 cr.) each fall and spring semester.

### Chamber Ensemble

Y450 Historical Performance Chamber Ensembles (1-1-1-1 cr.)

### Performance Study

See course numbers for performance areas as listed above.

**Instrumental Emphasis:** 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 and who wish to continue performance study may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

**Vocal Emphasis:** 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 and who wish to continue performance study may reduce credit hours to 2). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Secondary Piano and Keyboard Proficiency

All students must pass a departmental keyboard proficiency examination or an examination on an equivalent chordal instrument. Students (except harpsichord and lute majors) must take Y153 Harpsichord Elective/Secondary (2 cr.) or Y151 Lute/Theorbo Elective/Secondary (2 cr.) each semester until the keyboard proficiency examination is passed.

### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 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 Topic (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

10-14 credit hours

#### Instrumental Emphasis (14 credit hours)

##### Required:

- M435 Performance Practice Before 1750 (2 cr.)
- F401 Accompaniment of Baroque Music (2 cr.)
- M458 Topics in Historical Performance (1-1 cr.)
- One of M415 Interpreting Unaccompanied Bach (2 cr.), M417-M418-M419-M420 Medieval/Renaissance/Baroque/Classical Performance Practice (2-2-2-2 cr.)
- Lute majors: M408 Lute Sources and Repertoire (1 cr.) and M409 Lute Treatises and Instruction Manuals (1 cr.)
- Non-lute majors: M458 Topics in Historical Performance (1-1 cr. or 2 cr.)

**Electives:** 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.), or E493 Piano Pedagogy (2 cr.). Remaining electives to be chosen from undergraduate courses for music majors. Secondary performance study allowed on an instrument/voice other than one's major. Secondary piano (P100 Piano Elective/Secondary) allowed only after completion of the keyboard proficiency.

#### Vocal Emphasis (10 credit hours)

**Required:** M435 Performance Practice Before 1750 (2 cr.)

**Electives:** 8 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.).

Remaining electives to be chosen from undergraduate courses for music majors. Secondary performance study allowed on an instrument other than one's major. Secondary piano (P100 Piano/Elective Secondary) allowed only after completion of the keyboard proficiency.

Recommended: V120 Lyric English Diction (1 cr.), V150 Lyric Italian Diction (1 cr.), V250 Lyric German Diction (1 cr.), and V350 Lyric French Diction (1 cr.).

#### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

World Languages & Cultures fulfilled for vocalists 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 M110 Italian Language Through Opera (4 cr.), or M112 Italian Through Music (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

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

### Bachelor of Music in Jazz Studies

This degree is offered for the following majors: bass (O411), guitar (O412), percussion (O413), piano (O414), saxophone (O421), trumpet (O431), trombone (O432), and voice (O441).

#### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

#### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) (instrumentalists) or X70 University Choral Ensembles (2 cr.) (vocalists) each fall and spring semester. A minimum of four semesters of jazz ensemble is required for instrumentalists.

#### 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 and who wish to continue performance study may reduce credit to 2 credit hours). Entrance audition; juries each semester, with

the upper-division examination serving as one of the juries in the sophomore year; senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Secondary Piano and Keyboard Proficiency

The sequence of piano courses required for all jazz majors who are not jazz 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. All non-piano jazz majors are required to complete P202 with a grade of B or higher. A keyboard proficiency examination is required of jazz piano majors.

### Core Music Courses

11 credit hours

- Music Fundamentals Online or equivalent
- One course from the following, based on an examination to determine the appropriate course in the sequence:
  - T132 Musical Skills I (1 cr.)
  - T231 Musical Skills II (1 cr.)
  - T232 Musical Skills III (1 cr.)
  - T331 Musical Skills IV (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

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

### Jazz Major Courses

31 credit hours

- E470 Pedagogy of Jazz (2 cr.) (instrumentalists) or E482 Methods and Materials for Teaching Vocal Jazz (2 cr.) (vocalists)
- F325 Rhythm Section Methods (2 cr.)
- M390 Jazz History 1: Origins to 1959 (3 cr.)
- M391 Jazz History 2: 1959 to the present (3 cr.)
- O101 Fundamentals of Jazz Theory (1 cr.)
- O213 Jazz Listening and Ear Training (3 cr.)
- O214 Jazz Harmony (3 cr.)
- O215 Fundamentals of Jazz Composition (2 cr.)
- O316 Jazz Arranging 1 (2 cr.)
- O317 Jazz Arranging 2 (2 cr.)
- O321 Jazz Improvisation 1 (2 cr.)
- O322 Jazz Improvisation 2 (2 cr.)
- O323 Jazz Improvisation 3 (3 cr.)
- O460 Undergraduate Jazz Capstone and Portfolio (1 cr.)

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### Natural & Mathematical Sciences

- A100 Foundations of Audio Technology (3 cr.)

### Required Electives

12 credits selected from:

- A330 Modern Recording Studio Techniques (3 cr.)
- G370 Techniques for Conducting (2 cr.)
- K361 MIDI and Computer Music (3 cr.)
- K362 Computer Music: Design/Perform (3 cr.)
- K455 Topics in Scoring for Visual Media (1-3 cr.)
- M395 Contemporary Jazz and Soul (3 cr.)
- M401 History and Literature of Music I (4 cr.)
- M410 Composer or Topic (3 cr.)
- M413 Topics in Latin American Music (3 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.)
- T331 Musical Skills IV (1 cr.)
- T351/T361 Music Theory and Literature V (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- U250 Music Career Development (1-2 cr.)
- U261 Music and Community Engagement I (3 cr.)
- U262 Music and Community Engagement II (3 cr.)
- U300 Introduction to Music Entrepreneurship (3 cr.)
- U313 Legal Aspects of the Music Industry (3 cr.)
- U315 Performing Arts Education and Outreach (0-3 cr.)
- U340 Practicum in Music Entrepreneurship (3 cr.)
- Z120 Music in Multimedia (3 cr.)
- SPEA A236 Music Industry 1 (3 cr.)
- SPEA A336 Music Industry 2 (3 cr.)

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

## 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), cello (S430), double bass (S440), guitar (L400), and harp (H400).

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester. X70 University Choral Ensembles (2 cr.) may be used only by special permission.

### Chamber Ensemble

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

- Guitar: F450 Chamber Music (1-1-1 cr.)
- Strings: F450 Chamber Music (1-1-1-1 cr.). (Double bass majors may 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 and who wish to continue performance study may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. Double bass students substitute an orchestral repertoire examination for one of the required recitals. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Secondary Piano and Keyboard Proficiency

Students whose primary applied area is guitar or harp must complete the keyboard proficiency as required by their respective departments. All other majors are required to complete P111 Piano Class 1, Music Majors (2 cr.) and P121 Piano Class 2, Music Majors (2 cr.) with a grade of B or higher. Students must be enrolled in a piano course each semester until this requirement is met. An examination for placement in P111 or P121 or exemption from piano study will be administered prior to the first semester of enrollment in the Jacobs School of Music.

### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Orchestral Instruments Emphasis: Advanced Music Literature and Music Theory

3 credit hours selected from:

- M410 Composer or Topic (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T418 Music and Ideas (3 cr.)

### Guitar Emphasis: Guitar Major Courses

M438 Survey of Guitar Literature (2 cr.)

6 credit hours selected from:

- E358 Guitar Arranging and Transcription (2 cr.)
- L345 Latin Guitar (2 cr.)

- L465 Electric Guitar Concepts (2 cr.)
- N340 Music Performance and Media (2 cr.)
- O112 Jazz Guitar Elective/Secondary (2 cr.)
- O321 Jazz Improvisation (2 cr.)
- Y152 Historical Guitars Elective/Secondary (2 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.)

Remaining electives to be chosen from undergraduate courses for music majors. 2 credit hours of F419 Orchestral Repertoire (1-1 cr.) required for harp majors. Secondary performance study allowed on an instrument/voice other than one's major. Secondary piano (P100) allowed only after completion of the keyboard proficiency.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Bachelor of Music in Performance, Organ

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X70 University Choral Ensembles (2 cr.) or, with permission of choral department, X2 Piano Accompanying (2 cr.) each fall and spring semester.

### Performance Study

Q400 Organ Undergraduate Major. 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 and who wish to continue performance study may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. I300 Studio Masterclass (0 cr.) concurrent with each semester of Q400.

### Secondary Piano and Keyboard Proficiency

Required: Four semesters of keyboard study (2-2-2-2 cr.). P100 Piano Elective/Secondary (2 cr.) is required the first three semesters. One semester of Y153 Harpsichord Elective/Secondary (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

- Music Fundamentals Online or equivalent
- 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 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 Topic (3 cr.)
- T410 Topics in Music Theory (3 cr.)
- T418 Music and Ideas (3 cr.)

### Other Music Courses

19 credit hours

- C301 Sacred Music Colloquium (1-1-1-1 cr., to be taken each spring semester of enrollment, maximum of 4 enrollments)
- C401 Sacred Music I (2 cr.)
- C402 Sacred Music II (2 cr.)
- C403 Sacred Music III (2 cr.)
- C404 Sacred Music IV (2 cr.)
- E489 Organ Pedagogy (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting (2 cr.)
- M476 Survey of Organ Literature (1 cr.)

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

Coursework in Religious Studies is strongly encouraged.

### To Complete Degree

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

## Bachelor of Music in Performance, Piano

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

Each fall and spring semester. Students who have passed the upper-division examination must register for X2 Piano Accompanying (2 cr.). All others must register for X40 University Instrumental Ensembles (2 cr.), X60 Historical Performance Ensembles (2 cr.), or X70 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 and who wish to continue performance study may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Keyboard Proficiency

Must be completed prior to upper-division examination.

### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 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 Topic (3 cr.)
- T410 Topics in Music Theory (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.

**Electives:** 6 credit hours to be chosen from undergraduate courses for music majors. Secondary performance study allowed on an instrument/voice other than one's major.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Bachelor of Music in Performance, Voice

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X70 University Choral Ensembles (2 cr.) each fall and spring semester.

### Performance Study

V400 Voice Undergraduate Major. 3 credit hours each semester until senior recital is passed (students who have completed a total of 24 credit hours and the senior recital and who wish to continue performance study may reduce credit hours to 2). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### 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.); 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

- Music Fundamentals Online or equivalent
- 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 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.)
- V120 Lyric English Diction (1 cr.)
- V150 Lyric Italian Diction (1 cr.)
- V250 Lyric German Diction (1 cr.)
- V350 Lyric French Diction (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.). Remaining electives to be chosen from undergraduate

courses for music majors. Secondary performance study allowed on an instrument other than one's major. Secondary piano (P100) allowed only after completion of the keyboard proficiency.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

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 M110 Italian Language Through Opera (4 cr.), or M112 Italian Through Music (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

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

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

### Admission Requirements

Admission to BM (single instrument), BME, or BSOF 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. For more admission information, see "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester.

### 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 and who wish to continue performance study may reduce credit hours to 3). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Other Secondary Performance

14 credit hours

### Option A (Five Instruments)

Major	Secondary Instruments
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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

Students are required to complete P111 Piano Class 1, Music Majors (2 cr.) and P121 Piano Class 2, Music Majors (2 cr.) with a grade of B or higher. Students must be enrolled in a piano course each semester until this requirement is met. An examination for placement in P111 or P121 or exemption from piano study will be administered prior to the first semester of enrollment in the Jacobs School of Music.

### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 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 Topic (3 cr.)
- T410 Topics in Music Theory (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.)
- E459 Instrumental Pedagogy (2 cr.)

Remaining electives to be chosen from undergraduate courses for music majors. Secondary performance study allowed on an instrument/voice other than one's major. Secondary piano (P100) allowed only after completion of the keyboard proficiency.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Bachelor of Music Education Degrees

### Bachelor of Music Education, Choral Teaching

This BME emphasis prepares students for the State of Indiana certification Fine Arts: Vocal and General Music (P-12). Graduates are trained to work with general music classes and choral ensembles in public schools with specialization in secondary choral teaching.

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X70 University Choral Ensembles (2 cr.) each fall and spring semester, except during the student teaching semester. At least one semester of Singing Hoosiers and one semester of a traditional choral ensemble are required.

### Performance Study

Minimum of 2 credit hours each semester, except during student teaching, until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Secondary Piano and Keyboard Proficiency

Students whose primary applied area is guitar, harp, historical performance, organ, or piano must complete the keyboard proficiency as required by their respective departments. All other students must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.), P121 Piano Class 2, 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: V100 Voice Elective/Secondary (2-2-2 cr.).

**Core Music Courses**

27 credit hours

- Music Fundamentals Online or equivalent
- 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 T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

**Music Education Courses**

52 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.), concurrent with EDUC M101 Laboratory/Field Experience (0 cr.)
- E218 Cultural Diversity in Music Pedagogy (3 cr.)
- E232^ Inclusive Participatory Music Practices (3 cr.), concurrent with EDUC M201 Laboratory/Field Experience (0 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E342\* Methods and Materials for Teaching Elementary Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.) and EDUC K207 Practical Aspects of Disability Law for Music Teachers (1 cr.)
- E343\* Methods and Materials for Teaching Choral Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 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.)
- V120 Lyric English Diction (1 cr.)
- I202 Master Class in Music Education for Student Teaching (1 cr.) required during the student teaching semester.
- EDUC I251^ Learning Theories for Teachers (3 cr.) or EDUC P250^ General Educational Psychology (3 cr.)
- EDUC M482\* Student Teaching (16 cr.)

A grade of C or higher is required in EDUC I251 or EDUC P250. A grade of C+ or higher is required in E131, E218, E232, E342, and E343.

Those courses marked with an asterisk have admission to the Teacher Education Program (TEP) of the School of Education as a prerequisite. Prerequisites for admission to the TEP are marked with a (^) and should be completed by the fourth semester of coursework.

For more information about admission to the Teacher Education Program please contact the Music Education Department. To apply to TEP, please visit <https://education.indiana.edu/admissions/apply/undergraduate/>.

**General Education**

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

**To Complete Degree**

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

**Bachelor of Music Education, General Music Teaching**

This BME emphasis prepares students for the State of Indiana certification Fine Arts: Vocal and General Music (P-12). Graduates are trained to work with general music classes and choral ensembles in public schools with specialization in general music teaching.

**Admission Requirements**

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

**Major Ensemble**

X70 University Choral Ensembles (2 cr.) each fall and spring semester, except during the student teaching semester. At least one semester of Singing Hoosiers and one semester of a traditional choral ensemble are required.

**Performance Study**

Minimum of 2 credit hours each semester, except during student teaching, until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

**Secondary Piano and Keyboard Proficiency**

Students whose primary applied area is guitar, harp, historical performance, organ, or piano must complete the keyboard proficiency as required by their respective departments. All other students must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.), P121 Piano Class 2, 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: V100 Voice Elective/Secondary (2-2-2 cr.).

**Core Music Courses**

27 credit hours

- Music Fundamentals Online or equivalent
- 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 T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Music Education Courses

53 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.), concurrent with EDUC M101 Laboratory/Field Experience (0 cr.)
- E218 Cultural Diversity in Music Pedagogy (3 cr.)
- E232^ Inclusive Participatory Music Practices (3 cr.), concurrent with EDUC M201 Laboratory/Field Experience (0 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E342\* Methods and Materials for Teaching Elementary Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.) and EDUC K207 Practical Aspects of Disability Law for Music Teachers (1 cr.)
- E343\* Methods and Materials for Teaching Choral Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F205 Introduction to Instrumental Techniques (3 cr.)
- F412 The Children's Chorus (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- G370 Techniques for Conducting (2 cr.)
- G371 Choral Conducting I (2 cr.)
- I202 Master Class in Music Education for Student Teaching (1 cr.) required during the student teaching semester.
- EDUC I251^ Learning Theories for Teachers (3 cr.) or EDUC P250^ General Educational Psychology (3 cr.)
- EDUC M482\* Student Teaching (16 cr.)

A grade of C or higher is required in EDUC I251 or EDUC P250. A grade of C+ or higher is required in E131, E218, E232, E342, and E343.

Those courses marked with an asterisk have admission to the Teacher Education Program (TEP) of the School of Education as a prerequisite. Prerequisites for admission to the TEP are marked with a (^) and should be completed by the fourth semester of coursework. For more information about admission to the Teacher Education Program please contact the Music Education Department. To apply to TEP, please visit <https://education.indiana.edu/admissions/apply/undergraduate/>.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Bachelor of Music Education, Instrumental Teaching-Band

This BME emphasis prepares students for the State of Indiana certification Fine Arts: Instrumental and General Music (P-12). Graduates are trained to work with general music classes, instrumental music classes, and ensembles in public schools with specialization in the band area.

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester, except during the student teaching semester. Must include four semesters of band, at least two of which must be marching band.

### Performance Study

Minimum of 2 credit hours each semester, except during student teaching, until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Secondary Piano and Keyboard Proficiency

Students whose primary applied area is guitar, harp, historical performance, organ, or piano must complete the keyboard proficiency as required by their respective departments. All other students must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.), P121 Piano Class 2, 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 guitar, keyboard, or voice students: secondary band instrument (2-2-2-2 cr.).

### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Music Education Courses

57 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.), concurrent with EDUC M101 Laboratory/Field Experience (0 cr.)
- E218 Cultural Diversity in Music Pedagogy (3 cr.)
- E232^ Inclusive Participatory Music Practices (3 cr.), concurrent with EDUC M201 Laboratory/Field Experience (0 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E342\* Methods and Materials for Teaching Elementary Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.) and EDUC K207 Practical Aspects of Disability Law for Music Teachers (1 cr.)
- E344\* Methods and Materials for Teaching Instrumental Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.)
- E434\* Administration of School Bands and Orchestras (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.) (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.)
- I202 Master Class in Music Education for Student Teaching (1 cr.), required during the student teaching semester.
- EDUC I251^ Learning Theories for Teachers (3 cr.) or EDUC P250^ General Educational Psychology (3 cr.)
- EDUC M482\* Student Teaching (16 cr.)

A grade of C or higher is required in EDUC I251 or EDUC P250. A grade of C+ or higher is required in E131, E218, E232, E342, E344, and E434.

Those courses marked with an asterisk have admission to the Teacher Education Program (TEP) of the School of Education as a prerequisite. Prerequisites for admission to the TEP are marked with a (^) and should be completed by the fourth semester of coursework. For more information about admission to the Teacher Education Program please contact the Music Education Department. To apply to TEP, please visit <https://education.indiana.edu/admissions/apply/undergraduate/>.

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 Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Bachelor of Music Education, Instrumental Teaching-Jazz

This BME emphasis prepares students for the State of Indiana certification Fine Arts: Instrumental and General Music (P-12). Graduates are trained to work with general music classes, instrumental music classes, and ensembles in public schools with specialization in the jazz area.

This degree is offered for the following majors: bass (O411), guitar (O412), percussion (O413), piano (O414), saxophone (O421), trumpet (O431), and trombone (O432).

### Admission Requirements

This track is available to students admitted at the concentration level to a jazz studio. For more information, see "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester, except during the student teaching semester. Must include at least two semesters of marching band.

### Performance Study

Minimum of 2 credit hours each semester, except during student teaching, until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Chamber Ensemble

O450 Jazz Chamber Ensemble (1-1 cr.)

### Secondary Piano and Keyboard Proficiency

- 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. All non-piano jazz majors are required to complete P202 with a grade of B or higher. A keyboard proficiency examination is required of jazz piano majors.

### Other Secondary Performance

Required for guitar and keyboard students: secondary band instrument (2-2-2-2 cr.).

### Core Music Courses

11 credit hours

- Music Fundamentals Online or equivalent
- One course from the following, based on an examination to determine the appropriate course in the sequence:
  - T132 Musical Skills I (1 cr.)
  - T231 Musical Skills II (1 cr.)
  - T232 Musical Skills III (1 cr.)
  - T331 Musical Skills IV (1 cr.)

- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)
- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

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

### Music Education Courses

50 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.), concurrent with EDUC M101 Laboratory/Field Experience (0 cr.)
- E218 Cultural Diversity in Music Pedagogy (3 cr.) or E232^ Inclusive Participatory Music Practices (3 cr.), concurrent with EDUC M201 Laboratory/Field Experience (0 cr.)
- E342\* Methods and Materials for Teaching Elementary Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.) and EDUC K207 Practical Aspects of Disability Law for Music Teachers (1 cr.)
- E344\* Methods and Materials for Teaching Instrumental Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.)
- E434\* Administration of School Bands and Orchestras (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.) (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.)
- I202 Master Class in Music Education for Student Teaching (1 cr.), required during the student teaching semester.
- EDUC I251^ Learning Theories for Teachers (3 cr.) or EDUC P250^ General Educational Psychology (3 cr.)
- EDUC M482\* Student Teaching (16 cr.)

A grade of C or higher is required in EDUC I251 or EDUC P250. A grade of C+ or higher is required in E131, E218, E232, E342, E344, and E434.

Those courses marked with an asterisk have admission to the Teacher Education Program (TEP) of the School of Education as a prerequisite. Prerequisites for admission to the TEP are marked with a (^) and should be completed by the fourth semester of coursework. For more information about admission to the Teacher Education Program please contact the Music Education Department. To apply to TEP, please visit <https://education.indiana.edu/admissions/apply/undergraduate/>.

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

### Jazz Courses

22 credit hours

- E470 Pedagogy of Jazz (2 cr.) or E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
- F325 Rhythm Section Methods (2 cr.)
- One of the following:
  - M390 Jazz History 1: Origins to 1959 (3 cr.)
  - M391 Jazz History 2: 1959 to the present (3 cr.)
  - M410 Composer or Topic (3 cr.) (with approval of the jazz studies department chair and the director of undergraduate studies)
- O101 Fundamentals of Jazz Theory (1 cr.)
- O213 Jazz Listening and Ear Training (3 cr.)
- O214 Jazz Harmony (3 cr.)
- O215 Fundamentals of Jazz Composition (2 cr.)
- O316 Jazz Arranging 1 (2 cr.)
- O321 Jazz Improvisation 1 (2 cr.)
- O322 Jazz Improvisation 2 (2 cr.)

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Bachelor of Music Education, Instrumental Teaching-Strings

This BME emphasis prepares students for the State of Indiana certification Fine Arts: Instrumental and General Music (P-12). Graduates are trained to work with general music classes, instrumental music classes, and ensembles in public schools with specialization in the string area.

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester, except during the student teaching semester.

### Performance Study

Minimum of 2 credit hours each semester, except during student teaching, until senior recital is passed. Entrance audition, freshman jury, upper-division examination, senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

### Secondary Piano and Keyboard Proficiency

Students whose primary applied area is guitar, harp, historical performance, organ, or piano must complete the keyboard proficiency as required by their respective departments. All other students must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.), P121 Piano Class 2, 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 string instrument (2-2-2-2 cr.).

### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Music Education Courses

57 credit hours

- E131 Freshman Colloquium in Music Education (2 cr.), concurrent with EDUC M101 Laboratory/Field Experience (0 cr.)
- E218 Cultural Diversity in Music Pedagogy (3 cr.)
- E232^ Inclusive Participatory Music Practices (3 cr.), concurrent with EDUC M201 Laboratory/Field Experience (0 cr.)
- E342\* Methods and Materials for Teaching Elementary Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.) and EDUC K207 Practical Aspects of Disability Law for Music Teachers (1 cr.)
- E344\* Methods and Materials for Teaching Instrumental Music (3 cr.), concurrent with EDUC M301 Laboratory/Field Experience (0 cr.)
- E434\* Administration of School Bands and Orchestras (2 cr.)
- E480 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 Laboratory (1 cr.)
- F337 Woodwind Techniques (2 cr.), concurrent with F200 Music Education Instrumental Laboratory (1 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.)

- I202 Master Class in Music Education for Student Teaching (1 cr.), required during the student teaching semester.
- EDUC I251^ Learning Theories for Teachers (3 cr.) or EDUC P250^ General Educational Psychology (3 cr.)
- EDUC M482\* Student Teaching (16 cr.)

A grade of C or higher is required in EDUC I251 or EDUC P250. A grade of C+ or higher is required in E131, E218, E232, E342, E344, and E434.

Those courses marked with an asterisk have admission to the Teacher Education Program (TEP) of the School of Education as a prerequisite. Prerequisites for admission to the TEP are marked with a (^) and should be completed by the fourth semester of coursework.

For more information about admission to the Teacher Education Program please contact the Music Education Department. To apply to TEP, please visit <https://education.indiana.edu/admissions/apply/undergraduate/>.

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 Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### To Complete Degree

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

## Minors for Bachelor of Music Education Students

Courses counting toward the minor require an average GPA of 2.0 or higher.

### 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 credit hours 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.)

### Electives

8 credit hours chosen from:

- 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.)

- G373 Instrumental Conducting (2 cr.)
- V120 Lyric English Diction (1 cr.)
- V150 Lyric Italian Diction (1 cr.)
- V250 Lyric German Diction (1 cr.)
- V350 Lyric French Diction (1 cr.)
- F412 The Children's Chorus (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- F415 Orff, Dalcroze, Kodály (2 cr.)
- A maximum of 4 credit hours 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 credit hours 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.)

#### Electives

8 credit hours chosen from:

- 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.)
- G373 Instrumental Conducting (2 cr.)
- V120 Lyric English Diction (1 cr.)
- V150 Lyric Italian Diction (1 cr.)
- V250 Lyric German Diction (1 cr.)
- V350 Lyric French Diction (1 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)
- A maximum of 4 credit hours 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 credit hours 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.)
- G374 Advanced Instrumental Conducting (2 cr.), concurrent with G385 Wind Band Score Study

(2 cr.), may be substituted for a repeat of G373 Instrumental Conducting.

#### Electives

8 credit hours chosen from:

- G371 Choral Conducting I (2 cr.)
- G372 Choral Conducting II (2 cr.)
- F461 Ear Training for Conductors (1 cr.)
- F462 Score Reading (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.)
- A maximum of 4 credit hours in secondary instrumental lessons including piano taken after the keyboard proficiency examination

The following minors formalize the certification requirements for adding a track to an existing degree. No more than 3 credit hours of courses used for the requirements of the BME degree may be counted toward any of these minors.

### Minor in Choral Music Education for BME General Music Teaching

12-18 credit hours

- For students who are not majoring in voice: V100 Voice Elective/Secondary (2-2-2 cr.)
- E358 Guitar Arranging and Transcription (2 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)
- G372 Choral Conducting II (2 cr.)
- L121 Beginning Guitar Class and Styles (3 cr.)
- One of the following courses:
  - V120 Lyric English Diction (1 cr.)
  - V150 Lyric Italian Diction (1 cr.)
  - V250 Lyric German Diction (1 cr.)
  - V350 Lyric French Diction (1 cr.)

### Minor in Choral Music Education for BME Instrumental Teaching—Strings or BME Instrumental Teaching—Band

15-21 credit hours

- Two semesters of X1 All-Campus Chorus (1-1 cr.) or one semester of X70 University Choral Ensembles (2 cr.)
- For students who are not majoring in voice: V100 Voice Elective/Secondary (2-2-2 cr.)
- E343\* Methods and Materials for Teaching Choral Music (3 cr.), concurrent with EDUC M301 Field Experience (0 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F411 Musical Productions for the Choral Director (2 cr.)
- F413 Choral Literature for Music Educators (2 cr.)

- G371 Choral Conducting I (2 cr.)
- One of the following courses:
  - V120 Lyric English Diction (1 cr.)
  - V150 Lyric Italian Diction (1 cr.)
  - V250 Lyric German Diction (1 cr.)
  - V350 Lyric French Diction (1 cr.)

A grade of C+ or higher is required in E343.

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education as a prerequisite. For more information about admission to the Teacher Education Program see <https://education.indiana.edu/admissions/apply/undergraduate/>.

### **Minor in General Music Education for BME Choral Music Teaching**

13-19 credit hours

- For students who are not majoring in voice: V100 Voice Elective/Secondary (2-2-2 cr.)
- E358 Guitar Arranging and Transcription (2 cr.)
- F412 The Children's Chorus (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- F415 Orff, Dalcroze, Kodály (2 cr.)
- G372 Choral Conducting II (2 cr.)
- L121 Beginning Guitar Class and Styles (3 cr.)

### **Minor in General Music Education for BME Instrumental Teaching—Strings or BME Instrumental Teaching—Band**

16-22 credit hours

- Two semesters of X1 All-Campus Chorus (1-1 cr.) or one semester of X70 University Choral Ensembles (2 cr.)
- For students who are not majoring in voice: V100 Voice Elective/Secondary (2-2-2 cr.)
- E343\* Methods and Materials for Teaching Choral Music (3 cr.), concurrent with EDUC M301 Field Experience (0 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F412 The Children's Chorus (2 cr.)
- F414 Music in Early Childhood (2 cr.)
- F415 Orff, Dalcroze, Kodály (2 cr.)
- G371 Choral Conducting I (2 cr.)

A grade of C+ or higher is required in E343.

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education as a prerequisite. For more information about admission to the Teacher Education Program see <https://education.indiana.edu/admissions/apply/undergraduate/>.

### **Minor in Instrumental Band Education for BME Instrumental Teaching—Strings**

15 credit hours

- One semester of X40 University Instrumental Ensembles (Marching Hundred) (2 cr.) and one semester of X1 All-Campus Band (1 cr.)
- Secondary band instrument (2-2-2-2 cr.)
- E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
- F466 Techniques in Marching Bands (2 cr.)

### **Minor in Instrumental Band Education for BME Choral Music Teaching or BME General Music Teaching**

24-32 credit hours

- One semester of X40 University Instrumental Ensembles (Marching Hundred) (2 cr.) and one semester of X1 All-Campus Band (1 cr.)
- Keyboard, string, or voice students: secondary band instrument (2-2-2-2 cr.)
- E344\* Methods and Materials for Teaching Instrumental Music (3 cr.), concurrent with EDUC M301 Field Experience (0 cr.), required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M301 Field Experience
- E434\* Administration of School Bands and Orchestras (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 Lab (1 cr.)
- +F337 Woodwind Techniques (2 cr.), concurrent with F200 Music Education Instrumental Lab (1 cr.)
- +F338 Percussion Techniques (2 cr.)
- F466 Techniques in Marching Bands (2 cr.)
- G373 Instrumental Conducting (2 cr.)

+Taking all instrument techniques classes fulfills F205 on the Choral Music Teaching and General Music Teaching tracks.

A grade of C+ or higher is required in E344 and E434.

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education as a prerequisite. For more information about admission to the Teacher Education Program see <https://education.indiana.edu/admissions/apply/undergraduate/>.

### **Minor in Instrumental String Music Education for BME Instrumental Teaching—Band**

16 credit hours

- One semester of X40 University Instrumental Ensembles (orchestra) (2 cr.) or two semesters of X1 All-Campus Orchestra (1-1 cr.)
- Secondary string instrument (2-2-2-2 cr.)
- E480 Methods and Materials for Teaching String Music (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 & Materials for Teaching Instrumental Jazz (2 cr.)
  - G390 String Orchestral Literature (2 cr.)

### **Minor in Instrumental String Music Education for BME Choral Music Teaching or General Music Teaching**

25-33 credit hours

- One semester of X40 University Instrumental Ensembles (orchestra) (2 cr.) or two semesters of X1 All-Campus Orchestra (1-1 cr.)

- For non-string students: secondary string instrument (2-2-2-2 cr.)
- E344\* Methods and Materials for Teaching Instrumental Music (3 cr.), concurrent with EDUC M301 Field Experience (0 cr.) required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M301 Laboratory/Field Experience
- E434\* Administration of School Bands and Orchestras (2 cr.)
- E480 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.)
- 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 & Materials for Teaching Instrumental Jazz (2 cr.)
  - G390 String Orchestral Literature (2 cr.)

+Taking all instrument techniques classes fulfills F205 on the Choral Music Teaching and General Music Teaching tracks.

A grade of C+ or higher is required in E344 and E434.

Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education as a prerequisite. For more information about admission to the Teacher Education Program see <https://education.indiana.edu/admissions/apply/undergraduate/>.

## Teaching Certification

Application for admission to the Teacher Education Program (TEP) of the School of Education should be made in the sophomore year. For more information about admission to the Teacher Education Program please contact the Music Education Department. To apply to TEP, please visit <https://education.indiana.edu/admissions/apply/undergraduate/>.

In addition to the successful completion of the BME degree, teaching certification for the State of Indiana requires the recommendation of Indiana University and completion of appropriate testing and certifications as required by the State of Indiana (see <https://education.indiana.edu/students/licensing/>). Certification requirements for other states are summarized here: <https://education.indiana.edu/students/licensing/licensing-outside-indiana.html>.

Students in music bachelor's degree programs other than the BME who wish to obtain information on music teaching certification should contact the undergraduate coordinator in the music education department.

## Bachelor of Science Degrees

### Music and an Outside Field

This curriculum provides a double focus in music and an area other than music as approved by the director of undergraduate studies.

#### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

#### Major Ensemble

Each fall and spring semester (2 cr.).

- Instrumental students: X40 University Instrumental Ensembles
- Vocal students: X70 University Choral Ensembles
- Keyboard students: X70 University Choral Ensembles or, with permission of the choral department, X2 Piano Accompanying
- Historical Performance students: X60 Historical Performance Ensembles

#### 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. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

#### Secondary Piano and Keyboard Proficiency

Students whose primary applied area is guitar, harp, historical performance, organ, or piano must complete the keyboard proficiency as required by their respective departments. Composition and jazz majors must take a placement examination prior to the first semester of enrollment in the Jacobs School of Music, and must be enrolled in a secondary piano course of appropriate level each semester until the keyboard proficiency examination is passed. All other students are required to complete P111 Piano Class 1, Music Majors (2 cr.) and P121 Piano Class 2, Music Majors (2 cr.) with a grade of B or higher, and must be enrolled in a piano class each semester until this requirement is met. An examination for placement in P111 or P121 or exemption from piano study will be administered prior to the first semester of enrollment in the Jacobs School of Music.

#### Core Music Courses

27 credit hours

- Music Fundamentals Online or equivalent
- 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 T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### Other Music Courses

17 credit hours

A maximum of 12 credit hours of secondary performance study allowed on an instrument/voice other than one's major. For students whose primary performance area is not piano, P100 Piano Elective/Secondary taken after completion of the keyboard proficiency may be used. Remaining electives to be chosen from undergraduate courses for music majors.

For guitar students:

- M438 Survey of Guitar Literature (2 cr.)
- 6 credit hours selected from:
  - E358 Guitar Arranging and Transcription (2 cr.)
  - L345 Latin Guitar (2 cr.)
  - L465 Electric Guitar Concepts (2 cr.)
  - N340 Music Performance and Media (2 cr.)
  - O112 Jazz Guitar Elective/Secondary (2 cr.)
  - O321 Jazz Improvisation (2 cr.)
  - Y152 Historical Guitars Elective/Secondary (2 cr.)

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### 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

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

## Music and an Outside Field (Composition Emphasis)

### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

Each fall and spring semester (2 cr.).

- Instrumental students: X40 University Instrumental Ensembles
- Vocal students: X70 University Choral Ensembles
- Keyboard students: X70 University Choral Ensembles or, with permission of the choral department, X2 Piano Accompanying

### Composition Study

- K101 Freshman Workshop in Composition (1-1 cr.), taken during first two semesters of enrollment
- K214 Instrumentation I (2 cr.)
- K215 Instrumentation II (2 cr.)
- K400 Composition Major: minimum of 2 credit hours each semester until senior recital is passed. I300 Studio Masterclass may be required (varies by studio).
- K402 Senior Recital in Composition (0 cr.)

- K451 Advanced Orchestration I (2 cr.)
- K452 Advanced Orchestration II (2 cr.)

Strongly recommended but not required: K133 Notation and Calligraphy (1 cr.), K231-K232 Free Counterpoint I-II (2-2 cr.), K301 Composition Forum (1 cr.).

### Performance Study

#### Option 1:

Instrument or Voice: enrollment (2 cr.) on the same instrument or voice every fall and spring semester until 6 semesters are completed.

- Study at the 400 level
- Entrance audition
- Freshman jury
- Upper-division examination
- Sixth-semester jury

I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

#### Option 2:

Instrument or Voice: enrollment (2 cr.) on the same instrument or voice every fall and spring semester for 6 semesters.

- Study at the 100 level
- Entrance audition, upper-division examination, and sixth-semester jury not required

### Secondary Piano and Keyboard Proficiency

All students must pass a keyboard proficiency examination. Students whose primary instrument is not guitar, harp, harpsichord, lute, organ, or piano must take an examination for placement in P111 Piano Class, 1 Music Majors (2 cr.), P121 Piano Class 2, 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

- Music Fundamentals Online or equivalent
- 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 T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

**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**

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

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

This degree is offered for the following majors: bass (O411), guitar (O412), percussion (O413), piano (O414), saxophone (O421), trumpet (O431), trombone (O432), and voice (O441).

**Admission Requirements**

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

**Major Ensemble**

X40 University Instrumental Ensembles (2 cr.) (instrumentalists) or X70 University Choral Ensembles (2 cr.) (vocalists) each fall and spring semester. A minimum of four semesters of jazz ensemble is required for instrumentalists.

**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; juries each semester, with the upper-division examination serving as one of the juries in the sophomore year; senior recital. I300 Studio Masterclass (0 cr.) and/or I301 Departmental Masterclass (0 cr.) may be required in connection with performance study (varies by studio).

**Secondary Piano and Keyboard Proficiency**

The sequence of piano courses required for all jazz majors who are not jazz 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. All non-piano jazz majors are required to complete P202 with a grade of B or higher. A keyboard proficiency examination is required of jazz piano majors.

**Core Music Courses**

11 credit hours

- Music Fundamentals Online or equivalent
- One course from the following, based on an examination to determine the appropriate course in the sequence:
  - T132 Musical Skills I (1 cr.)
  - T231 Musical Skills II (1 cr.)
  - T232 Musical Skills III (1 cr.)
  - T331 Musical Skills IV (1 cr.)
- T251 Music Theory and Literature III (3 cr.)
- T252 Music Theory and Literature IV (3 cr.)

- M402 History and Literature of Music II (4 cr.)
- Or equivalent honors courses

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

**Jazz Major Courses**

22 credit hours

- M390 Jazz History 1: Origins to 1959 (3 cr.)
- M391 Jazz History 2: 1959 to the present (3 cr.)
- O101 Fundamentals of Jazz Theory (1 cr.)
- O213 Jazz Listening and Ear Training (3 cr.)
- O214 Jazz Harmony (3 cr.)
- O215 Fundamentals of Jazz Composition (2 cr.)
- O316 Jazz Arranging 1 (2 cr.)
- O321 Jazz Improvisation 1 (2 cr.)
- O322 Jazz Improvisation 2 (2 cr.)
- O460 Undergraduate Jazz Capstone and Portfolio (1 cr.)

**General Education**

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

Natural & Mathematical Sciences

- A100 Foundations of Audio Technology (3 cr.)

**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**

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

**Audio Engineering and Sound Production Degrees**

Information about technology requirements for students in Audio Engineering and Sound Production degrees can be found here: <https://blogs.iu.edu/jsomaudioengineering/technology-requirements/>.

**Bachelor of Science in Audio Engineering and Sound Production****Admission Requirements**

A background in music is recommended for admission to the degree program. See "Admission Requirements" in the Undergraduate Division section of this bulletin.

**Major Ensemble**

X90 Audio Technical Crew (2 cr.) each fall and spring semester.

**Audio Engineering and Sound Production Courses**

55 credit hours

- A101 Introduction to Audio Technology (3 cr.)
- A102 Audio Techniques I (3 cr.)
- A111 Electronics I (3 cr.)
- A112 Electronics II (3 cr.)
- A150 Introductory Seminar in Audio Engineering (1 cr.)
- A201 Audio Techniques II (3 cr.)

- A202 Audio Techniques III (3 cr.)
- A211 Electronics III (3 cr.)
- A212 Electronics IV (3 cr.)
- A270 Multitrack Studio Techniques I (3 cr.)
- A350 Seminar in Audio Engineering (1-1 cr.)
- A370 Multitrack Studio Techniques II (3 cr.)
- A461 Final Project in Audio Engineering (1 cr.)
- A470 Individual Multitrack Studio Projects I (3 cr.)
- A480 Internship in Audio (3 cr.)
- K361 Introduction to MIDI and Computer Music (3 cr.)

A grade of C or better is required for A111 Electronics I, A112 Electronics II, and A211 Electronics III.

### Audio Electives

12 credit hours chosen from the following:

- A320 Sound Reinforcement Techniques (3 cr.)
- A321 Sound for Visual Media (3 cr.)
- A325 Digital Audio Workstation Seminar (3 cr.)
- A340 Topics in Audio Engineering (3 cr.) (May be repeated for different topics.)
- A360 Classical Music Recording and Production (3 cr.)
- A460 Surround Sound and Immersive Audio (3 cr.)
- A471 Individual Multitrack Studio Projects II (3 cr.) (May be repeated; only one instance may be used as an audio elective.)

### Core Music Courses

6 credit hours

- Z111 Introduction to Music Theory (3 cr.)
- Z211 Music Theory II (3 cr.)

Or, for students with sufficient music background:

- Music Fundamentals Online or equivalent
- T151 Music Theory and Literature I (3 cr.)

### Area of Concentration

15 credit hours in one area. Choose from arts administration, business, cinema and media production, game design, informatics and computing, or music (performance study, composition, scoring for visual media, or electronic music). Another area may be substituted if approved by the chair of the Music Industry department and the director of undergraduate studies.

### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

### Natural and Mathematical Sciences

Required physics course: PHYS P105 Basic Physics of Sound (3 cr.)

### To Complete Degree

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

## Associate of Science in Audio Engineering and Sound Production

### Admission Requirements

A background in music is recommended for admission to the degree program. See "Admission Requirements" in the Undergraduate Division section of this bulletin.

### Major Ensemble

X90 Audio Technical Crew (2 cr.) 2 credit hours each semester until four fall-spring enrollments are reached.

### Audio Engineering and Sound Production Courses

33 credit hours

Required:

- A101 Introduction to Audio Technology (3 cr.)
- A102 Audio Techniques I (3 cr.)
- A111 Electronics I (3 cr.)
- A112 Electronics II (3 cr.)
- A150 Introductory Seminar in Audio Engineering (1 cr.)
- A201 Audio Techniques II (3 cr.)
- A202 Audio Techniques III (3 cr.)
- A270 Multitrack Studio Techniques I (3 cr.)
- A350 Seminar in Audio Engineering (1 cr.)
- A370 Multitrack Studio Techniques II (3 cr.)
- A461 Final Project in Audio Engineering (1 cr.)
- A470 Individual Multitrack Studio Projects (3 cr.) (One semester of A360 Classical Music Recording and Production may be substituted for A470.)
- A480 Internship in Audio (3 cr.)

### Core Music Courses

6 credit hours

- Z111 Introduction to Music Theory (3 cr.)
- Z211 Music Theory II (3 cr.)

Or, for students with sufficient music background:

- Music Fundamentals Online or equivalent
- T151 Music Theory and Literature I (3 cr.)

### General Education

17 credit hours

- **English Composition** (3 cr.) ENG W131 Reading, Writing, & Inquiry I; ENG W170 Introduction to Argumentative Writing; or CMLT C110 Writing the World
- **Arts and Humanities** (3 cr.) Fulfilled by completing MUS T109, MUS T151, MUS Z101, or MUS Z111
- **Social and Historical Studies** (3 cr.)
- **Natural and Mathematical Sciences** (3 cr.) Required physics course: PHYS P105 Basic Physics of Sound
- **Electives** 5 credit hours selected from general education course list or foreign language courses.

### To Complete Degree

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

## Ballet Degrees

### Bachelor of Science in Ballet

#### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

#### Major Ensemble

X30 Ballet Ensemble (2 cr.) each fall and spring semester.

#### Performance Study

64 credit hours

- J208 Conditioning for the Ballet Body (1-1-1-1-1-1 cr.)
- J220 Contemporary Ballet (1-1 cr.) or THTR T307 Theatre Dance (2 cr.)
- J340 Ballet Pedagogy (2-2 cr.)
- J400 Ballet Majors minimum 6 credit hours each fall and spring semester until graduation examination is completed
- J410 Choreography Workshop (2-2 cr.)

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

#### Other Music Courses

12 credit hours. Secondary Piano (4-6 cr.); M368 Ballet History (2 cr.); elective music courses (4-6 cr.).

#### Non-Music Courses

8 credit hours selected from SPH or THTR courses.

#### Ancillary Courses

10 credit hours selected from SPH, THTR, or MUS courses.

#### General Education

See "General Education Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

#### Natural and Mathematical Sciences

Required nutrition course: SPH N231 Human Nutrition (3 cr.)

Required anatomy course: MSC1 M115 Introduction to Anatomy and Physiology (3 cr.)

#### To Complete Degree

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

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

#### Admission Requirements

See "Admission Requirements" in the Undergraduate Division section of this bulletin.

#### Major Ensemble

X30 Ballet Ensemble (2 cr.) each fall and spring semester.

#### Performance Study

56 credit hours

- J208 Conditioning for the Ballet Body (1-1-1-1-1-1 cr.)
- J220 Contemporary Dance (1-1 cr.) or THTR T307 Theatre Dance (2 cr.)

- J340 Ballet Pedagogy (2-2 cr.)
- J400 Ballet Majors minimum 5 credit hours each fall and spring semester until graduation examination is completed
- J410 Choreography Workshop (2-2 cr.)

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

#### Other Music Courses

12 credit hours. Secondary Piano (4-6 cr.); M368 Ballet History (2 cr.); elective music courses (4-6 cr.).

#### 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 Requirements" under Curricula for Bachelor's Degrees in Music in this bulletin.

#### Natural and Mathematical Sciences

Required nutrition course: SPH N231 Human Nutrition (3 cr.)

Required anatomy course: MSC1 M115 Introduction to Anatomy and Physiology (3 cr.)

#### To Complete Degree

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

### 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

#### Required Courses

- K100 Composition Undergraduate Elective/Secondary (3-3-3-3 cr.)
- K133 Notation and Calligraphy (1 cr.)
- K214 Instrumentation I (2 cr.)
- K215 Instrumentation II (2 cr.)
- I301 Departmental Masterclass (0 cr.), concurrent with each semester of K100

#### 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.

#### Required Courses

6 credit hours chosen from:

- 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
- G374 Advanced Instrumental Conducting (2 cr.), concurrent with G385 Wind Band Score Study (2 cr.)

### Electives

9 credit hours chosen from:

- 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 Laboratory (1 cr.)
- F337 Woodwind Techniques (2 cr.), concurrent with F200 Music Education Instrumental Laboratory (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 Ear Training for Conductors (1 cr.)
- F462 Score Reading (1 cr.)
- G385 Wind Band Score Study (2 cr.)
- Additional credit hours in the required conducting courses listed above

### Minor in Electronic Music

15 credit hours

Only composition majors may apply to the minor in Electronic Music. After completion of K403 and K404 Electronic Studio Resources I and II, an applicant should submit to the Director of the Center for Electronic and Computer Music a portfolio consisting of a minimum of two electronic compositions and one example of a music programming language project. No more than 6 credit hours of courses used for requirements for the BM Composition degree may be counted toward the minor in electronic music.

### Required Courses

- K403 Electronic Studio Resources I (3 cr.)
- K404 Electronic Studio Resources II (3 cr.)
- K406 Projects in Electronic Music (3-2 cr.)
- CSCI-A 201 Introduction to Programming I (or equivalent computer science programming course approved in advance) (4 cr.)

### Minor in Historical Performance

14 credit hours

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

### Required Courses

- Y1-- Elective/Secondary performance study on a single historical instrument (8 cr.)
- 2 credit hours chosen from:
  - M415 Interpreting Unaccompanied Bach (2 cr.)

- M417 Medieval Performance Practice (2 cr.)
- M418 Renaissance Performance Practice (2 cr.)
- M419 Baroque Performance Practice (2 cr.)
- M420 Classical Performance Practice (2 cr.)
- M435 Performance Practice Before 1750 (2 cr.)

### Electives

4 credit hours chosen from M415, M417-M420, M435, or:

- Y450 Historical Performance Chamber Ensembles (1 cr.)
- M458 Topics in Historical Performance (1-3 cr.) (May be repeated.)
- Other M or T courses with approval of the department chair

### Minor in Jazz Studies

15 credit hours

### Required Courses

- Z393 History of Jazz (3 cr.) or M390 Jazz History 1: Origins to 1959 (3 cr.)
- O101 Fundamentals of Jazz Theory (1 cr.)
- O214 Jazz Harmony (3 cr.)
- O321 Jazz Improvisation 1 (2 cr.)
- P201 Jazz Piano Class 1 (2 cr.)

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

### Electives

4 credit hours chosen from:

- E470 Pedagogy of Jazz (2 cr.)
- E482 Methods and Materials for Teaching Vocal Jazz (2 cr.)
- F325 Rhythm Section Methods (2 cr.)
- O213 Jazz Listening and Ear Training (3 cr.)
- O215 Fundamentals of Jazz Composition (2 cr.)
- O316 Jazz Arranging 1 (2 cr.)
- O317 Jazz Arranging 2 (2 cr.)
- O322 Jazz Improvisation 2 (2 cr.)
- O323 Jazz Improvisation 3 (3 cr.)
- M391 History of Jazz 2: 1959 to the Present (3 cr.)
- O450 Jazz Chamber Ensemble (Jazz Combo) (1 cr.)
- P202 Jazz Piano Class 2 (2 cr.)

### Minor in Latin American and Caribbean Music

15 credit hours

### Required Courses

9-15 credit hours chosen from:

- F330 Foundations of Latin American and Caribbean Percussion (3 cr.)
- M413 Topics in Latin American Music: Variable Topics (3 cr.). May be repeated for different topics.
- Z213 Latin American and Latino Popular Music and Culture (3 cr.)

## Electives

0-6 credit hours chosen from:

- F447 Percussion Chamber Ensemble (1 cr.)
  - Brazilian Ensemble
  - Steel Drumming
- F455 Latin American and Caribbean Chamber Music (1 cr.)
- F458 Applied Performance in Latin American and Caribbean Music (2 cr.)
- X40 University Instrumental Ensembles (2 cr.) [Guitar Ensemble or Latin Jazz Ensemble]
- X414 Latin American Ensemble (2 cr.)
- Z161 Steel Drumming (2 cr.)
- ANTH-E 428 Contemporary Latin American Social Movements (3 cr.)
- FOLK-F 315 Latin American Folklore/Folk Music: Variable topics (3 cr.)
- HISP-S 324 Introduction to the Study of Hispanic Culture (3 cr.)
- HIST-F 345 History of Cuba and Puerto Rico (3 cr.)
- HIST-F 348 Introduction to Contemporary Latin American Reality (3 cr.)
- LATS-L 320 Advanced Topics in Latino Literature and Culture: Variable topics (3 cr.)
- LATS-L 396 Social and Historical Topics in Latino Studies: Variable topics (3 cr.)
- LATS-L 398 Arts and Humanities in Latino Studies (3 cr.)
- LTAM-L 426 Special Topics in Latin American and Caribbean Studies (1-3 cr.)
- THTR-D 341 Cultural Choreographies (3 cr.)

Note: Additional course offerings that have 25% or more Latin American/Caribbean content can count as an elective towards the minor. This requires prior approval from the Director of the Latin American Music Center.

### 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 Courses

9-10 credit hours

- E130 Introduction to Music Learning (2 cr.). Students who complete this course with a grade of B+ or higher may declare the minor and continue with the following requirements.
- E232 Inclusive Participatory Music Practices (3 cr.), concurrent with EDUC M201 Laboratory/Field Experience (0 cr.)
- G370 Techniques for Conducting (2 cr.)
- One course 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 (2 cr.), or E480 Methods and Materials for Teaching String Music (2 cr.)
  2. Choral/General emphasis: F205 Introduction to Instrumental Techniques (3 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 Laboratory (1 cr.); F337 Woodwind Techniques (2 cr.), concurrent with F200 Music Education Instrumental Laboratory (1 cr.); or F338 Percussion Techniques (2 cr.)

## Electives

5-6 credit hours

Chosen from the above courses or from:

- E304 Violin/Viola Pedagogy II (2 cr.)
- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)
- E482 Methods and Materials for Teaching Vocal 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 Production

18 credit hours

### Prerequisites

- Music Fundamentals Online or equivalent and T151 Music Theory and Literature (3 cr.)

### Required Courses (12 cr.)

- 3 credit hours selected from:
  - A101 Introduction to Audio Technology (for audio engineering and sound production majors)
  - A100 Foundations of Audio Technology (for all other majors)
- A410 Individual Music Production Projects (3 cr.)
- K340 Songwriting for Music Production (3 cr.)
- K361 Introduction to MIDI and Computer Music (3 cr.)

A grade of B or higher is required in K340 Songwriting for Music Production.

### Electives to be chosen from the following courses: (6 cr.)

- A330 Modern Recording Studio Techniques (3 cr.)
- A410 Individual Music Production Projects (3 cr.) (A total of 6 credit hours of A410 may be used toward the minor.)
- K100 Composition Undergraduate Elective/Secondary (3 cr.) (may be repeated)

- L121 Beginning Guitar Class and Styles (3 cr.)
- U300 Intro to Music Entrepreneurship (3 cr.)
- U413 Legal Aspects of the Music Industry (3 cr.)
- V105 Voice Class and Styles (3 cr.)
- Undergraduate Elective/Secondary performance study (2 cr.) (may be repeated)

No more than 6 credit hours of courses used for degree requirements may be counted toward the minor in music production.

### Minor in Music Scoring for Visual Media

15 credit hours

Prerequisites (6 cr.). For students other than composition majors:

- K100 Composition Elective/Secondary (3 cr.)
- K361 Introduction to MIDI and Computer Music (3 cr.) or A100 Foundations of Audio Technology (3 cr.)

No more than 6 credit hours of courses used for degree requirements may be counted toward the minor in music scoring for visual media.

#### Required Courses (10-15 cr.)

- MSCH C229 Intro to Single Camera Production (3 cr.), MSCH C250 Story Lab I (3 cr.), or MSCH G320 Game Art and Sound (3 cr.)
- K455 Topics in Music Scoring for Visual Media (6-9 cr.)
- K302 Projects in Music Scoring for Visual Media (1-3 cr.)

#### Electives

0-5 credit hours chosen from:

- A100 Foundations of Audio Technology (3 cr.)
- K361 Introduction to MIDI and Computer Music (3 cr.)
- K403 Electronic Studio Resources I (3 cr.)
- K404 Electronic Studio Resources II (3 cr.)
- K455 Topics in Music Scoring for Visual Media (1-3 cr.)
- O316 Jazz Arranging I (2 cr.)
- O317 Jazz Arranging II (2 cr.)
- MSCH G421 Sound for Games and Playable Media (3 cr.)
- Other course approved by the director of music undergraduate studies

### 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.

#### Required Courses

- 12 credit hours chosen from:
  - T410 Topics in Music Theory (3 cr.) (May be repeated for different topics.)
  - T418 Music and Ideas (3 cr.)
- 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.

#### Required Courses

- 6 credit hours chosen from:
  - T410 Topics in Music Theory (3 cr.) (May be repeated for different topics.)
  - T418 Music and Ideas (3 cr.)
- 6 credit hours:
  - M410 Composer or Topic (3-3 cr.) (May be repeated for different topics.)
- 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.

## Undergraduate Certificate Programs

Credit certificate programs are offered in specialized areas in the Jacobs School of Music. They include 12-29 credit hours of coursework. The targeted audience may be undergraduate music majors or non-majors at Indiana University or other interested individuals who meet stated admissions requirements.

Certificate courses will ordinarily be offered following the regular academic calendar. Check the Schedule of Classes for availability. IU Bloomington students may use individual certificate courses in any appropriate way towards both degree requirements and a certificate unless otherwise specified.

#### Admission Requirements

See the Certificate Programs page of the Jacobs School of Music website (<https://music.indiana.edu/admissions/how-to-apply/certificates.html>) for detailed application information.

#### Grade Requirements

Successful completion of a certificate program for undergraduates requires a grade of C or higher in each course and an overall GPA of 2.5 or higher in certificate courses. Individual certificate programs may have stricter grade requirements. No transfer credit will be accepted for a certificate program unless otherwise specified.

#### Tuition and Fees

Students pay tuition for certificate courses depending on their residency status (resident or nonresident) at IU Bloomington. Non-music students enrolled only in certificate programs will not be charged the music program fee and will not be eligible for financial aid from the Jacobs School of Music.

### Application for Completion

Students who wish to be awarded a certificate must submit an Application for Certificate Completion. For IU Bloomington students, certificate courses must be completed within the time limit for their degrees. All other students must complete the certificate courses within four calendar years. There is no residence requirement for certificate completion.

### Undergraduate Certificate in Analog Audio Electronics

This area certificate is available for audio engineering and sound production majors.

12 credit hours

- A111 Electronics I (3 cr.)
- A112 Electronics II (3 cr.)
- A211 Electronics III (3 cr.)
- A212 Electronics IV (3 cr.)

### Undergraduate Certificate in Music Scoring for Visual Media

This certificate is offered for people who do not hold an undergraduate degree but want to learn how to compose and score music for film, video games, and/or other visual media.

12 credit hours

- K455 Topics in Music Scoring for Visual Media (6 cr.) (May be repeated for different topics.)
- 3 credit hours selected from:
  - K455 Topics in Music Scoring for Visual Media. (1-3 cr.) (May be repeated for different topics.)
  - K302 Projects in Music Scoring for Visual Media. (1-3 cr.) (May be repeated for different topics.)
- K411 Capstone Project in Music Scoring for Visual Media (3 cr.)

### Undergraduate Certificate in Rock History

This certificate is designed for any undergraduate student at Indiana University Bloomington. While the target audience is undergraduate students in majors other than music, music students are eligible to complete the certificate.

18 credit hours

- Z200 History of the Blues (3 cr.)
- Z201 History of Rock 'n' Roll Music I (3 cr.)
- Z202 History of Rock 'n' Roll Music II (3 cr.)
- Z203 History of Rock 'n' Roll Music III (3 cr.)
- 6 credit hours chosen from:
  - Z401 The Music of the Beatles (3 cr.)
  - Z402 Music of Frank Zappa (3 cr.)
  - Z403 Music of Jimi Hendrix (3 cr.)
  - Z404 The Music of Bob Dylan (3 cr.)
  - Z405 The Music of the Beach Boys (3 cr.)

## eNotations

### Career Kickstart Professional Development

The Career Kickstart Professional Development eNotation focuses on the core competency of career management while engaging students in career readiness activities through a combination of coursework, individualized career coaching sessions, career seminars, and career events involving networking with recruiters. To earn the eNotation, students will complete an academic course along with co-curricular programs that develop career readiness competencies.

#### Required Components

- **Curricular:** Successfully pass a Jacobs School of Music career course with a grade of C- or higher. Options include A461 Final Project in Audio Engineering (1 cr.), E491 Senior Seminar in Music Education (2 cr.), O460 Undergraduate Jazz Capstone and Portfolio (1 cr.), and U250 Music Career Development (1-2 cr.).
- **Co-Curricular:**
  - Engage in two career coaching conversations with a career specialist in the JSOM Office of Entrepreneurship & Career Development. Students engage in a minimum of two 1:1 career coaching sessions and identify follow-up career action items. (2-3 hours total)
  - Attend four Well-Advised Lunches or similar events in the Jacobs School of Music. Students attend four professional development seminars, including one session that focuses on diversity and inclusion. (4-6 hours total)
  - Attend an IU-sponsored career fair, or similar area-specific professional event, either in-person or virtually, and interact with a minimum of three recruiters. (3-4 hours total)

#### Application Process

Students who wish to pursue the eNotation will complete an online form which will be routed to the program administrator in the Office of Entrepreneurship and Career Development.

#### Time to Completion

All components of the eNotation program must be completed prior to graduation. Most students can complete the Career Kickstart eNotation in one to two academic years once they have applied for and have been added to the Career Kickstart program.

## Non-Majors

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 non-majors 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 in Music

Applications for minors may be submitted online at <https://music.indiana.edu/degrees-programs/non-majors/minor-music-app.html> once the student's records have moved from University Division to a declared major in a school.

Information about the minor can be found at <https://music.indiana.edu/degrees-programs/non-majors/index.html>.

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. A minimum grade of C- is required in each course to be counted toward this minor.

### Core

6 credit hours

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

T109 Rudiments of Music (3 cr.), T151 Music Theory and Literature (3 cr.), Z211 Music Theory II (3 cr.), or more advanced music theory courses may be substituted for students who qualify.

### Ensemble/Live Performance

2-3 credit hours

- Ensemble (1-2 cr.): X1 All-Campus Ensemble (1 cr.) or AAAD-A110 African American Choral Ensemble (2 cr.); or by audition, X30 Ballet Ensemble (2 cr.), X40 University Instrumental Ensembles (2 cr.), X50 Marching Hundred for Non-Music Majors (2 cr.), X60 Historical Performance Ensembles (2 cr.), X70 University Choral Ensembles (2 cr.), X80 Singing Hoosiers for Non-Majors (2 cr.), or AAAD-A120 Soul Revue (2 cr.)
- Z100 The Live Musical Performance (2 cr.)
- Z130 Musical Performance Contexts (3 cr.)
- Z161 Steel Drumming (2 cr.)
- Z162 Hand Drumming (2 cr.)

### Music Electives

12 credit hours

- 9-12 credit hours selected from varied academic MUS-Z courses (does not include MUS-Z 110). For a list of MUS-Z courses offered in a given semester, see <https://blogs.iu.edu/sommgs>. For a complete list of MUS-Z courses, see "Non-Major Academic and Performance Courses" in this Bulletin.
- 0-3 credit hours selected from the following:
  - L101 Beginning Guitar Class (2 cr.)
  - L102 Intermediate Guitar Class (2 cr.)
  - L121 Beginning Guitar Class and Styles (3 cr.)
  - L122 Intermediate Guitar Class and Styles (3 cr.)
  - P110 Beginning Piano Class 1, Non-Music Majors (3 cr.)
  - P115 Accelerated Beginning Piano Class 1, Non-Music Majors (3 cr.)

- P120 Beginning Piano Class 2, Non-Music Majors (3 cr.)
- V101 Voice Class (2 cr.)
- V102 Voice Class II (2 cr.)
- V105 Voice Class and Styles (3 cr.)
- Z110 Non-Music Major Performance Elective (2 cr.)
- Z165 Beginning Ukulele (2 cr.)
- Z175 Intermediate Ukulele (2 cr.)

Substitutions for courses with a Z prefix must be approved by both the director of music undergraduate studies and their counterpart in the student's home school. Music ensemble credit hours will not count toward the 12 credit hours of music electives. At least 9 of the 12 music elective credit hours must be at the 300 level or higher.

## Minor in Music Production

18 credit hours

### Prerequisites

- Z111 Introduction to Music Theory (3 cr.) and Z211 Music Theory II (3 cr.); or Music Fundamentals Online or equivalent and T151 Music Theory and Literature (3 cr.)

### Required Courses (12 cr.)

- A100 Foundations of Audio Technology (3 cr.)
- A410 Individual Music Production Projects (3 cr.)
- K340 Songwriting for Music Production (3 cr.)
- Z361 Introduction to MIDI and Computer Music (3 cr.)

### Electives to be chosen from the following courses: (6 cr.)

- A330 Modern Recording Studio Techniques (3 cr.)
- A410 Individual Music Production Projects (3 cr.) (A total of 6 credit hours of A410 may be used toward the minor.)
- K100 Composition Undergraduate Elective/Secondary (3 cr.) (may be repeated)
- L121 Beginning Guitar Class and Styles (3 cr.)
- P110 Beginning Piano Class 1, Non-Music Majors (3 cr.)
- U300 Intro to Music Entrepreneurship (3 cr.)
- V105 Voice Class and Styles (3 cr.)
- Z313 Legal Aspects of the Music Industry (3 cr.)
- Undergraduate Elective/Secondary performance study (2 cr.) (may be repeated)

## Minor in Music Scoring for Visual Media for Media School Students

15 credit hours

This minor is open to students pursuing the Bachelor of Arts in Media, the Bachelor of Arts in Journalism, and the Bachelor of Science in Game Design.

### Prerequisites

- Z111 Introduction to Music Theory (3 cr.) and Z211 Music Theory II (3 cr.); or Music Fundamentals

Online or equivalent and T151 Music Theory and Literature (3 cr.)

### Required Courses (10-15 cr.)

- A100 Foundations of Audio Technology (3 cr.) or Z361 Introduction to MIDI and Computer Music (3 cr.)
- MSCH P455 Topics in Music Scoring for Visual Media (1-3 cr.) (May be repeated.)
- MSCH X490 Projects in Scoring for Visual Media (1-6 cr.) or MSCH X370 Community and Media (3 cr.)

### Electives to be chosen from the following courses: (0-5 cr.)

- A100 Foundations of Audio Technology (3 cr.) (if not taken above)
- K100 Composition Undergraduate Elective/ Secondary (3 cr.)
- K403 Electronic Studio Resources I (3 cr.)
- K404 Electronic Studio Resources II (3 cr.)
- O316 Jazz Arranging 1 (2 cr.)
- O317 Jazz Arranging 2 (2 cr.)
- Z315 Music for Film (3 cr.)
- Z361 Introduction to MIDI and Computer Music (3 cr.) (if not taken above)
- MSCH P455 Topics in Music Scoring for Visual Media (1-3 cr.) (May be repeated.)

## Graduate Division

### 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, diploma programs, and graduate certificates. Bachelor's degree equivalency is determined by the Indiana University Office of International Services for applicants who have completed their undergraduate studies abroad.

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 can be considered for entrance into the diploma programs of the Graduate Division, while bachelor equivalency is required for entrance to the master's program.

Students with undergraduate degrees in areas other than music may be admitted to the Graduate Division of the Jacobs School of Music as visiting students or as diploma students until an undergraduate equivalency in music is satisfied. Consult the Music Graduate Office for the details of equivalency requirements.

### Application

All new applicants to a graduate program (including current undergraduate students at Indiana University Jacobs School of Music) 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 website (<https://music.indiana.edu/admissions/index.html>).

Applicants to all graduate degree and diploma programs are evaluated based on an audition and/or interview. Auditions and interviews are scheduled during designated weekends during the spring semester 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 qualifications 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 program by considering the student's past academic record, letters of recommendation, and the audition/interview committee's recommendation. An audition/interview appointment request is made through the Jacobs School of Music Supplemental Application and the audition/interview must have been completed within 9 months of the admissions decision by the Jacobs School of Music Admissions and Recruitment Committee. In those areas that require pre-screening, applicants will be notified by email of whether or not they will be invited for an on-campus audition and/or interview.

Applicants whose native language is not English must submit the results of the Test of English as a Foreign Language (TOEFL) or The International English Language Testing System (IELTS). For admission to a master's degree program, a minimum TOEFL score of 84 (Internet-based) or an IELTS score of 6.5 is required. For admission to a doctoral degree program, a minimum TOEFL score of 100 (Internet-based) or an IELTS score of 7.5 is required. For those applying to the diploma programs, a minimum TOEFL score of 65 (Internet-based) or an IELTS score of 5 is required. Applicants who submit score reports from several TOEFL tests within the last two years may satisfy the minimum score by adding their best result from each of the sections of the test (Reading, Listening, Speaking, and Writing) to reach a new total (a.k.a. "Superscore" or "My Best Score"). Scores from different parts of the IELTS cannot be combined to reach the required minimum.

In rare cases—if extenuating circumstances exist—the Jacobs School of Music Admissions and Recruitment Committee may issue an exception to the English Proficiency requirement. The deadline to submit a written request for an exception is December 1.

Students applying for a master's degree must hold a bachelor's degree or the equivalent as determined by the Office of International Services (the degree must contain at least the equivalent of 120 credit hours). Students applying for the master's degree also must hold an undergraduate degree in music. Students who do not hold an undergraduate degree in music may, in some cases, be offered admission to a diploma program, a certificate program, or as a visiting student. A student passing the Graduate Entrance Exams or completing the Graduate Review Courses (see <https://intranet.music.indiana.edu/degrees/graduate-diploma/GEE.html> for more information) can enter the master's program in a future semester. A new formal application must be filed at that time, but the audition and/or interview is not required.

Students applying for a doctorate degree must hold a bachelor's degree or the equivalent as determined by

the Office of International Services (the degree must contain at least the equivalent of 120 credit hours) and the equivalent of a master's degree in music as determined by the Jacobs School of Music Admissions and Recruitment Committee. Students who do not hold a master's degree may, at the discretion of the Jacobs School of Music Admissions and Recruitment Committee, be offered admission to a master's degree and can enter the doctorate degree after completing all the requirements for the master's. A new formal application must be filed at that time, but the audition and/or interview is not required.

Indiana University Jacobs School of Music students who are currently enrolled in a diploma or master's program and are 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 website (<https://music.indiana.edu/admissions/how-to-apply/jacobs-students.html>).

## Transcript, GRE

A transcript of all previous college and university work must accompany the application. Transcripts from outside the United States are evaluated by the Office of International Services and must be accompanied by a certified English translation if originally issued in a different language.

The Graduate Record Examination (GRE) is not required for admission to the Jacobs School of Music. Students who have taken the test, however, are welcome to submit the score and it will be reviewed—on an optional basis—in conjunction with application to the graduate programs in Music Theory, Musicology, and Music Education.

## 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 Office of Admissions and Financial Aid (<https://music.indiana.edu/admissions/index.html>). A high-quality video recording may be submitted when a personal, on-campus audition is not possible. Consult the Music Admissions website for specific departmental audition requirements.

## Admission Decisions

Upon receipt of the completed application, transcripts, and results of an audition or interview completed within the past 9 months (along with any department-specific review), the Jacobs School of Music Admissions and Recruitment Committee may grant regular admission, grant admission on probation, or deny the application.

In exceptional cases, a student who does not have an undergraduate and graduate grade point average of 3.0 or better may be admitted on probation. 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 an academic warning or academic probation during their first semester of study are subject to dismissal. See "Academic Standing - Graduate and Diploma" under Regulations and Procedures in this bulletin.

Applicants admitted to a master's or doctoral degree who are currently enrolled in another IU music program may be eligible to use courses taken during the final semester of their current program toward their new program if pre-approved. Restrictions are listed on the Music Graduate Office website: <https://music.indiana.edu/degrees-programs/advising/grad-policies.html>.

## Start Semester and Deferral

A specific start semester is listed in an offer of admission. If unforeseen circumstances arise, a student may request deferral of the admission for up to one year past the original start semester. A written request for deferral must be made to the Office of Music Admissions and Financial Aid, and the request must be reviewed by the Jacobs School of Music Admissions and Recruitment Committee, which may approve or reject the request.

The deadline to a request deferral is two weeks prior to the semester start date. If the deferral is requested after class registration has taken place, the student must also drop all classes via the online student registration system.

Financial aid offers, including Associate Instructor or Graduate Assistant positions, are not deferrable. Instead, the student will be reviewed for merit-based financial aid opportunities with the cohort for the new start semester.

Students who do not request a deferral and who do not matriculate in the original start semester must reapply and repeat entrance auditions and other requirements if wishing to enroll in a future semester. Students who are granted an approved deferral but who do not matriculate within one year of the original start semester must reapply (and repeat entrance auditions and other admission requirements) if they wish to enroll in a future semester.

## Graduate Financial Aid and Merit Scholarships

Need-based aid is offered to eligible applicants through IU Student Central. 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 <https://studentaid.gov>. Please note that international students and many certificate students are not eligible for need-based financial aid.

Merit-based aid is offered to qualified students in degree, diploma, and some certificate programs 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 the overall strength of the application, recommendations from faculty, and available Jacobs School of Music funding.

Merit-based Student Academic Appointments (SAAs) are offered to students by the Office of Music Admissions and Financial Aid based on the recommendation of individual department chairs. In the Jacobs School, two type of appointments exist: associate instructor (AI) and graduate assistant (GA). Appointments are normally made for one year. The selection process for SAAs varies by department, and some departments may require a separate application and/or interview process. Consult the departmental website or contact the department

chair with questions pertaining to specific SAA positions. Renewals are considered annually up to the financial aid time limit associated with individual degree or diploma programs. See the Graduate Financial Aid Policies (<https://music.indiana.edu/admissions/financial-aid-costs/policies.html>) 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 endowed funds at the Jacobs School of Music, visit <https://music.indiana.edu/giving/index.html>.

## Graduate 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 (non-degree) 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. 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, keyboard, music performance, or English.
2. In the fall or spring semester, graduate visiting students must enroll in a minimum of 10 credit hours (including major ensemble).
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. Credit hours 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 Requirements

All new graduate degree students 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 theory, music history and literature, and keyboard proficiencies. Students whose major field is not music performance must also satisfy a music performance proficiency requirement. Courses taken to satisfy a proficiency requirement may not be used to meet other degree requirements, including Other Required Credits, unless specifically permitted.

In general, proficiency in each area is valid for seven years (for master's students) or ten years (for doctoral students) from the date it is demonstrated. See individual requirements below for additional information.

Visiting students and students in diploma and certificate programs are not subject to these proficiency requirements.

Note: Requirements for DM Jazz Studies majors differ where indicated.

### 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 examinations. Students must take the examinations 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.) Examinations are ordinarily given in the week before classes begin each semester.
2. Students may enroll in and pass the graduate proficiency courses as listed in the following sections.
3. For all students except DM Jazz Studies majors: students who completed an undergraduate degree at the Jacobs School of Music during the current calendar year or during the three preceding calendar years are exempt from the Graduate Entrance Examinations in music theory and music history and literature if they have received grades in corresponding courses as listed below:
  - T508 Written Music Theory Review for Graduate Students: B+ or higher in both T251 Music Theory and Literature III (or T261 Music Theory and Literature III) and T252 Music Theory and Literature IV (or T262 Music Theory and Literature IV). A grade of A or higher in both classes meets the "high pass" requirement.
  - T509 Sight-Singing Review for Graduate Students: A or higher in both T231 Musical Skills II and T232 Musical Skills III.
  - T511 Aural Music Theory Review for Graduate Students: B+ or higher in both T231 Musical Skills II and T232 Musical Skills III. A grade of A or higher in both classes meets the "high pass" requirement.
  - M501 Proseminar in Music History and Literature: B+ or higher in both M401 History and Literature of Music I and M402 History and Literature of Music II

A grade of A on Validation/Exemption examinations for any undergraduate music theory course listed above will be considered equivalent to an A in the course for the purposes of exemption from the Graduate Entrance Examinations.

### Music Theory

Proficiency in music theory is valid for seven years (for master's students) or ten years (for doctoral students) after the date the graduate entrance examination is passed or the end of the semester in which the corresponding graduate review course is passed,

whichever is later. See "Graduate Revalidation Procedures" in this bulletin for revalidation methods.

### All majors except DM Jazz Studies

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 at <https://blogs.iu.edu/jsommusictheory/about/admissions/gee/>.

The following degrees require a High Pass in Written Music Theory and Aural Music Theory: MM in composition, computer music composition, music scoring for visual media, and music theory; DM in composition; and PhD in music theory.

The following degrees require a High Pass in Written Music Theory: MM and DM in choral conducting and orchestral conducting.

The sight-singing examination is graded on a 5-point scale; a score of 4 or higher is required to pass. The written and aural theory examinations are graded on a 100-point scale. A grade of 70 or higher (83 or higher for High Pass degrees) is required to pass 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 C, or B for High Pass degrees).

### DM Jazz Studies majors

The examination in jazz theory is in two parts: written theory and aural skills. The written theory portion of the exam covers nomenclature, chord/scale theory, voice leading, and melodic, harmonic, and form analysis. The aural skills portion of the exam covers chord recognition, melodic and harmonic dictation, and recognition of common chord progressions and forms.

A grade of 70% or higher is required to pass each portion of the exam (written theory, aural skills). Students who do not achieve a passing score in their two permitted attempts, or who do not take the examinations, will be assigned to complete the appropriate proficiency course(s): O501 Fundamentals of Jazz Theory (with a grade of B or higher), O514 Jazz Harmony (with a grade of B or higher).

### Music History and Literature

Proficiency in music history and literature is valid for seven years (for master's students) or ten years (for doctoral students) after the date the graduate entrance examination is passed or the end of the semester in which the designated review course is passed, whichever is later. See "Graduate Revalidation Procedures" in this bulletin for revalidation methods.

### All majors except DM Jazz Studies

This examination covers music history and literature from antiquity to the present (particularly the understanding of musical style) and skills in critical reading and musical research. Details are available at <https://intranet.music.indiana.edu/departments/academic/musicology/gee.shtml>. The examination is graded on a 5-point scale; a score of 4 or higher is required to pass. Students who do not pass the examination must enroll in MUS-M 501 Proseminar in Music History and Literature and earn a grade of C or higher in the course.

### DM Jazz Studies majors

This examination covers jazz history from the Reconstruction period in American history to the present. The exam is divided into three sections: early, middle, and late jazz history. It focuses on significant cultural events, major figures, and elements of style, and includes listening recognition.

A grade of 70% or higher is required to pass each section of the examination. Students who do not pass the examination will be assigned one course to take from M591 Jazz History 1, M592 Jazz History 2, or M593 Jazz History 3 and must earn a grade of B or higher in the course.

### Keyboard Proficiency Examination

Keyboard proficiency is valid for seven years (for master's students) or ten years (for doctoral students) after the date on which keyboard proficiency is demonstrated. See "Graduate Revalidation Procedures" in this bulletin for revalidation methods.

All music graduate students, including those whose principal or proficiency instrument is piano, must pass a keyboard proficiency examination or its equivalent. Most students will take the examination on piano, coordinated by the secondary piano program. The collaborative piano, guitar, harp, historical performance, jazz, music theory, and organ departments administer their own examinations on appropriate instruments.

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 whose proficiency examination is heard through the secondary piano program must play a keyboard placement hearing during the orientation period. Students who demonstrate a superior level of playing at this hearing will satisfy the proficiency requirement.

The keyboard proficiency requirement may also be satisfied by passing the examination at any of the times it is offered or by receiving a grade of B or higher in P715 Keyboard Review for Graduate Students. To avoid a delay in degree completion, students who are beginning their last semester of coursework and have not yet satisfied the keyboard proficiency requirement are strongly advised to enroll in P715. The option of P715 is not available to majors in collaborative piano, guitar, harp, historical performance, jazz, music theory, organ, or piano, or to MS Music Education students. Organ majors may fulfill the keyboard proficiency by receiving a grade of C or higher in C504 Keyboard Skills Review and/or C510 Service Playing Review, if necessary. Jazz studies majors may fulfill the keyboard proficiency by receiving a grade of B

or higher in P720 Jazz Keyboard Review for Graduate Students, if necessary.

Keyboard proficiency examinations are normally offered in the latter part of each semester and in the summer term. For details, see the secondary piano coordinator or the appropriate departmental chairperson (for collaborative piano, guitar, harp, historical performance, jazz, music theory, and organ). Information is also available at <https://intranet.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 within the time limits for each degree.

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 who have completed a minimum of four semesters of private lessons at the college level will be considered to have met this requirement.

For other students, 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 1 (auditioning before a faculty committee) may be used only during the first two semesters of enrollment. Students should consult the appropriate performance department chair for detailed information on the required level.

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 department 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

The Jacobs School of Music offers the Master of Music degree, the Master of Music Education degree, and the Master of Science in Music Education degree. Available major fields within the Master of Music degree are listed under departmental headings in the Curricula for Graduate Degrees in Music section. Through the University Graduate School, students may seek the Master of Arts degree with a major in musicology or the Masters of Arts in musicology / Master of Arts in arts administration dual degree. Master of Music students may elect a second major from those available in the Master of Music degree. Double majors at the master's level may be considered if all requirements within each major field are met. 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 (18-31 credit hours)

#### B. Music History and Literature Requirement

6 credit hours selected from:

- M502 Composers: Variable Topics (3 cr.). May be repeated for different topics.
- M510 Topics in Music Literature (3 cr.). May be repeated for different topics.
- 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 Modern Music (3 cr.)
- M657 Music Since 1960 (3 cr.)

#### C. Other Required Credits

6 credit hours, inside or outside the Jacobs School of Music.

- Courses must be at the 500 level or higher, except that courses outside the Jacobs School of Music may be at the 300 or 400 levels with the approval of the director of graduate studies. For students whose degree requires a language as a tool subject, 200-level courses in that language may be used with the approval of the student's degree department and the director of graduate studies. V580 Practicum in German for Musicians and its co-requisite GER-V 605 German Grammar and Syntax for Musicians may be used toward Other Required Credits only if this course is not being used to fulfill a language proficiency.
- Performance and composition lessons must be at the 800 level and may not include lessons in the student's major area (or on any instrument in the case of degrees in multiple woodwinds).

- Credit hours may not be used for major ensemble, capstone courses (e.g., thesis, document), recitals, proficiency courses, or tool subjects.

Some majors may restrict how some or all of these credit hours are allocated. See individual degree listings.

6 credit hours taken within a single department outside the student's major department may become an outside area. An outside area may become a minor if 12 credit hours are taken in that field.

#### **D. Major Ensemble**

As specified for each major in the Curricula for Graduate Degrees in Music section.

#### **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 department to ascertain the procedures established within that department. This consultation should occur 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 ordinarily 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 coursework taken for graduate credit at other institutions. MM, MME, and MS students may transfer up to 6 credit hours; MA 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. Each course to be transferred must be equivalent to a course offered at Indiana University and must have been completed no more than ten years prior to matriculation for doctoral students and no more than seven years prior to matriculation for master's students.

### **Residence Requirement**

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.

### **Other Required Credits**

Each course counting toward other required credits, including toward an outside area or minor field, must have a grade of C or higher to fulfill degree requirements. In addition, all courses in this category 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 an outside area or minor may require a higher grade. Courses graded on an S/F basis may not be used to fulfill degree requirements.

### **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. Tool Subject requirements may be met by coursework taken no more than ten years prior to matriculation.

### **Language Proficiencies**

Each grammar, diction, or reading course must have a grade of C or higher to fulfill degree requirements. Language Proficiency requirements may be met by coursework taken no more than ten years prior to matriculation.

### **Time Limit for Degree Completion**

MM, MS, and MME students must complete all degree requirements within seven calendar years from the date of matriculation in the master's program. MA students have five calendar years.

Students who do not complete their coursework 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. Proficiencies (music history, music theory, keyboard, performance, language reading, language grammar, language diction) more than seven years old must also be revalidated. See "Graduate Revalidation Procedures" in this bulletin for information on how coursework and proficiencies may be revalidated.

Time limits will be suspended for the duration of any officially recognized military leave. See Military Leaves in the "Regulations and Procedures" section of this bulletin.

## **General Requirements for Doctoral Degrees**

The Jacobs School of Music offers coursework 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. Double majors at the doctoral level may be considered if all requirements within each major field are met. 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 music education, music theory, and musicology.

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 their 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 their 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 PhD degree must be original research of a quality and a significance warranting publication.

## Admission to Curriculum

### Prerequisites

A master's degree with the same major or its demonstrated equivalent is a prerequisite for the doctoral degree. 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. Permission from the department and the director of graduate studies is required. Students directly admitted to a PhD program who wish to obtain a master's degree must complete all requirements that apply to the master's degree.

## Structure of Doctoral 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, have a common structure, as discussed in this 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 DM 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 coursework 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. Credit hours may be used toward a second formal minor inside or outside the Jacobs School of Music; toward an individualized minor; or toward general electives taken inside or outside the Jacobs School of Music, including within the major field. The following conditions apply:

- Courses must be at the 500 level or higher, except that up to 6 credit hours outside the Jacobs School of Music may be at the 300 or 400 levels, with the approval of the director of graduate studies.
- Performance and composition lessons must be at the 800 (minor) or 900 (major) level.
- Credit hours may not be used for MUS-X courses, recitals, or proficiency courses.
- Credit hours may be used for courses meeting Tool Subject requirements if the courses are at the 500 level or higher. V580 Practicum in German for Musicians and its co-requisite GER-V 605 German Grammar and Syntax for Musicians may be used toward Other Required Credits only if this course is not being used to fulfill a language proficiency.
- Credit hours may be used for capstone courses (e.g., dissertation, document) for all majors except composition.

If all credit hours are taken in a single field outside the student's department or on an instrument other than the student's major instrument, a formal minor must be declared. A maximum of 9 credit hours may be taken in a single department unless a minor is declared.

### D. 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. Candidates for certain doctoral degrees have language or tool subject requirements according to the nature of their degree plans.

### E. 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 coursework for the major field (except certain recitals and dissertation-related courses, final project, or essay).

3. For minors within the Jacobs School of Music, the student must have completed all coursework in the minor field before taking the examination for that minor.
4. Students pursuing the DM in composition must have their dissertation topic proposal approved before taking the oral qualifying examination. Students pursuing all other DM degrees, the DME, or the PhD in music education must have their final project or dissertation topic proposal approved before the major field written examination may be scheduled. Students pursuing the PhD in musicology or music theory may have their dissertation topic proposal 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.

### Written Examinations

Except as listed below, students must take written examinations in the major and minor fields. 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. A failed examination may be retaken once.

- Minors outside the Jacobs School of Music typically do not require a written examination.
- 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 major field written qualifying examination requirement in composition is satisfied with the successful completion of K702 and K703 during the first two semesters of enrollment.
- Instead of a written exam, the minor in composition requires 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.
- For the minor in Music Scoring for Visual Media, K611 Capstone Project in Scoring for Visual Media replaces the written qualifying 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 DM 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, a list which must include composers that reflect diversity of gender, race, ethnicity, or other historically excluded groups. The responsibility for assessing this

requirement for diversity rests with the advisory committee chair. 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.

### F. Dissertation and Final Project

Instructions for the development of a topic proposal may be obtained from the Music Graduate Office (<https://intranet.music.indiana.edu/degrees/graduate-diploma/doctoral/>). The same office manages the scheduling of the dissertation or final project public presentation. Students desiring to undertake the public presentation during the summer term should consult the Music Graduate Office before March 15.

In order to make the final project public presentation (where required), a DM student must be a candidate for the degree and have completed all other degree requirements, including recitals. The public presentation may take one of a number of formats as outlined on the Music Graduate Office website: <https://intranet.music.indiana.edu/degrees/graduate-diploma/doctoral/>.

A PhD or DME 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 address the major field literature or any field of general music interest that the research committee deems pertinent.

### 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 DM and DME 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 except for piano majors, 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, final project, or piano essay.

The research committee for PhD dissertations is appointed by the dean of the University Graduate School.

See the University Graduate School Bulletin at <https://bulletins.iu.edu/iu/gradschool/2023-2024/requirements/phd/research.shtml> for further information on the appointment and constitution of the committee.

## 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 and must have been completed no more than ten years prior to matriculation. 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. 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.

## Registration after Admission to Candidacy

Once admitted to candidacy, students must enroll each semester for coursework, dissertation or final project credit, or G901 Advanced Research in order to maintain their candidacy. Candidates who will graduate in a summer month must enroll during that summer term.

## 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 Other Required Credits

Each course in a minor field or used for other required credits must have a grade of C or higher to fulfill degree requirements. In addition, courses counting toward a minor field or other required credits 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 toward other required credits.

### Tool Subjects

Each course must have a grade of C or higher to fulfill degree requirements. Some departments may require a higher grade. Tool Subject requirements may be met by coursework taken no more than ten years prior to matriculation.

### Language Proficiencies

Each grammar, diction, or reading course must have a grade of C or higher to fulfill degree requirements. Some departments may require a higher grade. For PhD students, the grade must be B or higher. Language Proficiency requirements may be met by coursework taken no more than ten years prior to matriculation.

## Time Limits

Doctoral students (DM, DME, PhD) must complete all coursework and begin qualifying examinations within seven calendar years from the date of matriculation in the doctoral program.

Students who do not complete their coursework 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 from the date of readmission. If the student has not completed coursework by that time, the student must once again meet the terms for readmission described previously.

In addition, any doctoral course taken more than ten calendar years prior to the date of readmission must be revalidated. For PhD students, coursework completed more than ten years before the oral examination is passed, including courses from a master's degree used toward the 90 credit hours required for the PhD degree, must be revalidated. PhD students must receive permission to revalidate courses from the dean of the University Graduate School. Consult the University Graduate School Bulletin (<https://bulletins.iu.edu/iu/gradschool/2023-2024/policies/revalidate.shtml>) and the director of graduate studies for more information.

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

See "Graduate Revalidation Procedures" in this bulletin for information on how coursework and proficiencies may be revalidated.

## Qualifying Examinations

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

### After Qualifying Examinations

DM, DME, and PhD 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, DM and DME 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, and
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. Examinations taken for candidacy reinstatement may be taken only once.

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

PhD students follow the reinstatement procedure outlined in the bulletin of the University Graduate School (<https://bulletins.iu.edu/iu/gradschool/2023-2024/policies/revalidate.shtml>)

[bulletins.iu.edu/iu/gradschool/2023-2024/requirements/phd/candidacy.shtml](http://bulletins.iu.edu/iu/gradschool/2023-2024/requirements/phd/candidacy.shtml)).

Time limits will be suspended for the duration of any officially recognized military leave. See Military Leaves in the "Regulations and Procedures" section of this bulletin.

## 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 or director (or by their respective administrative representative). Disposition at each level is final.

### Brass Master of Music in Performance

#### Admission Requirements

Bachelor of Music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### 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.), 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.), 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.), 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.), 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.), 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.

#### Other Required Credits

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

#### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester.

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

#### Admission Requirements

Master's degree in brass, with a major in the same instrument, or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### 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 credit hours selected from the following:

- E508 Euphonium Pedagogy (1 cr.)
- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- E635 College Music Teaching (3 cr.)
- U596 Research in Music (1-6 cr.)
- Other courses approved by the brass department. May include up to 2 additional credit hours of performance study and up to

4 additional credit hours 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 credit hours selected from the following:

- E508 Euphonium Pedagogy (1 cr.)
- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- E635 College Music Teaching (3 cr.)
- U596 Research in Music (1-6 cr.)
- Other courses approved by the brass department. May include up to 2 additional credit hours of performance study and up to 4 additional credit hours 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 credit hours selected from the following:

- E508 Euphonium Pedagogy (1 cr.)
- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- E635 College Music Teaching (3 cr.)
- U596 Research in Music (1-6 cr.)
- Other courses approved by the brass department. May include up to 2 additional credit hours of performance study and up to 4 additional credit hours 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 credit hours selected from the following:

- E508 Euphonium Pedagogy (1 cr.)

- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- E635 College Music Teaching (3 cr.)
- U596 Research in Music (1-6 cr.)
- Other courses approved by the brass department. May include up to 2 additional credit hours of performance study and up to 4 additional credit hours 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 credit hours selected from the following:

- E508 Euphonium Pedagogy (1 cr.)
- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)
- E635 College Music Teaching (3 cr.)
- U596 Research in Music (1-6 cr.)
- Other courses approved by the brass department. May include up to 2 additional credit hours of performance study and up to 4 additional credit hours of M620 Doctoral Final Project.

### Minor and Other Required Credits

24 credit hours. 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

### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

19 credit hours

- M535 Master's Seminar in Choral Literature: Renaissance to 1700 (3 cr.)
- M536 Master's Seminar in Choral Literature: 1700 to 1900 (3 cr.)
- M537 Master's Seminar in Choral Literature: 20th Century to Today (3 cr.)
- G535 Master's Choral Conducting: Renaissance to 1700 (2 cr.)
- G536 Master's Choral Conducting: 1700 to 1900 (2 cr.)

- G537 Master's Choral Conducting: 20th Century to Today (2 cr.)
- G538 Choral Rehearsal Techniques (2 cr.)
- F531 Graduate Ear Training for Conductors (1 cr.)
- F532 Graduate Score Reading (1 cr.)
- G504 Master's Choral Conducting Practicum (0-0-0 cr.)
- G604 Master's Choral Conducting Performance (0 cr.) (taken in the final semester)

A student may demonstrate proficiency in F531 or F532 without having to substitute another graduate-level 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.

### Other Required Credits

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

### Language Proficiencies

Proficiency in English diction. Knowledge of grammar equivalent to one semester at the college level in one language, chosen from French, German, and Italian, and proficiency in diction in the same language. Proficiency in diction is demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all diction examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

### Major Ensemble

X70 University Choral Ensembles (2 cr.) each fall and spring semester.

## Choral Conducting Doctor of Music in Choral Conducting

### Admission Requirements

Master's degree in choral conducting or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

36 credit hours

- M661 Doctoral Seminar in Choral Literature: Renaissance to 1700 (3 cr.)
- M662 Doctoral Seminar in Choral Literature: 1700 to 1900 (3 cr.)
- M663 Doctoral Seminar in Choral Literature: 20th Century to Today (3 cr.)
- M664 Topics in Choral Literature (3 cr.)
- G661 Doctoral Choral Conducting: Renaissance to 1700 (3 cr.)
- G662 Doctoral Choral Conducting: 1700 to 1900 (3 cr.)
- G663 Doctoral Choral Conducting: 20th Century to Today (3 cr.)

- G664 Choral Rehearsal Techniques (3 cr.)
- G810-G811 Doctoral Choral Conducting Performance I-II (2-2 cr.)
- F531 Graduate Ear Training for Conductors (1 cr.)
- F532 Graduate Score Reading (1 cr.)
- M620 Doctoral Final Project (3 cr.)
- Elective (3 cr.)

### Minor and Other Required Credits

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

### Language Proficiencies

Knowledge of German, French, and Italian grammar equivalent to one semester at the college level in each. With permission of the department and the director of graduate studies, students may replace French or Italian proficiency with proficiency in another language that is relevant to their intended research area.

Proficiency in diction in German, French, and Italian as demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all three diction examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Collaborative Piano Master of Music in Performance

### Admission Requirements

Bachelor of Music or its demonstrated equivalent.

As a part of the admission process, students choose a Vocal Collaboration Emphasis, an Instrumental Collaboration Emphasis, or a Balanced Collaboration Emphasis.

For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

18 credit hours

- P901 Collaborative Piano Graduate Major (12 cr.)
- I500 Studio Masterclass (0 cr.) each fall and spring semester
- I711 Master's Recital (0-0 cr.)

### Vocal Collaboration Emphasis

- M531 Song Literature III (3 cr.)
- M532 Song Literature IV (3 cr.)

### Instrumental Collaboration Emphasis

- M533 Survey of Wind Literature and Pedagogy for Collaborative Pianists (3 cr.)
- M534 Survey of String Literature and Pedagogy for Collaborative Pianists (3 cr.)

### Balanced Collaboration Emphasis

3 credit hours chosen from the following:

- M531 Song Literature III (3 cr.)
- M532 Song Literature IV (3 cr.)

3 credit hours chosen from the following:

- M533 Survey of Wind Literature and Pedagogy for Collaborative Pianists (3 cr.)
- M534 Survey of String Literature and Pedagogy for Collaborative Pianists (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.

### Other Required Credits

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

### Major Ensemble

X2 Piano Accompanying (2 cr.) each fall and spring semester.

### Language Proficiencies

All students must demonstrate proficiency in English diction. Additional grammar and diction requirements in French, German, and Italian apply as described below.

Students with a Vocal Collaboration Emphasis must demonstrate knowledge of the grammar of each of the three languages equivalent to one semester at the college level, and proficiency in diction in each of the three languages as demonstrated by examination or by passing a Jacobs School of Music diction course.

Students with a Balanced Collaboration Emphasis must demonstrate knowledge of the grammar of one of the three languages equivalent to one semester at the college level, and proficiency in diction for two of the three languages as demonstrated by examination or by passing a Jacobs School of Music diction course.

Students must take any required diction examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

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

### Admission Requirements

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

As part of the admission process, students choose a Vocal Collaboration Emphasis, an Instrumental Collaboration Emphasis, or a Balanced Collaboration Emphasis.

For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

36 credit hours

- P901 Collaborative Piano Graduate Major (18 cr.)
- I500 Studio Masterclass (0 cr.) each fall and spring semester
- P610 Doctoral Collaborative Piano Recital (1-1-1-1 cr.)
- M633 Wind Literature and Pedagogy for Collaborative Pianists (3 cr.)
- M634 String Literature and Pedagogy for Collaborative Pianists (3 cr.)
- 6 credit hours chosen from the following
  - M686 Solo Vocal Literature before 1850 (3 cr.)
  - M687 Late Romantic Solo Vocal Literature (3 cr.)
  - M688 Solo Vocal Literature after 1900 (3 cr.)
- M620 Doctoral Final Project (2 cr.)

### Minors and Other Required Credits

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

### Major Ensemble

Participation determined by the department.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

### Language Proficiencies

All students must demonstrate proficiency in English diction. Additional grammar and diction requirements in French, German, and Italian apply as described below.

Students with a Vocal Collaboration Emphasis must demonstrate knowledge of German grammar equivalent to two semesters at the college level, knowledge of the grammar of French and Italian equivalent to one semester at the college level, and proficiency in diction in each of the three languages as demonstrated by examination or by passing a Jacobs School of Music diction course.

Students with a Balanced Collaboration Emphasis must demonstrate knowledge of the grammar of two of the three languages equivalent to one semester at the college level, and proficiency in diction for two of the three languages as demonstrated by examination or by passing a Jacobs School of Music diction course.

Students must take any required diction examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

## Composition Master of Music in Composition

### Admission Requirements

Bachelor's degree in composition or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**Major**

18 credit hours

- K910 Composition Graduate Major (12 cr.) I500 Studio Masterclass may be required (varies by studio).
- K501 Composition Forum (1-1 cr.)
- I711 Master's Recital (0 cr.)
- T556 Analysis of Music Since 1900 (3 cr.)
- K600 Thesis in Composition (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.

**Other Required Credits**

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

**Major Ensemble**

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

## Composition Master of Music in Computer Music Composition

**Admission Requirements**

Bachelor's degree in composition or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**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.)
- K509 Seminar in Computer Music (3 cr.)
- K501 Composition Forum (1-1 cr.)
- I711 Master's Recital (0 cr.)
- K600 Thesis in Composition (1 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.

**Other Required Credits**

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

**Major Ensemble**

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

**Tool Subject**

2-3 credit hours in computer programming languages to be selected from CSCI A504 Introductory C++ Programming (2 cr.), CSCI A597 Introduction to Programming I (3 cr.), 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 coursework or by a proficiency examination administered by the computer science department.

## Composition Master of Music in Music Scoring for Visual Media

**Admission Requirements**

Bachelor's degree in composition or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**Major**

18-19 credit hours

- K555 Topics in Music Scoring for Visual Media (9 cr.) (May be repeated for different topics.)
- 3 credit hours selected from
  - K555 Topics in Music Scoring for Visual Media (1-3 cr.) (May be repeated for different topics.)
  - K502 Projects in Music Scoring for Visual Media (1-3 cr.)
- 3-4 credit hours selected from:
  - K555 Topics in Music Scoring for Visual Media (1-3 cr.) (May be repeated for different topics.)
  - K810 Composition Graduate Minor (2-4 cr.)
  - MSCH-C560 Motion Picture Production (3-4 cr.)
- K612 Thesis in Music Scoring for Visual Media (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.

**Other Required Credits**

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

**Major Ensemble**

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

## Composition Doctor of Music in Composition

**Admission Requirements**

Master's degree in composition or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**Major**

36 credit hours

- K910 Composition Graduate Major (18 cr.) I500 Studio Masterclass may be required (varies by studio).
- K501 Composition Forum (1-1-1 cr.)
- K701 Doctoral Composition Chamber Recital (1 cr.)

- K702-K703 Doctoral Composition Document I-II (0-0 cr.)
- K700 Dissertation in Composition (5 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 credit hours in K501, K700, or K910.)

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 first two semesters of enrollment.

### Minor and Other Required Credits

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

### 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.

## Guitar

### Master of Music in Performance

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

20 credit hours

- L900 Guitar Graduate Major (12 cr.)
- 6 credit hours selected from:
  - E558 Guitar Arranging and Transcription (3 cr.)
  - L545 Latin Guitar (3 cr.)
  - L565 Electric Guitar Concepts (3 cr.)
  - N540 Music Performance and Media (3 cr.)
  - O521 Jazz Improvisation (2 cr.)
  - O812 Jazz Guitar Graduate Minor (2 cr.)
  - Y852 Historical Guitars Graduate Minor (2 cr.)

O812 and Y852 may only be taken once each in the major field but may be taken again towards Other Required Credits. (see below)

- 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.

### Other Required Credits

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

2-3 credits must be chosen from:

- E558 Guitar Arranging and Transcription (3 cr.)
- L545 Latin Guitar (3 cr.)
- L565 Electric Guitar Concepts (3 cr.)
- N540 Music Performance and Media (3 cr.)
- O521 Jazz Improvisation (2 cr.)
- O812 Jazz Guitar Graduate Minor (2 cr.)
- Y852 Historical Guitars Graduate Minor (2 cr.)

### Major Ensemble

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

### Tool Subject

M538 Survey of Guitar Literature (2 cr.)

## Guitar

### Doctor of Music in Music Literature and Performance

#### Admission Requirements

Master's degree in guitar or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

36 credit hours

- L900 Guitar Graduate Major (18 cr.)
- M627 Independent Study of Literature of Guitar I (3 cr.)
- 6 credit hours selected from:
  - E558 Guitar Arranging and Transcription (3 cr.)
  - L545 Latin Guitar (3 cr.)
  - L565 Electric Guitar Concepts (3 cr.)
  - N540 Music Performance and Media (3 cr.)
  - O521 Jazz Improvisation (2 cr.)
  - O812 Jazz Guitar Graduate Minor (2 cr.)
  - Y852 Historical Guitars Graduate Minor (2 cr.)

O812 and Y852 may only be taken once each in the major field but may be taken again towards Other Required Credits. (see below)

- F550 Chamber Music (1-1 cr.)
- L661 Doctoral Guitar Recital (1-1-1 cr.)
- I821 Doctoral Chamber Music Recital (1 cr.)
- M620 Doctoral Final Project (3 cr.)

### Minor and Other Required Credits

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

### Tool Subjects

- M539 Introduction to Music Bibliography (2 cr.)
- M538 Survey of Guitar Literature (2 cr.)

## Harp

### Master of Music in Performance

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**Major**

18 credit hours

- H900 Harp Graduate Major (14 cr.)
- F519 Orchestral Repertoire (1-1 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.

**Other Required Credits**

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

**Major Ensemble**

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester.

**Harp****Doctor of Music in Music Literature and Performance****Admission Requirements**

Master's degree in harp or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**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 (2 cr.)
- E514 Applied Harp Pedagogy (2 cr.)
- F519 Orchestral Repertoire (1-1 cr.)
- M620 Doctoral Final Project (2 cr.)

**Minor and Other Required Credits**

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

**Major Ensemble**

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester until coursework is complete, unless waived by department.

**Tool Subject**

M539 Introduction to Music Bibliography (2 cr.)

**Historical Performance****Master of Music in Historical Performance**

This degree is offered according to the available faculty for the following majors: voice (Y911), recorder (Y921), traverso (Y922), Baroque oboe (Y923), historical clarinet (Y924), Baroque bassoon (Y925), cornetto (Y931), Baroque trumpet (Y932), natural horn (Y933), sackbut

(Y934), Baroque violin (Y941), Baroque viola (Y942), Baroque cello (Y943), viola da gamba (Y944), lute and theorbo (Y951), historical guitars (Y952), harpsichord (Y953), and fortepiano (Y954).

**Admission Requirements**

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**Major**

18 credit hours

- Y9-- Historical Performance Graduate Major (12 cr.). See course numbers for performance areas listed above.
- 2 credit hours from M517-M518-M519-M520 Medieval/Renaissance/Baroque/Classical Performance Practice (2-2-2-2 cr.)
- 2 credit hours from
  - F501 Accompaniment of Baroque Music (2 cr.) (May not be chosen by harpsichord majors, for whom this is a tool subject.)
  - F502 Topics in Basso Continuo (2 cr.)
  - F503 Advanced Topics in Basso Continuo (2 cr.)
  - M558 Topics in Historical Performance (1-1 cr. or 2 cr.)
- Y550 Historical Performance Chamber Ensembles (1-1 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.

**Other Required Credits**

6 credit hours

- Lute majors: M508 Lute Sources and Repertoire (1 cr.) and M509 Lute Treatises and Instruction Manuals (1 cr.)
- Non-lute majors: 2 additional credit hours from M517-M518-M519-M520 Medieval/Renaissance/Baroque/Classical Performance Practice (2-2-2-2 cr.)
- M522 Historical Notation/Edition Projects (2 cr.)
- M523 Music and Rhetoric in Performance (2 cr.)

**Major Ensemble**

X60 Historical Performance Ensembles (2 cr.) each fall and spring semester.

**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 examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

### Tool Subjects

- All students:
  - M635 Performance Practice Before 1750 (2 cr.). Proficiency will be demonstrated by an entrance examination. Students who do not pass this examination must enroll in M635 Performance Practice Before 1750 during their first semester of enrollment.
- Harpsichord majors:
  - F501 Accompaniment of Baroque Music (2 cr.). Proficiency will be demonstrated by an entrance examination. Students who do not pass this exam must enroll in F501 during their first semester of enrollment.

## Historical Performance

### Doctor of Music in Historical Performance

This degree is offered according to the available faculty for the following majors: voice (Y911), natural horn (Y933), Baroque violin (Y941), Baroque viola (Y942), Baroque cello (Y943), viola da gamba (Y944), lute and theorbo (Y951), historical guitars (Y952), harpsichord (Y953), and fortepiano (Y954).

#### Admission Requirements

Master's degree in historical performance, with a major in the same instrument, or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

36 credit hours

- Y9-- Historical Performance Graduate Major (16 cr.). See course numbers for performance areas listed above.
- 4 credit hours from M517-M518-M519-M520 Medieval/Renaissance/Baroque/Classical/Performance Practice (2-2-2-2 cr.)
- 4 credit hours from
  - F501 Accompaniment of Baroque Music (2 cr.) (May not be chosen by harpsichord majors, for whom this is a tool subject.)
  - F502 Topics in Basso Continuo (2 cr.)
  - F503 Advanced Topics in Basso Continuo (2 cr.)
  - M558 Topics in Historical Performance (1-3 cr.)
- M522 Historical Notation/Edition Projects (2 cr.)
- M523 Music and Rhetoric in Performance (2 cr.)
- Y701 Doctoral Recital in Historical Performance (1-1-1 cr.)
- Y550 Historical Performance Chamber Ensembles (1-1 cr.)
- M620 Doctoral Final Project (3 cr.)

#### Minor and Other Required Credits

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

#### Major Ensemble

X60 Historical Performance Ensembles (2 cr.) each fall and spring semester until coursework is complete.

### 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:

- passing an examination administered by the appropriate language department,
- passing a translation examination administered by the historical performance department,
- earning grades of B or higher in two semesters of reading courses at the graduate level, or
- 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 examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

### Tool Subjects

- All students:
  - M539 Introduction to Music Bibliography (2 cr.)
  - M635 Performance Practice Before 1750 (2 cr.). Proficiency will be demonstrated by an entrance examination. Students who do not pass this examination must enroll in M635 Performance Practice Before 1750 during their first semester of enrollment.
- Harpsichord majors:
  - F501 Accompaniment of Baroque Music (2 cr.). Proficiency will be demonstrated by an entrance examination. Students who do not pass this exam must enroll in F501 during their first semester of enrollment.

## Jazz Studies

### Master of Music in Jazz Studies

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

18 credit hours

- I711 Master's Recital (0 cr.)
- 6 credit hours selected from:
  - M591 Jazz History 1: Origins through 1949 (3 cr.)
  - M592 Jazz History 2: 1950-1969 (3 cr.)
  - M593 Jazz History 3: 1970-present (3 cr.)
  - M594 Big Band Jazz (3 cr.)
- O550 Jazz Chamber Ensemble (1-1-1 cr.)

- O560 Master's Jazz Capstone and Portfolio (1 cr.)
- O590 Jazz Recital Preparation (1 cr.)

### Instrumental or Vocal Emphasis

- 2 semesters of lessons in one instrument chosen from:
  - O911 Jazz Bass Graduate Major (2-2 cr.)
  - O912 Jazz Guitar Graduate Major (2-2 cr.)
  - O913 Jazz Percussion Graduate Major (2-2 cr.)
  - O914 Jazz Piano Graduate Major (2-2 cr.)
  - O921 Jazz Saxophone Graduate Major (2-2 cr.)
  - O931 Jazz Trumpet Graduate Major (2-2 cr.)
  - O932 Jazz Trombone Graduate Major (2-2 cr.)
  - O941 Jazz Voice Graduate Major (2-2 cr.)
  - O951 Jazz Other Graduate Major (2-2 cr.)
- 3 credit hours selected from:
  - O501 Fundamentals of Jazz Theory (1 cr.) and O521 Jazz Improvisation 1 (2 cr.)
  - O522 Jazz Improvisation 2 (3 cr.)
  - O523 Jazz Improvisation 3 (3 cr.)

### Composition Emphasis

- O910 Jazz Composition Graduate Major (2-2 cr.)
- O512 Jazz 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.

### Other Required Credits

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

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) or X70 University Choral Ensembles (2 cr.) (jazz voice majors only) until four fall-spring enrollments are reached or the student graduates.

## Jazz Studies

### Doctor of Music in Jazz Studies

#### Admission Requirements

Master's degree in jazz studies, with a major in the same instrument, or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

36 credit hours

- O9-- Jazz Graduate Major (6 cr.)
- O601 Doctoral Jazz Recital (1-1 cr.)
- O602 Doctoral Jazz Lecture Recital (1 cr.)
- E671 Small Jazz Ensemble Pedagogy and Literature (3 cr.)
- E672 Large Jazz Ensemble Pedagogy and Literature (3 cr.)
- E673 Pedagogy of Jazz Musicianship (3 cr.)

- E674 Pedagogy of Jazz History (3 cr.)
- Two courses selected from:
  - O512 Jazz Composition (3 cr.)
  - O516 Jazz Arranging 1 (3 cr.)
  - O517 Jazz Arranging 2 (3 cr.)
  - O522 Jazz Improvisation 2 (3 cr.)
  - O523 Jazz Improvisation 3 (3 cr.)

- O630 Jazz Historiography (3 cr.)
- O645 Special Projects in Jazz 1 (2 cr.)
- O646 Special Projects in Jazz 2 (2 cr.)
- M620 Doctoral Final Project (2 cr.)

### Minor and Other Required Credits

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

### Major Ensemble

Participation determined by the department.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Music Education

### Master of Music Education

#### Admission Requirements

Bachelor's degree in music or music education or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

18 credit hours

- E518 Foundations of Music Education (3 cr.)
- E520 Reading and Writing Research in Music Education (2 cr.)
- E530 Learning Processes in Music (3 cr.)
- E535 Measurement, Evaluation, and Guidance in Music (3 cr.)
- E610 Master's Capstone in Music Education (1 cr.)
- 6 credit hours chosen from graduate music education courses, other MUS-E courses, and/or MUS-T591 Music Theory 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.

### Other Required Credits

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

### Major Ensemble

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

## Music Education

### Master of Science in Music Education

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

### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

31 credit hours

#### Music Education 15 credit hours

- E502 The Practice of Music Teaching (3 cr.), concurrent with EDUC M501 Laboratory/Field Experience (0 cr.)
- E518 Foundations of Music Education (3 cr.)
- E524 Exploratory Teaching in General Music K-12 (3 cr.), concurrent with EDUC M501 Laboratory/Field Experience (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.)
- I502 Music Education Master Class for Student Teaching (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.

#### Professional Education 6 credit hours

- EDUC K505 Introduction to Special Education for Graduate Students (3 cr.)
- EDUC P510 Psychology in Teaching (3 cr.)

#### 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-strings). These requirements may be met through examination or by coursework.

#### 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 18 credit hours

- E312 Arranging for Instrumental and Vocal Groups (2 cr.)
- E494 Vocal Pedagogy (3 cr.)
- F205 Introduction to Instrumental Techniques (3 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.)
- E434 Administration of School Bands and Orchestras (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.)
- E434 Administration of School Bands and Orchestras (2 cr.)

#### Instrumental Teaching–Strings 22 credit hours

- E434 Administration of School Bands and Orchestras (2 cr.)
- E480 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 Laboratory (1 cr.)
- F337 Woodwind Techniques (2 cr.), concurrent with F200 Music Education Instrumental Laboratory (1 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.)

### General Education Courses

English Composition (3 cr.), Mathematical Modeling (3 cr.) and a minimum of 6 credit hours in each category (Natural and Mathematical Sciences, Social and Historical Studies, and World Languages and Cultures) with a total of at least 27 credit hours in general education courses. These are normally undergraduate courses. Previous credit will be counted.

### Major Ensemble

2 credit hours each semester, except student teaching semester, until four fall-spring enrollments are reached or the student graduates; 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 Singing Hoosiers and one semester of a traditional choral ensemble are required for all students with emphasis in general music teaching and choral teaching.

### Teaching Certification

In addition to the successful completion of the MS in Music Education degree, teaching certification for the State of Indiana requires the recommendation of Indiana University and completion of appropriate testing and certifications as required by the State of Indiana (see <https://education.indiana.edu/students/licensing/>). Certification requirements for other states are summarized here: <https://education.indiana.edu/students/licensing/licensing-outside-indiana.html>.

## Music Education

### 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, it typically has 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, it typically has a more scholarly focus.

### Admission Requirements

A scholarly or teaching background that indicates potential for outstanding scholarship in the field of music education. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

48 credit hours

#### Foundation Courses 9 credit hours

- 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 waived through methods determined by the department such as completion of an equivalent course or examination, with the approval of the department chairperson and the director of graduate studies. Credit hours for waived courses may be replaced with electives or dissertation credit.

#### Core Courses 8 credit hours

- E618 History, Curriculum, and Philosophy of Music Education (3 cr.)
- E619 Psychology of Music (3 cr.)
- E645 Music Teacher Education (2 cr.)

- E662 Public Lecture in Music Education (0 cr.) (DME) or E663 Public Research Lecture in Music Education (0 cr.) (PhD)

#### Research Courses 18 credit hours

- E631 Quantitative Research in Music Education (3 cr.)
- E640 Qualitative Research in Music Education (3 cr.)
- E658 Seminar in Music Education (2 cr.)
- E660 Philosophical Research in Music Education (2 cr.)
- E661 Historical Research in Music Education (2 cr.)
- Select two courses from the following:
  - E632 Advanced Quantitative Research in Music Education (3 cr.)
  - E641 Advanced Qualitative Research in Music Education (3 cr.)
  - E665 Advanced Philosophical Research in Music Education (3 cr.)
  - An advanced qualitative, historical, philosophical, or quantitative research course outside music education, approved by the music education department
- E650 Music Education Research Colloquium (0 cr.) Required each semester of full-time enrollment.

#### Dissertation 7 credit hours

- E700 Dissertation in Music Education (7 cr.)

#### Electives 6 credit hours

Six credit hours of courses related to music education, music literature, or applied music, with approval of the department chair and director of graduate studies.

### Minor

12 credit hours within or outside the field of music in any subject for which the candidate has the necessary background for advanced coursework. The minor field must differ from the specialization area. Some departments may require a written and/or oral examination in the minor field.

## 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

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### 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 Music Theory Pedagogy (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.

### Other Required Credits

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

### Major Ensemble

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

### Tool Subject

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

## Music Theory

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

#### Admission Requirements

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. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

36-66 credit hours. Students with a completed master's degree must complete a minimum of 36 credit hours in the major field, including dissertation. Students admitted directly from the bachelor's degree must complete at least 66 credit hours in the major field.

#### Foundation Courses

Demonstrated proficiency in the content of the following 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 Music Theory Pedagogy (3 cr.)

Students may demonstrate proficiency through methods determined by the department such as examination or submission of a portfolio based on previous coursework, or by completion of the above courses. Proficiency demonstrated through means other than taking the courses listed requires approval of the department chairperson and the director of graduate studies.

#### Advanced Courses

- T623-T624 History of Western 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 credit hours 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 department chairperson and director of graduate studies.
- T650 Dissertation Proposal Workshop (1 cr.)
- T700 Dissertation in Music Theory (2-26 cr.)

\* Students who have already fulfilled the T550 requirement must take 3 credit hours of T658, T561, or T619, or another graduate course approved by the department chairperson and director of graduate studies.

#### Public Lecture

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

#### Minor and Other Required Credits

24 credit hours. 12 credit hours must be a minor in music history and literature, musicology, or ethnomusicology. For the other 12 credit hours, see "Structure of Doctoral Curricula" under General Requirements for Doctoral Degrees in this bulletin.

#### Tool Subjects

- M539 Introduction to Music Bibliography (2 cr.) with a grade of B or higher
- Reading knowledge of one non-English language as demonstrated by:
  - examination
  - grades of B or higher in two semesters of reading courses at the graduate level
  - receiving, in the cases of Catalan, French, German, Italian, Portuguese, Russian, or Spanish, a grade of B (3.0) or higher in a literature or civilization course at Indiana University numbered 300 or higher (exclusive of individual readings and correspondence courses) in which the reading is done in the foreign language
- 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)

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

18 credit hours

- 9 credit hours selected from:

- M502 Composers: Variable Topics (3 cr.). May be repeated for different topics.
- M510 Topics in Music Literature (3 cr.). May be repeated for different topics.
- 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 Modern Music (3 cr.)
- M657 Music Since 1960 (3 cr.)
- 6 credit hours selected from:
  - T545 Introductory Analysis of Music Literature (3 cr.)
  - T551 Analytical Techniques for Tonal Music (3 cr.)
  - T555 Schenkerian Analysis (3 cr.)
  - T556 Analysis of Music Since 1900 (3 cr.)
- M601 Master's Seminar in Musicology (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.

### Other Required Credits

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

### Master of Arts Examination

Ordinarily to be taken in the semester in which a student completes the coursework for the degree.

### Major Ensemble

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

### Tool Subjects

- M539 Introduction to Music Bibliography (2 cr.) with a grade of B or higher
- Reading knowledge of French, German, Italian, Latin, Russian, or Spanish. Reading knowledge in a language may be demonstrated in the following ways:
  - by passing an examination administered by the appropriate language department
  - by passing a translation examination administered by the musicology department
  - by grades of B or higher in two semesters of reading courses at the graduate level
  - by receiving a grade of B or higher in a literature or civilization course at Indiana

University numbered 300 or higher (exclusive of individual readings and correspondence courses) in which the reading is done in the foreign language.

## Musicology

### Master of Arts in Musicology / Master of Arts in Arts Administration (dual degree through University Graduate School)

#### Admission Requirements

Bachelor of Music or its demonstrated equivalent. Students may apply for admission simultaneously to the Jacobs School of Music for the MA and the O'Neill School for the MAAA. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Master of Arts in Musicology

##### Major

15 credit hours

- 6 credit hours selected from:
  - M502 Composers: Variable Topics (3 cr.). May be repeated for different topics.
  - M510 Topics in Music Literature (3 cr.). May be repeated for different topics.
  - 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 Modern Music (3 cr.)
  - M657 Music Since 1960 (3 cr.)
- 3 credit hours selected from:
  - T545 Introductory Analysis of Music Literature (3 cr.)
  - T551 Analytical Techniques for Tonal Music (3 cr.)
  - T555 Schenkerian Analysis (3 cr.)
  - T556 Analysis of Music Since 1900 (3 cr.)
- 3 credit hours selected from either of the above lists of courses
- M601 Master's Seminar in Musicology (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.

#### Master of Arts Examination

Ordinarily to be taken in the semester in which a student completes the coursework for the degree.

#### Major Ensemble

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates.

#### Tool Subjects

- M539 Introduction to Music Bibliography (2 cr.) with a grade of B or higher
- Reading knowledge of French, German, Italian, Latin, Russian, or Spanish. Reading knowledge in a language may be demonstrated in the following ways:
  - by passing an examination administered by the appropriate language department
  - by passing a translation examination administered by the musicology department
  - by grades of B or higher in two semesters of reading courses at the graduate level
  - by receiving a grade of B or higher in a literature or civilization course at Indiana University numbered 300 or higher (exclusive of individual readings and correspondence courses) in which the reading is done in the foreign language.

### Master of Arts in Arts Administration

33 credit hours

#### Required Core (18 credit hours)

- AADM Y502 Introduction to Arts Administration and Organizational Behavior (3 cr.)
- AADM Y515 Financial Management for the Arts (3 cr.)
- AADM Y530 Audience Development and Marketing the Arts (3 cr.)
- AADM Y558 Fund Development for Nonprofit Organizations (3 cr.)
- AADM Y562 Legal Issues in the Arts (3 cr.)
- AADM Y650 Seminar in Arts Administration (3 cr.) (management sequence)

#### Management and Policy Courses (9 credit hours)

- Choose one performing arts course:
  - AADM Y508 Performing Arts Organization Management (3 cr.)
  - AADM Y511 Performing Arts Center Management (3 cr.)
- Choose one arts and cultural policy course:
  - AADM Y551 Cultural Planning and Urban Development (3 cr.)
  - AADM Y559 Public Policy in the Arts (3 cr.)
- Choose one technology course:
  - AADM Y500 Topics in Arts Administration: Digital Literacy in Arts & Culture (3 cr.)
  - SPEA I515 Data Science in Public and Environmental Affairs (3 cr.)
  - SPEA I519 Database Management Systems (3 cr.)

#### Experiential Requirement (0-6 credit hours)

- AADM-Y 550 Practicum in Arts Administration (0-3 cr.)
- AADM-Y 750 Internship in Arts Administration (0-3 cr.)

#### Electives

Up to 6 credits of additional MAAA coursework to reach a total of 33 credits. Courses can be chosen from the

remaining Management and Policy Courses above, as well as from the options below:

- AADM Y506 Curating in Galleries and Museums (3 cr.)
- AADM Y507 Seminar in Community and Place (3 cr.)
- AADM Y525 Museum Management (3 cr.)
- AADM Y526 Art and Social Change (3 cr.)

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

### Admission Requirements

Strong preparation in music history. Students with outstanding credentials may apply directly from a bachelor's degree. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Progress toward Degree

Proficiencies in music history and music theory should be met by the end of the first year. One language examination should be passed by the end of the first year, and a second must be passed before the qualifying examination along with keyboard and performance proficiencies. Students should ordinarily complete coursework by the middle of the third year (end of the third year for students admitted from a bachelor's degree), complete qualifying examinations in the following semester, and submit a dissertation topic proposal a semester after that. The M605 tutorial may be taken concurrently with major-field qualifying examinations. Deviations from this schedule should be the subject of consultation with the department chair.

### Major

48 to 78 credit hours

- M551 Introduction to Historical Musicology (3 cr.)
- M602 Seminar in Musicology (3-3-3-3-3 cr.)
- M603 Methods of Musical Scholarship (3 cr.)
- Six credit hours drawn from M602 or M603 (3-3 cr.)
- Courses in musicology, music history and literature, music theory, ethnomusicology, or other musical subjects with approval of the department chair and director of graduate studies (3-3-3 cr.). Students holding an MA or MM in musicology may be exempted from some or all of these courses on the recommendation of the department. If these credit hours are waived, students must enroll in an additional 9 credit hours of M700 Dissertation in Musicology.
- M604 Qualifying Exam Tutorial (3 cr.)
- M605 Qualifying Exam and Dissertation Area Tutorial (3 cr.)
- M700 Dissertation in Musicology (6-36 cr.)

### Minor

One minor, which may be inside or outside of music, with sufficient credit hours to satisfy the course requirements for a PhD 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 PhD minor typically requires 12 credit hours of

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

### Tool Subject

Reading knowledge of two non-English languages. The first language must be French, German, Italian, Latin, Russian, or Spanish; the second should be relevant to the student's research area and is to be determined in consultation with a musicology faculty advisor and the department chair. Reading knowledge in a language may be demonstrated in the following ways:

- by passing an examination administered by the appropriate language department
- by passing a translation examination administered by the musicology department
- by grades of B or higher in two semesters of reading courses at the graduate level
- by receiving a grade of B or higher in a literature or civilization course at Indiana University numbered 300 or higher (exclusive of individual readings and correspondence courses) in which the reading is done in the foreign language.

## Orchestral Conducting Master of Music in Orchestral Conducting

### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

18 credit hours

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

### Other Required Credits

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

### Major Ensemble

2 credit hours each fall and spring semester.

### Tool Subject

Proficiency in Score Reading demonstrated by departmental examination, or via F532 Graduate Score Reading (1 cr.).

## Orchestral Conducting Doctor of Music in Orchestral Conducting

### Admission Requirements

Master's degree in orchestral conducting or its demonstrated equivalent. For additional information,

see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

36 credit hours

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

### Minor and Other Required Credits

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

### Tool Subjects

- M539 Introduction to Music Bibliography (2 cr.)
- Proficiency in Score Reading demonstrated by departmental examination, or via F532 Graduate Score Reading (1 cr.)

## Organ Master of Music in Performance

### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

18 credit hours

- Q900 Organ Graduate Major (12 cr.), concurrent with I500 Studio Masterclass (0 cr.)
- I711 Master's Recital (0 cr.)
- 6 credit hours chosen from:
  - M675 Seminar in Organ Literature: Renaissance and Baroque (3 cr.)
  - M676 Seminar in Organ Literature: Classic and Romantic (3 cr.)
  - M677 Seminar in Organ Literature: Music Since 1900 (3 cr.)
  - M678 Seminar in Organ Literature: Organ Works of J. S. Bach (3 cr.)
  - E589 Organ Pedagogy (2 cr.) and E590 Organ Pedagogy Practicum (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.

### Other Required Credits

6 credit hours

- C501 Sacred Music Colloquium (1 cr.) to be taken each spring semester of enrollment (maximum of 2 enrollments)
- C524 Organ Improvisation (2 cr.)

Other courses to reach a total of 6 credit hours of Other Required Credits. See "Structure of Master's Curricula"

under General Requirements for Master's Degrees in this bulletin.

### Major Ensemble

2 credit hours each fall and spring semester.

### Tool Subjects

Proficiency in the following areas to be demonstrated through examination or by passing each of the following with a grade of B or higher.

- C504 Keyboard Skills Review (1 cr.) For sight-reading, transposition, modulation, and figured bass. This proficiency must be met before enrolling in C524 Organ Improvisation.
- C510 Service Playing Review (1 cr.) For console conducting, hymn playing, accompanying, and score reading.
- M576 Survey of Organ Literature (1 cr.) For review of organ literature and related instrument design and performance practices. The organ literature proficiency exam or M576 must be passed before enrolling in M675, M676, M677, or M678.

Students must take all proficiency examinations before or within their first semester of enrollment; with organ department permission, they may take specific examinations for a second time in their second semester of enrollment. For any examination not passed, students must pass the relevant review course. Successful completion of C504 and/or C510 will satisfy the keyboard proficiency requirement for this degree.

## Organ

### Doctor of Music in Music Literature and Performance

#### Admission Requirements

Master's degree in organ or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

36 credit hours

- Q900 Organ Graduate Major (15 cr.), concurrent with I500 Studio Masterclass (0 cr.)
- Q601 Doctoral Organ Recital (with at least 15 minutes of each recital from memory) (1-1-1 cr.)
- C501 Sacred Music Colloquium to be taken during two spring semesters of enrollment (1-1 cr.)
- 9 credit hours chosen from:
  - M675 Seminar in Organ Literature: Renaissance and Baroque (3 cr.)
  - M676 Seminar in Organ Literature: Classic and Romantic (3 cr.)
  - M677 Seminar in Organ Literature: Music Since 1900 (3 cr.)
  - M678 Seminar in Organ Literature: Organ Works of J. S. Bach (3 cr.)
- E589 Organ Pedagogy (2 cr.)
- E590 Organ Pedagogy Practicum (1 cr.)
- M620 Doctoral Final Project (4 cr.)

### Minor and Other Required Credits

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

### Tool Subjects

- M539 Introduction to Music Bibliography (2 cr.)
- Proficiency in the following areas to be demonstrated through examination or by passing each of the following with a minimum grade of B:
  - C504 Keyboard Skills Review (1 cr.) For sight-reading, transposition, modulation, and figured bass. This proficiency must be met before enrolling in C524 Organ Improvisation.
  - C510 Service Playing Review (1 cr.) For console conducting, hymn playing, accompanying, and score reading.
  - M576 Survey of Organ Literature (1 cr.) For review of organ literature and related instrument design and performance practices. The organ literature proficiency exam or M576 must be passed before enrolling in M675, M676, M677, or M678.

Students must take all proficiency examinations before or within their first semester of enrollment; with organ department permission, they may take specific examinations for a second time in their second semester of enrollment. For any examination not passed, students must pass the relevant review course. Successful completion of C504 and/or C510 will satisfy the keyboard proficiency requirement for this degree.

## Organ and Sacred Music

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

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major I (Organ)

18 credit hours

- Q900 Organ Graduate Major (12 cr.), concurrent with I500 Studio Masterclass (0 cr.)
- I711 Master's Recital (0 cr.)
- 6 credit hours chosen from:
  - M675 Seminar in Organ Literature: Renaissance and Baroque (3 cr.)
  - M676 Seminar in Organ Literature: Classic and Romantic (3 cr.)
  - M677 Seminar in Organ Literature: Music Since 1900 (3 cr.)
  - M678 Seminar in Organ Literature: Organ Works of J. S. Bach (3 cr.)
  - E589 Organ Pedagogy (2 cr.) and E590 Organ Pedagogy Practicum (1 cr.)

#### Major II (Sacred Music)

18-19 credit hours

- C501 Sacred Music Colloquium (1 cr.) to be taken each spring semester of enrollment (maximum of 2 enrollments)

- E521 The Children's Chorus (3 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.)
  - G560 Graduate Choral Conducting (3 cr.)
  - G538 Choral Rehearsal Techniques (2 cr.)
  - 1 credit hour chosen from
    - F531 Graduate Ear Training for Conductors (1 cr.)
    - F532 Graduate Score Reading (1 cr.)
  - 2 credits chosen from:
    - C500 Independent Study in Sacred Music Practices (1-3 cr.)
    - C505 Organ Construction and Design (2 cr.)
    - C524 Organ Improvisation (2 cr.)
- Q601 Doctoral Organ Recital (with at least 15 minutes of each recital from memory) (1-1 cr.)
  - Q608 Doctoral Organ/Choir Practicum (1 cr.)
  - C500 Independent Study in Sacred Music Practices (1 cr.)
  - C501 Sacred Music Colloquium to be taken during two spring semesters of enrollment (1-1 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.)
  - E521 The Children's Chorus (3 cr.)
  - E594 Voice Pedagogy (3 cr.)
  - M620 Doctoral Final Project (3 cr.)
  - 3 credit hours chosen from:
    - M675 Seminar in Organ Literature: Renaissance and Baroque (3 cr.)
    - M676 Seminar in Organ Literature: Classic and Romantic (3 cr.)
    - M677 Seminar in Organ Literature: Music Since 1900 (3 cr.)
    - M678 Seminar in Organ Literature: Organ Works of J. S. Bach (3 cr.)
    - E589 Organ Pedagogy (2 cr.) and E590 Organ Pedagogy Practicum (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.

### Major Ensemble

2 credit hours each fall and spring semester.

### Tool Subjects

Proficiency in the following areas to be demonstrated through examination or by passing each of the following with a minimum grade of B:

- C504 Keyboard Skills Review (1 cr.) For sight-reading, transposition, modulation, and figured bass. This proficiency must be met before enrolling in C524 Organ Improvisation.
- C510 Service Playing Review (1 cr.) For console conducting, hymn playing, accompanying, and score reading.
- M576 Survey of Organ Literature (1 cr.) For review of organ literature and related instrument design and performance practices. The organ literature proficiency exam or M576 must be passed before enrolling in M675, M676, M677, or M678.

Students must take all proficiency examinations before or within their first semester of enrollment; with organ department permission, they may take specific examinations for a second time in their second semester of enrollment. For any examination not passed, students must pass the relevant review course. Successful completion of C504 and/or C510 will satisfy the keyboard proficiency requirement for this degree.

## Organ and Sacred Music Doctor of Music in Organ and Sacred Music

### Admission Requirements

Master's degree in organ and sacred music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### Major

36 credit hours

- Q900 Organ Graduate Major (12 cr.), concurrent with I500 Studio Masterclass (0 cr.)

### Minor and Other Required Credits

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

### Tool Subjects

- M539 Introduction to Music Bibliography (2 cr.)
- Proficiency in the following areas to be demonstrated through examination or by passing each of the following with a minimum grade of B:
  - C504 Keyboard Skills Review (1 cr.) For sight-reading, transposition, modulation, and figured bass. This proficiency must be met before enrolling in C524 Organ Improvisation.
  - C510 Service Playing Review (1 cr.) For console conducting, hymn playing, accompanying, and score reading).
  - M576 Survey of Organ Literature (1 cr.) For review of organ literature and related instrument design and performance practices. The organ literature proficiency exam or M576 must be passed before enrolling in M675, M676, M677, or M678.

Students must take all proficiency examinations before or within their first semester of enrollment; with organ department permission, they may take specific examinations for a second time in their second semester of enrollment. For any examination not passed, students must pass the relevant review course. Successful completion of C504 and/or C510 will satisfy the keyboard proficiency requirement for this degree.

## Percussion

### Master of Music in Performance

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### 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.

#### Other Required Credits

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

#### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester until four fall-spring enrollments are reached or the student graduates.

## Percussion

### Doctor of Music in Music Literature and Performance

#### Admission Requirements

Master's degree in percussion or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

36 credit hours

- D900 Percussion Graduate Major (18 cr.)
- D601 Doctoral Percussion Recital (1-1-1-1 cr.)
- M637 Seminar in Percussion History (3 cr.)
- M638 Percussion Ensemble Literature (3 cr.)
- F603 Seminar in Percussion Performance (2-2 cr.)
- M620 Doctoral Final Project (2 cr.)
- 2 credit hours chosen from F547 Percussion Chamber Ensemble (1 cr.), F550 Chamber Music (1 cr.), F650 Coaching Chamber Music (1 cr.), G550 Conducting New Music (2 cr.), or additional credit hours of M620 Doctoral Final Project (1-2 cr.)

#### Minor and Other Required Credits

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

#### Major Ensemble

Participation determined by the department.

#### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Piano

### Master of Music in Performance

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

18-20 credit hours

- P900 Piano Graduate Major (12 cr.)
- I711 Master's 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 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.

#### Other Required Credits

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

#### Major Ensemble

2 credit hours each semester until four fall-spring enrollments are reached or the student graduates; X2 Piano Accompanying (2 cr.) in the first two fall-spring semesters of enrollment.

## Piano

### Doctor of Music in Music Literature and Performance

#### Admission Requirements

Master's degree in piano or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### Major

36 credit hours

- P900 Piano Graduate Major (16 cr.)
- P601 Doctoral Piano Recital (1 cr.)
- P603 Doctoral Piano Lecture/Recital (1 cr.) (At least 30 minutes of music required.)
- P605-P606 Doctoral Concerto I-II (1-1 cr.)
- I821 Doctoral Chamber Music Recital (1-1 cr.)
- P604 Doctoral Piano Recital-Final (1 cr.). (The final recital may be performed only after all other required recitals have been completed.)
- M645-M646-M647-M648 Seminar in Piano Literature I-II-III-IV (3-3-3-3 cr.)
- M621 Doctoral Piano Essay (1 cr.)

#### Minor and Other Required Credits

24 credit hours. 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****Admission Requirements**

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**Major**

**Violin** 18 credit hours

- S910 Violin Graduate Major (14 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1-1 cr.)
- 2 credit hours selected from O521 Jazz Improvisation 1 (2 cr.), M669 Seminar in String Quartet Literature (2 cr.), M515 Interpreting Unaccompanied Bach (2 cr.), E503 Violin/Viola Pedagogy I (2 cr.), E504 Violin/Viola Pedagogy II (2 cr.), or E505 Violin/Viola Pedagogy III (2 cr.). F520 Topics in Performance Study (1-2 cr.) may be substituted with approval of the string department chair and the director of graduate studies.

**Viola** 18 credit hours

- S920 Viola Graduate Major (14 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1-1 cr.)
- 2 credit hours selected from O521 Jazz Improvisation 1 (2 cr.), M669 Seminar in String Quartet Literature (2 cr.), M515 Interpreting Unaccompanied Bach (2 cr.), E503 Violin/Viola Pedagogy I (2 cr.), E504 Violin/Viola Pedagogy II (2 cr.), or E505 Violin/Viola Pedagogy III (2 cr.). F520 Topics in Performance Study (1-2 cr.) may be substituted with approval of the string department chair and the director of graduate studies.

**Cello** 18 credit hours

- S930 Cello Graduate Major (14 cr.)
- I711 Master's Recital (0 cr.)
- F550 Chamber Music (1-1 cr.)
- 2 credit hours selected from O521 Jazz Improvisation 1 (2 cr.), M669 Seminar in String Quartet Literature (2 cr.), M515 Interpreting Unaccompanied Bach (2 cr.), or E506 Cello Pedagogy (2 cr.). F520 Topics in Performance Study (1-2 cr.) may be substituted with approval of the string department chair and the director of graduate studies.

**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 (1-2 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.

**Other Required Credits**

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

**Major Ensemble**

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester.

**Strings****Doctor of Music in Music Literature and Performance****Admission Requirements**

Master's degree in strings, with the same major instrument, or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**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.), M550 Doctoral String Literature (1-3 cr.), M515 Interpreting Unaccompanied Bach (2 cr.), or M669 Seminar in String Quartet Literature (2 cr.). F520 Topics in Performance Study (1-3 cr.) may be substituted with approval of the string department chair and the director of graduate studies.
- 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.)
- F519 Orchestral Repertoire (1 cr.) or F520 Topics in Performance Study (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.), M550 Doctoral String Literature (1-3 cr.), M515 Interpreting Unaccompanied Bach (2 cr.), or M669 Seminar in String Quartet Literature (2 cr.). F520 Topics in Performance Study (1-3 cr.) may be substituted with approval of the string department chair and the director of graduate studies.
- 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.), E 505 Violin/Viola Pedagogy III (2 cr.), or F550 Chamber Music (1-1 cr.)
- F519 Orchestral Repertoire (1 cr.) or F520 Topics in Performance Study (1 cr.)

- M620 Doctoral Final Project (2 cr.)

### **Cello** 36 credit hours

- S930 Cello Graduate Major (18 cr.)
- S631-S632 Doctoral Cello Recital I-II (1-1 cr.)
- S633 Doctoral Cello Concerto (1 cr.)
- I821 Doctoral Chamber Music Recital (1-1 cr.)
- 6 credit hours chosen from M667 Survey of Cello Literature I (2 cr.), M668 Survey of Cello Literature II (2 cr.), M528 Chamber Music Literature (3 cr.), M550 Doctoral String Literature (1-3 cr.), M515 Interpreting Unaccompanied Bach (2 cr.), or M669 Seminar in String Quartet Literature (2 cr.). F520 Topics in Performance Study (1-3 cr.) may be substituted with approval of the string department chair and the director of graduate studies.
- F550 Chamber Music (1-1 cr.)
- 2 credit hours chosen from E506 Cello Pedagogy (2 cr.) or F550 Chamber Music (1-1 cr.)
- F519 Orchestral Repertoire (1 cr.) or F520 Topics in Performance Study (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.) or E506 Cello Pedagogy (2 cr.)
- 5 credit hours chosen from F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F520 Topics in Performance Study (1-3 cr.)
- M620 Doctoral Final Project (2 cr.)

### **Minor and Other Required Credits**

24 credit hours. 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**

#### **Admission Requirements**

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### **Major**

21 credit hours

- V900 Voice Graduate Major (12 cr.). V910 Vocal Coaching may substitute for a maximum of two credit hours of V900, with permission of the chair of the voice department.
- I711 Master's Recital (0-0 cr.)
- M531-M532 Song Literature III-IV (3-3 cr.)
- E594 Voice 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 operatic roles performed in Indiana University Opera Theater productions, 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.

#### **Other Required Credits**

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

#### **Major Ensemble**

X70 University Choral Ensembles (2 cr.) each semester until four fall-spring enrollments are reached or the student graduates.

#### **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 examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

## **Voice**

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

#### **Admission Requirements**

Master's degree in voice or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### **Major**

36 credit hours

- V900 Voice Graduate Major (15 cr.)
- V601-V602-V603 Doctoral Voice Recital (1-1-1 cr.)
- M686 Solo Vocal Literature Before 1850 (3 cr.)
- M687 Late Romantic Solo Vocal Literature (3 cr.)
- M688 Solo Vocal Literature after 1900 (3 cr.)
- E694 Applied Voice Pedagogy (3 cr.)
- E695 Voice Pedagogy: Research Foundations (3 cr.)
- M620 Doctoral Final Project (3 cr.)

Credit may be divided between V900 Voice Graduate Major and V910 Vocal Coaching with approval of student's advisory committee. One of the three required voice recitals must be a standard recital. Operatic roles performed in Indiana University Opera Theater productions may be substituted for one of the required recitals with the approval of the voice faculty.

#### **Minor and Other Required Credits**

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

**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 examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course.

**Tool Subject**

M539 Introduction to Music Bibliography (2 cr.)

## Wind Conducting Master of Music in Wind Conducting

**Admission Requirements**

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**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.

**Other Required Credits**

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

**Major Ensemble**

2 credit hours each fall and spring semester; assignment determined by the department.

## Wind Conducting Doctor of Music in Wind Conducting

**Admission Requirements**

Master's degree in wind conducting or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**Major**

36 credit hours

- G679 Doctoral Advanced Wind Conducting (3-3-3-3 cr.)
- G802 Doctoral Wind Conducting Performance (3 cr.)
- M570 Historical Development of Wind Groups and Literature (3 cr.)
- M679 Doctoral Seminar in Wind Literature (3-3-3-3 cr.)

- 3 credit hours selected from courses in band arranging; college music teaching; choral, orchestral, or new music conducting; marching band techniques; orchestration; or other area approved by the chair of the Band/Wind Conducting department
- M620 Doctoral Final Project (3 cr.)

**Minor and Other Required Credits**

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

**Major Ensemble**

2 credit hours each semester until coursework is complete; assignment determined by the department.

**Tool Subject**

M539 Introduction to Music Bibliography (2 cr.)

## Woodwinds Master of Music in Performance

**Admission Requirements**

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

**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 credit hours or additional credit hours of F519 or U510 (with permission of the woodwind department chair) to bring the major field total to 18 credit hours.

### Music History and Literature Requirement

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

### Other Required Credits

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

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester.

## Woodwinds

### Doctor of Music in Music Literature and Performance

#### Admission Requirements

Master's degree in woodwinds, with a major in the same instrument, or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### 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 credit hours or additional credit hours of F519 or U510 (with permission of the woodwind department chair) to bring the major field total to 36 credit hours.

#### Minor and Other Required Credits

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

#### Major Ensemble

Participation determined by the department.

#### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Woodwinds (Multiple) Master of Music in Performance

#### Admission Requirements

Bachelor's degree in music or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

#### 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.)

Required proficiency in the secondary instruments is 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 credit hours 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.)

Required proficiency in two secondary instruments is 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.

### Other Required Credits

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

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester.

## Woodwinds (Multiple)

### Doctor of Music in Music Literature and Performance

#### Admission Requirements

Master's degree in music, with a major in the primary instrument, or its demonstrated equivalent. For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### 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.)

Required proficiency in the secondary instruments is 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.

Required proficiency in two secondary instruments is at the undergraduate concentration upper-division examination level and in the other two secondary instruments at the concentration freshman jury level.

### Minor and Other Required Credits

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

### Major Ensemble

Participation determined by the department.

### Tool Subject

M539 Introduction to Music Bibliography (2 cr.)

## Doctoral Minors

A minor in a performance area requires acceptance into a faculty studio and may require a formal departmental audition.

### Minor in Brass Instruments (Horn, Trumpet, Trombone, Euphonium, or Tuba)

The minor in a brass instrument provides advanced training in performance on the chosen instrument (horn, trumpet, trombone, euphonium, or tuba), with the option of coursework in small ensembles, brass literature, and brass pedagogy.

12 credit hours

- 9-12 credit hours in one of the following:
  - B810 Horn Graduate Minor
  - B820 Trumpet Graduate Minor
  - B830 Trombone Graduate Minor
  - B840 Euphonium Graduate Minor
  - B850 Tuba Graduate Minor
- 0-3 credit hours selected from the following
  - F545 Brass Chamber Ensemble (1 cr.)
  - F550 Chamber Music (1 cr.)
  - M641-M642 Brass Literature I-II (3-3 cr.)

- E508 Euphonium Pedagogy (1 cr.)
- E509 Horn Pedagogy (1 cr.)
- E510 Trumpet Pedagogy (1 cr.)
- E511 Trombone Pedagogy (1 cr.)
- E512 Tuba Pedagogy (1 cr.)

### Minor in Choral Conducting

The minor in choral conducting provides advanced foundational skills in score analysis, choral literature, and conducting technique. Prior conducting experience and a conducting audition are required for acceptance into the minor in choral conducting.

12 credit hours

- G538 Choral Rehearsal Techniques (2 cr.)
- 3 credit hours selected from the following:
  - M555 Foundations in Choral Score Analysis and Preparation (3 cr.)
  - M535 Master's Seminar in Choral Literature: Renaissance to 1700 (3 cr.)
  - M536 Master's Seminar in Choral Literature: 1700 to 1900 (3 cr.)
  - M537 Master's Seminar in Choral Literature: 20th Century to Today (3 cr.)
  - M664 Topics in Choral Music (3 cr.)
- 3 credit hours selected from the following:
  - F531 Graduate Ear Training for Conductors (1 cr.)
  - F532 Graduate Score Reading (1 cr.)
  - G555 Foundations in Choral Conducting (3 cr.)
  - G560 Graduate Choral Conducting (3 cr.) (may be taken more than once)
  - G535 Master's Choral Conducting: Renaissance to 1700 (2 cr.)
  - G536 Master's Choral Conducting: 1700 to 1900 (2 cr.)
  - G537 Master's Choral Conducting: 20th Century to Today (2 cr.)
- 4 credit hours selected from either of the lists above.

### Minor in Collaborative Piano

The minor in collaborative piano provides advanced training and practice in instrumental collaborative piano performance.

12 credits

- P801 Collaborative Piano Graduate Minor (8 cr.)
- 4 credits selected from F520 Topics in Performance Study Graduate (1–3 cr.)

F520 topics are subject to approval of the chair of the Chamber and Collaborative Music department.

### Minor in Composition

The minor in music composition provides graduate-level instruction in composition.

12 credit hours

- K810 Composition Graduate Minor (3-3-2 cr.)
- 2 credit hours selected from:
  - K810 Composition Graduate Minor (2 cr.)
  - K551 Advanced Orchestration (2 cr.)

- 2 credit hours of K501 Composition Forum (1-1 cr.)
- 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
- 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.

### Minor in Electronic Music

The minor in electronic music provides graduate-level instruction in electronic and computer music composition.

12 credit hours selected from the following:

- K503 Electronic Studio Resources I (3 cr.)
- K504 Electronic Studio Resources II (3 cr.)
- K506 Projects in Electronic Music (3 cr.). (May be repeated.)
- K509 Seminar in Computer Music (3 cr.)

### Minor in Guitar

The minor in guitar provides advanced training in performance, with the option of coursework in small ensembles and guitar literature.

12 credit hours

- 9-12 credit hours of L800 Guitar Graduate Minor
- 0-3 credit hours selected from the following:
  - F550 Chamber Music (1 cr.)
  - F551 Practicum in Transcription for the Guitar (2 cr.)
  - M627 Independent Study of the Literature of the Guitar I (3 cr.)

### Minor in Harp

The minor in harp provides advanced training in performance, with the option of coursework in small ensembles and harp literature.

12 credit hours

- 9-12 credit hours of H800 Harp Graduate Minor
- 0-3 credit hours selected from the following:
  - F549 Harp Ensemble (1 cr.)
  - M643 Seminar in Harp Literature I (3 cr.)
  - M644 Seminar in Harp Literature II (3 cr.)

### Minor in Historical Performance

The minor in historical performance provides advanced training in historical performance and performance practices.

12 credit hours

- M635 Performance Practice Before 1750 (2 cr.)
- 4 credit hours selected from the following:
  - M517–M518–M519–M520 Medieval/Renaissance/Baroque/Classical Performance Practice (2–2–2–2 cr.)
  - M522 Historical Notation/Edition Projects (2 cr.)
  - M523 Music and Rhetoric in Performance (2 cr.)

- F501 Accompaniment of Baroque Music (2 cr.)
- F502 Topics in Basso Continuo (2 cr.)
- F503 Advanced Topics in Basso Continuo (2 cr.)
- M558 Topics in Historical Performance (1-3 cr.)
- 6 credit hours of electives (performance study, chamber music, or other courses) offered by the Historical Performance department and approved by the department chairperson.

### Minor in Jazz Studies

The minor in jazz studies provides training in the history and practice of jazz.

12 credit hours

- 3-12 credit hours selected from the following:
  - M591 Jazz History 1: Origins through 1949 (3 cr.)
  - M592 Jazz History 2: 1950–1969 (3 cr.)
  - M593 Jazz History 3: 1970–present (3 cr.)
  - M594 Big Band Jazz (3 cr.)
- 0-9 credit hours selected from the following:
  - O501 Fundamentals of Jazz Theory (1 cr.)
  - O512 Jazz Composition (3 cr.)
  - O513 Jazz Listening and Ear Training (3 cr.)
  - O514 Jazz Harmony (3 cr.)
  - O515 Fundamentals of Jazz Composition (2 cr.)
  - O516 Jazz Arranging 1 (3 cr.)
  - O517 Jazz Arranging 2 (3 cr.)
  - O521 Jazz Improvisation 1 (2 cr.)
  - O522 Jazz Improvisation 2 (3 cr.)
  - O523 Jazz Improvisation 3 (3 cr.)
  - O8-- Jazz Graduate Minor (2 cr.)

### Minor in Latin American and Caribbean Music

The minor in Latin American and Caribbean music provides advanced training in the history and performance of various types of Latin American and Caribbean music, ranging from colonial era, 19th and 20th century art music repertoires, to contemporary traditional, folk, and popular music genres.

12 credit hours

#### Required Courses

6-12 credit hours selected from the following:

- M513 Topics in Latin American Music: Variable Topics (3 cr.) May be repeated for different topics.
- M690 Seminar in Latin American Music: Variable Topics (3 cr.) May be repeated for different topics.

#### Electives

0-6 credit hours selected from the following:

- F530 Foundations of Latin American and Caribbean Percussion (3 cr.)
- F547 Percussion Chamber Ensemble (0-1 cr.)
  - Brazilian Ensemble
  - Steel Drumming
- F555 Latin American and Caribbean Chamber Music (0-1 cr.)

- F558 Applied Performance in Latin American and Caribbean Music (2 cr.)
- M513 Topics in Latin American Music: Variable Topics (3 cr.) May be repeated for different topics.
- M690 Seminar in Latin American Music: Variable Topics (3 cr.) May be repeated for different topics.
- ANTH-E 628 Latin American Social Movements (3 cr.)
- FOLK-F 638 Latin American Folklore/Folk Music: Variable Topics (3 cr.)
- HISP-S 588 Latino and/or Caribbean Literature (3 cr.)
- HIST-H 644 Colloquium in Latin American History (4 cr.)
- LTAM-L 501 Intro to Latin American Graduate Studies (3 cr.)
- LTAM-L 526 Special Topics in Latin American and Caribbean Studies (1-4 cr.)
- THTR-T 583 Topics in Theatre and Drama (1-3 cr.)

Note: Additional course offerings that have 25% or more Latin American/Caribbean content can count as an elective towards the minor. This requires prior approval from the director of the Latin American Music Center.

### Minor in Music Education

The minor in music education provides graduate-level instruction in learning theories and practical approaches to music teaching and learning.

12 credit hours

- 6 credit hours selected from the following:
  - E517 Sociology of Music (3 cr.)
  - E518 Foundations of Music Education (3 cr.)
  - E530 Learning Processes in Music (3 cr.)
  - E535 Measurement, Evaluation, and Guidance in Music (3 cr.)
  - E618 History, Curriculum, and Philosophy of Music Education (3 cr.)
  - E619 Psychology of Music (3 cr.)
  - E635 College Music Teaching (3 cr.)
- 6 credit hours selected from the above courses or the following:
  - E502 The Practice of Music Teaching (3 cr.)
  - E520 Reading and Writing Research in Music Education (2 cr.)
  - E521 The Children's Chorus (3 cr.)
  - E522 Music in Early Childhood (3 cr.)
  - E524 Exploratory Teaching in General Music K-12 (3 cr.)
  - E527 Advanced Instrumental Methods (3 cr.)
  - E528 Advanced Choral Methods and Materials (3 cr.)
  - E540 Topics in General Music (3 cr.)
  - E571 Kodály Concept I (3 cr.)
  - E572 Kodály Concept II (3 cr.)
  - E573 Kodály Concept III (3 cr.)
  - E580 Methods and Materials for Teaching String Music (3 cr.)
  - E581 Methods and Materials for Teaching Instrumental Jazz (3 cr.)
  - E582 Methods and Materials for Teaching Vocal Jazz (3 cr.)

- E631 Quantitative Research in Music Education (3 cr.)
- E632 Advanced Quantitative Research in Music Education (3 cr.)
- E640 Qualitative Research in Music Education (3 cr.)
- E645 Music Teacher Education (2 cr.)
- E646 Seminar in String Research (3 cr.)
- E660 Philosophical Research in Music Education (2 cr.)
- E661 Historical Research in Music Education (2 cr.)
- E665 Advanced Philosophical Research in Music Education (3 cr.)

### Minor in Music History and Literature

The minor in music history and literature offers a foundation in the study of musical style, repertory, analysis, and historical context.

12 credit hours selected from the following:

- M502 Composers: Variable Topics (3 cr.). (May be repeated for different topics.)
- M510 Topics in Music Literature (3 cr.). (May be repeated for different topics.)
- 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 Modern Music (3 cr.)
- M657 Music Since 1960 (3 cr.)

In exceptional circumstances, one or more enrollments in the following doctoral musicology seminars may be substituted with permission of the department chair and the director of graduate studies. Enrollment in the course requires permission of the instructor.

- M602 Seminar in Musicology: Variable Topics (3 cr.). (May be repeated for different topics.)
- M603 Methods of Musical Scholarship: Variable Topics (3 cr.). (May be repeated for different topics.)

### Minor in Music Scoring for Visual Media

The minor in music scoring for visual media provides a foundation in a broad range of topics related to scoring and orchestrating for television, films, and gaming.

12 credit hours

- K555 Topics in Music Scoring for Visual Media (6 cr.). (May be repeated for different topics.)
- 3 credit hours selected from
  - K555 Topics in Music Scoring for Visual Media (1-3 cr.). (May be repeated for different topics.)
  - K502 Projects in Music Scoring for Visual Media (1-3 cr.)
- K611 Capstone Project in Music Scoring for Visual Media (3 cr.)

The capstone project replaces the minor field qualifying examination.

### Minor in Music Theory

The minor in music theory provides graduate-level instruction in the theory and analysis of tonal and/or post-tonal music, with the option of coursework in the pedagogy of music theory.

12 credit hours

- T551 Analytical Techniques for Tonal Music (3 cr.) or T556 Analysis of Music Since 1900 (3 cr.)
- T565 Stylistic Counterpoint: Variable Topics (3 cr.) or T591 Music Theory Pedagogy (3 cr.)
- 6 credit hours selected from the following:
  - T545 Introductory Analysis of Music Literature (3 cr.)
  - 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.)
  - T561 Music Theory: Variable Topics (3 cr.) (May be repeated for different topics.)
  - T565 Stylistic Counterpoint: Variable Topics (3 cr.) (May be repeated for different topics.)
  - T591 Music Theory Pedagogy (3 cr.)
  - T619 Projects and Problems in Music Theory (1-3 cr.)
  - T623 History of Western Music Theory I (3 cr.)
  - T624 History of Western Music Theory II (3 cr.)
  - T658 Seminar in Music Theory: Variable Topics (3 cr.) (May be repeated for different topics.)

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

### Minor in Musicology

The minor in musicology offers an introduction to the scholarly study of music in its historical context.

12 credit hours

- M551 Introduction to Historical Musicology (3 cr.) (prerequisite: M539 Introduction to Music Bibliography)
- M602 Seminar in Musicology: Variable Topics (3-3 cr.)
- 3 credit hours selected from the following:
  - M602 Seminar in Musicology: Variable Topics (3 cr.)
  - M603 Methods of Musical Scholarship: Variable Topics (3 cr.)
  - graduate courses in music history and literature (3 cr.)

### Minor in Organ

The minor in organ provides advanced training in performance, with the option of coursework in organ literature and pedagogy.

Prerequisite: at least two semesters of formal organ study (with a minimum facility on both manual and pedal keyboards as judged by audition) and submission of a

repertoire list (which may include technical studies, service music, hymns, etc.).

12 credit hours

- 9-12 credit hours of Q800 Organ Graduate Minor
- 0-3 credit hours selected from the following:
  - C504 Keyboard Skills Review (1 cr.)
  - C510 Service Playing Review (1 cr.)
  - C505 Organ Construction and Design (2 cr.)
  - C524 Organ Improvisation (2 cr.)
  - E589 Organ Pedagogy (2 cr.)
  - E590 Organ Pedagogy Practicum (1 cr.)
  - M675 Seminar in Organ Literature: Renaissance and Baroque (3 cr.)
  - M676 Seminar in Organ Literature: Classic and Romantic (3 cr.)
  - M677 Seminar in Organ Literature: Music since 1900 (3 cr.)
  - M678 Seminar in Organ Literature: Organ Works of J.S. Bach (3 cr.)

### Minor in Percussion

The minor in percussion provides advanced training in percussion performance, with the option of coursework in small ensembles and percussion literature.

12 credit hours

- 9-12 credit hours of D800 Percussion Graduate Minor
- 0-3 credit hours selected from the following
  - F550 Chamber Music (1 cr.)
  - F547 Percussion Chamber Ensemble (1 cr.)

### Minor in Piano

The minor in piano provides advanced training in piano performance, with the option of coursework in chamber music and piano literature.

12 credit hours

- 9-12 credit hours of P800 Piano Graduate Minor
- 0-3 credit hours selected from the following
  - M543 Keyboard Literature from 1700 to 1850 (3 cr.)
  - M544 Piano Literature from 1850 to the Present (3 cr.)
  - F520 Topics in Performance Study (1–3 cr). Courses used must focus on collaborative or chamber music involving the piano and are subject to approval of the chair of the Piano department.

### Minor in Sacred Music

The minor in sacred music provides a foundation in the study of a broad range of applied skills and/or academic subjects that relate to the practice of sacred music.

Those interested in incorporating applied study must meet the requirements for a doctoral minor in that area.

12 credit hours

- 0-6 credit hours of applied study selected from the following:

- G535 Master's Choral Conducting: Renaissance to 1700 (2 cr.)
- G536 Master's Choral Conducting: 1700 to 1900 (2 cr.)
- G537 Master's Choral Conducting: 20th Century to Today (2 cr.)
- Q800 Organ Graduate Minor
- V800 Voice Graduate Minor
- Y853 Harpsichord Graduate Minor

- 6-12 credit hours selected from the following:
  - C504 Keyboard Skills Review (1 cr.)
  - C505 Organ Construction and Design (2 cr.)
  - C510 Service Playing Review (1 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.)
  - E521 The Children's Chorus (3 cr.)
  - F501 Accompaniment of Baroque Music (2 cr.)
  - F502 Topics in Basso Continuo (2 cr.)
  - F503 Advanced Topics in Basso Continuo (2 cr.)
  - F531 Graduate Ear Training for Conductors (1 cr.)
  - F532 Graduate Score Reading (1 cr.)
  - G538 Choral Rehearsal Techniques (2 cr.)
  - G560 Graduate Choral Conducting (3 cr.)
  - M535 Master's Seminar in Choral Literature: Renaissance to 1700 (3 cr.)
  - M536 Master's Seminar in Choral Literature: 1700 to 1900 (3 cr.)
  - M537 Master's Seminar in Choral Literature: 20th Century to Today (3 cr.)
  - M555 Foundations in Choral Score Analysis and Preparation (3 cr.)

### Minor in String Instruments (Violin, Viola, Cello, or Double Bass)

The minor in a string instrument provides advanced training in performance on the chosen instrument (violin, viola, cello, or double bass), with the option of coursework in small ensembles, string literature, and string pedagogy.

12 credit hours

- 9-12 credit hours in one of the following:
  - S810 Violin Graduate Minor
  - S820 Viola Graduate Minor
  - S830 Cello Graduate Minor
  - S840 Double Bass Graduate Minor
- 0-3 credit hours selected from the following
  - F550 Chamber Music (1 cr.)
  - E503 Violin/Viola Pedagogy I (2 cr.)
  - E504 Violin/Viola Pedagogy II (2 cr.)
  - E505 Violin/Viola Pedagogy III (2 cr.)
  - E506 Cello Pedagogy (2 cr.)
  - E507 Violin/Viola Pedagogy IV (2 cr.)

### Minor in Vocology

The minor in vocology is for students who wish to deepen their understanding of the singing voice. The focus of

the minor is on the union of voice science and practical application, both with healthy voice and injured voice.

12 credit hours

- E696 Voice Pedagogy: Practice (3 cr.)
- E697 Voice Pedagogy: Repertoire (3 cr.)
- SLHS S542 Care of the Professional Voice (3 cr.)
- For non-voice majors: E695 Voice Pedagogy: Research Foundations (3 cr.)
- For voice majors: 3 credit hours selected from
  - F540 Postural Alignment for Musicians I (1 cr.)
  - F541 Foundations and Applications of Mindfulness in Music (1-2 cr.)
  - F542 Movement for Singers (1 cr.)
  - SLHS S311 Introduction to Research in Speech, Language, and Hearing Sciences (3 cr.)
  - SLHS S425 Topical Seminar in Speech Science: Vocal Physiology Across the Lifespan (3 cr.)

### Minor in Voice

The minor in voice provides advanced training in vocal performance and the option of coursework in voice pedagogy and vocal literature.

12 credit hours

- 6 credit hours of V800 Voice Graduate Minor
- 6 credit hours selected from the following:
  - E594 Voice Pedagogy (3 cr.)
  - M531-M532 Song Literature III-IV (3-3 cr.)
  - M686 Solo Vocal Literature Before 1850 (3 cr.)
  - M687 Late Romantic Solo Vocal Literature (3 cr.)
  - M688 Solo Vocal Literature after 1900 (3 cr.)

For audition information, see the Voice department chairperson.

### Minor in Wind Conducting

The minor in wind conducting provides advanced training in conducting techniques for wind groups, along with related literature and practices.

12 credit hours

- M570 Historical Development of Wind Groups and Literature (3 cr.)
- G566 Interpretation and Conducting of Band Literature I (3 cr.)
- G567 Interpretation and Conducting of Band Literature II (3 cr.)
- 3 credit hours selected from the following:
  - G585 Wind Band Score Study (3 cr.)
  - F590 Techniques in Marching Band for Graduate Students (3 cr.)
  - E557 Band Arranging for Graduate Students (3 cr.)

### Minor in Woodwind Instruments (Flute, Oboe, Clarinet, Bassoon, or Saxophone)

The minor in a woodwind instrument provides advanced training in performance on the chosen instrument (flute,

oboe, clarinet, bassoon, or saxophone), with the option of coursework in small ensembles or woodwind literature.

12 credit hours

- 6-12 credit hours in one of the following:
  - W810 Flute Graduate Minor
  - W820 Oboe Graduate Minor
  - W830 Clarinet Graduate Minor
  - W840 Bassoon Graduate Minor
  - W850 Saxophone Graduate Minor
- 0-6 credit hours selected from the following:
  - E559 Instrumental Pedagogy (1-2 cr.)
  - F550 Chamber Music (1 cr.)
  - M547 Woodwind Literature I (3 cr.)
  - M548 Woodwind Literature II (3 cr.)

## PhD 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. All minors except the individualized minor require the prior approval of the department chair. Minors, including the individualized minor, require approval by the director of graduate studies, who also determines prerequisites, minimum requirements, and the nature of any qualifying examinations. A minor in a performance area requires acceptance into a faculty studio and may require a formal departmental audition. No transfer credits will be accepted toward a music minor.

## 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 Department of Information and Library Science in the Luddy School of Informatics, Computing, and Engineering (<https://luddy.indiana.edu/admissions/apply/graduate.html>) for information concerning the Music Librarianship Specialization within the Master of Library Science degree.

### Admission Requirements

Bachelor of Music or its demonstrated equivalent. Students must apply for admission simultaneously to the Jacobs School of Music for the MM or MA and the Department of Information and Library Science for the MLS. For additional information, see "Admission

Requirements" in the Graduate Division section of this bulletin.

### 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 Luddy School of Informatics, Computing and Engineering at <https://bulletins.iu.edu/iub/sice/2024-2025/index.shtml>).

The Other Required Credits requirement for the Master of Arts or Master of Music degree is fulfilled by 6 credit hours in library science, which count towards both degrees.

## Diploma Programs in Performance

The Artist Diploma and Performer 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.

### Admission Requirements

**Artist Diploma:** performance ability equivalent to that required for acceptance into a major international competition. Students must pass both a departmental audition and a school-wide audition for the Jacobs School of Music Artist Diploma Committee. More information about the audition process can be found at <https://intranet.music.indiana.edu/degrees/graduate-diploma/diploma-programs/ADAudition.shtml>. 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. Students without a GED or high school diploma who do not pass the school-wide audition (during the first semester of enrollment) in front of the Jacobs School of Music Artist Diploma Committee cannot continue in the program beyond the first semester.

**Performer Diploma:** performance ability equivalent to a high Master of Music graduation level. Students must hold a U.S. high school diploma or the equivalent. Students who have completed at least three years of study at a university, college, or conservatory and earned a degree, diploma, or certificate, are eligible to enter the Performer Diploma at the graduate level. Students who have not completed a college level credential but who hold a high school diploma (or GED) may enter the Performer Diploma as an undergraduate student.

For additional information, see "Admission Requirements" in the Graduate Division section of this bulletin.

### General Requirements

Students enroll in major-level lessons and in major ensemble each fall and spring semester. Some diploma programs require enrollment in specified additional courses. Over the course of their program, diploma students also enroll in 6 credit hours of other music courses; perform one recital (Performer Diploma, Solo Performance; Performer Diploma, Chamber Music; Performer Diploma, Collaborative Piano; Performer Diploma, Organ Improvisation), pass one examination (Performer Diploma, Orchestral Studies), or perform four recitals (Artist Diploma). Voice students and collaborative

piano students have additional requirements in language grammar and diction. The minimum enrollment each fall and spring semester is 10 credit hours. There are no enrollment requirements during the summer term. No transfer of credit is accepted toward the requirements of any diploma program.

### Grade Requirements

Students in all diploma programs must have a cumulative GPA of 3.0 or higher to graduate; a grade of B or higher in each major 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 all other required courses.

### Language Requirements

Language Proficiency requirements may be met by coursework taken no more than ten years prior to matriculation.

**Voice and historical performance 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 examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course with a grade of C or higher.

**All collaborative piano students** must demonstrate proficiency in English diction. Additional diction requirements in French, German, and Italian apply as described below:

- Students with a Vocal Collaboration Emphasis must demonstrate proficiency in diction in each of the three languages.
- Students with a Balanced Collaboration Emphasis must demonstrate proficiency in diction for two of the three languages.

Proficiency is demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all diction examinations in their first semester of enrollment; they may take specific examinations for a second time in their second semester of enrollment. Diction examinations are given prior to the beginning of each semester. For any examination not passed, students must pass the appropriate Jacobs School of Music diction course with a grade of C or higher.

### Time Limits

Students may enroll for a maximum of four fall-spring semesters and must complete all requirements 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.

Time limits will be suspended for the duration of any officially recognized military leave. See Military Leaves in the "Regulations and Procedures" section of this bulletin.

Students who do not complete their requirements within the prescribed time limit must be readmitted to the program by passing the regular department admission audition and, in the case of the Artist Diploma, the school-wide Artist Diploma audition. In addition, they must meet current requirements, and satisfy any other curricular changes required by the major field department and the director of graduate studies. If a student is readmitted to the program, the term of readmission is one year.

In addition, any course taken more than five calendar years prior to the date of readmission must be revalidated. See "Graduate Revalidation Procedures" in this bulletin for information on how coursework and proficiencies may be revalidated. The following requirements cannot be revalidated and must be completed again if originally completed more than five calendar years prior to the date of readmission: recitals (including any replaced by an opera role) and the PD Orchestral Studies Exam.

Enrollment after readmission will be limited to the number of semesters required to complete the remaining requirements as determined by the director of graduate studies. Students must meet current enrollment requirements.

## Artist Diploma

### Admission Requirements

See "Diploma Programs in Performance" in the Graduate Division section of this bulletin.

### Performance Study

Major-level lessons (3-8 cr.) each fall and spring semester of enrollment.

### Major Ensemble

2 credit hours each fall and spring semester. Piano Students: X2 Piano Accompanying (2 cr.) each fall and spring semester.

### Chamber Ensemble

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

- Historical Performance: Y450/Y550 Historical Performance Chamber Ensembles (1 cr.)
- Guitar, Organ, Piano, 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/F547 Percussion Chamber Ensemble (1 cr.)
- Harp: F450/F550 Chamber Music (1 cr.) or F449/F549 Harp Ensemble (1 cr.)
- Jazz: O450/O550 Jazz Chamber Ensemble (1 cr.)

### Music Courses

6 credit hours of courses in music at the undergraduate or graduate level for which the student has the necessary prerequisites. Courses selected must be approved by the director of graduate studies.

### Recitals

Instrumental students:

- I911 Artist Diploma Recital (0-0-0 cr.; except for students in historical performance and jazz, 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 cr.). Operatic roles performed at Indiana University Opera Theater productions may be substituted for a maximum of two of the required recitals with the approval of the voice faculty.

## Performer Diploma, Chamber Music

### Admission Requirements

Open to majors in violin, viola, and cello.

For additional information, see "Diploma Programs in Performance" in the Graduate Division section of this bulletin.

### Performance Study

Major-level lessons (3-8 cr.) each fall and spring semester of enrollment. Emphasis will be on chamber music repertoire.

### Major Ensemble

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester.

### Chamber Music Course

M669 Seminar in String Quartet Literature (2 cr.) each fall and spring semester, concurrent with F550 Chamber Music (0 cr.).

### Music Courses

6 credit hours of courses in music, including 2 credit hours of U550 Music Career Development and 1 credit hour of U590 Topics in Graduate Music Study (Music Career Development). The remaining 3 credit hours may be courses at the undergraduate or graduate level for which the student has the necessary prerequisites. Courses selected must be approved by the director of graduate studies.

### Recital

I613 Performer Diploma Chamber Music Recital (0 cr.), approved according to the hearing procedures for Master of Music recitals.

## Performer Diploma, Collaborative Piano

### Admission Requirements

As part of the admission process, students choose a Vocal Collaboration Emphasis, an Instrumental Collaboration Emphasis, or a Balanced Collaboration Emphasis.

For additional information, see "Diploma Programs in Performance" in the Graduate Division section of this bulletin.

### Performance Study

P901 Collaborative Piano Graduate Major (3-8 cr.) each fall and spring semester of enrollment.

I500 Studio Masterclass (0 cr.) each fall and spring semester.

### Major Ensemble

X2 Piano Accompanying (2 cr.) each fall and spring semester.

**Music Courses**

6 credit hours of courses in music at the undergraduate or graduate level for which the student has the prerequisites. Courses selected must be approved by the director of graduate studies.

**Recital**

I614 Performer Diploma Collaborative Piano Recital (0 cr.), approved according to the hearing procedures for Master of Music recitals.

**Performer Diploma, Orchestral Studies****Admission Requirements**

Open to majors in violin, viola, cello, and double bass.

For additional information, see "Diploma Programs in Performance" in the Graduate Division section of this bulletin.

**Performance Study**

Major-level lessons (3-8 cr.) each fall and spring semester of enrollment. Emphasis will be on orchestral repertoire.

**Major Ensemble**

X40 University Instrumental Ensembles (2 cr.) each fall and spring semester in a modern orchestra.

**Orchestral Repertoire**

F419/F519 Orchestral Repertoire (1 cr.) each fall and spring semester.

**Chamber Ensemble**

F450/F550 Chamber Music (1 cr.), a minimum of two semesters.

**Music Courses**

6 credit hours of courses in music at the undergraduate or graduate level for which the student has the necessary prerequisites. Courses in orchestral repertoire or chamber ensemble may not be used. Courses selected must be approved by the director of graduate studies.

**Examination in Orchestral Repertoire**

I612 Orchestral Studies Exam (0 cr.)

**Performer Diploma, Organ Improvisation****Admission Requirements**

See "Diploma Programs in Performance" in the Graduate Division section of this bulletin.

**Performance Study**

Q901 Organ Improvisation Graduate Major (3-8 cr.) each fall and spring semester of enrollment.

**Major Ensemble**

2 credits each fall and spring semester of enrollment.

**Colloquium**

C501 Sacred Music Colloquium (1 cr.) each spring semester of enrollment.

**Chamber Ensemble**

F550 Chamber Music (1 cr.), O550 Jazz Chamber Ensemble (1 cr.), or Y550 Historical Performance Chamber Ensembles (1 cr.) each fall and spring semester.

**Music Courses**

6 credit hours of courses in music at the undergraduate or graduate level for which the student has the necessary prerequisites. Courses selected must be approved by the director of graduate studies.

**Recital**

I615 Performer Diploma Organ Improvisation Recital (0 cr.) approved according to the hearing procedures for Master of Music recitals.

**Performer Diploma, Solo Performance****Admission Requirements**

See "Diploma Programs in Performance" in the Graduate Division section of this bulletin.

**Performance Study**

Major-level lessons (3-8 cr.) each fall and spring semester of enrollment.

**Major Ensemble**

2 credit hours each fall and spring semester. Piano Students: X2 Piano Accompanying (2 cr.) each fall and spring semester.

**Chamber Ensemble**

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

- Historical Performance: Y450/Y550 Historical Performance Chamber Ensembles (1 cr.)
- Guitar, Organ, Piano, 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/F547 Percussion Chamber Ensemble (1 cr.)
- Harp: F450/F550 Chamber Music (1 cr.) or F449/F549 Harp Ensemble (1 cr.)
- Jazz: O450/O550 Jazz Chamber Ensemble (1 cr.)

**Music Courses**

6 credit hours of courses in music at the undergraduate or graduate level for which the student has the necessary prerequisites. 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.

**Graduate Certificate Programs**

Credit certificate programs are offered in specialized areas in the Jacobs School of Music. They include 12-29 credit hours of coursework. The targeted audience may be graduate music majors or non-majors at Indiana University or anyone who holds a bachelor's degree.

Certificate courses will ordinarily be offered following the regular academic calendar. Check the Schedule of Classes for availability. IU Bloomington students may use individual certificate courses in any appropriate way towards both degree requirements and a certificate unless otherwise specified.

### Admission Requirements

See the Certificate Programs page of the Jacobs School of Music website (<https://music.indiana.edu/admissions/how-to-apply/certificates.html>) for detailed application information.

### Grade Requirements

Successful completion of a certificate program for graduate students requires a grade of B or higher in each course and an overall GPA of 3.0 or higher in certificate courses. Individual certificate programs may have stricter grade requirements. No transfer credit will be accepted for a certificate program unless otherwise specified.

### Tuition and Fees

Students pay tuition for certificate courses depending on their residency status (resident or nonresident) at IU Bloomington. Non-music students enrolled only in certificate programs will not be charged the music program fee.

### Application for Completion

Students who wish to be awarded a certificate must submit an Application for Certificate Completion. For IU Bloomington students, certificate courses must be completed within the time limit for their degrees. All other students must complete the certificate courses within four calendar years. There is no residence requirement for certificate completion.

## Graduate Certificate in Music Education

29 credit hours

This certificate is intended for music teachers who want to continue their professional growth beyond the master's degree. The focus of the certificate is on pedagogical knowledge that can be applied in a variety of educational settings.

This is a financial aid eligible certificate.

### Admission Requirements

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

Although no auditions or entrance examinations in music history and theory are required for admission to this certificate, enrollment in certain graduate music courses may require an audition or entrance examination.

For additional information, see "Admission Requirements" under Graduate Certificate Programs in this bulletin.

### Grade Requirements

Successful completion of the Certificate in Music Education requires a grade of B or higher in each of the Core and Research courses, a grade of C or higher in all other coursework, and an overall minimum GPA of 3.0.

### Other Requirements

Students must enroll in a minimum of 8 credit hours per semester. Upon approval of the director of graduate studies and the music education department, certificate students may transfer up to 6 credit hours of coursework taken for graduate credit at other institutions. No course may be transferred unless the grade is B or higher.

Each course to be transferred must be equivalent to a course offered at Indiana University and must have been completed no more than ten years prior to matriculation.

Courses taken in fulfillment of a master's degree will not count towards this certificate. A student who has previously taken courses required for this certificate must substitute other coursework, subject to approval by the chair of the music education department and the director of graduate studies. With permission of the chair of the music education department, students may subsequently count courses in pursuit of or in fulfillment of this certificate towards a doctorate.

Students in this certificate program are subject to the provisions of graduate academic standing in the Jacobs School of Music.

### Time Limits

Students must complete all requirements within seven years from the date of first enrollment. Students may count IU doctoral coursework toward this certificate regardless of this time limit, provided they are currently in good standing in the doctoral program.

### Music Education Core

9 credit hours

- E518 Foundations of Music Education (3 cr.)
- 6 credit hours selected from:
  - E517 Sociology of Music (3 cr.)
  - E530 Learning Processes in Music (3 cr.)
  - E535 Measurement, Evaluation, and Guidance in Music (3 cr.)
  - E618 History, Curriculum, and Philosophy of Music Education (3 cr.)
  - E619 Psychology of Music (3 cr.)
  - E635 College Music Teaching (3 cr.)

### Music Education Techniques

6 credit hours selected from:

- E521 The Children's Chorus (3 cr.)
- E522 Music in Early Childhood (3 cr.)
- E524 Exploratory Teaching in General Music K-12 (3 cr.)
- E527 Advanced Instrumental Methods (3 cr.)
- E528 Advanced Choral Methods and Materials (3 cr.)
- E540 Topics in General Music (3 cr.)
- E571-E572-E573 Kodály Concept I-II-III (3-3-3 cr.)
- E580 Methods and Materials for Teaching String Music (3 cr.)
- E581 Methods and Materials for Teaching Instrumental Jazz (3 cr.)
- E582 Methods and Materials for Teaching Vocal Jazz (3 cr.)

### Research

2 credit hours

- E520 Reading and Writing Research in Music Education (2 cr.)

### Other Music Courses

12 credit hours selected from any of the previous areas or, with permission of the chair of the music education department and the director of graduate studies, other graduate courses within or outside of the Jacobs School of Music for which the student has the necessary background.

## Graduate Certificate in Music Scoring for Visual Media

This certificate is offered for people who hold a bachelor's degree and want to learn how to compose and score music for film, video games, and/or other visual media.

12 credit hours

- K555 Topics in Music Scoring for Visual Media (6 cr.). (May be repeated for different topics.)
- 3 credit hours selected from
  - K555 Topics in Music Scoring for Visual Media (1-3 cr.). (May be repeated for different topics.)
  - K502 Projects in Music Scoring for Visual Media (1-3 cr.)
- K611 Capstone Project in Music Scoring for Visual Media (3 cr.)

## Graduate Certificate in Vocology

18 credit hours

The Graduate Certificate in Vocology is for voice teachers/singers who wish to deepen their understanding of the singing voice. The focus of the certificate is on the union of voice science and practical application, both with healthy voice and injured voice.

This is a financial aid eligible certificate.

### Prerequisite

The applicant must have a master's degree in voice performance and/or voice pedagogy, or must be pursuing an MM Voice degree at the Jacobs School of Music simultaneously with enrollment in the certificate program. Students possessing or pursuing a graduate degree in music in an area other than voice may be considered if they meet the audition requirements listed below.

### Admission Requirements

1. short audio/video recording that demonstrates proficiency in singing/performance (waived for those currently enrolled in the MM Voice degree)
2. interview with voice pedagogy faculty
3. in-person audition (if interested in scholarship opportunity)
4. completed Graduate Certificate in Vocology Questionnaire regarding previous experience and current knowledge of the topic.

### Grade Requirements

Successful completion of the Graduate Certificate in Vocology requires a grade of B or higher in each of the required courses.

### Other Requirements

For students who are simultaneously pursuing the MM Voice degree and the Graduate Certificate in Vocology, E695 Voice Pedagogy: Research Foundations will

substitute for E594 Voice Pedagogy in the MM Voice pedagogy requirement.

Students pursuing the Graduate Certificate in Vocology are subject to the provisions of graduate academic standing in the Jacobs School of Music.

### Time Limits

Students in the standalone certificate must complete all requirements within four years from the date of first enrollment. For IU Bloomington students, certificate courses must be completed within the time limit for their degrees.

### Required Courses

- E695 Voice Pedagogy: Research Foundations (3 cr.)
- E696 Voice Pedagogy: Practice (3 cr.)
- SLHS-S 542 Care of the Professional Voice (3 cr.)
- E697 Voice Pedagogy: Repertoire (3 cr.)
- 6 credit hours selected from
  - V800 Voice Graduate Minor, for non-voice majors
  - V900 Voice Graduate Major, for voice majors

## 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.

Letter prefixes indicate subject fields as follows:

- A. Music Production
- B. Brass
- C. Sacred Music
- D. Percussion
- E. Music Education and Music Pedagogy
- F. Techniques
- G. Conducting
- H. Harp
- I. Recitals and Masterclasses
- J. Ballet
- K. Composition
- L. Guitar
- M. Musicology and Music History, Music Literature
- N. Honors; Music and Technology; Music Business
- O. Jazz
- P. Piano
- Q. Organ
- R. Opera
- S. Strings
- T. Music Theory
- U. Unclassified Courses
- V. Voice
- W. Woodwinds
- X. Ensembles
- Y. Historical Performance
- Z. Non-Major Courses

## Undergraduate Music Performance Study

### 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>Carillon</b>	Q110	N/A
<b>Guitar</b>	L100	L400
<b>Harp</b>	H100	H400
<b>Historical Performance</b>		
Voice	Y111	Y411
Recorder	Y121	Y421
Traverso	Y122	Y422
Baroque Oboe	Y123	Y423
Historical Clarinet	Y124	Y424
Baroque Bassoon	Y125	Y425
Cornetto	Y131	Y431
Baroque Trumpet	Y132	Y432
Natural Horn	Y133	Y433
Sackbut	Y134	Y434
Baroque Violin	Y141	Y441
Baroque Viola	Y142	Y442
Baroque Cello	Y143	Y443
Viola da Gamba	Y144	Y444
Lute/Theorbo	Y151	Y451
Historical Guitars	Y152	Y452
Harpsichord	Y153	Y453
Fortepiano	Y154	Y454
Other	Y161	Y461
<b>Jazz</b>		
Bass	O111	O411
Guitar	O112	O412
Percussion	O113	O413
Piano	O114	O414
Saxophone	O121	O421
Trumpet	O131	O431
Trombone	O132	O432
Voice	O141	O441
Other	O151	O451
<b>Organ</b>	Q100	Q400
<b>Percussion</b>	D100	D400
<b>Piano</b>	P100	P400
<b>Strings</b>		
Violin	S110	S410
Viola	S120	S420
Cello	S130	S430
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

### Private Lessons

	Graduate Elective (2-4 cr.)	Graduate Minor (2-4 cr.)	Graduate Major (2-8 cr.)
<b>Brass</b>			
Horn	B710	B810	B910
Trumpet	B720	B820	B920
Trombone	B730	B830	B930
Euphonium	B740	B840	B940
Tuba	B750	B850	B950
<b>Carillon</b>	Q710	N/A	N/A
<b>Collaborative Piano</b>	N/A	P801	P901
<b>Guitar</b>	L700	L800	L900
<b>Harp</b>	H700	H800	H900
<b>Historical Performance</b>			
Voice	Y711	Y811	Y911
Recorder	Y721	Y821	Y921
Traverso	Y722	Y822	Y922
Baroque Oboe	Y723	Y823	Y923
Historical Clarinet	Y724	Y824	Y924
Baroque Bassoon	Y725	Y825	Y925
Cornetto	Y731	Y831	Y931
Baroque Trumpet	Y732	Y832	Y932
Natural Horn	Y733	Y833	Y933
Sackbut	Y734	Y834	Y934
Baroque Violin	Y741	Y841	Y941
Baroque Viola	Y742	Y842	Y942
Baroque Cello	Y743	Y843	Y943
Viola da Gamba	Y744	Y844	Y944
Lute/Theorbo	Y751	Y851	Y951
Historical Guitars	Y752	Y852	Y952
Harpsichord	Y753	Y853	Y953
Fortepiano	Y754	Y854	Y954
Other	Y761	Y861	Y961
<b>Jazz</b>			
	N/A	N/A	O910
<b>Composition</b>			
Bass	O711	O811	O911
Guitar	O712	O812	O912
Percussion	O713	O813	O913
Piano	O714	O814	O914
Saxophone	O721	O821	O921
Trumpet	O731	O831	O931
Trombone	O732	O832	O932
Voice	O741	O841	O941

Other	O751	O851	O951
<b>Organ</b>	Q700	Q800	Q900
<b>Organ</b>	N/A	N/A	Q901
<b>Improvisation</b>			
<b>Percussion</b>	D700	D800	D900
<b>Piano</b>	P700	P800	P900
<b>Strings</b>			
Violin	S710	S810	S910
Viola	S720	S820	S920
Cello	S730	S830	S930
Bass	S740	S840	S940
<b>Voice</b>	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 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 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 BM Junior Recital (0 cr.)**

**MUS I412 BM Senior Recital (0 cr.)**

**MUS K402 Senior Recital in Composition (0 cr.)**

### Master's and Diploma Recitals

**MUS G504 Master's Choral Conducting Practicum (0 cr.)** Supervised work with a choral ensemble, including public performance of approximately 20-30 minutes.

**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 I612 Orchestral Studies Exam (0 cr.)** A 30-minute examination on orchestral repertoire and concertos or solo works, performed by memory. The examination will be administered by the string department, with a faculty examination panel of no fewer than three members. The faculty panel will be given the excerpt list at the beginning of the examination; the list must include one principal solo excerpt. The examination will also include parts of major concertos for violin, viola, or cello, or one movement of a solo Bach work for double bass.

**MUS I613 Performer Diploma Chamber Music Recital (0 cr.)**

**MUS I614 Performer Diploma Collaborative Piano Recital (0 cr.)**

**MUS I615 Performer Diploma Organ Improvisation Recital (0 cr.)**

**MUS I711 Master's 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 (1 cr.)**

**MUS G801 Doctoral Orchestral Conducting Performance (1 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 I821 Doctoral Chamber Music Recital (0 cr.)**

**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 (500 words minimum).

**MUS L661 Doctoral Guitar Recital (1 cr.)**

**MUS O601 Doctoral Jazz Recital (1 cr.)**

**MUS O602 Doctoral Jazz Lecture Recital (1 cr.)**

**MUS P601 Doctoral Piano Recital I (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 P610 Doctoral Collaborative Piano Recital (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 Cello Recital I (1 cr.)**  
**MUS S632 Doctoral Cello Recital II (1 cr.)**  
**MUS S633 Doctoral Cello Concerto (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 Historical Performance Recital (1 cr.)**

## Performance and Composition Masterclass

**MUS I300 Studio Masterclass (0 cr.)** P: Must be an undergraduate student.  
**MUS I301 Departmental Masterclass (0 cr.)** P: Must be an undergraduate student.  
**MUS I500 Studio Masterclass (0 cr.)** P: Must be a graduate student.  
**MUS I501 Departmental Masterclass (0 cr.)** P: Must be a graduate student.

## Class Instruction in Performance

**MUS L101 Beginning Guitar Class (2 cr.)** Credit given for only one of L101 and L121 Beginning Guitar Class and Styles.  
**MUS L102 Intermediate Guitar Class (2 cr.)** Credit given for only one of L102 and L122 Intermediate Guitar Class and Styles.  
**MUS L103 Advanced Guitar Class (2 cr.)**  
**MUS L111 Beginning Bass Guitar Class (2 cr.)**  
**MUS L112 Intermediate Bass Guitar Class (2 cr.)**  
**MUS L113 Advanced Bass Guitar Class (2 cr.)**  
**MUS L121 Beginning Guitar Class and Styles (3 cr.)** Credit given for only one of L121 and L101 Beginning Guitar Class.  
**MUS L122 Intermediate Guitar Class and Styles (3 cr.)** Credit given for only one of L122 and L102 Intermediate Guitar Class.

**MUS P110 Beginning Piano Class 1, Non-Music Majors (3 cr.)** Class piano for beginning piano students who are not music majors.

**MUS P111 Piano Class 1, Music Majors (2 cr.)** P: Must be music undergraduate student. Piano class for non-keyboard music majors, as part of preparation for the keyboard proficiency examination and/or fulfillment of keyboard requirements for their degree. Performance examinations evaluate poise, facility and musicianship at the keyboard.

**MUS P115 Accelerated Beginning Piano Class 1, Non-Music Majors (3 cr.)** P: Permission of instructor. An accelerated approach to the topics covered in MUS-P 110, designed for students with some preexisting musical background but no pianistic experience. Instruction consists of an asynchronous online lecture on topics including piano repertoire and history, as well as face-to-face, synchronous piano classes designed to develop pianistic skill.

**MUS P120 Beginning Piano Class 2, Non-Music Majors (3 cr.)** Class piano (second-semester level) for students who are not music majors.

**MUS P121 Piano Class 2, Music Majors (2 cr.)** P: P111 Piano Class 1, Music Majors or equivalency by placement. Piano class for non-keyboard music majors, as part of preparation for the keyboard proficiency examination and/or fulfillment of keyboard requirements for their degree. Performance examinations evaluate poise, facility and musicianship at the keyboard.

**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.)** P: P121 Piano Class 2, Music Majors or equivalency by placement. Piano class for BM Voice students, as part of preparation for the keyboard proficiency examination. Performance examinations evaluate poise, facility and musicianship at the keyboard.

**MUS P201 Jazz Piano Class 1 (2 cr.)** P: P121 Piano Class 2, Music Majors or equivalency by placement. 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, and simple rhythmic comping patterns.

**MUS P202 Jazz Piano Class 2 (2 cr.)** P: P201 Jazz Piano Class 1 or equivalency by placement. More advanced voicings; substitutions; comping patterns.

**MUS P715 Keyboard Review for Graduate Students (1 cr.)** Meets the keyboard proficiency requirement with a grade of B or higher. The option of P715 is not available to majors in collaborative piano, guitar, harp, historical performance, jazz, music theory, organ, piano, or MS Music Education students.

**MUS P720 Jazz Piano Review (1 cr.)** P: Major in jazz studies or permission of instructor. Jazz keyboard skills and techniques. Meets the keyboard proficiency requirement with a grade of B or higher for graduate non-pianist Jazz Studies majors. Voicings for common harmonic formulae including the II/V/I chord progression and the blues, simple modal voicings, rhythmic comping

patterns, and simple comping patterns for Latin jazz styles.

**MUS V101 Voice Class (2 cr.)** Instruction for beginners in use of the voice, vocal techniques, music reading skills, and artistic presentation. Credit given for only one of V101 and V105 Voice Class and Styles.

**MUS V102 Voice Class II (2 cr.)** P: V101 Voice Class. Continued instruction for beginners in use of the voice, vocal techniques, music reading skills, and artistic presentation.

**MUS V105 Voice Class and Styles (3 cr.)** Instruction for beginners in the use of the voice, vocal techniques, music reading skills, and artistic presentation with an introduction to musical styles and music theory. Credit given for only one of V101 Voice Class and V105.

## Ensembles

Courses marked with asterisks (\*\*) fulfill the major ensemble requirement for music majors.

**MUS X1 All-Campus Ensemble (1-2 cr.)** Open to students inside and outside the Jacobs School of Music. Options include chorus, band, string orchestra, jazz ensemble, and guitar ensemble. Does not fulfill the major ensemble requirement for music majors.

**\*\*MUS X2 Piano Accompanying (2 cr.)** For BM piano majors who have passed the upper-division examination and for piano and collaborative piano majors in the MM, AD, PDSP, and PDCP programs.

**\*\*MUS X30 Ballet Ensemble (2 cr.)** P: Must be ballet major. Required of all ballet students; elective for students outside the Jacobs School of Music with consent of instructor. Rehearsals for ballet and opera productions.

**\*\*MUS X40 University Instrumental Ensembles (2 cr.)** Bands: There are three concert bands (Wind Ensemble, Symphonic Band, and Concert Band), and Marching Hundred.

Guitar Ensembles: There are two guitar ensembles for guitar majors.

Jazz Ensembles: There are four large jazz ensembles: three big bands and the Latin Jazz Ensemble.

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.

**MUS X50 Marching Hundred for Non-Music Majors (2 cr.)** Open to all enrolled students on the Bloomington campus. Does not fulfill the major ensemble requirement for music majors.

**\*\*MUS X60 Historical Performance Ensembles (2 cr.)** There are three historical performance ensembles:

Concentus: A mixed instrumental/vocal ensemble configured to fit a broad range of repertoires from before 1650. Required of all historical performance majors not performing in Baroque Orchestra or Classical Orchestra.

Baroque Orchestra: Studies and performs repertory from c.1600-c.1750.

Classical Orchestra: Studies and performs pre-classical and classical works from c.1750-c.1830.

**\*\*MUS X70 University Choral Ensembles (2 cr.)** Choral ensembles include the Oratorio Chorus, University Singers, University Chorale, NOTUS—Contemporary Vocal Ensemble, Singing Hoosiers, and Opera Chorus.

**MUS X80 Singing Hoosiers for Non-Music Majors (2 cr.)** Open by audition to all enrolled students on the Bloomington campus. Does not fulfill the major ensemble requirement for music majors.

**\*\*MUS X90 Audio Technical Crew (2 cr.)** P: For Audio Engineering and Sound Production majors only. Required of all audio engineering and sound production majors.

**MUS X410 Athletic Pep Bands (1 cr.)** Open to students inside and outside the Jacobs School of Music. Audition required. Does not fulfill the major 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. Does not fulfill the major ensemble requirement for music majors.

**MUS X420 Small Ensembles (1 cr.)** Specialized instrumental and vocal ensembles. Does not fulfill the major ensemble requirement for music majors.

## Capstone and Related Courses

**MUS E599 Practicum in Music Education (1-3 cr.)** Research-based practical or creative project or investigation (may be a phase of a cooperative study or an independent project). This course is eligible for deferred (R) grading.

**MUS E600 Thesis in Music Education (1-3 cr.)** Quantitative or qualitative scholarly research document. This course is eligible for deferred (R) grading.

**MUS E610 Master's Capstone in Music Education (1 cr.)** One of the following: 1) research-based practical or creative project or investigation (may be a phase of a cooperative study or an independent project); 2) Quantitative or qualitative scholarly research document; 3) Portfolio assessed by oral examination. This course is eligible for deferred (R) grading.

**MUS E700 Dissertation in Music Education (1-15 cr.)** This course is eligible for deferred (R) grading.

**MUS G901 Advanced Research (6 cr.)**

**MUS K411 Capstone Project in Music Scoring for Visual Media (3 cr.)** P: Permission of instructor. The student will team with one or more other parties to produce a work combining music with visual media by composing and producing an original score for a short film, video game, animation, or other approved media.

**MUS K600 Thesis in Composition (1-5 cr.)** This course is eligible for deferred (R) grading.

**MUS K611 Capstone Project in Music Scoring for Visual Media (1-3 cr.)** P: Permission of instructor. The student will team with one or more other parties to

produce a work combining music with visual media by composing and producing an original score for a short film, video game, animation, or other approved media. This course is eligible for deferred (R) grading.

**MUS K612 Thesis in Music Scoring for Visual Media (1-3 cr.)** P: Permission of instructor. The student will team with one or more other parties to produce a work combining music with visual media by composing and producing an original score for a short film, video game, animation, or other approved media. A public presentation is required. This course is eligible for deferred (R) grading.

**MUS K700 Dissertation in Composition (1-15 cr.)** Complete work for major ensemble (score and parts ready for performance) and program annotation addressed to the general public (500 words minimum). This course is eligible for deferred (R) grading.

**MUS M620 Doctoral Final Project (1-8 cr.)** This course is eligible for deferred (R) grading.

**MUS M621 Doctoral Piano Essay (1-3 cr.)** This course is eligible for deferred (R) grading.

**MUS M700 Dissertation in Musicology (1-15 cr.)** This course is eligible for deferred (R) grading.

**MUS O460 Undergraduate Jazz Capstone and Portfolio (1 cr.)** In this course students will create a capstone project and an online portfolio that documents their creative work in a way that can be readily shared with others. The capstone project will be a self-directed project, with guidance from a faculty mentor, related to the student's professional goals.

**MUS O560 Masters Jazz Capstone and Portfolio (1 cr.)** In this course students will create a capstone project and an online portfolio that documents their creative work in a way that can be readily shared with others. The capstone project will be a self-directed project, with guidance from a faculty mentor, related to the student's professional goals.

**MUS T599 Master's Degree Comprehensive Review (0 cr.)** Review of a portfolio assembled from master's coursework. Taken in the final semester of study. This course is eligible for deferred (R) grading.

**MUS T700 Dissertation in Music Theory (1-15 cr.)** This course is eligible for deferred (R) grading.

**MUS X601 Doctoral Qualifying Exams (1 cr.)**

## Academic Courses

### Music Production

**MUS A100 Foundations of Audio Technology (3 cr.)** Theoretical and practical foundation in the basics of audio technologies and signal flow for live sound reinforcement, studio and location audio recording, sound for visual media, and other contemporary production paradigms. Designed to meet the needs of modern performers, composers, educators, and content producers of audio and visual media.

**MUS A101 Introduction to Audio Technology (3 cr.)** P: For Audio Engineering and Sound Production majors only. Introduction to the technology and techniques

employed in audio recording, editing, and mixing; sound production for visual media, and live 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 Electronics I (3 cr.)** Fundamental principles of electricity and magnetism, with review of necessary algebra.

**MUS A112 Electronics II (3 cr.)** P: A111 Electronics I with a grade of C or higher. AC theory and introduction to circuit elements and active devices.

**MUS A115 Analysis of Music Creation and Production I (3 cr.)** P: T109 Rudiments of Music I. C: A100 Foundations of Audio Technology. Students enrolled in this course will survey songwriting techniques for multiple genres and styles in popular music by analyzing existing songs. Through the analysis of lyrics, melody, chord progressions, and imagery, students will identify stylistic devices and specific approaches to be incorporated into their own compositions.

**MUS A116 Analysis of Music Creation and Production II (3 cr.)** P: A115 Analysis of Music Creation and Production I. C: A125 Digital Audio Workstation Fundamentals. Students enrolled in this course will survey production techniques for multiple genres and styles in popular music by analyzing existing production examples. Analysis of musical arrangement, instrumentation, and sound design will be joined with analysis of audio recording, mixing, and mastering. Focus will be placed on listening instruction and practice.

**MUS A125 Digital Audio Workstation Fundamentals (3 cr.)** P: Major in Music Production or permission of instructor. C: A116 Analysis of Music Creation and Production II. This course builds proficiency in the use of Digital Audio Workstations for music creation and production. You will learn: setting up a project; creating parts; recording, importing, and editing audio; mixing your song; and exporting it for listening. A basic knowledge of computer operating systems is required.

**MUS A150 Introductory Seminar in Audio Engineering (1 cr.)** P: For Audio Engineering and Sound Production majors only. 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. 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 III (3 cr.)** P: A112 Electronics II with a grade of C or higher. System design and operation applied to audio, both analog and digital.

**MUS A212 Electronics IV (3 cr.)** P: A211 Electronics III with a grade of C or higher. Instruction in basic

maintenance of audio equipment and studio maintenance. Practical experience is emphasized.

**MUS A215 Music Creation and Production I (3 cr.)**

P: A116 Analysis of Music Creation and Production II and T124 Music Theory for Music Industry. Students enrolled in this course will build their songwriting abilities using the parameters of form, melody, lyrics, harmony through the process of creating their own original songs. Additional emphasis will be placed on techniques to induce inspiration and bypass writer's block.

**MUS A216 Music Creation and Production II (3 cr.)**

P: A215 Music Creation and Production I. This course will help students build skills needed to take their songs developed in Music Creation and Production I and create "ready for release" audio recordings. Topics will include: arrangement, instrumentation, synthesis and sound design, audio recording, mixing, and mastering. Significant focus will be placed on listening instruction and practice.

**MUS A270 Multitrack Studio Techniques I (3 cr.)**

P: A201 Audio Techniques II. Introduction to multitrack recording studio procedures with an emphasis on mixing console operation, signal flow, microphone selection and use, and recording session planning and etiquette.

**MUS A310 Music Creation and Production Masterclass (1 cr.)**

This course will provide Creation and Production students a space to share their music and receive peer and faculty mentoring. This course will also be a space for faculty and professional master classes.

**MUS A315 Producing Works for Hire (3 cr.)** P: A216 Music Creation and Production II. Students will create original songs for movies, commercials, television shows, video games, commercials. Deliverables for the course will be fully realized audio recordings. Student projects will conform to industry standards. Legal and business topics will be discussed including: publishing, copyright, licensing, and ownership of master recordings.

**MUS A316 Music Creation and Production Projects I (3 cr.)**

P: A315 Producing Works for Hire. Students will take songs from demo form to a fully realized "ready for release" audio recordings that conform to industry standards. Students will create projects that combine knowledge and practice from their prerequisite courses in music theory, songwriting, audio engineering, and Logic Pro. Career and portfolio development will also be included.

**MUS A320 Sound Reinforcement Techniques (3 cr.)**

P: A202 Audio Techniques III. An introduction to sound reinforcement system design and operation.

**MUS A321 Sound for Visual Media (3 cr.)**

P: A202 Audio Techniques III. 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 (3 cr.)**

P: A202 Audio Techniques III. Advanced digital audio workstation techniques.

**MUS A330 Modern Recording Studio Techniques (3 cr.)**

P: A100 Foundations of Audio Technology with a grade of C or higher. Hybrid course designed to give practical hands-on experience recording, mixing, and mastering music. Oriented towards students studying

music or media who need to be proficient in audio production. Coursework includes online reading, videos, and guided production exercises, along with a weekly instructor-led lab and student-produced final recording and mixing project.

**MUS A340 Topics in Audio Engineering (3 cr.)** Variable topics. May be repeated for credit for different topics with permission of instructor.

**MUS A350 Seminar in Audio Engineering (1 cr.)**

P: A150 Introductory Seminar in Audio Engineering. Critical listening and discussion of recording techniques, concepts, and aesthetics.

**MUS A360 Classical Music Recording and Production (3 cr.)**

P: A202 Audio Techniques III. Study and practice of classical music recording and production, with an emphasis on recording session planning and direction, microphone technique, and editing.

**MUS A370 Multitrack Studio Techniques II (3 cr.)**

P: A270 Multitrack Studio Techniques I. Supervised practical experience in multitrack studio procedures with an emphasis on contemporary microphone and recording techniques. Small group and individual project work, as well as group listening and discussion.

**MUS A410 Individual Music Production Projects (3 cr.)**

P: A100 Foundations of Audio Technology or A101 Introduction to Audio Technology; K340 Songwriting for Music Production with a grade of B or higher; and K361 or Z361 Introduction to MIDI and Computer Music. Students will take a song from demo form to a fully realized "ready for release" audio recording. Projects will conform to music industry standards for use in a portfolio to promote the student's creative work. Preparatory assignments throughout each project will be used to guide students through the creation process.

**MUS A416 Music Creation and Production Projects II (3 cr.)**

P: A316 Music Creation and Production Projects I. In this course students will work on individual final projects, creating new, original compositions and create fully realized "ready for release" audio recordings that conform to industry standards. Students will create projects that combine knowledge and practice from their prerequisite courses in music theory, songwriting, audio engineering, and Logic Pro.

**MUS A420 Advanced Sound Reinforcement (3 cr.)**

P: A320 Sound Reinforcement Techniques. Study of advanced sound reinforcement, system design, and practical experience in sound reinforcement.

**MUS A440 Individual Project in Audio Engineering (1-3 cr.)**

P: Senior standing. Supervised individual project or research.

**MUS A460 Surround Sound and Immersive Audio (3 cr.)**

P: A202 Audio Techniques III. P or C: A470 Individual Multitrack Studio Projects I. Study and practice of contemporary surround sound and immersive audio recording and mixing techniques.

**MUS A461 Final Project in Audio Engineering (1 cr.)**

P: Senior standing. Preparation of professional dossier featuring the student's best work (concurrent with last semester of on-campus coursework). Student will make a

public presentation of the dossier to the Audio Engineering and Sound Production faculty and student body.

### **MUS A470 Individual Multitrack Studio Projects I (3 cr.)**

P: A370 Multitrack Studio Techniques II. Supervised practical experience in contemporary multitrack recording and mixing. Includes individual project work as well as group listening and discussion.

### **MUS A471 Individual Multitrack Studio Projects II (3 cr.)**

P: Grade of B+ or higher in A470 Individual Multitrack Studio Projects I. A grade of A in A471 is required to take A471 a second time. Individual projects in multitrack recording.

### **MUS A475 Media Presence and Career Development (3 cr.)**

P: A416 Music Creation and Production Projects II. Students in this course will research exemplary artists and report back to the class how the artist attained the success they have and how they built their career. The class will then discuss and each student will create and implement a plan for how they will build their career.

### **MUS A476 Music Creation and Production Final Project (3 cr.)**

P: A416 Music Creation and Production Projects II. In this course students will work on individual final projects, creating new, original compositions and create fully realized "ready for release" audio recordings that conform to industry standards. This course will be offered both at IUB and "JSOM LA."

**MUS A480 Internship in Audio (3 cr.)** P: Senior standing. Supervised experience in a working environment directly related to audio technology. Assessed by reports from the student and on-site supervisor.

## **Sacred Music**

**MUS C301 Sacred Music Colloquium (1 cr.)** P: For undergraduate organ majors. A forum for the practical application of sacred music skills, exploration of a wide range of sacred music repertoires, and other vocational aspects of the church musician. It will feature lecture/demonstration by the instructor, weekly performances and presentations from students, small group assignments related to required reading, and occasional guest lectures.

### **MUS C400 Research in Sacred Music (1-6 cr.)**

**MUS C401 Sacred Music I (2 cr.)** P: For undergraduate organ majors. An introductory study and application of keyboard harmony, transposition, improvisation, hymn playing, and accompanying for the church service.

**MUS C402 Sacred Music II (2 cr.)** P: C401 Sacred Music I. 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 (2 cr.)** P: C402 Sacred Music II. Continuation of topics introduced in C402 plus an introduction to the history of worship and sacred music, including hymnody.

**MUS C404 Sacred Music IV (2 cr.)** P: C403 Sacred Music III. 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.)** 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 (1-3 cr.)**

**MUS C501 Sacred Music Colloquium (1 cr.)** P: For graduate organ majors. A forum for the practical application of sacred music skills, exploration of a wide range of sacred music repertoires, and other vocational aspects of the church musician. It will feature lecture/demonstration by the instructor, weekly performances and presentations from students, small group assignments related to required reading, and occasional guest lectures.

**MUS C504 Keyboard Skills Review (1 cr.)** Basic keyboard skills with an emphasis on hymn transposition, modulation, improvisation, sight reading, and figured bass realization.

### **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 Review (1 cr.)** Foundational studies in the practical musical skills needed by a church organist: hymn playing, anthem accompanying, open-score reading, and console conducting.

**MUS C524 Organ Improvisation (2 cr.)** P: C504 Keyboard Skills Review or equivalent. Improvisation for the church organist, with emphasis on stylistic considerations, formal structures, and devices.

**MUS C540 The History of Christian Worship and Sacred Music (2 cr.)** 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.)** An exploration of the practical demands and philosophical dimensions of a vocation in sacred music. Includes anthem repertoire, professional issues, and dynamics of leadership.

## **Music Education**

**MUS E131 Freshman Colloquium in Music Education (2 cr.)** C: EDUC M101 Laboratory/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 E218 Cultural Diversity in Music Pedagogy (3 cr.)** P: E130 Introduction to Music Learning or E131 Freshman Colloquium in Music Education. This course explores ways in which educators can respond pedagogically and ethically to human diversity present in music classrooms. We will explore several approaches to teaching, applying their central premises to school music contexts: world music pedagogy; culturally relevant, responsive, and

sustaining pedagogy; and anti-racist pedagogy. A grade of C+ or higher is required.

**MUS E232 Inclusive Participatory Music Practices (3 cr.)** P: E130 Introduction to Music Learning or E131 Freshman Colloquium in Music Education. C: EDUC M201 Laboratory/Field Experience. An examination of various avenues for learning music in contemporary culture. Includes an overview of informal music-making practices such as garage bands and singing circles, learning and engagement with music from diverse places throughout the world, and using technology for creative music making. Contains a service learning component. A grade of C+ or higher is required.

**MUS E241 Introduction to Music Fundamentals (3 cr.)** Designed to aid elementary majors in the School of Education in learning to sing and read music.

**MUS E342 Methods and Materials for Teaching Elementary Music (3 cr.)** P: Admission to the Teacher Education Program and MUS E232 Inclusive Participatory Music Practices. C: EDUC K207 Practical Aspects of Disability Law for Music Teachers and EDUC M301 Laboratory/Field Experience. 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.

**MUS E343 Methods and Materials for Teaching Choral Music (3 cr.)** P: P: Junior standing, admission to the Teacher Education Program, MUS E232 Inclusive Participatory Music Practices, and P or C: G370 Techniques for Conducting. C: EDUC M301 Laboratory/Field Experience. 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.

**MUS E344 Methods and Materials for Teaching Instrumental Music (3 cr.)** P: Junior standing, admission to the Teacher Education Program, and MUS E232 Inclusive Participatory Music Practices. C: EDUC M301 Laboratory/Field Experience. Teaching methods and materials; organization of the instrumental curriculum. A grade of C+ or higher is required.

**MUS E400 Undergraduate Readings in Music Education (2-3 cr.)**

**MUS E434 Administration of School Bands and Orchestras (2 cr.)** P: Senior standing and admission to the Teacher Education Program. Teaching, organization, and administration of school wind ensembles, percussion ensembles, and orchestras. A grade of C+ or higher is required.

**MUS E480 Methods and Materials for Teaching String Music (2 cr.)** P: F261 String Class Techniques. String teaching materials, methods, and techniques for use with K-12 students.

**MUS E481 Methods and Materials for Teaching Instrumental Jazz (2 cr.)** P: O214 Jazz Harmony or 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: O214 Jazz Harmony or 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 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 Reading and Writing Research in Music Education (2 cr.)** P or C for MME Students: E518 Foundations of Music Education and E598 Practicum/Thesis Proposal in Music Education. Required of master's degree and certificate students in music education. An overview of research techniques in music education, culminating in a written literature review and topic proposal for a master's thesis or practicum for MME students or an action research plan for certificate students.

**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 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 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 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 (1-3 cr.)** P: consent of instructor. Independent research in music education.

**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 (1-3 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 E561 Special Topics in Choral Methods (1-3 cr.)**

**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 K-12 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 instructor. Enrollment required prior to or concurrent with E520 Reading and Writing Research in Music Education. Development of practicum or thesis methodology and analysis procedures.

**MUS E616 Curriculum in Music Education (3 cr.)** P: E518 Foundations of Music Education. Purpose, problems, development, and current trends in music curricular structures in elementary, secondary, and higher education.

**MUS E618 History, Curriculum, and Philosophy of Music Education (3 cr.)** P: E518 Foundations of Music Education. This seminar critically examines the history of Western music education, issues related to curriculum

design and development, and contemporary music education philosophical writings.

**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 E641 Advanced Qualitative Research in Music Education (3 cr.)** This course provides an opportunity for participants who have taken an introductory course in qualitative research to deepen their knowledge of qualitative research techniques and to conduct a study. Topics emphasized include analysis and interpretation of qualitative data and techniques associated with case study, ethnography, grounded theory, narrative, and phenomenology.

**MUS E645 Music Teacher Education (2 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 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 in Music Education (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 be approved by a primary faculty supervisor and a second faculty reader. This course is eligible for deferred (R) grading.

**MUS E663 Public Research Lecture in Music Education (0 cr.)**

P: Consent of the instructor. A research 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. This course is eligible for deferred (R) grading.

**MUS E665 Advanced Philosophical Research in Music Education (3 cr.)**

P: E660 Philosophical Research in Music Education. This course includes advanced and selected readings in the philosophy of music education intended to broaden and deepen students' grasp of this literature. Students will practice conducting philosophical research by undertaking a semester-long writing project.

## Music Education Master Class

**MUS I202 Master Class in Music Education for Student Teaching (1 cr.)**

C: EDUC M482 Student Teaching. Preparation and support for student teaching experience, including edTPA preparation. For music education students during the student teaching semester.

**MUS I502 Music Education Master Class for Student Teaching (0 cr.)**

C: EDUC M580 Internship in Music. Preparation and support for student teaching experience, including edTPA preparation. For music education students during the student teaching semester.

## School of Education

**EDUC I251 Learning Theories for Teachers (3 cr.)**

This is a required course for teacher education majors designed to introduce them to the theories of learning in the context of school learning.

**EDUC K207 Practical Aspects of Disability Law for Music Teachers (1 cr.)** C: EDUC M342 Methods and Materials for Teaching Elementary Music and EDUC M301 Laboratory/Field Experience. Overview of disability law in the United States as it applies to K-12 pre-service teachers of students with disabilities.

**EDUC M101 Laboratory/Field Experience (0-3 cr.)**

Laboratory or field experience for freshman.

**EDUC M201 Laboratory/Field Experience (0-3 cr.)**

Laboratory or field experience.

**EDUC M301 Laboratory/Field Experience (0-3 cr.)**

Laboratory or field experience.

**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 M482 Student Teaching: All Grades (16 cr.)**

P: Senior standing; successful completion of upper-division examination; 10 credit hours of instrumental techniques (where required); all required conducting, education, and music education courses; admission to the Teacher Education Program. C: MUS I202 Master Class in Music Education for Student Teaching. A sixteen-week, full-time, continuous, and supervised experience.

**EDUC M580 Internship in Music (10 cr.)**

C: MUS I502 Music Education Master Class for Student Teaching. A nine-week, full-time, continuous, and supervised experience.

**EDUC P250 General Educational Psychology (3 cr.)**

The study and application of psychological concepts and principles as related to the teaching-learning process, introduction to classroom management, measurement/evaluation, and disability awareness.

## Music Pedagogy

**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 BM 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: T152 Music Theory and Literature II and T132 Musical Skills I or equivalent for all students, and F205 Introduction to Instrumental Techniques for BME Choral Teaching and General Music Teaching students. Scoring for orchestra, band, and chorus.

**MUS E315 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 E358 Guitar Arranging and Transcription (2 cr.)**

P: Undergraduate major in Guitar or consent of instructor. Study of a diverse range of arranging techniques and concepts for the guitar. Students will start with basic solo and two-part arrangements and progress towards scores displaying four to six parts for beginner and intermediate educational ensembles and commercial music.

**MUS E413 Harp Pedagogy (2 cr.)** 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 (2 cr.)** A supervised series of private and class harp lessons.

**MUS E459 Instrumental Pedagogy (1-3 cr.)** P: Must be music undergraduate student. Pedagogy classes pertaining to individual instruments.

**MUS E470 Pedagogy of Jazz (2 cr.)** P: O316 Jazz Arranging 1. For Jazz majors and minors only. Techniques and methods of teaching jazz studies, including the training of jazz bands. Intended for students who have successfully completed the upper-division examination.

**MUS E489 Organ Pedagogy (2 cr.)** An examination of pedagogical practices and methods relating to the instruction of organ students at all levels.

**MUS E490 Organ Pedagogy Practicum (1 cr.)** P: E489 Organ Pedagogy. The practical application of teaching applied organ with faculty mentorship.

**MUS E493 Piano Pedagogy (2 cr.)** Methods and materials for teaching individuals and classes of both children and adults. Two hours of demonstration and two hours of teaching each week. Intended for students who have successfully completed the upper-division examination.

**MUS E494 Vocal Pedagogy (3 cr.)** P: Four semesters of V400 or permission of instructor. 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: 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 Violin/Viola Pedagogy IV (2 cr.)** This course is intended as a pedagogical overview of intermediate to advanced violin and viola repertoire. A sequence of etudes and repertoire ranging from Suzuki Book Three to the major concertos will be examined. Observation of lessons and experience teaching this repertoire are foundational to this course.

**MUS E508 Euphonium Pedagogy (1 cr.)** This course is designed to acquaint graduate euphonium students with current methods and materials in teaching and their practical applications. Students will receive an introduction to the latest pedagogical methods, music teaching technology, and apps that aid in teaching lessons.

**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 (2 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 (2 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 E558 Guitar Arranging and Transcription (3 cr.)** P: Graduate major in Guitar. Study of a diverse range of arranging and transcription techniques for the guitar. Starting with basic solo and two-part arrangements, students will progress towards scores displaying twelve to sixteen parts for beginner, intermediate, and advanced educational ensembles and commercial music.

**MUS E559 Instrumental Pedagogy (1-3 cr.)** P: Graduate standing. Pedagogy classes pertaining to 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 E589 Organ Pedagogy (2 cr.)** An examination of pedagogical practices and methods relating to the instruction of organ students at all levels.

**MUS E590 Organ Pedagogy Practicum (1 cr.)** P: E589 Organ Pedagogy. The practical application of teaching applied organ with faculty mentorship.

**MUS E594 Voice Pedagogy (3 cr.)** P: Voice major or consent of instructor. A study of the components of voice production--respiration, phonation, resonance, and articulation--along with practical methods to address voice classification, tonal quality, diction, registration, and other related topics. A major paper on a related subject and supervised teaching through assignment of students to members of the class will be required.

**MUS E671 Small Jazz Ensemble Pedagogy and Literature (3 cr.)** P: For DM Jazz Studies majors only. Pedagogy of teaching jazz rhythm sections, combos, and Latin Jazz. Analysis of historical and contemporary jazz and jazz-related styles in small jazz ensembles.

**MUS E672 Large Jazz Ensemble Pedagogy and Literature (3 cr.)** P: For DM Jazz Studies majors only. This course will give the student real-time experience observing and assisting university jazz ensemble instructors. Through assistance, observation, and discussion, the student will acquire a diverse set of skills enabling them to program, rehearse, conduct, and manage a large jazz ensemble of varying skill levels.

**MUS E673 Pedagogy of Jazz Musicianship (3 cr.)** P: For DM Jazz Studies majors only. Methods and materials for teaching courses in jazz theory, ear training, piano, arranging, and improvisation.

**MUS E674 Pedagogy of Jazz History (3 cr.)** P: For DM Jazz Studies majors only. Students will develop the knowledge and ability to teach jazz history effectively in collegiate and non-collegiate settings. The course is designed to help students develop course design and resource lists (texts and media) and also to challenge the student to understand jazz history in the context of American and world history.

**MUS E694 Applied Voice Pedagogy (3 cr.)** P: E594 Voice Pedagogy or permission of instructor. A course intended to prepare doctoral students for positions in higher education. Class components will include preparation of such items as a curriculum vitae, philosophy of teaching, and personal website, as well as a major research paper and multimedia lecture.

**MUS E695 Voice Pedagogy: Research Foundations (3 cr.)** This class examines current knowledge of the singing voice based on research in anatomy, physiology, and acoustics with a focus on the study of voice science. Through readings as well as discussions

and demonstrations in class, students learn theoretical concepts based in current scientific research regarding voice use.

**MUS E696 Voice Pedagogy: Practice (3 cr.)** P: E695 Voice Pedagogy: Research Foundations. This class provides a workshop environment for students to hone their teaching skills. The objective will be to apply the knowledge acquired in E695 Voice Pedagogy: Research Foundations regarding anatomy, physiology, and acoustics. Students will be guided in the development of a more research-based approach to voice training.

**MUS E697 Voice Pedagogy: Repertoire (3 cr.)** P: E695 Voice Pedagogy: Research Foundations. Repertoire is one of the main tools employed in voice training. Well-chosen repertoire aids in the technical development of the singer by helping to solidify concepts addressed in vocal exercises. Understanding principal components to consider when choosing music is paramount to ensuring the most effective and efficient skill acquisition.

## 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.)** Required for BME Choral Teaching and General Music Teaching students. Techniques and materials for beginning instrumental study.

**MUS F261 String Class Techniques (2 cr.)** Class instruction and teaching methods for violin, viola, cello, 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.

**MUS F325 Rhythm Section Methods (2 cr.)** Survey of basic rhythm section techniques in jazz styles such as swing, shuffle, rock, funk, bossa nova, samba, Afro-Cuban, and ballads. The course will focus on developing basic skills on each of the rhythm section instruments (piano, guitar, bass, and drums) and understanding the role of each instrument in the rhythm section.

**MUS F330 Foundations in Latin American and Caribbean Percussion (3 cr.)** P: Must be undergraduate student. Hands-on percussion course focusing on folkloric percussion throughout Latin America and the Caribbean. These may include music traditions from Cuba, Puerto Rico, the Dominican Republic, Haiti, Trinidad and Tobago, Mexico, Guatemala, Belize, Venezuela, Colombia, Peru, and Brazil.

**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 I (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.

**MUS F341 Foundations and Applications of Mindfulness in Music (1-2 cr.)** P: T252 Music Theory and Literature IV or equivalent. This class is for music students interested in learning about and incorporating mindfulness-based meditation and wellness practices into their work as performers, music teachers, and music learners. Topics will include the scientific foundations of mindfulness-based practices, along with strategies for incorporating these practices.

**MUS F342 Movement for Singers (1 cr.)** This course will consist of an introduction to techniques and methods of movement specifically designed for singers, incorporating basic yoga postures, mindfulness, basic ballet positions, and improvisatory organic movement.

**MUS F343 Postural Alignment for the Musician II (1 cr.)** P: F340 Postural Alignment for the Musician I. Advanced exploration of the Alexander Technique to build upon knowledge from Postural Alignment for the Musician I. Students will learn how to develop adaptable postural tone, skills for self-regulation, and a greater capacity for self-awareness in order to change unproductive patterns of thought, movement, and behavior.

**MUS F400 Seminar in Interpretation (2-3 cr.)**  
P: Consent of instructor. Instruction in interpretation by a performance teacher who is not the student's regular instructor.

**MUS F401 Accompaniment of Baroque Music (2 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 F411 Musical Productions for the Choral Director (2 cr.)** P: E130 Introduction to Music Learning or E131 Freshman Colloquium in Music Education; P or C: G370 Techniques for Conducting. 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: P121 Piano Class 2, Music Majors; E130 Introduction to Music Learning or E131 Freshman Colloquium in Music Education.; P or C: G370 Techniques for Conducting. Survey of choral music appropriate for secondary school ensembles.

**MUS F414 Music in Early Childhood (2 cr.)** P: E130 Introduction to Music Learning or E131 Freshman

Colloquium in Music Education. Methods and materials appropriate to the musical development of children from birth to age five.

**MUS F419 Orchestral Repertoire (1 cr.)** Study of orchestral repertoire for various instruments.

**MUS F420 Topics in Performance Study (1-3 cr.)**

**MUS F444 Scoring Ensemble (1 cr.)** P: Junior standing or higher and permission of instructor. Ensemble meets tutti or sectionally to read and record new works by music scoring composers. Individual players may be asked to perform recorded solos on scoring MIDI demos. Students will become familiar with playing new film scores or works in progress with synchronization to picture via click tracks.

**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 F455 Latin American and Caribbean Chamber Music (1 cr.)** Rehearsal and performance of Latin American and Caribbean chamber music.

**MUS F457 Seminar in Performance (1-3 cr.)**  
P: Permission of instructor. Independent study.

**MUS F458 Applied Performance in Latin American and Caribbean Music (2 cr.)** P: Permission of instructor. Private instruction with a focus on Latin American and Caribbean repertoire.

**MUS F461 Ear Training for Conductors (1 cr.)** P: T232 Musical Skills III or permission of instructor. Development of the ear and its application to the process of sight reading, especially as relates to score study and rehearsal for conductors. Emphasis on ability to "hear" scores through audiation. Students will sing choral scores at sight and refine intonation.

**MUS F462 Score Reading (1 cr.)** P: T232 Musical Skills III and permission of instructor. Students will receive training in score reading through playing choral and orchestral scores at the piano. The ability to play music of transposing instruments at sight will be taught through the study of clef reading.

**MUS F466 Techniques in Marching Bands (2 cr.)**  
For undergraduates and graduates majoring in music education. Techniques for organizing and training marching bands in K-12 schools and at the college level. Planning and charting football shows; rehearsal problems.

**MUS F501 Accompaniment of Baroque Music (2 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 (2 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 (2 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 F530 Foundations in Latin American and Caribbean Percussion (3 cr.)** P: Must be graduate student. Hands-on percussion course focusing on folkloric percussion throughout Latin America and the Caribbean. These may include music traditions from Cuba, Puerto Rico, the Dominican Republic, Haiti, Trinidad and Tobago, Mexico, Guatemala, Belize, Venezuela, Colombia, Peru, and Brazil.

**MUS F531 Graduate Ear Training for Conductors (1 cr.)** P: T511 Aural Music Theory Review for Graduate Students or equivalent, or permission of instructor. Study and performance of complex pitch and rhythmic combinations. Development of the ear and its application to the process of sight reading, especially as relates to score study and rehearsal for conductors. Emphasis on ability to "hear" scores through audiation. Students will sing choral scores at sight and refine intonation.

**MUS F532 Graduate Score Reading (1 cr.)** P: Adequate skill at the keyboard and T511 Aural Music Theory Review for Graduate Students, or equivalent. Students will receive training in score reading through playing choral and orchestral scores at the piano, including clef reading and transposition exercises for the study of major works.

**MUS F540 Postural Alignment for the Musician I (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.

**MUS F541 Foundations and Applications of Mindfulness in Music (1-2 cr.)** This class is for music students interested in learning about and incorporating mindfulness-based meditation and wellness practices into their work as performers, music teachers, and music learners. Topics will include the scientific foundations of mindfulness-based practices, along with strategies for incorporating these practices.

**MUS F542 Movement for Singers (1 cr.)** This course will consist of an introduction to techniques and methods of movement specifically designed for singers, incorporating basic yoga postures, mindfulness, basic ballet positions, and improvisatory organic movement.

**MUS F543 Postural Alignment for the Musician II (1 cr.)** P: F540 Postural Alignment for the Musician I. Advanced exploration of the Alexander Technique to build upon knowledge from Postural Alignment for the Musician I. Students will learn how to develop adaptable postural tone, skills for self-regulation, and a greater capacity for self-awareness in order to change unproductive patterns of thought, movement, and behavior.

**MUS F544 Scoring Ensemble (1 cr.)** P: Permission of instructor. Ensemble meets tutti or sectionally to read and record new works by music scoring composers. Individual players may be asked to perform recorded solos on scoring MIDI demos. Students will become familiar with playing new film scores or works in progress with synchronization to picture via click tracks.

**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 F555 Latin American and Caribbean Chamber Music (0-1 cr.)** Rehearsal and performance of Latin American and Caribbean chamber music.

**MUS F558 Applied Performance in Latin American and Caribbean Music (2 cr.)** P: Permission of instructor. Private instruction with a focus on Latin American and Caribbean repertoire.

**MUS F560 Chamber Music: Variable Title (3 cr.)** 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: 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.)** 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; O214 Jazz Harmony or 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 G374 Advanced Instrumental Conducting (2 cr.)** P: G373 Instrumental Conducting. Refinement of conducting techniques through work on advanced repertoire and score study, score interpretation, and rehearsal techniques.

**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, T251 Music Theory and Literature III, and G373 Instrumental Conducting. Study of the techniques of wind band repertoire score study, including score orientation, analysis, 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 G535 Master's Choral Conducting: Renaissance to 1700 (2 cr.)** P: Major in choral conducting or permission of instructor. C: M535 Master's Seminar in Choral Literature: Renaissance to 1700. Study and development of effective gesture and stylistically appropriate interpretations based on score and era. Will include chironomy, chant, choral repertoire of the Renaissance, and the music of the early Baroque including compositions by Monteverdi and Schütz.

**MUS G536 Master's Choral Conducting: 1700 to 1900 (2 cr.)** P: Major in choral conducting or permission of instructor C: M536 Master's Seminar in Choral Literature: 1700 to 1900. Study and development of effective gesture and stylistically appropriate interpretations based on score and era. Will include baton technique and conducting of recitative. Major works and small forms from the choral and choral/orchestral literature will be conducted.

**MUS G537 Master's Choral Conducting: 20th Century to Today (2 cr.)** P: Major in choral conducting or permission of instructor. C: M537 Master's Seminar in Choral Literature: 20th Century to Today. Study and development of effective gesture and stylistically appropriate interpretations based on score and era. Mixed and asymmetrical meters and extended techniques will be included. Major works and small forms from the choral and choral/orchestral literature will be conducted.

**MUS G538 Choral Rehearsal Techniques (2 cr.)** P: Major in choral conducting or permission of instructor. The study of choral rehearsal techniques with an emphasis on appropriate sequencing, efficiency, and healthy vocal solutions to typical challenges. Topics will include rehearsal planning and structure, warm-ups, mechanics, voice care, and strategies to address intonation, rhythmic unity, coloratura, and vocal color.

**MUS G550 Conducting New Music (2 cr.)** P: Consent of instructor. Conducting technique, advanced rhythm, score study and preparation, and 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 (3 cr.)** P: Graduate standing in the Jacobs School of Music or permission of instructor. Techniques for the beginning choral conductor, including fundamentals of baton technique, rehearsal skills, choral sound development, and score preparation. Does not satisfy degree requirements for graduate choral conducting majors. May be used toward a doctoral minor in choral conducting.

**MUS G560 Graduate Choral Conducting (3 cr.)** P: One conducting class at the undergraduate level or G555 Foundations in Choral Conducting or permission of the instructor. Study and development of effective gesture and stylistically appropriate interpretations of repertoire from a variety of time periods. For students majoring in fields other than choral conducting. May be taken more than once.

**MUS G566 Interpretation and Conducting of Band Literature I (3 cr.)** P: Two semesters of undergraduate conducting or equivalent. 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.)** For graduate students majoring in fields other than 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: Major in wind conducting and consent of instructor. Baton technique and critical analysis of scores; rehearsal and interpretive problems.

**MUS G585 Wind Band Score Study (3 cr.)** Study of the techniques of wind band repertoire score study, including score orientation, analysis, and marking procedures.

Rehearsal techniques as appropriate for advanced concert wind band music.

**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 G661 Doctoral Choral Conducting: Renaissance to 1700 (3 cr.)** P: Major in choral conducting or permission of instructor. C: M661 Doctoral Seminar in Choral Literature: Renaissance to 1700. Study and development of effective gesture and stylistically appropriate interpretations based on score and era. Will include chironomy, chant, choral repertoire of the Renaissance, and the music of the early Baroque including compositions by Monteverdi and Schütz.

**MUS G662 Doctoral Choral Conducting: 1700 to 1900 (3 cr.)** P: Major in choral conducting or permission of instructor. C: M662 Doctoral Seminar in Choral Literature: 1700 to 1900. Study and development of effective gesture and stylistically appropriate interpretations based on score and era. Will include baton technique and conducting of recitative. Major works and small forms from the choral and choral/orchestral literature will be conducted.

**MUS G663 Doctoral Choral Conducting: 20th Century to Today (3 cr.)** P: Major in choral conducting or permission of instructor. C: M663 Doctoral Seminar in Choral Literature: 20th Century to Today. Study and development of effective gesture and stylistically appropriate interpretations based on score and era. Will include baton technique for asymmetrical and mixed meters, the pacing of accelerandi and ritardandi, and reading non-traditional notation. Major works and small forms from the choral and choral/orchestral literature will be conducted.

**MUS G664 Choral Rehearsal Techniques (3 cr.)** P: Major in choral conducting or permission of instructor. The study of choral rehearsal techniques with an emphasis on appropriate sequencing, efficiency, and healthy vocal solutions to typical challenges. Topics will include rehearsal planning and structure, warm-ups, mechanics, voice care, and strategies to address intonation, rhythmic unity, coloratura, and vocal color.

**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: Major in wind conducting and consent of instructor. Baton technique and critical analysis of scores; rehearsal and interpretive problems.

## Ballet

**MUS J100 Ballet Elective/Secondary (2 cr.)** P: For undergraduate students only. Classical ballet technique class offered at a variety of levels. Course includes barre exercises and centre practice.

**MUS J208 Conditioning for the Ballet Body (1 cr.)** Injury prevention is an important part of ballet education.

Principles of physical therapy, Pilates, and basic floor exercises will be used to train muscles to be strong enough to support all ballet work and supple enough to move freely with as little tension as possible.

**MUS J210 Jazz Dance (1 cr.)** P: For undergraduate students only. A study of jazz dance, including early jazz and musical comedy as well as contemporary styles. Emphasis on current locomotor jazz techniques.

**MUS J220 Contemporary Ballet (1 cr.)** Study of contemporary ballet movement. Students will work towards the coordination of full body use as applied to musical expression. Contemporary repertoire will be taught and refined and students will gain confidence in this genre. Students will be able to apply their contemporary corrections to all their classical ballet practices.

**MUS J340 Ballet Pedagogy (2 cr.)** P: For ballet majors only. A current approach to the theory and practice of teaching classical ballet.

**MUS J400 Ballet Majors (2-6 cr.)** P: For ballet majors only. Daily technique classes, including pointe, for students in the BS and BSOF Ballet degree programs. Performance emphasis.

**MUS J410 Choreography Workshop (2 cr.)** P: For ballet majors only. A practical study of the craft of making dances using classical ballet technique.

**MUS J425 Ballet Career Planning (2 cr.)** P: For ballet majors only. This course aims to provide ballet dancers aspiring to become professionals an informed pathway to the field and a mechanism to create a portfolio of organized materials that will help them achieve a successful audition season.

**MUS J700 Ballet Graduate Elective (2 cr.)** Classical ballet technique class offered at a variety of levels. Course includes barre exercises and centre practice.

## Composition

**MUS K100 Composition Undergraduate Elective/Secondary (3 cr.)** P: Music Fundamentals Online or T109 Rudiments of Music I with grade of C or higher. C: I301 Departmental Masterclass. Individual lessons in composition.

**MUS K101 Freshman Workshop in Composition (1 cr.)** P: Undergraduate major in composition. C: K400 Composition Major. One-hour weekly meetings of all freshman K400 students consisting of short composition exercises, analyses, and critiques.

**MUS K133 Notation and Calligraphy (1 cr.)** P: Music Fundamentals Online or T109 Rudiments of Music I with grade of C or higher. Must be undergraduate composition major or minor. Notation and organization of music manuscripts.

**MUS K214 Instrumentation I (2 cr.)** P: Music Fundamentals Online or T109 Rudiments of Music I with grade of C or higher. Must be undergraduate composition major or minor. 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.)** P: T132 Musical Skills I. Development of contrapuntal skills and techniques in two-, three-, and four-part textures.

**MUS K232 Free Counterpoint II (2 cr.)** P: K231 Free Counterpoint I. Continuation of K231.

**MUS K301 Composition Forum (1 cr.)** P: Undergraduate major in composition. C: K400 Composition Major. A weekly meeting for most composition majors, providing an opportunity to interact with guest presenters consisting of JSoM composition faculty, JSoM performance faculty, other IU faculty, and external guest composers brought in mostly for New Music Ensemble concerts.

**MUS K302 Projects in Music Scoring for Visual Media (1-3 cr.)** P: Junior or senior standing and permission of instructor. Collaborative project combining music and visual media. May be repeated.

**MUS K340 Songwriting for Music Production (3 cr.)** P: Successful completion of Music Fundamentals Online or equivalent, or MUS-Z 111 Introduction to Music Theory. Students will learn songwriting by studying melody, harmony, tempo, structure, and key. Pop, R&B, country, jazz, and world musical genres will be included. Songwriting methodology will be demonstrated by the instructor and through masterclasses from successful music artists. Restricted to music majors and students pursuing the music production minor.

**MUS K361 Introduction to MIDI and Computer Music (3 cr.)** P: Must be music undergraduate student. Basics of the Musical Instrument Digital Interface (MIDI) 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.)** P: Must be music undergraduate student. Individual lessons in composition.

**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 (1-3 cr.)** P: K404 Electronic Studio Resources II. Compositional projects in electronic music. May be repeated.

**MUS K450 Topics in Music Composition (1-3 cr.)** Variable topics in music composition. May be repeated.

**MUS K451 Advanced Orchestration I (2 cr.)** P: K215 Instrumentation II. Practical orchestration in all its applications.

**MUS K452 Advanced Orchestration II (2 cr.)** P: K451 Advanced Orchestration I. Practical orchestration in all its applications.

**MUS K455 Topics in Music Scoring for Visual Media (1-3 cr.)** P: Permission of instructor, demonstrated background in MIDI and composition, and junior standing. Specialized techniques course developing students' skills in music scoring for visual media. May be repeated for different topics.

**MUS K501 Composition Forum (1 cr.)** P: Graduate major in music. C: K810 Composition Graduate Minor or K910 Composition Graduate Major. A weekly meeting principally for most composition majors (though all graduate music majors may enroll), providing an opportunity to interact with guest presenters consisting of JSoM composition faculty, JSoM performance faculty, other IU faculty, and external guest composers brought in mostly for New Music Ensemble concerts.

**MUS K502 Projects in Music Scoring for Visual Media (1-3 cr.)** P: Permission of instructor. Collaborative project combining music and visual media. May be repeated.

**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: K504 Electronic Studio Resources II. Advanced projects in electroacoustic composition. 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 K550 Topics in Music Composition (1-3 cr.)** Variable topics in music composition. May be repeated.

**MUS K551 Advanced Orchestration (2 cr.)** P: K215 Instrumentation II or equivalent, or permission of instructor. Practical orchestration in all its applications.

**MUS K555 Topics in Music Scoring for Visual Media (1-3 cr.)** P: Permission of instructor. Specialized techniques course developing students' skills in music scoring for visual media. May be repeated for different topics.

**MUS K560 Episodic Television Scoring Practicum (3 cr.)** P: 9 credits of MUS-K 555 Topics in Music Scoring for Visual Media and permission of instructor. Eight-week immersion practicum in Los Angeles. Students will study and practice composition for episodic TV with a top television composer. Weekly observations of screenings, recording sessions, and other events of interest based on industry availability.

**MUS K702 Doctoral Composition Document I (0 cr.)** Movement of chamber music written during a week-long examination period. This course is eligible for deferred (R) grading.

**MUS K703 Doctoral Composition Document II (0 cr.)** Setting of a given text during a 24-hour period. This course is eligible for deferred (R) grading.

**MUS K710 Composition Graduate Elective (2-4 cr.)** Individual lessons in composition.

**MUS K810 Composition Graduate Minor (2-4 cr.)** Individual lessons in composition.

**MUS K910 Composition Graduate Major (2-6 cr.)** Individual lessons in composition.

## Guitar

**MUS L128 Guitar Heroes (2 cr.)** P: L101 Beginning Guitar Class, or L121 Beginning Guitar Class and Styles, or consent of instructor. Study and performance of the musical legacy created by guitar heroes from the 1930s to the present day. This course will investigate in a practical manner the solos, riffs, compositions, and techniques of various noteworthy guitarists who often presented new and unorthodox approaches to guitar playing conventions.

**MUS L345 Latin Guitar (2 cr.)** P: Undergraduate major in Guitar or consent of instructor. Designed for students of all levels. Divided into modules, the course will allow students to learn about a diverse range of Latin American guitar styles and techniques.

**MUS L465 Electric Guitar Concepts (2 cr.)** P: Undergraduate major in Guitar or consent of instructor. Study of popular electric guitar styles including genre-specific techniques in blues, rock, funk, and country, and adaptation to unfamiliar musical situations. This class includes multiple approaches to improvising and composing on the instrument.

**MUS L545 Latin Guitar (3 cr.)** P: Graduate major in Guitar. Modules will allow students to learn about a diverse range of Latin American guitar styles and techniques. In-depth readings, seminar discussions, and listening assignments will lead to a research paper and presentation.

**MUS L565 Electric Guitar Concepts (3 cr.)** P: Graduate major in Guitar. Study of popular electric guitar styles including genre-specific techniques in blues, rock, funk, and country, and adaptation to unfamiliar musical situations. This class includes multiple approaches to improvising and composing on the instrument and research of the history of the electric guitar, its key innovators, and styles.

## Musicology and Music History

**MUS M101 Music, Society, and Culture (3 cr.)** Non-chronological exploration of diverse musical genres and repertoires within their social and cultural contexts; developing a toolkit for studying and thinking about music, including research tools and methods, critical reading and writing, and technology skills.

**MUS M213 History of Popular Music (3 cr.)** P: T123 Music Theory for Music Business. This course examines the history of popular music from the nineteenth century to the twenty-first century. It offers a survey of several music styles and genres while considering critically the significance of the African diaspora, sound recording technologies, cultural identities, and globalization.

**MUS M400 Undergraduate Readings in Musicology (1-6 cr.)**

**MUS M401 History and Literature of Music I (4 cr.)** P: T152 Music Theory and Literature II or equivalent. History of music from beginnings of Western civilization to 1800. 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 1800 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 Topic (3 cr.)** P: T252 Music Theory and Literature IV. Aspects of music history, literature, and context related to specific repertoires, genres, styles, analysis of characteristic works, performance practices/traditions, historiography, or criticism. May be repeated for different composers or topics.

**MUS M501 Proseminar in Music History and Literature (3 cr.)** An introduction to the graduate study of music history and literature. Meets the proficiency requirement with a grade of C or higher.

**MUS M502 Composers: Variable Topics (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents. Life and works of representative composers in the cultural and historical context of their eras; emphasis on individual style through analysis of characteristic works. May be repeated for different composers.

**MUS M510 Topics in Music Literature (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents. Aspects of music history, literature, and context related to specific repertoires, genres, styles, analysis of characteristic works, performance practices/traditions, historiography, or criticism. May be repeated for different topics.

**MUS M525 Survey of Operatic Literature (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents. Emphasis on the eighteenth and nineteenth centuries.

**MUS M527 Symphonic Literature (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents. Orchestral music of the eighteenth and nineteenth centuries.

**MUS M528 Chamber Music Literature (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, 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 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 Masters Seminar in Musicology: Variable Topics (3 cr.)** P: Consent of instructor. For MA Musicology students. Formal research paper required. Taken ordinarily in the spring semester of the first year. May be taken more than once for credit toward MA.

**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 PhD.

**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 PhD.

**MUS M604 Qualifying Exam Tutorial (3 cr.)** Establishing of qualifying examination areas, the compiling of reading and repertory lists, and the first stages of examination study under faculty supervision. Ordinarily taken in the fall of the third year (for students admitted with an MA) or in the spring of the third year (for students admitted from a bachelor's degree).

**MUS M605 Qualifying Exam and Dissertation Area Tutorial (3 cr.)** Intensive study under faculty supervision, and written and oral qualifying examinations. Ordinarily taken in the spring of the third year (for students admitted with an MA) or in the fall of the fourth year (for students admitted from a bachelor's degree).

**MUS M650 Music in the United States (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents. 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, and spirituals and other religious idioms.

**MUS M651 Medieval Music (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M652 Renaissance Music (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M653 Baroque Music (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M654 Classic Music (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M655 Romantic Music (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M656 Modern Music (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents.

**MUS M657 Music Since 1960 (3 cr.)** P: M501 Proseminar in Music History and Literature and T508 Written Music Theory Review for Graduate Students, or equivalents.

**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 PhD.

## Music Literature

**MUS M368 Ballet History (2 cr.)** This course teaches the principles of creativity, experimentation, and collaboration on which ballet as an art form was built. Students will study the chronology of ballet's evolution as well as the major choreographers, composers, and organizational leaders who created its established forms and expressive tools.

**MUS M390 History of Jazz 1: Origins to 1959 (3 cr.)** The history of jazz from origins to 1959 explored through selected recordings and readings. The course will focus on selected artists and styles discussed in the context of American history.

**MUS M391 History of Jazz 2: 1959 to the Present (3 cr.)** The history of jazz from 1959 to the present explored through selected recordings, readings, and a research paper. The course will focus on selected artists and styles discussed in the context of American history.

**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 makes extensive use of video and audio resources.

**MUS M393 History of Jazz (3 cr.)** P: Must be music undergraduate student. This course is an exploration of the history of jazz with an examination of its roots,

important genres and styles, historic recordings, key figures, and related materials. For music majors only.

**MUS M395 Contemporary Jazz and Soul Music (3 cr.)**

P: Must be music undergraduate student. A survey of contemporary jazz and soul (rhythm and blues) music and musicians in the United States.

**MUS M396 Art Music of Black Composers (3 cr.)**

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 rap.

**MUS M408 Lute Sources and Repertoire (1 cr.)**

An overview of all sources, both manuscript and printed, of solo lute music, c. 1500-c. 1750, together with repertoire contained in those sources.

**MUS M409 Lute Treatises and Instruction Manuals (1 cr.)**

A study of all original instructional material and treatises from c. 1500-c. 1750 which describe techniques and performance styles for lute and other historical plucked strings.

**MUS M413 Topics in Latin American Music (3 cr.)**

P: Must be music undergraduate student. An in-depth survey of particular art music, popular and/or traditional repertoires, ranging from the colonial period to the twenty-first century. Specific content varies with instructor's area of specialization. Activities outside of class may be scheduled. May be repeated for different topics.

**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 M416 Advanced Topics in Early Music (3 cr.)**

**MUS M417 Medieval Performance Practice (2 cr.)** The basic literature of the Medieval period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M418 Renaissance Performance Practice (2 cr.)**

The basic literature of the Renaissance period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M419 Baroque Performance Practice (2 cr.)** The basic literature of the Baroque period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M420 Classical Performance Practice (2 cr.)** 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 (2 cr.)** The basic literature of the Romantic period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M422 Historical Notation/Edition Projects (2 cr.)**

P: Permission of instructor. This course develops students' literacy in pre-modern forms of musical notation, from the 14th to the 17th centuries, with an introduction to paleography and editorial method. In addition to being able to read and perform from earlier forms of notation, students will learn to create modern performance editions from primary sources.

**MUS M431 Song Literature I (3 cr.)**

P: Four semesters of V400 Voice Undergraduate Major or permission of instructor. 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: Four semesters of V400 Voice Undergraduate Major or permission of instructor. 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 M435 Performance Practice Before 1750 (2 cr.)**

Medieval, Renaissance, and Baroque repertory 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 M438 Survey of Guitar Literature (2 cr.)**

The course is intended as an overview of the origins and evolution of the modern guitar, examining repertoire from about 1500 to the present. Students will be introduced to important guitar/vihuela composers and performers throughout history. Analysis of scores and sound selections will be an integral part of the course.

**MUS M458 Topics in Historical Performance (1-3 cr.)**

P: Must be music undergraduate student. Variable topics in repertory and performance practice in the field of historical performance. May be repeated.

**MUS M469 Seminar in String Quartet Literature (2 cr.)**

Performance-based survey of chamber music literature from Haydn to present. Six seminal works will be covered per semester. Permission of instructor required. Only pre-formed ensembles registered in chamber music can apply. May be repeated.

**MUS M476 Survey of Organ Literature (1 cr.)**

P: For undergraduate organ majors. This course is designed to provide foundational knowledge of the organ repertoire and associated performance practices. It offers a broad overview of organ history, its music, and the corresponding differences between various styles of organ registration.

**MUS M508 Lute Sources and Repertoire (1 cr.)**

An overview of all sources, both manuscript and printed, of solo lute music, c.1500 - c.1750, together with repertoire contained in those sources.

**MUS M509 Lute Treatises and Instruction Manuals (1 cr.)** A study of all original instructional material and treatises from c.1500 - c.1750 which describe techniques and performance styles for lute and other historical plucked strings.

**MUS M513 Topics in Latin American Music (3 cr.)** An in-depth survey of particular art music, popular and/or traditional repertoires, ranging from the colonial period to the twenty-first century. Specific content varies with instructor's area of specialization. Open to majors and non-majors. Activities outside of class may be scheduled and a final research project is required. May be repeated for different topics.

**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 (2 cr.)**

**MUS M517 Medieval Performance Practice (2 cr.)** The basic literature of the Medieval period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M518 Renaissance Performance Practice (2 cr.)** The basic literature of the Renaissance period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M519 Baroque Performance Practice (2 cr.)** The basic literature of the Baroque period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M520 Classical Performance Practice (2 cr.)** The basic literature of the Classical period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M521 Literature and Performance Practice V (2 cr.)** The basic literature of the Romantic period with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

**MUS M522 Historical Notation/Edition Projects (2 cr.)** This course develops students' literacy in pre-modern forms of musical notation, from the 14th to the 17th centuries, with an introduction to paleography and editorial method. In addition to being able to read and perform from earlier forms of notation, students will learn to create modern performance editions from primary sources.

**MUS M523 Music and Rhetoric in Performance (2 cr.)** This course deals with changing relationships between words and music (c.1300-1750) through the evidence of contemporaneous ideologies applied to composition, interpretation, and performance. Beginning with classical authors who prescribe techniques for persuasive oration, the reception of such principles within both the Renaissance and Baroque periods will be given central emphasis.

**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 M533 Survey of Wind Literature and Pedagogy for Collaborative Pianists (3 cr.)** A practical, analytic, and historical study of relevant wind and brass repertoire. Emphasis on sonata/duo, concerti, and French conservatory pieces. Exploration of the pedagogical value of certain repertoire, the nature of the instruments and their pedagogy, and how these principles can be adapted to pianists.

**MUS M534 Survey of String Literature and Pedagogy for Collaborative Pianists (3 cr.)** A practical, analytic, and historical study of relevant string repertoire. Emphasis on sonata/duo, standard concerti, and shorter character pieces. Exploration of the pedagogical value of certain repertoire, the nature of the instruments and their pedagogy, and how these principles can be adapted to pianists.

**MUS M535 Master's Seminar in Choral Literature: Renaissance to 1700 (3 cr.)** C: G535 Master's Choral Conducting: Renaissance to 1700. An analytical and contextual study of choral repertoire from liturgical beginnings through the early Baroque.

**MUS M536 Master's Seminar in Choral Literature: 1700 to 1900 (3 cr.)** C: G536 Master's Choral Conducting: 1700 to 1900. An analytical and contextual study of choral repertoire starting with Bach, including music of Mozart, Haydn, and the early Romantics, ending with Brahms.

**MUS M537 Master's Seminar in Choral Literature: 20th Century to Today (3 cr.)** C: G537 Master's Choral Conducting: 20th Century to Today. An analytical and contextual study of choral repertoire from the 20th century until today.

**MUS M538 Survey of Guitar Literature (2 cr.)** The course is intended as an overview of the origins and evolution of the modern guitar, examining repertoire from about 1500 to the present. Students will be introduced to important guitar/vihuela composers and performers throughout history. Analysis of the scores and sound selections will be integral part of the course.

**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.)** Solo repertoire and chamber music for woodwind instruments, including woodwind instruments with strings and/or brass.

**MUS M548 Woodwind Literature II (3 cr.)** 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 M555 Foundations in Choral Score Analysis and Preparation (3 cr.)** Introduction for the conductor to techniques of historical research and structural and stylistic analysis of choral literature.

**MUS M558 Topics in Historical Performance (1-3 cr.)** Variable topics in repertory and performance practice in the field of historical performance. May be repeated.

**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 (3 cr.)** P: Consent of instructor. Critical examination of scores, rehearsal methods, conducting technique, and interpretation.

**MUS M576 Survey of Organ Literature (1 cr.)** P: For graduate organ majors. This course is designed to provide foundational knowledge of the organ repertoire and associated performance practices. It offers a broad overview of organ history, its music, and the corresponding differences between various styles of organ registration.

**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 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 M591 Jazz History 1: Origins through 1949 (3 cr.)** Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles, origins to 1949.

**MUS M592 Jazz History 2: 1950-1969 (3 cr.)** Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles, 1950-1969.

**MUS M593 Jazz History 3: 1970-present (3 cr.)** Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles since 1970.

**MUS M594 Big Band Jazz (3 cr.)** The study of classic big band literature (Ellington, Basie, Kenton, Herman, etc.).

**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 M633 Wind Literature and Pedagogy for Collaborative Pianists (3 cr.)** A practical, analytical, and historical study of relevant woodwind and brass repertoire. Emphasis on sonata/duo, concerti, and French conservatory pieces. Exploration of the pedagogical value of certain repertoire, the nature of the instruments and their pedagogy, and how these principles can be adapted to pianists.

**MUS M634 String Literature and Pedagogy for Collaborative Pianists (3 cr.)** A practical, analytical, and historical study of relevant string repertoire. Emphasis on sonata/duo, standard concerti, and shorter character pieces. Exploration of the pedagogical value of certain repertoire, the nature of the instruments and their pedagogy, and how these principles can be adapted to pianists.

**MUS M635 Performance Practice Before 1750 (2 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 announcing and evaluating 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 announcing and evaluating 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 cr.)** Discussion of historical, stylistic, formal, and aesthetic aspects of a period and its leading composers;

performance of a wide range of representative works. 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. 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. 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. Twentieth-Century.

**MUS M661 Doctoral Seminar in Choral Literature: Renaissance to 1700 (3 cr.)** C: G661 Doctoral Choral Conducting: Renaissance to 1700. An analytical and contextual study of choral repertoire from liturgical beginnings through the early Baroque.

**MUS M662 Doctoral Seminar in Choral Literature: 1700 to 1900 (3 cr.)** C: G662 Doctoral Choral Conducting: 1700 to 1900. An analytical and contextual study of choral repertoire starting with Bach, including music of Mozart, Haydn, the early Romantics, and ending with Brahms.

**MUS M663 Doctoral Seminar in Choral Literature: 20th Century to Today (3 cr.)** C: G663 Doctoral Choral Conducting: 20th Century to Today. An analytical and contextual study of choral repertoire from the 20th century until today.

**MUS M664 Topics in Choral Literature (3 cr.)** Variable topics in the study of choral repertoire. May be repeated for different topics.

**MUS M665 Survey of Violin/Viola Literature I (2 cr.)** Baroque and Classic.

**MUS M666 Survey of Violin/Viola Literature II (2 cr.)** Romantic to present.

**MUS M667 Survey of Cello Literature I (2 cr.)** Baroque and Classic.

**MUS M668 Survey of Cello Literature II (2 cr.)** Romantic to present.

**MUS M669 Seminar in String Quartet Literature (2 cr.)** Performance based survey of chamber music literature from Haydn to present. Six seminal works will be covered per semester. Permission of instructor required. Only preformed ensembles registered in chamber music can apply. May be repeated.

**MUS M671 Doctoral Seminar in Symphonic Literature (3 cr.)** P: Consent of instructor. Advanced critical examination of scores, rehearsal methods, conducting technique, and interpretation.

**MUS M675 Seminar in Organ Literature: Renaissance and Baroque (3 cr.)** P: M576 Survey of Organ Literature or equivalent. Performance of representative works and

discussion of stylistic, historical, formal, and aesthetic features.

**MUS M676 Seminar in Organ Literature: Classic and Romantic (3 cr.)** P: M576 Survey of Organ Literature or equivalent. Performance of representative works and discussion of stylistic, historical, formal, and aesthetic features.

**MUS M677 Seminar in Organ Literature: Music since 1900 (3 cr.)** P: M576 Survey of Organ Literature or equivalent. Performance of representative works and discussion of stylistic, historical, formal, and aesthetic features.

**MUS M678 Seminar in Organ Literature: Organ Works of J.S. Bach (3 cr.)** P: M576 Survey of Organ Literature or equivalent. Performance of representative works and discussion of stylistic, historical, formal, and aesthetic features.

**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 M686 Solo Vocal Literature Before 1850 (3 cr.)** Discussion of British songs with keyboard by Purcell and Blow, lieder from Mozart through Schumann, French mélodie before Fauré, songs by Italian bel canto composers, and the early Russian romance. Special attention to identifying repertoire appropriate for teaching undergraduates and professional recitals. Creation of annotated bibliography and repertoire listening logs.

**MUS M687 Late Romantic Solo Vocal Literature (3 cr.)** Discussion of Lieder from Brahms through Mahler and Strauss, French mélodie from Fauré to Duparc, and Romantic Scandinavian song. Special attention to identifying repertoire appropriate for teaching undergraduates and professional recitals. Creation of annotated bibliography and repertoire listening logs.

**MUS M688 Solo Vocal Literature after 1900 (3 cr.)** Discussion of Lieder after Berg, French mélodie Debussy and after, British song beginning with Vaughan Williams, Spanish language songs of the period, and the development of an American "voice" in song. Special attention to identifying repertoire appropriate for teaching undergraduates and professional recitals. Creation of annotated bibliography and repertoire listening logs.

**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.

## Honors

**MUS N399 Honors Seminar in Music (3 cr.)** P: T252 Music Theory and Literature IV and 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. For honors students only.

## Music and Technology

**MUS N340 Music Performance and Media (2 cr.)**

P: Consent of instructor. Students will apply musical and technological skills to collaborate with other disciplines (visual art, theater, dance, etc.) using Ableton and Logic Pro X to create sounds with their instrument. Emphasis on composing original music and exchanging feedback.

**MUS N540 Music Performance and Media (3 cr.)**

P: Graduate major in Guitar or consent of instructor. Students will apply musical and technological skills to collaborate with other disciplines (visual art, theater, dance, etc.) using Ableton and Logic Pro X to create sounds with their instrument. Emphasis on composing original music and exchanging feedback. Written assignments explore aspects of the creative process and analysis of artists' work.

**MUS N561 MIDI and Computer Music (3 cr.)**

P: Graduate standing. Basics of the Musical Instrument Digital Interface (MIDI) 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 N569 Independent Research in Music Information Technology (3 cr.)** Independent research in music information technology.

## Music Business

**MUS N110 Music, Media, and Monetization (3 cr.)** This course explores diverse music industry careers in TV, film, advertising, and new media, with guest speakers sharing real-world insights, fostering networking opportunities, and preparing students for success in this dynamic field. It bridges the music and visual media gap, covering creative, financial, and legal aspects of music sync licensing.

**MUS N210 Law and Business in the Music Industry (3 cr.)** This course will focus on the music industry, and the foundational law upon which is it built. Subject matter will cover (i) representation of both creative "talent" and business interests; (ii) record deals; (iii) publishing deals; (iv) band issues including branding and trademarks; and (v) live touring.

**MUS N220 Ethics and the Music Industry (3 cr.)**

Students will investigate cases of ethical and unethical behavior on issues such as property, professional integrity, racial/gender bias, and AI to define fundamental terms such as copyright, sampling, plagiarism, infringement, appropriation. Through discussion, debate, and research, students will defend various perspectives and develop personal statements of ethics and music business.

**MUS N230 Music Distribution (3 cr.)** P: N110 Music, Media, and Monetization. This course will explore the inner workings of modern-day music distribution. By examining current practices and work samples from distribution companies, students will simulate the real-world workflow of a distributor by delivering content such as an album release campaign schedule, metadata, playlist pitches, revenue reports, metric analysis, and more.

## Jazz

**MUS O101 Fundamentals of Jazz Theory (1 cr.)**

P: Music Fundamentals Online or T109 Rudiments of Music I with grade of C or higher. Jazz nomenclature, chord/scale relationships, basic chord progressions, and voice leading. Examples from both jazz and classical repertoire will be given to show connections between the two idioms.

**MUS O213 Jazz Listening and Ear Training (3 cr.)**

P: Must be music undergraduate jazz major or minor. C: O101 Fundamentals of Jazz Theory. Introduction to basic skills required of the jazz musician, including listening, ear training, and transcription of jazz solos and their stylistic analysis.

**MUS O214 Jazz Harmony (3 cr.)** P: O101 Fundamentals of Jazz Theory. Introduction to harmonic and analytical skills required of the jazz musician, including standard harmony, voicings, voice leading, harmonizing melodies, how keyboardists activate harmony, form, and line analysis (neighbor tones, enclosures, approach notes).

**MUS O215 Fundamentals of Jazz Composition (2 cr.)**

P: O214 Jazz Harmony. Introduces techniques of melody writing, line writing, motivic development, counterpoint, harmonic texture, lead sheet layout, instrument ranges and transpositions, and basic orchestration.

**MUS O316 Jazz Arranging 1 (2 cr.)** P: O215

Fundamentals of Jazz Composition. Fundamentals of jazz arranging for small ensemble including orchestration, instrument ranges and transposition, form and structure, nomenclature, and part/score layout.

**MUS O317 Jazz Arranging 2 (2 cr.)** P: O316

Jazz Arranging 1. Techniques for large ensemble arranging including traditional and contemporary orchestration, section writing, and woodwind double writing.

**MUS O318 Styles and Analysis of Jazz 1 (2 cr.)**

P: O321 Jazz Improvisation I. 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 (2 cr.)** P: O101

Fundamentals of Jazz Theory. Introduction to jazz improvisation. Chord/scale relationships, generic melodic

patterns, standard harmonic patterns, basic bebop vocabulary, and tune learning.

**MUS O322 Jazz Improvisation 2 (2 cr.)** P: O321 Jazz Improvisation 1 or permission of instructor. Theory and techniques of jazz improvisation, including bebop and hard-bop harmonic, melodic, and rhythmic devices. Practice and study techniques and aural skills in the bebop and hard-bop styles.

**MUS O323 Jazz Improvisation 3 (3 cr.)** P: O322 Jazz Improvisation 2 or permission of instructor. Advanced jazz rhythmic and harmonic techniques applied to improvisation and compositions for improvisation: contemporary jazz rhythmic practices such as note grouping, odd meters, and metric modulation applied to standard tunes. Harmonic substitution, superimposition, and slash chords. Various post-bebop approaches to improvisation.

**MUS O324 Jazz Improvisation 4 (3 cr.)** P: O322 Jazz Improvisation 2. Modern concepts since 1955. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of jazz since 1958.

**MUS O450 Jazz Chamber Ensemble (1 cr.)**

**MUS O501 Fundamentals of Jazz Theory (1 cr.)** Jazz nomenclature, chord/scale relationships, basic chord progressions, and voice leading. Examples from both jazz and classical repertoire will be given to show connections between the two idioms.

**MUS O512 Jazz Composition (3 cr.)** Study of advanced techniques and analytical skills in relation to modern jazz composition with an emphasis on motivic development, expanded forms, and non-functional harmony.

**MUS O513 Jazz Listening and Ear Training (3 cr.)**  
P: O501 Fundamentals of Jazz Theory or permission of instructor. Introduction to basic skills required of the jazz musician, including listening, ear training, transcription of jazz solos and their stylistic analysis.

**MUS O514 Jazz Harmony (3 cr.)** P: O501 Fundamentals of Jazz Theory or permission of instructor. Introduction to harmonic and analytical skills required of the jazz musician, including standard harmony, voicings, voice leading, harmonizing melodies, how keyboardists activate harmony, form, and line analysis (neighbor tones, enclosures, approach notes).

**MUS O515 Fundamentals of Jazz Composition (3 cr.)**  
P: O514 Jazz Harmony or permission of instructor. Introduces techniques of melody writing, line writing, motivic development, counterpoint, harmonic texture, lead sheet layout, instrument ranges and transpositions, and basic orchestration.

**MUS O516 Jazz Arranging 1 (3 cr.)** Fundamentals of jazz arranging for small ensemble including orchestration, instrument ranges and transposition, form and structure, nomenclature, and part/score layout.

**MUS O517 Jazz Arranging 2 (3 cr.)** Techniques for large ensemble arranging including traditional and contemporary orchestration, section writing, and woodwind double writing.

**MUS O521 Jazz Improvisation 1 (2 cr.)** P: For jazz studies majors and minors: O501 Fundamentals of Jazz

Theory. Introduction to jazz improvisation. Chord/scale relationships, generic melodic patterns, standard harmonic patterns, basic bebop vocabulary, and tune learning.

**MUS O522 Jazz Improvisation 2 (3 cr.)** P: O501 Fundamentals of Jazz Theory and O521 Jazz Improvisation 1 or permission of instructor. Theory and techniques of jazz improvisation, including bebop and hard-bop harmonic, melodic and rhythmic devices. Practice and study techniques and aural skills in the bebop and hard-bop styles.

**MUS O523 Jazz Improvisation 3 (3 cr.)** P: O522 Jazz Improvisation 2 or permission of instructor. Advanced jazz rhythmic and harmonic techniques applied to improvisation and compositions for improvisation; contemporary jazz rhythmic practices such as note grouping, odd meters, and metric modulation applied to standard tunes. Harmonic substitution, superimposition, and slash chords. Various post-bebop approaches to improvisation.

**MUS O524 Jazz Improvisation 4 (3 cr.)** P: O522 Jazz Improvisation 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 O550 Jazz Chamber Ensemble (0-1 cr.)**

**MUS O590 Jazz Recital Preparation (1 cr.)** Recital preparation for jazz studies master's students working with a faculty coach.

**MUS O630 Jazz Historiography (3 cr.)** P: Passing score on Jazz History Proficiency Exam or completion of recommended remedial course. For DM Jazz Studies majors only. A study of the various traditions of writing jazz history and typical perspectives and biases held by authors writing about jazz. Students will develop the ability to understand an author's perspective and biases and how that influences what and how they write.

**MUS O645 Special Projects in Jazz 1 (2 cr.)** P: For DM Jazz Studies majors only. In this course students will define and develop a creative or research project. The project will be self-directed, with guidance from a faculty mentor, related to the student's professional goals. The project will be disseminated publicly as part of O646 Special Projects in Jazz 2.

**MUS O646 Special Projects in Jazz 2 (2 cr.)** P: Special Projects in Jazz 1. Create and complete an online portfolio that documents professional work. Develop and implement a strategic plan for promoting the project created in O645 Special Projects 1 and tracking the results. Disseminate the project and portfolio materials via a website and/or social media pages and record metrics to gauge their engagement.

## Opera

**MUS R391 Acting Technique for Opera Singers I (2 cr.)**  
P: Four semesters of V400 Voice Undergraduate Major or permission 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 Acting Technique for Opera Singers II (2 cr.)** P: R391 Acting Technique for Opera Singers I. This course will focus on mastering the implementation of the acting and stage deportment skills taught in R391 with a specific focus on applying those skills to opera. Role preparation and rehearsal etiquette and techniques will be taught and applied in the process-oriented final recitative rehearsals and presentation.

**MUS R410 Dramatic Coaching (1-2 cr.)** The goal of this course is to learn a process for dramatic analysis of any genre of vocal performance. The focus of each session will be on the personalization of the student's acting method skills and the fine-tuning of their application for role preparation, auditions, recitals, and other performances.

**MUS R474 Opera Workshop (3 cr.)** P: Four semesters of V400 Voice Undergraduate Major or permission of instructor. This class will include basic stage movement for opera singers, audition preparation, acting exercises, and work on how to research and build a character. Students will be assigned repertoire (approved by their studio teachers), and prepare operatic scenes and arias for a public performance at the end of the semester.

**MUS R571 Opera Workshop (3 cr.)** P: Consent of instructor. Staging and interpretive exploration of operatic arias and ensembles. Class work culminates in staged public performance.

**MUS R572 Opera Workshop (3 cr.)** P: Consent of instructor. Advanced work in movement and role characterization for the opera stage. Class work culminates in a public performance of staged arias and scenes.

**MUS R591 Acting Technique for Opera Singers I (2 cr.)** 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 Acting Technique for Opera Singers II (2 cr.)** P: R591 Acting Technique for Opera Singers I. This course will focus on mastering the implementation of the acting and stage deportment skills taught in R591 with a specific focus on applying those skills to opera. Role preparation and rehearsal etiquette and techniques will be taught and applied in the process-oriented final recitative rehearsals and presentation.

**MUS R610 Dramatic Coaching (1-2 cr.)** The goal of this course is to learn a process for dramatic analysis of any genre of vocal performance. The focus of each session will be on the personalization of the student's acting method skills and the fine-tuning of their application for role preparation, auditions, recitals, and other performances.

## Music Theory

**MUS T109 Rudiments of Music I (3 cr.)** Fundamentals of notation, ear training, and music reading. Melody and beginning harmony. Offered in face-to-face and online sections. Music Fundamentals Online is an alternative to T109 as a prerequisite to other music theory classes. A grade of C or higher is required.

**MUS T123 Music Theory for Music Business (3 cr.)** P: T109 Rudiments of Music I or Z111 Introduction to

Music Theory. Introduction to form and musical syntax in popular music styles, including pop, rock, blues, and hip-hop.

**MUS T124 Music Theory for Music Production (3 cr.)** P: T109 Rudiments of Music I. Study and analysis of a broad repertoire of popular styles of music from the latter part of the twentieth century through the present.

**MUS T132 Musical Skills I (1 cr.)** P: T109 Rudiments of Music I or equivalent, and T151 Music Theory and Literature I or O101 Fundamentals of Jazz Theory. 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.

**MUS T134 Popular Music Skills I (2 cr.)** P: T109 Rudiments of Music I or Z111 Introduction to Music Theory. Aural recognition of sonorities, rhythms, and chord progressions related to popular music, as well as pitch pattern recognition and improvisation incorporating these concepts.

**MUS T135 Popular Music Skills II (2 cr.)** P: T109 Rudiments of Music I and T134 Popular Music Skills I. A continuation of T134 Popular Music Skills I, focusing on more advanced rhythms and melodies, especially in popular repertoires.

**MUS T151 Music Theory and Literature I (3 cr.)** P: Music Fundamentals Online, or T109 Rudiments of Music I with grade of C or higher, or Z211 Music Theory II with grade of C or higher. Introduction to the literature and analysis of music. Introduction to diatonic harmony.

**MUS T152 Music Theory and Literature II (3 cr.)** P: T151 Music Theory and Literature I. Diatonic harmony continued, and introduction to chromatic harmony. Two-voice counterpoint and study of small forms.

**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.

**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.

**MUS T251 Music Theory and Literature III (3 cr.)** P: O214 Jazz Harmony or 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.

**MUS T252 Music Theory and Literature IV (3 cr.)** P: O214 Jazz Harmony or T151-T152 Music Theory and Literature I-II; T251/T261 Music Theory and Literature III. Study of music of the nineteenth and early twentieth

centuries, with an emphasis on advanced harmonic procedures and analysis of larger forms.

**MUS T261 Music Theory and Literature III (3 cr.)**

P: O214 Jazz Harmony or T151-T152 Music Theory and Literature I-II. Honors equivalent of T251. Study of music from the late sixteenth through the eighteenth centuries, with an emphasis on counterpoint, harmony, and form.

**MUS T262 Music Theory and Literature IV (3 cr.)**

P: O214 Jazz Harmony or T151-T152 Music Theory and Literature I-II; T251/T261 Music Theory and Literature III. Honors equivalent of T252. Study of music of the nineteenth and early twentieth centuries, with an emphasis on advanced harmonic procedures and analysis of larger forms.

**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.

**MUS T351 Music Theory and Literature V (3 cr.)**

P: O214 Jazz Harmony or T151-T152 Music Theory and Literature I-II; T251/T261-T252/T262 Music Theory and Literature III-IV. Each section will be devoted to the study and analysis of a specific style or genre of music since 1900.

**MUS T361 Music Theory and Literature V (3 cr.)**

P: O214 Jazz Harmony or T151-T152 Music Theory and Literature I-II; T251/T261-T252/T262 Music Theory and Literature III-IV. Honors equivalent of T351. Each section will be devoted to the study and analysis of a specific style or genre of music since 1900.

**MUS T400 Undergraduate Readings in Music Theory (1-3 cr.)** Independent study on a topic approved by the music theory department prior to enrollment in the course.

**MUS T410 Topics in Music Theory (3 cr.)** P: T252/T262 Music Theory and Literature IV. 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.)** P: T252/T262 Music Theory and Literature IV. 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.)**

Part writing, form, and harmonization. Meets the proficiency requirement with a grade of C or higher. If T511 Aural Music Theory Review for Graduate Students is also required, T508 should be taken first.

**MUS T509 Sight-Singing Review for Graduate Students (1 cr.)**

Music reading involving intervals, scales, chord outlines, and rhythm patterns through sight singing and performance of prepared melodies in solo and ensemble settings. Meets the proficiency requirement with a grade of C or higher.

**MUS T511 Aural Music Theory Review for Graduate Students (1 cr.)**

Dictation of musical examples including rhythms, intervals, chords and chord progressions, melodies, two-voice contrapuntal examples, and contextual listening examples. Meets the proficiency requirement with a grade of C or higher. If T508 Written Music Theory Review for Graduate Students is also required, it should be taken before T511.

**MUS T545 Introductory Analysis of Music Literature (3 cr.)**

P: T508 Written Music Theory Review for Graduate Students or equivalent. Basic techniques of analysis applied to a selection of music literature emphasizing works from the seventeenth century through the early twentieth century.

**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.

**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.

**MUS T555 Schenkerian Analysis (3 cr.)** P: T508 Written Music Theory Review for Graduate Students or equivalent. Develops skill in applying Heinrich Schenker's analytic method for tonal music of the eighteenth and nineteenth centuries.

**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.

**MUS T561 Music Theory: Variable Topics (3 cr.)** 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.

**MUS T591 Music Theory Pedagogy (3 cr.)**

P: T508 Written Music Theory Review for Graduate Students or equivalent. Comparative analysis of teaching techniques, procedures, and materials, with practical application.

**MUS T619 Projects and Problems in Music Theory (1-3 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 Western Music Theory I (3 cr.)** European musical systems of antiquity; modal, rhythmic, and contrapuntal music theory to 1600.

**MUS T624 History of Western Music Theory II (3 cr.)** European music theory from 1600 through the mid-twentieth century.

**MUS T650 Dissertation Topic Workshop (1 cr.)** P: Completion of three doctoral seminars (T658 Seminar in Music Theory: Variable Topics). This workshop, normally to be taken during the last semester of coursework, is aimed at developing the dissertation topic and writing the topic prospectus. Students will meet under faculty supervision to discuss ideas, critique each other's analyses and writing samples, suggest readings, and so forth.

**MUS T658 Seminar in Music Theory: Variable Topics (3 cr.)** May be repeated for different topics.

**MUS T659 Public Lecture (0 cr.)** Formal presentation to the public of a research paper. This course is eligible for deferred (R) grading.

## Unclassified Courses

**MUS U200 Special Projects in Technology (1-8 cr.)** P: Consent of instructor. May be repeated.

**MUS U210 Reed Making (1 cr.)** P: For undergraduate oboe and bassoon majors only. Principles of double-reed making with development of individual skill and application.

**MUS U250 Music Career Development (1-2 cr.)** P: O214 Jazz Harmony or T152 Music Theory and Literature II. This course will provide the knowledge and foundation for a productive and sustainable professional life by introducing tools for emerging artists to expand their professional knowledge, develop self-awareness, communicate effectively, prepare a competitive portfolio, and consider career choices.

**MUS U261 Music and Community Engagement I (3 cr.)** An introduction to concepts and practices that connect music to communities. The course focuses on community engagement practices and ways in which music impacts lives. Areas covered include: social role of the arts in society; professional and amateur involvement, and the role of cultural organizations in connecting music to communities.

**MUS U262 Music and Community Engagement II (3 cr.)** This course includes hands-on experience in a community-based practicum that emphasizes cross-sector engagement with entities such as Chambers of Commerce, neighborhood associations, healthcare and social service providers, and government/public sector organizations. Students will learn how to support community arts organizations, advocate for funding, build audiences, and provide music to communities.

**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 U280 Music and the Mind (3 cr.)** This course introduces and surveys Music Cognition, a field that applies cognitive science to music. Students learn scientific approaches to studying musical emotions, creativity, the relationship between music and language, and more. The course has a practical component: students will conduct an original research study for their final project.

**MUS U300 Introduction to Music Entrepreneurship (3 cr.)** Survey of entrepreneurial topics with a focus on application of entrepreneurial strategies to the field of music. Preparation of professional music career portfolio.

**MUS U315 Performing Arts Education and Outreach (0-3 cr.)** P: Must be music undergraduate student. Service learning course. Guided preparation and practical experience for students to perform in the community.

**MUS U340 Practicum in Music Entrepreneurship (3 cr.)** P: U300 Introduction to Music Entrepreneurship (3 cr.) and BUS W212 Exploring Entrepreneurship (3 cr.). C: BUS W300 Small Business Management (3 cr.) and BUS Z302 Managing and Behavior in Organizations (3 cr.). Development of business plan and pursuit of a personal research-based, music entrepreneurship project.

**MUS U350 Individualized Music Cognate Area Readings and Research (1-6 cr.)** Open only to students accepted for an individualized cognate area.

**MUS U390 Topics in Undergraduate Music Study (1-3 cr.)** Variable topics course in music for undergraduate students.

**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 U413 Legal Aspects of the Music Industry (3 cr.)** P: Must be music undergraduate student. An introduction to the legal issues affecting the recording, performing arts, and music publishing fields. Areas covered in the course include music rights and licensing, recording contracts, nonprofit governance, performing arts unions and guilds, and technology and music law.

**MUS U450 Individualized Music Cognate Area Final Project (0 cr.)** Open only to students accepted for an individualized music cognate area.

**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 U500 Workshop in Music: Variable Topics (0-6 cr.)**

**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 U513 Legal Aspects of the Music Industry (3 cr.)** An introduction to the legal issues affecting the recording, performing arts, and music publishing fields. Areas covered in the course include music rights and licensing, recording contracts, nonprofit governance, performing arts unions and guilds, and technology and music law.

**MUS U515 Performing Arts Education and Outreach (0-3 cr.)** Service learning course. Guided preparation and practical experience for students to perform in the community.

**MUS U540 Introduction to Music Entrepreneurship (3 cr.)** Survey of entrepreneurial topics with a focus on application of entrepreneurial strategies to the field of music. Preparation of professional music career portfolio.

**MUS U550 Music Career Development (2 cr.)** This course will provide the knowledge and foundation for a productive and sustainable professional life by introducing tools for emerging artists to expand their professional knowledge, develop self-awareness, communicate effectively, prepare a competitive portfolio, and consider career choices.

**MUS U590 Topics in Graduate Music Study (1-3 cr.)** Variable topics course in music for graduate students.

**MUS U596 Research in Music (1-3 cr.)**

## Voice

**MUS V120 Lyric English Diction (1 cr.)** Introduction to the International Phonetic Alphabet. Thorough study of standard Lyric English pronunciation. Supervised singing of solo vocal repertoire with clarity and expression.

**MUS V150 Lyric Italian Diction (1 cr.)** P: MUS-V 120 Lyric English Diction and one of the following: FRIT-M 100 Elementary Italian I, FRIT-M 115 Accelerated Elementary Italian, FRIT-M 110 Italian Language Through Opera, or FRIT-M 112 Italian Through Music. Fundamentals of Italian phonetics through the use of the International Phonetic Alphabet. Explanation of rules governing Lyric Italian pronunciation. Supervised singing of solo vocal repertoire with clarity and expression.

**MUS V250 Lyric German Diction (1 cr.)** P: MUS-V 120 Lyric English Diction and one of the following: GER-G 100 Elementary German I or GER-G 115 Accelerated Elementary German. Fundamentals of German phonetics through the use of the International Phonetic Alphabet. Explanation of rules governing Lyric German pronunciation. Supervised singing of solo vocal repertoire with clarity and expression.

**MUS V350 Lyric French Diction (1 cr.)** P: MUS-V 120 Lyric English Diction and one of the following: FRIT-F 100 Elementary French I or FRIT-F 115 Accelerated Elementary French. Fundamentals of French phonetics through use of the International Phonetic Alphabet. Explanation of rules governing Lyric French pronunciation. Supervised singing of solo vocal repertoire with clarity and expression.

**MUS V410 Vocal Coaching (1-2 cr.)** For undergraduate voice majors.

**MUS V580 Practicum in German for Musicians (2 cr.)** C: GER V605 German Grammar and Structure for Musicians. This course is intended to give students the opportunity to exercise and develop skills acquired in the study of German grammar and structure in activities targeted to the context of musical performance.

**MUS V910 Vocal Coaching (1-2 cr.)** For graduate voice majors.

## Historical Performance

**MUS Y450 Historical Performance Chamber Ensembles (1 cr.)** P: Must be music undergraduate student.

**MUS Y550 Historical Performance Chamber Ensembles (0-1 cr.)**

## Non-Major Academic and Performance Courses

**MUS Z100 The Live Musical Performance (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. Credit given for only one of Z100 and Z130 Musical Performance Contexts.

**MUS Z101 Music for the Listener (3 cr.)** Introduction to the elements of music through the mode of listening and a historical survey of the way those elements have been used in various types of musical compositions. For non-music majors.

**MUS Z103 Special Topics in Music for Nonmajors (1-3 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.

**MUS Z112 Introduction to Musical Skills (1-3 cr.)** P: Z111 or equivalent. Introduction to sight singing, rhythm reading, and keyboard skills.

**MUS Z115 Jazz Improvisation and Theory (3 cr.)** P: Z111 Introduction to Music Theory recommended. This course is designed for the student who has an interest in jazz and wants to learn jazz improvisation and theory skills that can enhance their personal musical expression. Students will expand their knowledge of jazz

through an understanding of its mechanics and practical implementation.

**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 Z125 Discovering Your Creative Impulse (3 cr.)** Designed for students to gain insight into, and facility with, one's own creativity through the study of music and its relationship to other disciplines. With the foundational belief that all humans are inherently creative, this course offers students a space to study, practice, and express their unique voices.

**MUS Z130 Musical Performance Contexts (3 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. Additional study of historical and musical contexts for the performances seen during class. Musical styles include classical, rock, jazz, and world music. Credit given for only one of Z100 The Live Musical Performance and Z130.

**MUS Z135 Essentials of Songwriting (3 cr.)** P: T109 Rudiments of Music I or equivalent, or Z111 Introduction to Music Theory. Students will acquire and develop skills needed to write original songs, both lyrics and music. Lyric topics of study include self-expression, prosody, rhyme, and use of metaphor and imagery. Music topics of study include melody, chords and chord progressions, rhythm/groove, song form, song analysis, and in-class and public song performance.

**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 Z165 Beginning Ukulele (2 cr.)** This is an introductory course intended for students with little or no experience in playing the ukulele. The course focuses on the principle of performance and the relevant literature for the instrument. Although this course is designed for personal fulfillment, it is recommended that the students practice 20 to 30 minutes a day for establishing appropriate instrumental confidence.

**MUS Z171 Opera Theater (3 cr.)** This course explores the world of opera by means of the study of individual works, their composers, librettists, and singers. Students will discover the passion and drama of the operatic stage through videos, guest artists, and activities such as backstage tours and observations of rehearsals.

**MUS Z175 Intermediate Ukulele (2 cr.)** For students already familiar with the instrument who are looking to expand their playing skills and theoretical knowledge related to harmonic and melodic collaboration, improvisation, and song writing.

**MUS Z190 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 Z200 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 Z201 History of Rock 'n' Roll Music I (3 cr.)** Roots of Rock to the British Invasion.

**MUS Z202 History of Rock 'n' Roll Music II (3 cr.)** 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.

**MUS Z203 History of Rock 'n' Roll Music III (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 Z204 Women Musicians (3 cr.)** This course explores the powerful roles women have played in both Western classical and popular music, from the medieval abbess Hildegard of Bingen through Beyoncé and Miley Cyrus. It considers why women's contributions were ignored in the past, and identifies contributions women have made as composers, performers, patrons, and consumers.

**MUS Z205 The History of Music Production (3 cr.)** Since 1860, humans have become obsessed with audio recordings. Music producers such as Delia Derbyshire, Berry Gordy, Phil Spector, George Martin, Dr. Dre, and Silvia Massy have shaped the way we hear music. In this course we investigate the impact that recorded music has on culture, politics, and emotions.

**MUS Z208 History of Punk Rock (3 cr.)** Punk rock is rock taken to its most ferocious conclusion. In this class we investigate what happens when musicians choose the guitar as a weapon against boredom and rigged systems. We see the elements of minimalism, politics, and cynicism form one of the most influential musical movements of modern times.

**MUS Z209 American Indie Rock (3 cr.)** There is a rich, diverse realm of independent pop music that sometimes artistically eclipses major label recording artists. This course explores the indie rock scene in America as an exercise in expression as well as an example of an economic system that is outside of these labels.

**MUS Z211 Music Theory II (3 cr.)** Overview of part writing, musical form, harmonic analysis, and modulation. Z111 Introduction to Music Theory (or equivalent) strongly recommended as a prerequisite.

**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 Z213 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. Activities outside of class may be scheduled.

**MUS Z224 Music and Culture in the James Bond Franchise (3 cr.)** A survey of music in the James Bond franchise, exploring the role of pop music in cinema, and interpreting the contribution of music to the shifting cultural identity of Bond media. This course will have significant viewing and listening components, two unit examinations and a final, and an in-class presentation.

**MUS Z226 Superheroes: Music in Cinema (3 cr.)** This course is an exploration of the role of music in the Marvel and DC cinematic franchises. It will study the genre of the superhero movie and the ways in which this genre draws upon the film soundtrack as an aesthetic, cultural, and commercial medium.

**MUS Z232 Music and the Cosmic Imagination (3 cr.)** An in-depth look at historical and contemporary relationships between music and astronomy. Topics include the bidirectional influences between music and astronomy, music's function within scientific discourse, methods of modeling relevant phenomena, and the diverse cultural forces revealed by the intersections of these fields.

**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 Z261 Music and Community Engagement I (3 cr.)** An introduction to concepts and practices that connect music to communities. The course focuses on community engagement practices and ways in which music impacts lives. Areas covered include: social role of the arts in society; professional and amateur involvement, and the role of cultural organizations in connecting music to communities.

**MUS Z262 Music and Community Engagement II (3 cr.)** This course includes hands-on experience in a community-based practicum that emphasizes cross-sector engagement with entities such as Chambers of Commerce, neighborhood associations, healthcare and social service providers, and government/public sector organizations. Students will learn how to support

community arts organizations, advocate for funding, build audiences, and provide music to communities.

**MUS Z264 Music and Videogames (3 cr.)** An introduction to videogame music with analysis of its musical elements. The class will listen to and watch videogames and discuss scholarly viewpoints on videogame music. Connections to popular and other musics will be covered. The musical content of videogames will be discussed objectively. No prior musical knowledge is required.

**MUS Z265 American Country Music (3 cr.)** A listening-based survey of American country music from the 1920s to the present. Various musical styles and contributions of country music artists. Also considered are topics such as country music and race, politics, religion, and working-class culture.

**MUS Z270 Music of War and Peace (3 cr.)** Examination of the musical output of composers who were (or are) committed to memorializing and protesting war and calling for peace. Importance of music on this topic throughout western history, with emphasis on the 20th and 21st centuries, including classical and popular music traditions.

**MUS Z280 Music of the Silk Road (3 cr.)** Historical and current authentic music traditions of the Silk Road and their impact on music of today. The Silk Road was the network of trade routes that connected East Asia to the Mediterranean for almost 2000 years and was a source of important cultural exchanges between the East and the West.

**MUS Z281 East-West Encounters in Music (3 cr.)** Examination of interaction and communication between two cultural realms conditionally defined as East (Middle East/Central Asia) and West (Europe/US). The class looks in both Eastern and Western directions and explores hybridity of styles and genres in both domains and the impact of each area on the other.

**MUS Z282 Music of Russia (3 cr.)** An introduction to Russian music, presenting an overview of its principal genres and styles, as well as of the major Russian composers and their musical works. Repertoire will include examples from composed music, folk music, sacred music, rock, pop music, and jazz.

**MUS Z283 Popular Music of Europe and Asia (3 cr.)** This class introduces the styles and genres of popular music in Europe and Asia in relation to their cultural, historical, and geographic origins. It discusses the impact of American pop music while focusing on the unique forms of popular music that are based on the re-imagining of local music traditions.

**MUS Z284 Music in Global Cinema (3 cr.)** An introduction to the use of music in a wide variety of global films. Basic concepts of film music analysis and study of films organized by geographical units (India, East Asia, Africa, Latin America, Iran), including a unit on political film and music documentaries. Introduction to the soundtrack of each film and its roots in musical culture. Emphasis on writing assignments and in-class presentations.

**MUS Z287 Musical Creativity in Diverse Cultures (3 cr.)** This course explores how musical creativity is perceived and practiced in cultures throughout the world. It investigates the forces that shape the musical products

and processes of individuals from these diverse cultures. This course will explore vernacular and art music forms from within the United States and worldwide.

**MUS Z288 Videogame Music in World Cultures (3 cr.)**

Students will apply music appreciation paradigms to videogame music stemming from cultures around the world. Imperialism, colonization, and economic factors are all observable in the convergent media of videogames and will be covered. Informed by diverse perspectives, students will engage with problems in media such as representation and appropriation.

**MUS Z290 Remixing (3 cr.)** Project-based course focused on both compositional and audio production skills. Includes discussion of concepts, techniques, and legal issues shaping current remixing culture.

**MUS Z291 Producing Electronic Dance Music (3 cr.)**

Production-centered course focused on techniques for composing, recording, and mixing electronic dance music tracks.

**MUS Z311 Music Theory III (3 cr.)** P: Z211 Music Theory II or consent of instructor. Overview of modulation and chromatic harmony.

**MUS Z313 Legal Aspects of the Music Industry (3 cr.)**

An introduction to the legal issues affecting the recording, performing arts, and music publishing fields. Areas covered in the course include music rights and licensing, recording contracts, nonprofit governance, performing arts unions and guilds, and technology and music law. For non-music majors only.

**MUS Z315 Music for Film (3 cr.)** A stylistic and analytic survey of music for moving pictures, concentrating on American and English narrative films.

**MUS Z320 Advanced Special Topics in Music for Nonmajors (1-3 cr.)**

**MUS Z361 Introduction to MIDI and Computer Music (3 cr.)** Basics of the Musical Instrument Digital Interface (MIDI) 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. For non-music majors only.

**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. For non-music majors only.

**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 Z393 History of Jazz (3 cr.)** This course is an exploration of the history of jazz with an examination of its

roots, important genres and styles, historic recordings, key figures, and related materials. For non-music majors only.

**MUS Z394 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, inter-relationships among genres and musical change, issues of gender, and music as resistance.

**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 beginning with the 1950s. The course includes an examination of major genres, pioneering figures, key recordings, stylistic influences, and racial ideology. 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.

**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 Z405 The Music of the Beach Boys (3 cr.)**

A detailed examination of songs, recordings, and live performances of the Beach Boys from their first single "Surfin'" to the 2012 50th anniversary tour and album. Special attention to studio creations Pet Sounds and Smile. Also covered is the solo career of the band's primary songwriter and producer Brian Wilson.

**MUS Z406 Leonard Bernstein: Life and Music (3 cr.)**

Leonard Bernstein is possibly the most important American composer of the 20th century, and his significance today might be greater than it was while he was living. This course focuses on his multifaceted legacy, including not only his compositions but also his role as conductor, pianist, educator, and social activist.

**MUS Z411 Music Theory IV (3 cr.)**

P: Z311 Music Theory 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 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.

## Regulations and Procedures

### Academic Regulations

#### 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 <https://studentcode.iu.edu/>. The Indiana University Plagiarism Tutorials and Tests website (<https://plagiarism.iu.edu/index.html>) is a helpful resource for those looking for clarification about these expectations.

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 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 books, articles, online sources, etc.) 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 music degree requirements outlined in the Jacobs School of Music Bulletin for the year in which they matriculate. 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

Students may not add a course 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. Permission to add a course after the end of a semester will be given only in extraordinary circumstances and in no case more than four weeks after 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.

#### 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 and until the university automatic W deadline, withdrawals are automatically marked W. 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. An I should be assigned to a student who, in the judgment of the instructor, has performed at a satisfactory level during a majority of the course but has not completed all the required work by the end of the term due to hardship or other good cause that the instructor deems would make it unjust to penalize that student for not completing the required work on time. In cases not meeting the above criteria, 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. However, a student with a grade of Incomplete in performance, chamber music, ensemble, or variable topics courses may enroll again in the same course if additional credits are needed or desired. All work required in these additional enrollments is separate from any work required to remove the grade of I.

It is the responsibility of the student who has incurred the grade of Incomplete in any course to fulfill the requirements of that course by the date established by

the instructor, which must be no later than 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 available 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.

## 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 fulfilling general education requirements or with a MUS or an EDUC prefix can be taken on a Pass/Fail basis by music majors. 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 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 credit hours. 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). In the Jacobs School of Music, performance study at the 400 level, masterclass (I300/I301), and major ensemble 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 Academic Affairs and Student Success no later than four weeks after the grade is awarded.

## Absences

Illness is usually the only acceptable excuse for absence from class. It is the student's responsibility to inform their instructor, in writing and in advance when possible, of any absences. 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.

## Graduate and Diploma Leaves of Absence

Though timely academic progress is essential to all programs of study, students will occasionally encounter extenuating circumstances that affect their ability to make adequate progress and which may necessitate a leave of absence.

The Graduate and Diploma Leave of Absence Policy is available at <https://intranet.music.indiana.edu/degrees/graduate-diploma/leaveofabsence.html>. Requests for leaves of absence must be submitted to the School of Music Graduate office with appropriate documentation, and are subject to approval by the Administrative Committee of the Jacobs School of Music.

## Military Leaves

Requests for leaves because of military service should be handled in accordance with IU's Military Withdrawal Policy: <https://policies.iu.edu/policies/vpss-02-military-withdrawal/index.html>.

## Minimum and Maximum Semester Load

### Undergraduate Students

Undergraduate tuition is banded, meaning that students may enroll in a total of 40 credits across the fall and spring semester, plus 2 credits of ensemble per semester for music students under the undergraduate tuition flat fee. Undergraduates in the Jacobs School of Music are not permitted to enroll in fewer than 14 credit hours or more than 22 credit hours during the fall and spring semesters (more than 10 during the summer term), including major ensemble (2 credit hours), except with special permission from the director of undergraduate studies. A student in good standing may petition the Music Undergraduate Office to enroll in more than 22 credit hours in any fall or spring semester or more than 10 credit hours during the summer term. 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.

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 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.

### 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 10 credit hours (including major 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 major 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 credit hours of required coursework remaining may register for just those credit hours, plus 2 credit hours of major ensemble if required for the degree. In that final semester, registration in fewer than 8 credit hours is not possible if the final requirement includes performance (individual studio) study. Master's students who register in performance study must enroll in a minimum of 8 credit hours 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.

### Certificate Students

Certificate students completing a certificate in addition to a degree must follow the minimum/maximum load requirements for their degree. Students enrolled only in a certificate will follow the load requirements specified for that certificate.

### Application for Degrees or Diplomas

All candidates for degrees or diplomas (except for the MA and PhD, which are applied for through the University Graduate School) must complete an application for program completion no later than the third week of the semester in which they expect to graduate. Consult with the music undergraduate and graduate offices for appropriate forms and procedures.

### 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 types of activities described below.

Permission to observe classes informally is at the discretion of the instructor of record or course coordinator. 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 instructor of record or course coordinator, 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 instructor of record or course coordinator, 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 instructor of record or course coordinator on this basis.
4. Music majors may not audit graduate review courses in music theory or M501 Proseminar in Music History and Literature.
5. Official audit status for a class requires the approval of the instructor of record. During the first week of classes, the student should obtain written approval from the instructor of record. This approval will need to be submitted 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. Additional fees may apply.
6. 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 or Prior Learning

Students who can demonstrate knowledge or skills in the area of specific undergraduate courses may receive credit by examination.

The Jacobs School of Music awards no undergraduate or graduate credit hours for prior learning experiences.

### Students with Disabilities

Students with a learning disability, hearing impairment, speech impairment, chronic medical condition, or any other disability that may affect their ability to fulfill a requirement of the Jacobs School of Music should contact Accessible Educational Services (AES) (<https://studentlife.indiana.edu/care-advocacy/iub-aes/index.html>)

at (812) 855-7578. Requirements will not be waived for students with disabilities; however, some accommodations can be made within specific courses after documentation is received from AES. Accommodations may not be made retroactively.

## Academic Standing - Undergraduate

Students are in good standing in the Jacobs School of Music if they are admitted to a music degree, if they are making satisfactory progress toward that degree, and if they are not on academic alert.

### Academic Watch, Academic Alert, and Dismissal

An undergraduate student will be placed on **academic watch** after any semester in which

1. the student does not achieve a satisfactory grade in a music theory or music history course (D– or minimum required grade), or
2. the student fails to achieve a satisfactory grade or does not enroll in any required secondary piano course.
3. the student's semester GPA falls below 2.0.

An undergraduate student will be placed on **academic alert** after any semester in which

1. the student's 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 an unsatisfactory grade (below D- or below minimum required grade) in a core course for the second time; or
5. the student receives unsatisfactory grades (below D- or below minimum required grade) 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 alert at the recommendation of the director of undergraduate studies. To be removed from academic alert, a student must meet the terms specified by the Jacobs School of Music. Students on academic alert 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 alert; or
3. the student engages in an act of academic, personal, or professional misconduct; or
4. the student, in the judgment of the director of undergraduate studies, fails to make satisfactory progress toward the degree; or
5. the student fails the upper-division examination.

The Jacobs School of Music Administrative Committee 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 and Diploma

Students are in good standing in the Jacobs School of Music if they are admitted to a music degree, diploma, or certificate, if they are making satisfactory progress toward that program, and if they are not on academic alert.

### Academic Watch, Academic Alert, and Dismissal

A diploma, graduate certificate, or graduate degree student will be placed on **academic watch** 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 credit hours required for their academic program; or
5. the student receives an unsatisfactory grade in a review course taken to satisfy a proficiency requirement.

A diploma, graduate certificate, or graduate degree student will be placed on **academic alert** after any semester in which

1. the student receives academic watch 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 a grade of F in a course required for the major field; or
5. the student accumulates two or more unsatisfactory grades in review courses taken to satisfy a proficiency requirement.

To be removed from academic alert, a student must meet the terms specified by the Jacobs School of Music. Students on academic alert are not eligible for financial aid from the Jacobs School of Music.

A diploma, graduate certificate, or graduate degree student will be subject to **dismissal** from the school when

1. the student receives an academic watch while on academic alert; or
2. the student is subject to academic alert a second time while already on academic alert; 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 for a second time to achieve a satisfactory grade in the same major field course; or

6. the student does not fulfill the terms of academic alert; or
7. the student engages in an act of academic, personal, or professional misconduct; or
8. the student fails, in the judgment of the director of graduate studies, to make satisfactory progress toward the degree.

The Jacobs School of Music Administrative Committee considers petitions for readmission from students who have been dismissed.

## Graduate Revalidation Procedures

This section describes methods of revalidating graduate courses and proficiency requirements. Revalidation may be required when the time limit for completion of a degree or diploma has expired. See "Time Limit" sections for diplomas, master's degrees, and doctoral degrees in this bulletin.

### Revalidating Coursework

MA and PhD students are subject to the revalidation policies of the University Graduate School: <https://bulletins.iu.edu/iu/gradschool/2023-2024/policies/revalidate.shtml>.

For students in all other diplomas and graduate degrees, coursework may be revalidated by demonstrating currency of knowledge or skills contained in the course(s). The method of revalidation is subject to the approval of the chair of the department offering the course and the director of graduate studies.

For performance-based courses such as lessons, recitals, and chamber music, currency may be demonstrated by procedures such as passing a departmental audition, assessment of recent professional activities, or performance of a recital.

For other courses, currency of knowledge may be demonstrated by procedures such as passing an examination specifically on the material covered by the course, completing a more advanced course in the same subject area with a sufficient grade, passing a comprehensive examination (such as the doctoral qualifying examinations) in which the student demonstrates substantial knowledge of the content of the course, teaching a comparable course, or publishing scholarly research demonstrating substantial knowledge of the content and fundamental principles of the course. If the qualifying examination is used for the purpose of revalidation, the number of credit hours to be revalidated by this method is limited to six.

The ensemble requirement does not need to be revalidated.

### Revalidating Proficiency Requirements

Students may revalidate the music theory and music history proficiencies by:

- completing two more-advanced courses with sufficient grades in the same subject area, subject to the approval of the chair of the department offering the courses and the director of graduate studies
- teaching a comparable course

- passing the appropriate graduate entrance examination
- by completing the appropriate proficiency course with a sufficient grade.

When used for revalidation, the graduate entrance examinations may be attempted only once.

Students may revalidate the keyboard proficiency by passing the appropriate keyboard proficiency examination or by completing an approved course with a sufficient grade as described in Keyboard Proficiency Examination.

Students may revalidate the language grammar proficiency by passing the appropriate Music First-Year Language Examination (<https://music.indiana.edu/degrees-programs/advising/grad-policies.html>).

Students may revalidate the language diction proficiency by passing the appropriate voice department diction examination. When used for revalidation, the diction examinations may be attempted only once.

## Individual Studio Study and Performance-Related Policies

### Individual Studio Study, Vocal and Dramatic Coaching, and Chamber Music

The Jacobs School of Music is committed to providing students with the highest quality performance and composition instruction from world-renowned residential faculty.

All lessons, vocal and dramatic coachings, and chamber music coachings shall be distributed across the semester or summer term in a relatively equal way. In rare situations of strategic importance to the school, exceptions to the policies outlined below can occur for a limited period of time if approved in writing by the dean.

#### Individual Studio Study - Majors and Concentrations

- Studio instruction shall be delivered in individual lessons, unless other arrangements are made with the Associate Dean for Academic Affairs and Student Success.
- All music majors and concentrations will study with faculty members.
- Lessons will be a minimum of 60 minutes per week.
- Each student enrolled in performance or composition study in a private lesson setting in a fall or spring semester will receive a minimum of fourteen face-to-face (in person, not online) lessons per semester given by the faculty member who is the teacher of record.
- Each student enrolled in performance or composition study in a private lesson setting in the summer will receive a minimum of eight face-to-face (in person, not online) lessons given by the faculty member who is the teacher of record.

#### Individual Studio Study - Secondary Lessons

- A student enrolled in secondary lessons in a fall or spring semester will receive fourteen 60-minute face-to-face (in person, not online) lessons per semester with the instructor assigned to the students at the beginning of the semester.

- A student enrolled in secondary lessons in the summer will receive a minimum of eight 60-minute face-to-face (in person, not online) lessons with the instructor assigned to the student at the beginning of the summer term.

### Vocal and Dramatic Coaching

- Students enrolled in vocal and dramatic coaching in a fall or spring semester will meet face-to-face (in person, not online) with the teacher of record for a minimum of seven 60-minute coachings if enrolled for one credit hour or a minimum of fourteen 60-minute coachings if enrolled for two credit hours. Students enrolled in one credit hour of vocal coaching in the summer will receive a minimum of four 60-minute face-to-face (in person, not online) coachings with the teacher of record. Students enrolled in two credit hours of vocal coaching in the summer will receive a minimum of eight 60-minute face-to-face (in person, not online) coachings with the teacher of record.

### Chamber Music

- All students participating in chamber music must be enrolled in one of the following courses:
  - F450 Chamber Music (1 cr.)/F550 Chamber Music (0-1 cr.)
  - F455 Latin American and Caribbean Chamber Music (1 cr.)/F555 Latin American and Caribbean Chamber Music (0-1 cr.)
  - O450 Jazz Chamber Ensembles (1 cr.)/O550 Jazz Chamber Ensembles (0-1 cr.)
  - Y450 Historical Performance Chamber Ensembles (1 cr.)/Y550 Historical Performance Chamber Ensembles (0-1 cr.)
- Students enrolled in chamber music will receive seven face-to-face (in person, not online) coachings of at least 60 minutes each with the faculty member(s) assigned and will complete an approved public performance.
- Graduate students may enroll in 0 credit hours in the graduate courses designated above as long as at least half of the participating students in any group are enrolled for 1 credit hour.
- A student participating in more than one group must be enrolled once for each group.

## Assignments for Individual Studio Study

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 every effort is made to honor teacher preferences, the Jacobs School of Music 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.

## Lesson Attendance Policies

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 Reservations

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, and/or enrollment in qualifying elective classes, for the semester in which the student is applying. To secure reserved practice time, the student must apply online. To obtain more information and to access the online application, see <https://musintra.sitehost.iu.edu/departments/offices/scheduling-office/students/practice-rooms/index.html>.

## 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 examination 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. 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. The committee votes to pass, fail, or require the student retake the upper-division examination. If the student fails, they are dismissed from the school of music. Students required to retake the upper-division examination do so the following semester. For any retake of the upper division examination, the committee votes to pass or fail the student. Students that do not pass are dismissed from the school of music.

Bachelor of Music Education and Composition majors (Option 1) have a departmental examination in addition to the performance portion of the examination. Audio Engineering and Sound Production majors have only a departmental examination.

Each student who is studying performance is given a grade on the upper-division examination. The grade given by the departmental committee is an average of the grades given by each member of the committee. This grade will comprise 25% of the final semester applied grade. The grade given by their studio teacher for the work

done during the semester will comprise 75% of the final semester applied grade.

### **Other Examinations in Music Performance Courses**

The student should consult the relevant performance faculty for specific information on the scheduling of examinations, 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:

BM majors in performance: freshman jury at the end of fall semester of the first year for all performance areas except piano, string, and woodwind majors, who have their juries at the end of the spring semester of the first year. The upper-division examination and junior and senior recital hearings constitute examinations for second, third, and fourth years.

BME concentrations, BS concentrations, and BM composition and jazz studies majors: freshman jury at the end of spring semester of the first year. 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 of enrollment.

Music majors enrolled in 100-, 700-, or 800-level performance study: each semester of enrollment, or as determined by the department.

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, IN and must be 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 and conducting 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 calendar 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.

To fulfill program requirements, performance majors (including BME and BSOF students) must include and conducting majors are encouraged to include performances of works by composers that reflect diversity of gender, race, ethnicity or other historically excluded groups. During each degree or diploma, students must perform a work identified as meeting this requirement. The most straightforward way for students to meet this requirement is to include diverse programming in degree and diploma recital repertoire. However, any performance certified by the student's teacher or committee chair will meet this requirement. Responsibility for assessing the suitability of repertoire to meet this requirement rests with the student's teacher or committee chair, who will provide evidence of successful performance to the undergraduate or graduate office.

### **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.

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, they 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 Music Industry department 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-JSoM venue.

### Assisting Performers

Recitals may include the participation of no more than 20 assisting performers total. Exceeding this limit will ordinarily be treated as academic misconduct by the recitalist, resulting in a failing grade. All performers must be available for a hearing, if required. Participation by assisting performers must not interfere with their lessons, ensemble assignments, or academic responsibilities without the permission of the affected instructors. Procurement of all assisting performers is the sole responsibility of the student performing the recital.

This rule does not apply to conducting, composition, and jazz studies recitals, for which the use of Jacobs School of Music ensembles or specially assembled groups is permitted with departmental approval. For students in degree programs other than those listed above, the Jacobs School of Music provides many outlets for solo performances with large ensembles, including annual concerto competitions, opera and oratorio solo auditions, the Ad Hoc Recital Lottery, and other opportunities.

### 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>MM (general)</b>	50	60
Brass	40	50
Choral Conducting	20	30
Composition*	30	60
Jazz Studies	50	60
Voice	40	50
<b>DM (general)</b>	40	60
Brass	40	50
Choral Conducting	40	75
Composition*	45	60
Jazz	50	60
Piano	50	60
Piano Final	60	75
String	40	60
String Concerto	20	50
Woodwinds	50	60
<b>Graduate Minor (general)</b>	25	50
Piano	35	50
<b>PDSP (general)</b>	50	60
Brass	40	50

Voice	40	60
<b>PDCM</b>	50	70
<b>PDCP</b>	50	60
<b>PDOI</b>	45	60
<b>AD (general)</b>	40	60
Piano	50	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, Solo Performance 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 two-step process involving the hearing and the recital. Both 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 seven faculty members, with at least three coming from outside the student's department. 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, in conjunction with the undergraduate recorder, 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 awarded the Performer's Certificate is shown in parentheses:
  - Departmental members: 1(1), 2(2), 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);
  - Non-Departmental Members: 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).
3. Votes must be sent to the undergraduate recorder.

## 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 certificate students, students accepted for certain doctoral programs, master's students who have completed their major ensemble degree requirement, or BME and MS Music Education majors in their student-teaching semester) must register for and achieve a passing grade in a major ensemble each fall and spring semester.

Students may request placement in a particular ensemble, but final placement will be made by the faculty.

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 Jacobs School of Music recognizes both the importance of a student's right to individual gender expression and the necessity for a unified and coherent look for ensemble performances. For public performances of Jacobs School of Music ensembles, students may choose either of the following two options:

- Black tuxedo, white shirt, black bow tie, black socks, and black shoes; or
- Solid long-sleeved black blouses or shirts, floor-length black skirts or black dress slacks, black stockings or socks, and black shoes.

Within these guidelines, individual ensembles may have more specific requirements, including costumes or uniforms where appropriate. Such dress codes will be made known to students at the beginning of each academic year, and students are encouraged to check their ensemble syllabus for further guidance. The Jacobs School of Music requires that students own concert attire by the beginning of the academic year.

## Student Photography, Audio, and Video Recording Policy

Students participating in Indiana University Jacobs School of Music ("JSoM") performances, authorize the JSoM, its agents, employees, or representatives, to take photographs, audio recordings, and/or video recordings of their performances, including their name, image, or likeness. The Trustees of Indiana University own all copyrights in photographs, video recordings, and/or audio recordings of live concerts, performances, and recording sessions.

JSoM recordings are typically used for archival and educational purposes. JSoM retains the right to commercially reproduce, adapt, distribute, display, perform or otherwise use the recordings of JSoM performances in any manner consistent with the JSoM Policy on Rights of Ownership and Use of Audio and Video Recordings (available at <https://music.indiana.edu/about/cook-music-library/recording-policies.html>). Recordings and/or photographs, together with a student's name, image, or likeness, may be used by the JSoM, including its assigns and transferees, for marketing, advertising, publicity, or other promotional purposes.

JSoM reserves final editorial authority over the use of recordings and photographs, without any right on the part of students to inspect or withhold approval of any future use of photographs or recordings. Students shall not receive compensation for participating in recordings or for any future use of recordings.

## 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 subjects the student to a minimum fine of \$60 plus \$1 per calendar 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.

## Failure to Return Jacobs School of Music Property

When students do not return equipment, music, instruments, keys, locks, etc., to the Music Facilities Office or other appropriate area by the designated date, they may be fined and a bursar's encumbrance may be placed on their record, which could impact their ability to register in a future semester. 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 30 days after the deadline for return of keys.

## Tuition and Fees

Information about tuition and fee rates, including payment information, fee schedules, and refund schedules, may be found here: <https://studentcentral.indiana.edu/pay-for-college/index.html>.

Rules determining resident and nonresident status for fee purposes are described here: <https://policies.iu.edu/policies/vpss-07-rules-determining-resident-nonresident-student-status/index.html>.