

DEPARTMENT OF MUSIC

Haydn Hall 201

music.case.edu/ (<http://music.case.edu/>)

Phone: 216.368.2400; Fax: 216.368.6557

David J. Rothenberg, Department Chair

david.rothenberg@case.edu

The Department of Music (<https://music.case.edu/about/>) is an academic department within the College of Arts and Sciences (<https://artsci.case.edu/>). Our program serves undergraduate and graduate students at Case Western Reserve University as well as all students at the Cleveland Institute of Music (<http://www.cim.edu/>) through our Joint Music Program (<https://music.case.edu/about/jmp/>).

Mission Statement

The mission of the Department of Music is to:

- Foster preeminent research, creative endeavors, and learning.
- Support students in developing their musical skills and knowledge in the context of a liberal arts education; equip students to become proactive scholar-practitioners in music education; and promote the academic education of students from the Cleveland Institute of Music, through the Joint Music Program.
- Provide local, regional, national, and international leadership in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.
- Encourage service to the institution and related academic disciplines, participation in faculty governance, and the promotion of open communication and shared policy-making.

We offer a wide range of courses, degree programs, and ensemble experiences, with faculty specializing in historical performance practice (<http://music.case.edu/hpp/>), music education (<https://music.case.edu/academics/musiced/>), and musicology (<http://music.case.edu/musicology/>). Admission and audition procedures for all programs can be found in the Prospective Students (<https://music.case.edu/music-admissions/>) section on the Department of Music website (<https://music.case.edu/>).

Degree Programs

- **Music:** Bachelor of Arts (BA) with a major in music, Bachelor of Science (BS) in a unit other than the College of Arts and Sciences with a secondary major in music
- **Music Education:** Bachelor of Science (BS), Master of Arts (MA), Master of Arts for Teacher Licensure (MAL), Doctor of Philosophy (PhD)
- **Historical Performance Practice:** Master of Arts (MA), Doctor of Musical Arts (DMA)
- **Musicology:** Master of Arts in Music History (MA), Doctor of Philosophy (PhD)

Ensembles and Lessons

A number of music ensembles (<https://music.case.edu/ensembles-general-information/>) are open to all students. Entrance into primary ensembles may be subject to a gateway audition; others require an audition for part assignment. Students may elect to earn up to one credit unit per semester for participation. Auditions for ensembles are held

during the first week of classes each semester. Applied music lessons (<https://music.case.edu/music-lessons-registration-secondary/>) are available to all CWRU students.

Further information is available on the Department of Music website (<http://music.case.edu/>).

Facilities, Centers, and Partnerships

Haydn Hall (<https://goo.gl/ghQde8/>)

Haydn Hall houses the Department of Music faculty and staff offices, a small lounge, three classrooms, four practice rooms (2nd floor), HPP studio space, the Music Education Resource Center, and a Macintosh computer classroom/lab (The Core). It is located in the heart of the Mather Quad. Originally a combination of a dormitory and classrooms, this building served as the only student center on campus. It was given to the college by Flora Stone Mather and named in honor of Hiram Collins Haydn, fifth president of Western Reserve University, pastor of the Old Stone Church, and the individual most active in convincing Western Reserve College to move to Cleveland. Charles F. Schweinfurth, the premier residential architect of Euclid Avenue ("Millionaires' Row") mansions, who also rebuilt the interior of the Old Stone Church in 1884 and designed Trinity Cathedral, designed Haydn Hall. Scheduling is controlled by the Department of Music. Scheduling is controlled by the University Registrar and available for non-music classes with permission from the Department of Music. The practice rooms are open to music majors or CWRU students enrolled in music ensembles or applied music lessons.

Florence Harkness Memorial Chapel (<https://goo.gl/bKg9gA/>)

Harkness Chapel (<https://music.case.edu/about/facilities/weddings/florence-harkness-memorial-chapel/>), built during 1902, features neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. It is a warm, intimate, and acoustically resonant space for the performance of vocal and instrumental chamber music. The building provides space for concerts, music classes, and department recitals. Harkness Chapel was built to honor Florence Harkness Severance, the only daughter of Stephen Harkness and his second wife, Anna M. Richardson Harkness.

Harkness Classroom (<https://case.edu/utech/departments/client-experience/mediavision/technology-enhanced-classroom-tec/list-classrooms/harkness/>) is located inside of Harkness Chapel and serves as an academic classroom and a backstage area during performances. This room features a capacity of 45 desks on risers with Level 2 Technology, including video projection and a stereo sound system. Scheduling is controlled by the University Registrar and available for non-music classes with permission from the Department of Music.

Denison Hall (<https://goo.gl/uauDeZ/>)

Denison Hall is located next to Wade Commons near the North Residential Village and is used primarily for ensemble rehearsals. This facility houses six Wenger practice modules, one of which is a "virtual reality" acoustic room; a percussion studio; and a music library. The four classrooms include the Spartan Rehearsal Hall (Rm. 197), Wade Rehearsal Hall (Rm. 119), Denison Rehearsal Hall (Rm. 160), and Denison Classroom (Rm. 152). The facility also has storage rooms for marching band uniforms, equipment and instrument storage lockers (available to music majors and students enrolled in ensembles). In general, the classrooms in Denison Hall are to be utilized by music majors or CWRU students enrolled in music ensembles or applied music lessons. Scheduling is controlled by the Department of Music.

The Core (<http://music.case.edu/facilities/the-core/>)
(Haydn Hall, 16)

The Core (<https://music.case.edu/the-core/>) is a Macintosh computer classroom and lab dedicated to mind, sound, and vision. The Core is a collaborative space for all CWRU students, faculty and staff, as well as the University Circle community, to gather and collaborate, design in visual and aural mediums, and create masterpieces. It not only offers computers and software, but also video and digital cameras and microphones for checkout, one-on-one tutorial time, classes, and meeting space. The Core is actively involved in bringing technology to the community, particularly younger children, and it works closely with faculty in providing support facilities for the department's technology-related courses.

Kulas Music Library (<https://goo.gl/YkTB5n/>)
(Kelvin Smith Library, 1st floor)

Kulas Music Library (<https://case.edu/library/spaces/kulas-music-library/>) is located in the Kelvin Smith Library, the university's main library. It contains more than 45,000 items, including music scores, books on music, sound recordings, video recordings, microforms, and music periodicals. Music majors at the university also have access to the Robinson Music Library (<https://www.cim.edu/aboutcim/library/>) of the Cleveland Institute of Music. The Case Western Reserve Kulas Music Library and the CIM Robinson Music Library coordinate acquisitions and services, and their collections reflect institutional strengths while also supporting the Joint Music Program.

Kulas Collection of Early Instruments (<http://music.case.edu/centers-and-areas-of-study/historical-performance-practice/>)

The department maintains an impressive collection of modern reproductions of early instruments. The Historical Performance Practice program offers a wide range of ensembles from Medieval to Romantic, and the Kulas Collection of historical instruments (<https://music.case.edu/centers-and-areas-of-study/historical-performance-practice/>) (renaissance, medieval and baroque string, wind, and brass instruments) is available to all students. The program also owns a wide range of historical keyboard instruments: French, Italian, and German harpsichords, a continuo organ, and two fortepianos.

Music Education Resource Room (<https://music.case.edu/academics/musiced/>)
(Haydn Hall, 10)

The Music Education Resource Room (MERR) (<https://music.case.edu/academics/musiced/>) is a space for music education students to prepare educational materials and research projects and contains a variety of audiovisual media, including a library of education-oriented music software. Students may borrow items from a large collection of music textbooks, educational recordings, testing materials, vocal and instrumental books, curriculum guides, and classroom instruments. The use of this center is encouraged and sometimes required, for many of the projects and assignments in courses throughout the music education curriculum.

Center for Popular Music Studies (<https://music.case.edu/centers-and-areas-of-study/cpms/>)

The Center for Popular Music Studies (CPMS) (<https://music.case.edu/centers-and-areas-of-study/cpms/>) exists to promote scholarship and teaching about the history and significance of popular music, which includes collaborations and partnerships with institution in Cleveland and around the world. The goals and objectives of the CPMS include: supporting collaboration between researchers and historians of popular music, investigating and creating new approaches to teaching popular music (including performance), providing opportunities for graduate students to learn about popular music in an active, critically robust

program, and advancing emerging research in popular music through sponsorship of visiting scholars.

Maltz Performing Arts Center (MPAC) (<https://case.edu/maltzcenter/>)
The Milton and Tamar Maltz Performing Arts Center at The Temple–Tifereth Israel (<https://case.edu/maltzcenter/>) opened in 2015 after extensive restoration and renovation of the structure, which first served as a synagogue in 1924. Today, the center is an active venue for performances and events, including lectures and music concerts, including the Silver Hall Concert Series (<https://case.edu/maltzcenter/silverhallseries/>) (during which our department ensembles perform). Phase One includes Silver Hall, a 1,000-seat concert hall for large ensemble performances, and Koch Hall, a 90-seat recital hall for smaller performances. Phase Two, which includes a proscenium theater, a black box studio theater, rehearsal studios, practice rooms, and costume and scene shops, is under construction.

Joint Music Program (JMP) (<https://music.case.edu/about/jmp/>)
Since 1968, Case Western Reserve University and The Cleveland Institute of Music have participated in an integrated music program at the undergraduate and graduate levels. The Joint Music Program (JMP) (<https://music.case.edu/about/jmp/>) allows students at both institutions to take advantage of the resources of a major research university in the context of a liberal arts education as well as those of a leading conservatory. Students enrolled at CWRU take applied music lessons, studio instruction, chamber music, and music theory courses taught by CIM faculty, while students enrolled at CIM take music history, music education, and general education courses taught by CWRU faculty. Both CWRU and CIM are located in University Circle (<http://universitycircle.org/>), giving students access to a wealth of cultural institutions within a short walking distance from campus.

Students at CWRU and CIM also benefit from our active collaborations with the Baker-Nord Center for the Humanities (<https://bakernord.case.edu/>), The Cleveland Orchestra (<https://www.clevelandorchestra.com/>), Rock and Roll Hall of Fame (<https://www.rockhall.com/>), The Cleveland Museum of Art (<http://www.clevelandart.org/>), The Music Settlement (<https://www.themusicsettlement.org/>), and other local cultural and educational institutions.

Details about our practice rooms, operating hours, general usage guidelines, building access, etc. can be found online within the Department of Music Facilities (<https://music.case.edu/about/facilities/>).

Department Faculty

David J. Rothenberg, PhD
(Yale University)
Associate Professor and Chair
Medieval and Renaissance music

Julie Andrijeski, DMA
(Case Western Reserve University)
Senior Instructor; Artistic Coordinator of Historical Performance Ensembles
Historical performance; dance

L. Peter Bennett, D Phil
(Oxford University)
Associate Professor; Head of Historical Performance Practice
17th-century French music; historical performance

Francesca Brittan, PhD
(Cornell University)
Associate Professor
19th-century France; Romantic aesthetics; popular music

Eric Charnofsky, MM
(The Juilliard School)
Instructor; Coordinator of Undergraduate Studies in Music (BA); Coordinator of Undergraduate Enrollment
20th-century music; collaborative piano; keyboard ensemble

Georgia J. Cowart, PhD
(Rutgers University)
Professor; Coordinator of Graduate Studies in Musicology
17th and 18th centuries; music, the arts, and politics

Paul S. Ferguson, MM
(Eastman School of Music)
Senior Instructor
Jazz studies and arranging

Matthew L. Garrett, PhD
(Florida State University)
Associate Professor; Coordinator of Undergraduate Studies in Music Education (BS); Director, University Center for Innovation in Teaching and Education (UCITE)
Music teacher education; choral music education

Daniel Goldmark, PhD
(University of California, Los Angeles)
Professor; Head of Popular Music Studies; Director of the Center for Popular Music Studies
American popular music; film music; history of the music industry

Benjamin C. Helton, PhD
(University of Illinois)
Assistant Professor; Director of Spartan Marching Band
Music teacher education; instrumental music education

Kathleen A. Horvath, PhD
(The Ohio State University)
Professor; Director of Orchestras
Music teacher education; string education and pedagogy

Lisa Huisman Koops, PhD
(Michigan State University)
Professor; Head of Music Education; Coordinator of Graduate Studies in Music Education
Music teacher education; general music; early childhood music

Nathan B. Kruse, PhD
(Michigan State University)
Associate Professor
Music teacher education; research methods

Susan McClary, PhD
(Harvard University)
Fynette H. Kulas Professor of Music; Head of Musicology
16th- and 17th-century music; cultural criticism; music theory and analysis; 21st-century opera

Ryan Scherber, PhD
(Florida State University)
Assistant Professor; Director of Bands
Music teacher education; instrumental education; quantitative research methods

Robert Walser, PhD
(University of Minnesota)
Professor
American music; jazz history; popular music studies; contemporary music production technology

Undergraduate Programs

Majors

The Department of Music offers majors in music (a BA degree in the College of Arts and Sciences or a BS degree in a unit other than the college with music as a secondary major) and music education (BS degree). Students who wish to major in music or music education must pass a performance audition on an acceptable primary instrument or in voice and take a music theory placement test. Arrangements for all auditions and for the theory placement test must be made by following the procedures listed on the Department of Music website (<http://music.case.edu/>).

Double Major, Dual-Degree, and Secondary Major Opportunities. The department encourages qualified students to consider a double major in music and another BA degree program. Most music majors at CWRU also pursue a second major. Once the SAGES and General Education Requirements have been met, a BA student can add another major within the College of Arts by meeting the course and credit unit requirements found in this bulletin under the appropriate department. In most cases, it is possible to finish a double major with music in four years.

It is also possible to receive two degrees, although this may take more than four years. Typical combinations of dual degrees include the BA in music (College of Arts and Sciences) with the BS in engineering (School of Engineering). All admissions requirements must be met for each school, and course and credit unit requirements for each degree must be fulfilled. Students interested in dual degrees should declare their intent as early as possible and receive advice from faculty about both degrees.

Finally, students completing a BS in a unit other than the College of Arts and Sciences (for example, a BS in engineering) can choose music as a secondary major within that BS degree. Students pursuing music as a secondary major only need to meet the SAGES and General Education Requirements of the school in which they are earning their degree.

Bachelor of Arts in Music (BA) or a BS degree with a secondary major in music

The BA in Music is for students who wish to achieve a high level of musical skill and knowledge by majoring in music within the context of a liberal arts education. This group includes students who plan to pursue graduate study or careers in music as well as those who plan careers in other fields. All students have the option of completing a Music Capstone, an individually designed project that is usually built around a senior recital or research thesis. After completing the BA in Music, students are able to do the following:

- Demonstrate technical and artistic proficiency on a primary performance medium (instrument or voice)

- Contribute positively to musical ensembles of various sizes and types, and collaborate effectively with fellow ensemble members and ensemble directors
- Demonstrate facility with the major concepts and techniques of tonal and post-tonal music theory and analysis
- Demonstrate familiarity with the major musicians, musical thinkers, musical styles, techniques, procedures, and cultural trends of all periods in the history of Western music
- Draw on knowledge and skills in performance, music theory, music history, and/or music education to write a substantial critical assessment of musical works, concepts, and/or practices in the Western classical and/or popular traditions

This program requires that 43–51 of the credit units necessary for the degree be devoted to music study.

Requirements for the major in music:

Applied Music

Private instruction on primary instrument in sequence (department consent required):		
MUAP 121	Principal Performance Area I	2
MUAP 122	Principal Performance Area II	2
MUAP 10	Progress Jury Examination	0
MUAP 221	Principal Performance Area III	2
MUAP 222	Principal Performance Area IV	2
MUAP 20	Level 300 Applied Music Entrance Jury Exam	0
MUAP 321	Principal Level Performance Area V	2
MUAP 322	Principal Level Performance Area VI	2
MUAP 30	BA Performance Exit Jury Examination	0
Recital Class component required (auto-enrolled) with each principal performance area. Participation in weekly Recital Class (W 3:20-4:10pm), including a performance one per academic year required.		0

Ensembles

Eight semesters of ensemble participation for 0–1 credits each, of which six semesters must be a Primary Ensemble designated for the student's primary instrument.¹

Primary Ensembles:

MUEN 385	Case/University Circle Orchestra (Strings)	
MUEN 383	Symphonic Winds (Winds/ Percussion)	
MUEN 382	Case Concert Choir (Voice)	
MUEN 389	Keyboard Ensemble (Piano)	
MUEN 355	Miscellaneous Ensembles (Guitar)	
MUEN 395	Collegium Musicum (Historical Performance Practice)	
MUEN 396	Early Music Singers (Historical Performance Practice)	
MUEN 397	Baroque Orchestra (Historical Performance Practice)	
MUEN 370	Popular Music Ensemble (Popular Music)	

Additional Ensembles (two semesters, one full year):

MUEN 324	Case Percussion Ensemble	
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MUEN 371A	Klezmer Music Ensemble	
MUEN 371B	Klezmer Music Ensemble	
MUEN 373	Jazz Ensemble I	
MUEN 374	Jazz Ensemble II	
MUEN 380A	Case Men's Glee Club	
MUEN 380B	Case Men's Glee Club	
MUEN 384	Spartan Marching Band	
MUEN 386	Case Camerata Chamber Orchestra	
MUEN 388A	University Chorale	
MUEN 388B	University Chorale	
MUEN 393	Baroque Chamber Ensembles	
MUEN 394	Baroque Dance Ensemble	
MUEN 355 (Woodwind & Brass Chamber Music or studio classes in flute, guitar, horn, saxophone)		

Music Theory and Eurhythmics

MUTH 101	Theory and Aural Skills I	4
or MUTH 101I	Intensive Theory and Aural Skills I	
Students who do not place into MUTH 101 must take MUTH 101I.		
MUTH 102	Theory and Aural Skills II	4
MUTH 201	Theory and Aural Skills III	4
MUTH 202	Harmony-Keyboard IV	4
MUDE 101	Eurhythmics I	0
MUDE 102	Eurhythmics II	0

Music History

MUHI 201	History of Western Music I ^{pre-req} MUTH 102	3
MUHI 202	History of Western Music II ^{pre-req} MUHI 201	3

Music Electives

Music majors must take 9 credit units of elective courses drawn from the Electives table below.

Total Units 43-51

¹ The faculty may place you in an alternate primary ensemble in certain semesters (see the Music Undergraduate Student Handbook (<https://music.case.edu/undergraduate-handbooks/>)). The two additional semesters may be any combination of primary ensembles or one or more additional ensembles.

Electives (Music Major)

MUHI at 300 level or higher

MUHI 309	Christian Music: Historical and Global Perspectives	3
MUHI 310	Music Cultures of the World	3
MUHI 312	History and Analysis of Rock and Roll	3
MUHI 313	American Popular Song to 1950	3
MUHI 314	Blues Histories and Cultures	3
MUHI 315	History of Jazz and American Popular Music	3
MUHI 316	The Lemonade Class: Religion, Race, Sex and Black Music	3
MUHI 320	Global Pop	3

MUHI 326	The Holocaust and the Arts	3
MUHI 341	Introduction to Historical Performance Practice	3
MUHI 342	Seminar in Historical Performance Practice	3
MUHI 350	Topics in Music History	3
MUHI 390	Undergraduate Seminar in Music History	3
MUHI 395A	Capstone for Music Majors A	2
MUHI 395B	Capstone for Music Majors B	1 - 4

MUTH at 300 level

MUTH 311	16th Century Counterpoint	2
MUTH 312	Eighteenth Century Counterpoint	3
MUTH 319	Jazz Skills	3
MUTH 320	Form and Analysis	3
MUTH 390	Music Theory Literature Review	2

General Musicianship

MUGN 308	Digital Music: Composition and Production	3
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Music Education

MUED 240	Foundations of Music Education	3
MUED 275	Elements of Conducting (instructor permission required)	3
MUED 276	Advanced Conducting, Score Analysis and Rehearsal Techniques (instructor permission required)	3
MUED 310	Instrumental and Choral Arranging	3
MUED 391	Music in Early Childhood	3

Skills and Pedagogy

instructor permission required

MUED 200A	Basic Skills and Pedagogy: Voice	2
MUED 200B	Basic Skills and Pedagogy: Guitar	2
MUED 200C	Basic Skills and Pedagogy: Brass	2
MUED 200E	Basic Skills and Pedagogy: Clarinet and Saxophone	2
MUED 200F	Basic Skills and Pedagogy: Double Reeds and Flute	2
MUED 200H	Basic Skills and Pedagogy: Strings	2
MUED 200J	Basic Skills & Pedagogy: Piano for Music Educators	2
MUED 200P	Basic Skills and Pedagogy: Percussion	2

Capstone & Departmental Honors

The Capstone in Music (MUHI 395A Capstone for Music Majors A and MUHI 395B Capstone for Music Majors B) is not required, but if taken, counts as a music history elective, and qualifies students for Departmental Honors. Music majors who maintain a GPA of 3.75 or above in the major, and who complete an ambitious and outstanding Music Capstone project, can earn Departmental Honors by music faculty nomination and vote. This distinction appears on the transcript, is announced at commencement, and is printed in the commencement program.

BS in Music Education

The nationally recognized program faculty are active in their respective professional organizations and as clinicians, conductors, lecturers, and researchers.

The BS degree in music education requires a total of 127 credits and is designed to educate professional teachers of music education for public and private schools. The program meets the requirements of the Ohio Department of Education to prepare students to take state-mandated teacher exams (Ohio Assessments for Educators) and apply for teacher licensure. Most states recognize the Ohio teaching license through reciprocity.

Music education students benefit from a wide range of instrumental, vocal, and general classroom methods courses. As an additional part of the program, students benefit from plentiful hands-on experiences by teaching sample lessons and conducting rehearsals in actual teaching situations.

Requirements for the BS in music education are as follows:**A. Core Courses**

Music Theory/Musicianship; Eurhythmics:		
MUTH 101	Theory and Aural Skills I	4
or MUTH 101I	Intensive Theory and Aural Skills I	
Students who do not place into MUTH 101 must take MUTH 101I.		
MUTH 102	Theory and Aural Skills II	4
MUTH 201	Theory and Aural Skills III	4
MUTH 202	Harmony-Keyboard IV	4
MUDE 101	Eurhythmics I (fulfills SAGES Phys Ed requirement)	0
MUDE 102	Eurhythmics II (fulfills SAGES Phys Ed requirement)	0
Music History/Literature (must be taken in sequential order):		
MUHI 201	History of Western Music I (fulfills CAS Arts and Humanities requirement) <small>pre-req MUTH 102</small>	3
MUHI 202	History of Western Music II (fulfills CAS Arts and Humanities requirement) <small>pre-req MUHI 201</small>	3
MUED 305	World Music in Education (fulfills SAGES Global and Cultural Diversity requirement)	3
Applied Music (primary lessons every semester except student teaching, department consent required):		
MUAP 121	Principal Performance Area I	2
MUAP 122	Principal Performance Area II	2
MUAP 10	Progress Jury Examination	0
MUAP 221	Principal Performance Area III	2
MUAP 222	Principal Performance Area IV	2
MUAP 20	Level 300 Applied Music Entrance Jury Exam	0
MUAP 321	Principal Level Performance Area V	2
MUAP 322	Principal Level Performance Area VI	2
MUAP 323	Principal Performance Area VII	2
MUAP 35	BS Music Education Jury Examination	0

Recital Class component required (auto-enrolled) with each principal performance area. Participation in weekly Recital Class (W 3:20-4:10pm), including a performance one per academic year required.

Ensembles		9
Primary Ensembles (every semester except student teaching):		
MUEN 382	Case Concert Choir (Voice)	
MUEN 383	Symphonic Winds (Winds/Percussion)	
MUEN 385	Case/University Circle Orchestra (Strings)	
MUEN 389	Keyboard Ensemble (Piano)	
MUEN 355	Miscellaneous Ensembles (Guitar)	
MUEN 395	Collegium Musicum (Historical Performance Practice)	
MUEN 396	Early Music Singers (Historical Performance Practice)	
MUEN 397	Baroque Orchestra (Historical Performance Practice)	
MUEN 370	Popular Music Ensemble (Popular Music)	
Additional Ensembles (two semesters, one full year): ¹		
MUEN 324	Case Percussion Ensemble	
MUEN 371A	Klezmer Music Ensemble	
MUEN 371B	Klezmer Music Ensemble	
MUEN 373	Jazz Ensemble I	
MUEN 374	Jazz Ensemble II	
MUEN 380A	Case Men's Glee Club	
MUEN 380B	Case Men's Glee Club	
MUEN 384	Spartan Marching Band	
MUEN 386	Case Camerata Chamber Orchestra	
MUEN 388A	University Chorale	
MUEN 388B	University Chorale	
MUEN 393	Baroque Chamber Ensembles	
MUEN 394	Baroque Dance Ensemble	

B. Music Education Sequence

Methods: ²		
MUED 240	Foundations of Music Education	3
MUED 320	Technology Assisted Music Teaching and Learning	3
MUED 350	General Music Methods	3
MUED 355	Vernacular Music in Education (fulfills SAGES Departmental Seminar requirement)	3
MUED 352	Instrumental Methods and Materials	3
or MUED 353	Choral Methods and Materials	
Conducting and Arranging:		
MUED 275	Elements of Conducting	3
MUED 276	Advanced Conducting, Score Analysis and Rehearsal Techniques	3
MUED 310	Instrumental and Choral Arranging	3
Basic Skills & Pedagogy: ²		12

MUED 200A	Basic Skills and Pedagogy: Voice	
MUED 200B	Basic Skills and Pedagogy: Guitar	
MUED 200C	Basic Skills and Pedagogy: Brass	
MUED 200E	Basic Skills and Pedagogy: Clarinet and Saxophone	
MUED 200F	Basic Skills and Pedagogy: Double Reeds and Flute	
MUED 200H	Basic Skills and Pedagogy: Strings	
MUED 200J	Basic Skills & Pedagogy: Piano for Music Educators	
MUED 200P	Basic Skills and Pedagogy: Percussion	
MUED 220	Marching Band Techniques	
Field Experience (two semesters):		
MUED 300	Intensive Field Experience (taken in sixth and seventh semester)	0
Student Teaching:		
MUED 396A	Student Teaching in Music Education	9
MUED 396B	Student Teaching Seminar in Music Education (counts as Music Education Capstone)	3

C. Professional Education Courses

PSCL 101	General Psychology I	3
EDUC 301	Introduction to Education	3
EDUC 304	Educational Psychology (fulfills CAS Social Science requirement) ³	3
EDUC 255	Literacy Across the Content Areas	3
Total Units		108

¹ The two additional semesters may be any combination of primary ensembles or one or more additional ensembles.

² See the required methods and secondary instrument courses by music education focus area (chart below).

³ PSCL 101 General Psychology I is a prerequisite

Required Methods and Secondary Instrument Courses by Music Education Focus Area

Choral/General Focus

Required Methods Specialization Class

MUED 353	Choral Methods and Materials	3
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Required Secondary Instruments

MUED 200A	Basic Skills and Pedagogy: Voice	2
MUED 200B	Basic Skills and Pedagogy: Guitar	2
MUED 200H	Basic Skills and Pedagogy: Strings	2
MUED 200J	Basic Skills & Pedagogy: Piano for Music Educators	2
MUED 200P	Basic Skills and Pedagogy: Percussion	2

Plus at least one of the following:

MUED 200C	Basic Skills and Pedagogy: Brass	2
MUED 200E	Basic Skills and Pedagogy: Clarinet and Saxophone	2

MUED 200F	Basic Skills and Pedagogy: Double Reeds and Flute	2
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Instrumental Focus- Winds/Percussion

Required Methods Specialization Class

MUED 352	Instrumental Methods and Materials	3
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Secondary Instruments

Instrumental (winds/percussion) students should discuss course options with their academic advisor, particularly for students whose primary instrument is included in one of the 200-level courses.

MUED 200A	Basic Skills and Pedagogy: Voice	2
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MUED 200C	Basic Skills and Pedagogy: Brass	2
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MUED 200E	Basic Skills and Pedagogy: Clarinet and Saxophone	2
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MUED 200F	Basic Skills and Pedagogy: Double Reeds and Flute	2
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MUED 200H	Basic Skills and Pedagogy: Strings	2
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MUED 200J	Basic Skills & Pedagogy: Piano for Music Educators	2
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MUED 200P	Basic Skills and Pedagogy: Percussion	2
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Recommended as optional electives:

MUED 200B	Basic Skills and Pedagogy: Guitar	2
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MUED 220	Marching Band Techniques	1
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Instrumental Focus- Strings

Required Methods Specialization Class

MUED 352	Instrumental Methods and Materials	3
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Secondary Instruments

MUED 200A	Basic Skills and Pedagogy: Voice	2
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MUED 200C	Basic Skills and Pedagogy: Brass	2
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MUED 200H	Basic Skills and Pedagogy: Strings	2
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MUED 200J	Basic Skills & Pedagogy: Piano for Music Educators	2
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MUED 200P	Basic Skills and Pedagogy: Percussion	2
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Plus at least one of the following:

MUED 200B	Basic Skills and Pedagogy: Guitar	2
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MUED 200E	Basic Skills and Pedagogy: Clarinet and Saxophone	2
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MUED 200F	Basic Skills and Pedagogy: Double Reeds and Flute	2
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Admission and Retention in Music Education

There are five decision points in the Music Education Program. For each of the decision points, there are three possible outcomes: unconditional admission to the next level; conditional admission with a prescribed action plan which when successfully completed will result in unconditional admission; or denial of admission. Denial of admission at any decision point means the student is no longer able to pursue a music education degree at Case Western Reserve.

Decision Point 1: Application for Admission to the Program

Official admission to the Music Education Program generally occurs at the end of the third semester of study or after the completion of MUED 240. Admission to the program requires:

1. admission to Case Western Reserve University
2. acceptance as a music major through an audition process before matriculation
3. successful completion of MUED 240 Foundations of Music Education, including evaluation of an initial Teaching ePortfolio
4. a cumulative Case Western Reserve University GPA of 2.7 or better
5. submission of a signed Statement of Assurance of Good Moral Character, and
6. a satisfactory interview with music education faculty, documented on the Teacher Licensure Admission Assessment Form

Decision Point 2: Application for Advanced Standing

Application for Advanced Standing should be submitted by the end of the second semester after Decision Point 1 (usually during the fifth semester of study). Application for Advanced Standing requires:

1. a successful review of the updated Teaching ePortfolio
2. submission of a current Academic Requirements Report documenting the following: a cumulative GPA of 2.7 or better, a music GPA of 2.7 or better, and an education GPA of 3.0 or better
3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty

Decision Point 3: Application for Student Teaching

Application for Student Teaching should be completed by the end of the semester prior to student teaching (seventh semester of study). The application requires:

1. a successful review of the updated Teaching ePortfolio
2. submission of a current Academic Requirements Report documenting the following: a cumulative GPA of 2.7 or better, a music GPA of 2.7 or better, and an education GPA of 3.0 or better
3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty
4. passing a TB test
5. presenting documentation of Hepatitis B vaccination
6. passing an official criminal background check
7. a satisfactory interview with music education faculty

Decision Point 4: Retention during Student Teaching

Retention during Student Teaching should be completed by midterms of the student teaching semester. The assessment requires:

1. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty

- passing scores on the Case Student Teaching Mid-Semester Assessment by the cooperating teacher(s) and university supervisor
- completion of a self-reflective essay

Decision Point 5: Application for Initial Licensure

Application for Initial Licensure occurs after successful completion of all degree requirements. This application requires:

- a successful review of the updated Teaching ePortfolio
- submission of a current Academic Requirements report documenting the following: a cumulative GPA of 2.7 or better, a music GPA of 2.7 or better, and an education GPA of 3.0 or better
- a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty
- passing scores on Ohio licensure exams
- completion of the Case Teacher Licensure Exit Interview and Survey
- passing scores on the Case Student Teaching Final Assessment by the cooperating teacher(s) and university supervisor
- successful completion of Student Teaching coursework with a grade of B or better

MUED 396A & MUED 396B	Student Teaching in Music Education and Student Teaching Seminar in Music Education	12
MUED 496A & MUED 496B	Student Teaching in Music Education and Student Teaching Seminar in Music Education (for master's students seeking licensure)	12

After successfully completing all requirements at the five decision points, the student is recommended by the university's director of teacher education for the Ohio Provisional Music (Pre-K-12) License to teach music in public schools in Ohio and more than 40 reciprocating states.

Completion of the BS degree does not ensure that the State of Ohio music teacher license will be awarded. Additional information is available from the Teacher Licensure (<http://bulletin.case.edu/collegeofartsandsciences/teacherlicensureprogram/>) section in this bulletin.

Departmental Honors

Music education majors who maintain a GPA of 3.75 or above in the major and who receive a high score on their Teacher Work Sample (TWS) from the music education faculty, can earn Departmental Honors by vote of the music faculty. The distinction appears on the transcript, is announced at commencement, and is printed in the commencement program.

Minor in Music

Music Theory		6
MUTH 103	Theory I	
MUTH 104	Theory II	

Music History or Appreciation	6
Any two 3-credit courses drawn from MUHI or MUGN.	

Electives	3
Any 3 credits in MUGN, MUHI, MUAP (applied lessons) or MUEN (ensembles).	

MUAP and MUEN courses may be taken for 1 or 2 credits each and can be used in any combination to fulfill this requirement. MUAP courses require an applied lesson fee.

Total Units	15
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Note that credit earned through AP Music Theory or CIM Music Theory proficiency examination does not reduce the overall 15-credit hour requirement for the minor. The additional 3 credits may be taken in MUTH, MUHI or MUGN.

CIM students may pursue a minor in music history by taking 15 credit units of MUHI courses. The department welcomes students' initiative in the development of minor programs suited to their needs. Courses can be substituted with the approval of the Department Coordinator of Undergraduate Studies.

Electives for Non-Music Majors

Electives designed for students not majoring in music:

Applied Music

MUAP 131	Secondary Performance	1 - 2
Applied music lessons for students not majoring in music are available with consent of the department (additional fee). For more information about studio offerings, please visit the Department of Music website or contact the music office.		

Music Ensembles 0-1

MUEN courses are open to all students. Most require an audition. For more information, visit the Department of Music website or contact the individual ensembles director.

MUEN 324	Case Percussion Ensemble	0 - 2
MUEN 355	Miscellaneous Ensembles	0 - 2
MUEN 370	Popular Music Ensemble	0 - 1
MUEN 371A	Klezmer Music Ensemble	0
MUEN 371B	Klezmer Music Ensemble	1
MUEN 373	Jazz Ensemble I	0 - 1
MUEN 374	Jazz Ensemble II	0 - 1
MUEN 380A	Case Men's Glee Club	0
MUEN 380B	Case Men's Glee Club	1
MUEN 382	Case Concert Choir	0 - 1
MUEN 383	Symphonic Winds	0 - 1
MUEN 384	Spartan Marching Band	0 - 1
MUEN 385	Case/University Circle Orchestra	0 - 1
MUEN 386	Case Camerata Chamber Orchestra	0 - 1
MUEN 388A	University Chorale	0
MUEN 388B	University Chorale	1
MUEN 389	Keyboard Ensemble	0 - 1
MUEN 393	Baroque Chamber Ensembles	0 - 1
MUEN 394	Baroque Dance Ensemble	0 - 1
MUEN 395	Collegium Musicum	0 - 1

MUEN 396	Early Music Singers	0 - 1
MUEN 397	Baroque Orchestra	0 - 1
Music Theory		
MUTH 103	Theory I	3
MUTH 104	Theory II	3
Music History or Appreciation		
MUGN 201	Introduction to Music: Listening Experience I	3
MUGN 212	History of Rock and Roll	3
MUGN 220	Composers of the Musical on Stage and Screen	3
MUGN 308	Digital Music: Composition and Production	3
MUGN 310	Russian Song	1

Music Undergraduate Student Handbook and Advising Forms

Current undergraduate music majors should track their progress in all performance and course requirements (including general education requirements) on the Advising Forms for Music Degree Programs (<https://music.case.edu/advising-forms-for-music-degree-programs/>) provided to them during orientation. Undergraduate music education majors are also provided suggested Music Education 4-Year Plans (<https://music.case.edu/advising-forms-for-music-degree-programs/>).

The Music Undergraduate Student Handbook (<https://music.case.edu/undergraduate-handbooks/>) provides departmental information regarding faculty/staff personnel, advisors, resources, facilities, forms, competitions, honors and awards, accompanists, juries, recitals, and student organizations.

Graduate Programs

The Department of Music offers graduate programs in the following areas of study:

Historical Performance Practice

MA in Historical Performance Practice
DMA in Historical Performance Practice

Music Education

MA in Music Education
MA in Music Education for Teacher Licensure
PhD in Music Education

Musicology

MA in Music History
PhD in Musicology

Admission to each degree program follows established guidelines of the School of Graduate Studies (<https://case.edu/gradstudies/>). The Graduate Admission (<https://music.case.edu/prospective-graduate-students/general-information-for-perspective-graduate-students/>) section of the Department of Music website provides more information about the individual degree programs, fellowship opportunities, and application procedures.

MA in Historical Performance Practice

This program in early music (up to 1850) combines advanced study in performance, music history, and performance practices. Students should expect to spend two years in full-time study. Admission to the program is granted to those who demonstrate a high level of early music performance skills and good scholarship potential. An audition is required.

Degree Overview

The MA is a two-year degree that requires 21 credit units of coursework, together with 12 units of applied music, proficiency in one relevant foreign language, a jury, and a lecture recital in the second year (3 units).

Coursework and Applied Music

Coursework must include MUHI 610 Research Methods in Music, MUHI 441 Introduction to Historical Performance Practice, MUHI 443 Medieval/Renaissance Notation or MUTH 416 Pre-common Practice Theory and Analysis, and at least two seminars in MUHI 442 Seminar in Historical Performance Practice. Students are also expected to attend MUAP 698 Historical Performance Practice Studio Class each semester of study.

Ensemble Participation and Outside Engagements

Two or more early music ensembles are required each semester (MUEN). Students are encouraged to take outside engagements that will contribute to their professional development, but any engagements that might have a significant impact on class attendance, TA/RA duties, or ensemble participation must be cleared by the HPP committee. See the Music Graduate Student (<https://music.case.edu/graduate-handbooks/>) Handbook (<https://music.case.edu/graduate-handbooks/>) for the policy to request an absence for an outside engagement.

Jury

A jury is required in the spring of the first year (MUAP 600 Historical Performance Progress Jury). The program should be decided in consultation with the student's applied teacher and should consist of approximately 15 minutes of music. The jury will consist of the applied teacher with at least two other HPP faculty. If the performance is unsatisfactory, the student will have the opportunity to repeat the jury the following semester. If the second attempt is also unsatisfactory, the student will not be allowed to continue in the degree program.

Foreign Languages

Students must demonstrate the ability to read one language approved by the HPP committee as relevant to the student's research (generally drawn from German, French, Italian, and Latin, though exceptions can be made). For more details, see 'Language Examinations' under the PhD requirements.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

Lecture-Recital and Document

One juried lecture-recital is required, taken in the spring of the second year (MUAP 651 M.A. Lecture - Recital and Document M.A. Lecture - Recital and Document) at 3 credit units. The lecture-recital consists of a 45-minute performance generally preceded by a 30-45 minute researched-based lecture dealing with the musical, historical and performance practice issues relevant to the chosen repertoire. The entire lecture-recital should not exceed 90-minutes. See the Music Graduate Student Handbook (<https://music.case.edu/graduate-handbooks/>) for the policy

to submit a proposal, prepare for the lecture-recital, and to complete the accompanying document.

Degree Overlap

Students in the MA in HPP program who wish to continue on to the DMA may audition after three semesters of study. If successful, coursework already completed will count toward the DMA requirements. A student who graduates with an MA in HPP, but who subsequently wishes to return to the program, may, if readmitted, continue on to the DMA by completing the remaining DMA requirements (typically the final two years of the degree).

Course Distribution

Historical Performance Practice		12
MUHI 610	Research Methods in Music	
MUHI 441	Introduction to Historical Performance Practice	
MUHI 442	Seminar in Historical Performance Practice (two courses required)	
Notation or Pre-Tonal Theory		3
MUHI 443	Medieval/Renaissance Notation	
or MUTH 416	Pre-common Practice Theory and Analysis	
Music History/HPP Electives		6
May include any of the following:		
MUHI 431, MUHI 432, MUHI 433, MUHI 434, MUHI 435, MUHI 436		
MUHI 450	Topics in Music History	
MUHI 590	Seminar in Musicology	
MUHI 501	Special Reading (M.A. and M.M.) (by special arrangement)	
Applied Music and Ensembles		12
MUAP 500	Applied Music/Ensembles (taken each semester to reflect participation in multiple ensembles)	
Primary Lessons:		
MUAP 521	Principal Performance Area IX	
MUAP 522	Principal Performance Area IX	
MUAP 523	Principal Performance Area IX	
MUAP 524	Principal Performance Area IX	
Secondary Lessons (optional):		
MUAP 531	Secondary Performance (0 credit units)	
Jury:		
MUAP 600	Historical Performance Progress Jury (required in the spring of the first year)	
Studio Class:		
MUAP 698	Historical Performance Practice Studio Class (taken each semester)	
Two HPP ensembles each semester:		
MUEN 393	Baroque Chamber Ensembles	
MUEN 394	Baroque Dance Ensemble	
MUEN 395	Collegium Musicum	
MUEN 396	Early Music Singers	
MUEN 397	Baroque Orchestra	
Lecture-Recital		3

MUAP 651 M.A. Lecture - Recital and Document (given in the spring of the second year)

Students may register for the lecture preparation in either the fall or spring semester.

Foreign Language

Proficiency in one relevant foreign language.

Total Units 36

Sample Plan of Study

First Year	Units	
	Fall	Spring
Research Methods in Music (MUHI 610)	3	
Introduction to Historical Performance Practice (MUHI 441)	3	
Applied Music and Ensembles	3	
Seminar in Historical Performance Practice (MUHI 442)		3
Music History (MUHI 431-6/450/590)		3
Applied Music and Ensembles		3
Historical Performance Progress Jury (MUAP 600)		0
Year Total:	9	9
Total Units in Sequence:		18

Second Year	Units	
	Fall	Spring
Seminar in Historical Performance Practice (MUHI 442)	3	
M.A. Lecture - Recital and Document (MUAP 651) (for presentation in the spring)	3	
Applied Music and Ensembles	3	
Medieval/Renaissance Notation (MUHI 443) or Pre-common Practice Theory and Analysis (MUTH 416)		3
Music History (MUHI 431-6/450/590)		3
Applied Music and Ensembles		3
Lecture-Recital Performance		
Year Total:	9	9
Total Units in Sequence:		18

DMA in Historical Performance Practice

This program in early music (up to 1850) combines advanced study in performance, music history, and performance practices. Admission to the program is granted to those who demonstrate the potential to be leaders in the field of early music: candidates are expected to show excellent scholarly potential in music history and performance practices, and demonstrate a high level of performance skill. Students are admitted by audition and interview, and are required to take an initial placement test in music history and theory on matriculation.

Degree Overview

The DMA is a four-year degree. A minimum of 33 credit units of academic coursework is required together with a minimum of 18 units of applied

music, proficiency in two relevant foreign languages, a jury, a recital and the first lecture-recital (3 credit units), all to be completed during the first three years of the degree. Qualifying examinations are taken early in the fall of the fourth year. After the successful completion of these examinations, the student will advance to candidacy and prepare and perform the second lecture-recital (6 units) by the end of the fourth year. (Students may also take academic classes during this year, but are not required to.)

Coursework and Applied Music

Coursework must include MUHI 610 Research Methods in Music, MUHI 441 Introduction to Historical Performance Practice, MUHI 443 Medieval/Renaissance Notation, MUTH 416 Pre-common Practice Theory and Analysis, and at least three seminars in MUHI 442 Seminar in Historical Performance Practice. Electives may include topics courses (MUHI 450 Topics in Music History), musicology seminars (MUHI 590 Seminar in Musicology), or independent study courses by special arrangement (MUHI 601 Special Readings Ph.D./D.M.A.). Students are also expected to attend MUAP 698 Historical Performance Practice Studio Class.

Ensembles and Outside Engagement

Two or more early music ensembles are required each semester (MUEN). Students are encouraged to take outside engagements that will contribute to their professional development, but any engagements that might have a significant impact on class attendance, TA/RA duties, or ensemble participation must be cleared by the HPP committee. See the Music Graduate Student Handbook (<https://music.case.edu/graduate-handbooks/>) for the policy to request an absence for an outside engagement.

Jury

A jury is required in the spring of the first year (MUAP 600). The program should be decided in consultation with the student's applied teacher and should consist of approximately 15 minutes of music. The jury will consist of the applied teacher with at least two other HPP faculty. If the performance is unsatisfactory, the student will have the opportunity to repeat the jury the following semester. If the second attempt is also unsatisfactory, the student will not be allowed to continue in the degree program.

Foreign Languages

Students must demonstrate the ability to read two languages approved by the HPP committee as relevant to the student's research (generally drawn from German, French, Italian, and Latin, though exceptions can be made). See the Music Graduate Student Handbook (<https://music.case.edu/graduate-handbooks/>) for more details.

Lecture-Recitals and Document

Two juried lecture-recitals are required: MUHI 751 (3 credit units), taken no earlier than the spring of the second year and MUHI 753 taken in the spring of the fourth year (6 units, 3 each in the fall and spring semesters). The lecture-recital consists of a 45-minute performance generally preceded by a 30-45 minute researched-based lecture dealing with the musical, historical and performance practice issues relevant to the chosen repertoire. The entire lecture-recital should not exceed 90-minutes. See the **Music Graduate Student Handbook** for the policy to submit a proposal, prepare for the lecture-recital, and complete the accompanying document.

Recital

A juried recital is required by the end of the third year, MUAP 700 (0 credit units). The recital (50-60 minutes) should feature works from a variety

of national school and periods, and should showcase the student's solo performing abilities: the program will be decided in consultation with the applied teacher and HPP advisor, and must be approved by the HPP committee. See the **Music Graduate Student Handbook** for the policy to submit a proposal, prepare for the recital.

Qualifying Examinations

Qualifying examinations are taken at the beginning of the fourth year. See the **Music Graduate Student Handbook** for detailed information.

Historical Performance Practice		33-39
MUHI 610	Research Methods in Music	
MUHI 441	Introduction to Historical Performance Practice	
MUHI 442	Seminar in Historical Performance Practice (three required)	
Notation and Pre-Tonal Theory		
MUHI 443	Medieval/Renaissance Notation	
MUTH 416	Pre-common Practice Theory and Analysis	
Music History/HPP Electives		
May include any of the following:		
MUHI 431, MUHI 432, MUHI 433, MUHI 434, MUHI 435, MUHI 436		
MUHI 450	Topics in Music History	
MUHI 590	Seminar in Musicology	
MUHI 601	Special Readings Ph.D./D.M.A. (by special arrangement)	
Recital		
MUAP 700	Historical Performance Recital (required by the end of third year)	
Lecture-Recital		
MUHI 751	Recital Document I - D.M.A.	3
MUHI 753	Recital Document III-D.M.A.	6
The 6 units of MUHI 753 can be split across two semesters.		
Applied Music and Ensembles		18-24
Students are required to take 3 credit units of applied music lessons and ensembles every semester.		
MUAP 500	Applied Music/Ensembles (taken each semester for 1 credit unit to reflect participation in multiple ensembles)	
Primary Lessons (2 credit units):		
MUAP 521	Principal Performance Area IX	
MUAP 522	Principal Performance Area IX	
MUAP 523	Principal Performance Area IX	
MUAP 524	Principal Performance Area IX	
MUAP 525	Principal Performance Area IX	
MUAP 526	Principal Performance Area IX	
Secondary Lessons (optional):		
MUAP 531	Secondary Performance	
Jury:		
MUAP 600	Historical Performance Progress Jury (required in the spring of the first year)	

Studio Class:	
MUAP 698	Historical Performance Practice Studio Class (taken each semester)
Ensembles:	
MUEN 393	Baroque Chamber Ensembles
MUEN 394	Baroque Dance Ensemble
MUEN 395	Collegium Musicum
MUEN 396	Early Music Singers
MUEN 397	Baroque Orchestra
Foreign Language	
Proficiency in two relevant foreign languages.	
Total Units	60-72

MA in Music Education

This program is for individuals with an undergraduate degree in Music Education, a teaching certificate/license, and at least one year of successful music classroom teaching experience, who wish to pursue further academic study as a means to develop professionally. Coursework combines the study of philosophical, research-based, and theoretical positions of teaching and learning music with pragmatic approaches to improving music learning. Additional courses and independent studies enable students to tailor programs to their interests and needs, while maintaining standard of musical and scholarly excellence.

The MA in Music Education has two options for final project:

Plan A (thesis and oral defense)

Students write a thesis based on original research and defend the thesis in an oral examination. Students in Plan A receive 6 credit units for thesis research.

Plan B (comprehensive written examination and oral defense)

Students complete a comprehensive examination in music education at the conclusion of coursework.

Applicants for Plans A or B should have an undergraduate degree in music education with a GPA of 3.0 or better and at least one year of successful music teaching experience, usually in the public schools.

A minimum of 30 credit units is required for Plan A and Plan B. MA students may take 300-level classes provided that 18 credit units of 400-level courses have been completed (faculty approval required).

Summary of MA in Music Education (Plan A, thesis)

Graduate music education core (Plan A)		15
MUED 440	Scholarship in Music Education	
MUED 441	Philosophical Foundations of Music Education	
MUED 442	Curriculum and Assessment in Music Education	
MUED 443	Music Cognition and Learning	
MUED 640	Qualitative Research in Music Education	
or MUED 641	Quantitative Research Methods in Music Education	
Graduate Music Core		9
MUTH 422	Musical Analysis for Educators	

MUHI 430	Music History for Educators	
Additional course in theory (MUTH), history (MUHI), and/or performance (MUAP or MUEN).		
Thesis		6
MUED 651	Thesis (M.A. and M.M.)	
Total Units		30
Summary of MA in Music Education (Plan B, comprehensive exams)		
Graduate Music Education Core (Plan B)		12
MUED 440	Scholarship in Music Education	
MUED 441	Philosophical Foundations of Music Education	
MUED 442	Curriculum and Assessment in Music Education	
MUED 443	Music Cognition and Learning	
Graduate Music Core		9
MUTH 422	Musical Analysis for Educators	
MUHI 430	Music History for Educators	
Additional courses in theory (MUTH), history (MUHI), and/or performance (MUAP or MUEN).		
Electives		6
Music education courses, seminars, and independent studies suited to the student's interests and approved by the music faculty.		
Degree Credit		3
One additional core or elective course to meet the minimum of 30 credit units required to earn the MA in Music Education.		
Comprehensive Exam		0
Total Units		30

MAL in Music Education

Plan C (MA for Licensure, or MAL)

The MAL option is for students with an undergraduate degree in music who wish to obtain a licensure to teach music in the public schools while simultaneously pursuing graduate study in music education. Applicants for the MAL should have an undergraduate degree in music (BA or BM) with a GPA of 3.0 or better and some prior experience in working with children.

Course requirements span six semesters and combine core graduate music and music education courses (30 credit units), licensure courses (31 credit units), with student teaching (12 credit units). The regulations for students in the BS program regarding advanced standing, grade point averages, and the Ohio Assessments for Educators exam apply to graduate students in Plan C as well. Completion of the Plan C degree does not ensure that the State of Ohio music teacher license will be awarded.

Plan C requires a minimum of 73 credit units. Classes at the 200-level, while required for teacher licensure, do not count toward the graduate degree and therefore are not included in GPA calculations. However, they do appear on the transcript with a grade and serve to satisfy the academic requirements for licensure. MAL students may take 300-level classes provided that 18 credit units of 400-level courses have been completed (faculty approval required).

To remain in the MAL program, students must meet GPA and professional standards each year. Please review the Music Graduate Student

Handbook (<https://music.case.edu/graduate-handbooks/>) for more information.

Summary of MAL in Music Education (Plan C)

Music Education Licensure Area 43

Methods	
MUED 410	Professional Music Education: A Career Introduction
MUED 400	Intensive Field Experience
MUED 420	Technology Assisted Music Teaching and Learning
MUED 305	World Music in Education
MUED 350	General Music Methods
MUED 352	Instrumental Methods and Materials
or MUED 353	Choral Methods and Materials
MUED 355	Vernacular Music in Education
MUED 275	Elements of Conducting
Secondary Instrument Classes (6 of 8 are required): see the required methods for choral, instrumental, and general focus (BS Music Education)	
MUED 200A	Basic Skills and Pedagogy: Voice
MUED 200B	Basic Skills and Pedagogy: Guitar
MUED 200C	Basic Skills and Pedagogy: Brass
MUED 200E	Basic Skills and Pedagogy: Clarinet and Saxophone
MUED 200F	Basic Skills and Pedagogy: Double Reeds and Flute
MUED 200H	Basic Skills and Pedagogy: Strings
MUED 200J	Basic Skills & Pedagogy: Piano for Music Educators
MUED 200P	Basic Skills and Pedagogy: Percussion
Student Teaching	
MUED 496A	Student Teaching in Music Education
MUED 496B	Student Teaching Seminar in Music Education
Teacher Licensure Professional Education Core 9	
EDUC 301	Introduction to Education
EDUC 304	Educational Psychology
EDUC 255	Literacy Across the Content Areas
Graduate Music Education Core 12	
MUED 440	Scholarship in Music Education
MUED 441	Philosophical Foundations of Music Education
MUED 442	Curriculum and Assessment in Music Education
MUED 443	Music Cognition and Learning
Graduate Music Core 9	
MUTH 422	Musical Analysis for Educators
MUHI 430	Music History for Educators
One additional course in theory (MUTH), history (MUHI), and/or performance (MUAP or MUEN).	

Successful completion of comprehensive exam	
Total Units	73

PhD in Music Education

The doctorate in music education is offered to persons who have shown a strong and continuing dedication to music teaching and scholarship. Applicants must have completed at least three years of full-time music teaching, usually in the public schools. The degree is designed to prepare professionals to assume positions of leadership in elementary, secondary, and collegiate instruction. Prior to graduation, doctoral students demonstrate competency in teaching, research, and musicianship. Every effort will be made to plan a program based on individual student needs and interests while maintaining standards of musical and scholarly excellence. Electives, therefore, will be chosen in consultation with a faculty advisor in order to ensure a balance between individual interests and traditional graduate expectations. To remain in the program, students must meet GPA and professional standards each year. For more information, contact the area head of music education.

A qualifying examination follows the completion of coursework, prior to beginning research for the dissertation. Upon completion of the dissertation, an oral defense is held. The dissertation topic is chosen by the student in consultation with the faculty.

A total of 60 credit units is required for the doctoral degree beyond the master's level.

Summary of PhD in Music Education

Graduate Music Education Core 15	
MUED 440	Scholarship in Music Education
MUED 441	Philosophical Foundations of Music Education
MUED 442	Curriculum and Assessment in Music Education
MUED 443	Music Cognition and Learning
MUED 640	Qualitative Research in Music Education
MUED 641	Quantitative Research Methods in Music Education
Graduate Music Core 9	
MUTH 422	Musical Analysis for Educators
MUHI 430	Music History for Educators
Music Electives (additional courses in theory, history, and/or performance)	
Outside Cognate 6	
Two courses in a related field, outside of music education, suited to the student's interests and needs. Faculty approval required.	
Music Education Electives 9	
Music education courses, seminars, and independent studies suited to the student's interests and approved by the music faculty.	
Degree Credit 3	
One additional core or elective course to meet the minimum of 60 credit units required to earn the PhD in Music Education.	
Qualifying Exams 0	
Dissertation	18

MUED 701	Dissertation Ph.D.	
Total Units		60

MA in Music History

This degree emphasizes research, in the history, literature, and theory of music. The following are minimum requirements:

MUHI 610	Research Methods in Music	3
Music History (MUHI)		9
Theory-Analysis (MUTH)		3-6
Electives		9-12
MUHI 651	Thesis (M.A. and M.M.)	6
Total Units		30-36

PhD in Musicology

The PhD in Musicology is granted in recognition of superior scholarly ability and attainment. Award of the degree is based not only on computation of time or enumeration of courses, but also upon distinguished work. Highly qualified applicants may enter this program directly upon completion of a bachelor's degree. All programs of study are formulated to suit the individual needs of the student and require the consent of the advisor.

The PhD requires 36 credit units of coursework and an additional 18 credit units of dissertation research MUHI 701 Dissertation Ph.D.. Required coursework includes MUHI 610 Research Methods in Music and MUHI 612 Analysis for Music Historians, as well as three doctoral MUHI 590 Seminar in Musicology courses. In the first two years, students will be expected to take three courses (or 9 credit units) per semester, for a total of 36 units.

Under the rules of the School of Graduate Studies, a student must complete the thesis no later than five years after registering for the first MUHI 701 Dissertation Ph.D. credits.

Students admitted to the program will take diagnostic examinations prior to the start of classes in their first year. Based on these examinations, students may be required to enroll in specific courses to address deficiencies; these course credits may be applied toward the degree requirements. In December of each year, students will submit an Academic Progress Report (APR).

Written evaluations included as part of this report, along with course grades and materials, will constitute the beginnings of the portfolio maintained by the coordinator of graduate studies that will be the basis for considering each student's advancement into the PhD program.

At the beginning of the fall in the third year of study, students will take qualifying examinations. These examinations will consist of written and oral sections, and will be conducted and evaluated by the musicology faculty. Following the examinations, the faculty will review each student's portfolio and, based on work contained therein, make a decision regarding advancement to candidacy in the PhD program. Students who do not advance but who have done satisfactory work will be eligible to receive the MA in music history at this juncture.

Students who advance to candidacy for the PhD will register for MUHI 701 Dissertation Ph.D. credits and begin research for the dissertation. Working with a faculty advisor, each student will develop

a proposal for the dissertation, which will be presented in writing to the faculty no later than March 15 at the end of the third year of study. This document should be submitted at least two weeks prior to a prospectus defense, scheduled no later than April 1. It is expected that the fourth and fifth year of study will be devoted to work on the dissertation; during this time, students will enroll in MUHI 710 Dissertation Seminar. Upon completion of the thesis, each student will present a formal defense to the musicology faculty.

The Music Graduate Student Handbook (<http://music.case.edu/graduate-handbooks/>) outlines in detail the procedures and timeline for dissertation completion and graduation.

Course Distribution

MUHI 610	Research Methods in Music	3
MUHI 612	Analysis for Music Historians	3
MUHI 590	Seminar in Musicology (three required)	9
Electives (generally MUHI or MUTH)		21
MUHI 701 Dissertation PhD		18
Students who advance to candidacy for the PhD will register for dissertation research credits and begin research for the dissertation.		
MUHI 710	Dissertation Seminar	0
It is expected that the third, fourth and fifth year of study will be devoted to work on the dissertation; during this time students will enroll in MUHI 710.		
Total Units		54

Sample Plan of Study

First Year	Units	
	Fall	Spring
Viennese Classicism (MUHI 434)	3	
Topics in Music History (MUHI 450)	3	
Research Methods in Music (MUHI 610)	3	
TA Training (UNIV 400C)		
-first foreign language exam-		
Topics in Music History (MUHI 450)		3
Seminar in Musicology (MUHI 590)		3
Analysis for Music Historians (MUHI 612)		3
Year Total:	9	9
Total Units in Sequence:		18

Second Year	Units	
	Fall	Spring
Medieval Music: Early Christian to 1425 (MUHI 431)	3	
Topics in Music History (MUHI 450)	3	
Seminar in Musicology (MUHI 590)	3	
-second foreign language exam-		
Topics in Music History (MUHI 450)		3
Seminar in Musicology (MUHI 590)		3
Special Readings Ph.D./D.M.A. (MUHI 601)		3
Qualifying Exam Practicum (MUHI 699)		0
Year Total:	9	9

Total Units in Sequence:	18	
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Third Year

	Units	
	Fall	Spring

-take Qualifying Exams in August of third year-

Dissertation Ph.D. (MUHI 701)	3	
Dissertation Seminar (MUHI 710)	0	

-write and defend dissertation prospectus by April 1 of their year-

Dissertation PhD (MUHI 701)		3
Dissertation Seminar (MUHI 710)		0
Year Total:	3	3

Total Units in Sequence:	6	
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Fourth Year

	Units	
	Fall	Spring

Dissertation Ph.D. (MUHI 701)	3	
Dissertation Seminar (MUHI 710)	0	

Dissertation PhD (MUHI 701)		3
Dissertation Seminar (MUHI 710)		0
Year Total:	3	3

Total Units in Sequence:	6	
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Fifth Year

	Units	
	Fall	Spring

Dissertation Ph.D. (MUHI 701)	3	
Dissertation Seminar (MUHI 710)	0	

Dissertation PhD (MUHI 701)		3
Dissertation Seminar (MUHI 701)		0
Year Total:	3	3

Total Units in Sequence:	6	
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Music Graduate Student Handbook

Current students should review the Music Graduate Student Handbook (<https://music.case.edu/graduate-handbooks/>) for departmental policies regarding the following:

- personnel, facilities, resources, procedures and activities
- graduate assistantships
- general expectations and responsibilities
- teacher education: program outcomes, dispositions, decision points/timeline, retention policy
- performance, scholarly activity, outside work
- prizes, awards, grants
- calendar and deadlines
- petitions
- time limitation (*completion of degree*)
- preparation and completion of examinations (*diagnostic, language, qualifying, comprehensive, oral defense*)
- advancement to candidacy

- student recording-keeping
- residency requirements

MUAP Courses**MUAP 10. Progress Jury Examination. 0 Unit.**

Progress Jury Examination (All BA and BS Music Majors)

MUAP 20. Level 300 Applied Music Entrance Jury Exam. 0 Unit.

Level Jury Examination

MUAP 25. BA Exit Jury Examination. 0 Unit.

BA Exit Jury Examination (Audio and General Music Concentrations)

MUAP 26. BA Exit Jury Examination. 0 Unit.

BA Exit Jury Examination (Music History, Music Theory, and Early Music Performance Practice)

MUAP 30. BA Performance Exit Jury Examination. 0 Unit.

BA Performance Exit Jury Examination

MUAP 35. BS Music Education Jury Examination. 0 Unit.

BS Music Education Jury Examination

MUAP 121. Principal Performance Area I. 2 Units.

Limited to music and music education majors. Recommended preparation: Entrance Jury/Audition

MUAP 122. Principal Performance Area II. 2 Units.

Limited to music and music education majors. Prereq: MUAP 121. Coreq: MUAP 10.

MUAP 131. Secondary Performance. 1 - 2 Units.

Secondary instrumental or vocal instruction (undergraduate level). Each student has the option of taking one-hour weekly lessons (2 credit units) or half-hour weekly lessons (1 credit unit). The applied lesson fee is waived for all music majors. Contact the Department of Music directly for registration consent.

MUAP 221. Principal Performance Area III. 2 Units.

Limited to music and music education majors. Prereq: (MUTH 101 or 101I) and MUAP 122 and MUAP 10. Coreq: MUTH 101 or 101I.

MUAP 222. Principal Performance Area IV. 2 Units.

Limited to music and music education majors. Prereq: MUAP 221. Coreq: MUAP 20. Prereq or Coreq: MUTH 102.

MUAP 225. Principal Performance Area VII. 2 Units.

Limited to music and music education majors. Prereq: MUAP 224.

MUAP 226. Principal Performance Area VIII. 2 Units.

Limited to music and music education majors. Prereq: MUAP 225.

MUAP 321. Principal Level Performance Area V. 2 Units.

Limited to music and music education majors. Prereq: MUAP 222 and MUAP 20. Prereq or Coreq: MUTH 201.

MUAP 322. Principal Level Performance Area VI. 2 Units.

Limited to music and music education majors. Prereq: MUAP 321. Prereq or Coreq: MUTH 202.

MUAP 323. Principal Performance Area VII. 2 Units.

Limited to music performance and music education majors.

MUAP 324. Principal Performance Area VIII. 2 Units.

Limited to music performance and music education majors.

MUAP 421. Principal Level Performance Area VII. 2 Units.

Limited to music and music education majors. Prereq: MUAP 322.

MUAP 422. Principal Level Performance Area VII. 2 Units.

Limited to music and music education majors. Prereq: MUAP 421.

MUAP 500. Applied Music/Ensembles. 1 - 3 Units.

Registration to reflect combined participation in a number of Historical Performance Ensembles, each of which is taken for 0 credit hours.

MUAP 521. Principal Performance Area IX. 0 - 3 Units.

Limited to music and music education majors.

MUAP 522. Principal Performance Area IX. 0 - 3 Units.

Limited to music and music education majors.

MUAP 523. Principal Performance Area IX. 0 - 3 Units.

Limited to music and music education majors.

MUAP 524. Principal Performance Area IX. 0 - 3 Units.

Limited to music and music education majors.

MUAP 525. Principal Performance Area IX. 0 - 3 Units.

Limited to music and music education majors.

MUAP 526. Principal Performance Area IX. 0 - 3 Units.

Limited to music and music education majors.

MUAP 531. Secondary Performance. 0 - 3 Units.

Secondary instrumental or vocal instruction (graduate level). Each student not majoring in music has the option of taking one-hour weekly lessons (2 credit units) or half-hour weekly lessons (1 credit unit). Graduate students in music may be advised by their program advisor to take this course for variable credit (0-3 units). The applied lesson fee is waived for all music majors. Contact the Department of Music directly for registration consent.

MUAP 600. Historical Performance Progress Jury. 0 Unit.

Historical Performance Progress Jury, generally taken at the end of the second semester.

MUAP 601. Principal Performance Lessons. 3 Units.**MUAP 602. Principal Performance Lessons. 3 Units.****MUAP 604. Principal Performance Area IV. 3 Units.****MUAP 651. M.A. Lecture - Recital and Document. 3 - 6 Units.**

M.A. Lecture - Recital for students in Historical Performance Practice.

MUAP 698. Historical Performance Practice Studio Class. 0 Unit.

This course is intended to provide a weekly opportunity for students to perform in front of their peers, CWRU faculty, and guest coaches; to discuss and critique the performances of their colleagues; and to receive feedback and advice.

MUAP 699. Historical Performance Practicum. 0 Unit.

This course is intended to give graduate students in the historical performance practice program the opportunity to rehearse and perform in concert with a non-CWRU or professional early music ensemble, to put into practice the HPP skills and knowledge they have acquired at CWRU, and to observe and learn from professional performers and others in their field.

MUAP 700. Historical Performance Recital. 0 Unit.

Historical Performance Recital. Intended to demonstrate mastery of historically-informed performance in a number of different national styles.

MUAP 751. Doctoral Lecture-Recital and Document I. 0 - 3 Units.**MUAP 752. Doctoral Lecture-Recital and Document II, DMA Recital Document II. 3,0 Units.****MUAP 752. Doctoral Lecture-Recital and Document II, DMA Recital Document II. 3,0 Units.****MUAP 753. Doctoral Lecture-Recital and Document III, DMA Recital Document III. 1 - 6,0 Units.****MUAP 753. Doctoral Lecture-Recital and Document III, DMA Recital Document III. 1 - 6,0 Units.****MUAR Courses**

MUAR 151B. Case Audio Internship I. 1 Unit. (Last Taught: Fall 2014)
Development of recording engineering skills through professional level work in the Harkness audio service. Recommended preparation: Open only to audio recording majors.

MUAR 152B. Case Audio Internship II. 1 Unit.
Recommended preparation: MUAR 151B.

MUAR 153B. Case Audio Internship III. 1 Unit.
Recommended preparation: MUAR 152B.

MUAR 154B. Case Audio Internship IV. 1 Unit.
Recommended preparation: MUAR 153B.

MUAR 200. Audio Recording I. 2 Units.
A study of basic recording principles and systems and techniques of recording and editing. Recommended preparation: Audio recording majors only.

MUAR 201. Audio Recording II. 2 Units.
Further study of basic recording principles and systems with an introduction to digital recording. Recommended preparation: MUAR 200.

MUAR 202. Pro Tools Production I. 2 Units.
Pro Tools is the Industry standard for digital Audio Production. This course follows the avid curriculum for Pro Tools user certification. Requires a personal laptop computer (Mac preferred) with Pro Tools 10 and the complete production toolkit software. Prereq: Audio Recording majors only.

MUAR 203. Pro Tools Production II. 2 Units.
Pro Tools is the Industry standard for digital Audio Production. This course follows the avid curriculum for Pro Tools user certification. Requires a personal laptop computer (Mac preferred) with Pro Tools 10 and the complete production toolkit software. Prereq: MUAR 203 and Audio Major.

MUAR 250. Audio Recording for Non-Majors. 2 Units.
This is a hands-on course for musicians who wish to understand the processes for recording music and speech that will be beneficial to their musical careers. Topics include microphone techniques, signal processing, delivering audio masters, computer workstations, audio software and the business of music.

MUAR 251B. Case Audio Recording Internship I. 0 Unit.
Professional level work in the Case Western Reserve University Harkness audio service.

MUAR 252B. Case Audio Recording Internship II. 0 Unit.

MUAR 253B. Case Audio Recording Internship III. 0 Unit.

MUAR 254B. Case Audio Recording Internship IV. 0 Unit.

MUAR 300. Advanced Recording Techniques I. 2 Units.

A study of advanced microphone, recording, and monitoring systems and techniques with an emphasis on two track digital recordings of classical music and critical listening. Recommended preparation: MUAR 201.

MUAR 301. Advanced Recording Techniques II. 2 Units.

Further study of advanced microphone, recording, and monitoring systems and techniques, with an emphasis on two track digital recordings of large ensemble classical music. Recommended preparation: MUAR 300.

MUAR 302. Multitrack Recording Techniques I. 2 Units.

A study of multitrack recording and mixdown techniques. Recommended preparation: MUAR 301. Audio recording majors only.

MUAR 303. Multitrack Recording Techniques II. 2 Units.

Further study of multitrack recording and mixdown techniques, with an emphasis on synchronization to video. Recommended preparation: MUAR 302.

MUAR 310. Recording Studio Maintenance I. 1 Unit.

Study of techniques for optimizing professional recording equipment performance. Recommended preparation: MUAR 201. Audio recording majors only.

MUAR 311. Recording Studio Maintenance II. 1 Unit.

Study of techniques for optimizing professional recording equipment performance. Recommended preparation: MUAR 201.

MUAR 320. Acoustics of Music I. 1 Unit.

A seminar in the basic concepts of musical acoustics and research in this area. The students actively participate in experiments exploring various topics in musical acoustics.

MUAR 321. Acoustics of Music II. 1 Unit.

A seminar in the basic concepts of musical acoustics and research in this area. The students actively participate in experiments exploring various topics in musical acoustics.

MUAR 322. Recording Workshop I. 1 Unit.

Recording Workshop provides an increased level of hands-on intensive study of microphone placement. Each week a different instrument or group of instruments will be available for experimentation. Each class represents a recording session centered on a specific instrument, resulting in a comprehensive set of test recordings at the end of each semester. These will provide the basis of reference for future recording decisions. Recommended preparation: MUAR 200.

MUAR 323. Recording Workshop II. 1 Unit.

Recording Workshop provides an increased level of hands-on intensive study of microphone placement. Each week a different instrument or group of instruments will be available for experimentation. Each class represents a recording session centered on a specific instrument, resulting in a comprehensive set of test recordings at the end of each semester. These will provide the basis of reference for future recording decisions. Recommended preparation: MUAR 200.

MUAR 380. Junior Recording Techniques Thesis. 3 Units.

MUAR 385. Recording Studio Internship. 4 Units.

MUAR 390. Senior Recording Tech Thesis/Senior Capstone. 6 Units.

Students will originate, design, organize, and complete a project that will demonstrate and document proficiency with his/her accumulated audio recording technology skills. This project must include evidence of critical thinking, clear planning, and establishment of reasonable goals with an appropriate plan of action. There is a significant written component that requires regular submission of drafts, progress reports, evidence of project advancement, and a final written document. There must also be a public presentation of the project in a venue approved by the department. Counts as SAGES Senior Capstone.

MUCP Courses

MUCP 399. Undergraduate Independent Studies. 1 - 3 Units.

Each student develops a topic of interest to be explored with a faculty member.

MUCP 400. Composition Seminar. 0 Unit.

MUCP 501. Composition Independent Study. 1 Unit.

MUED Courses

MUED 200A. Basic Skills and Pedagogy: Voice. 2 Units.

Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200B. Basic Skills and Pedagogy: Guitar. 2 Units.

Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200C. Basic Skills and Pedagogy: Brass. 2 Units.

This course is designed to provide music education majors with basic skills and pedagogy in the areas of group and individual brass instruction techniques. The course will consist of two components: applied study on each brass instrument; and study/discussion of current pedagogical practices. Students need not have completed any prior music education courses prior to enrolling.

MUED 200E. Basic Skills and Pedagogy: Clarinet and Saxophone. 2 Units.

Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200F. Basic Skills and Pedagogy: Double Reeds and Flute. 2 Units.

Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200H. Basic Skills and Pedagogy: Strings. 2 Units.

Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200J. Basic Skills & Pedagogy: Piano for Music Educators. 2 Units.

Designed for music education majors to provide the fundamentals of using piano in the classroom for pedagogy and accompaniment. Prereq: MUED 240.

MUED 200P. Basic Skills and Pedagogy: Percussion. 2 Units.

Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 220. Marching Band Techniques. 1 Unit.

This course is designed to provide music education majors with the training and techniques to effectively direct a marching band. Topics will include rehearsal methodology, drill design, and arranging. The course will meet synchronously with the CWRU Marching Spartans as the lab portion of the class and at a time TBD once per week to cover the content areas. Coreq: MUEN 384.

MUED 240. Foundations of Music Education. 3 Units.

An introduction to and overview of the music education profession. Philosophical, historical and psychological perspectives on music education in schools, including contemporary topics and trends. Introduction of Ohio academic content standards and curriculum model for music, along with K-12 National Music Standards. Observation of area music teachers and peer-teaching experience. Recommended preparation: Music education major or permission. A student may not receive credit for both MUED 240 and MUED 410.

MUED 275. Elements of Conducting. 3 Units.

This course is designed to develop the cognitive, affective and psychomotor skills necessary for students to communicate effectively with performing ensembles. Students will learn to listen, think, and communicate verbally and nonverbally through systematic exercises, in order to prepare for ensemble rehearsal and performance experiences.

MUED 276. Advanced Conducting, Score Analysis and Rehearsal Techniques. 3 Units.

This course is designed to continue development of the cognitive, affective and psychomotor skills necessary for students to communicate effectively with performing ensembles. Students will learn to listen, think, and communicate nonverbally through systematic exercises, in order to prepare for ensemble rehearsal and performance experiences. In addition, students will apply foundational study of musical forms to score analysis and score preparation. Students will also develop a working vocabulary of rehearsal techniques for use with instrumental and vocal ensembles. Prereq: MUED 275.

MUED 300. Intensive Field Experience. 0 Unit.

This course is intended for BS and MA-Licensure music education majors, and acquaints students with various teaching settings in P-12 schools in the greater Cleveland area; allows students to observe and teach with practicing music teachers; and fosters critical thinking skills related to effective teaching, lesson planning, and other elements of teaching. Offered as MUED 300 and MUED 400. Prereq: MUED 240, MUED 305, and MUED 350. Coreq: MUED 355 and (MUED 352 or MUED 353).

MUED 305. World Music in Education. 3 Units.

This course acquaints students with the use of world music, or multicultural music, in the music education classroom. Students are given an overview of the history of world music within American music education, discuss topics related to world music in education, research diverse world music practices, and lead lessons based on this research. Topics and content include: definitions of world/multicultural music; philosophical basis for world music in education; diversity in our Cleveland community; authenticity; ethnomusicology; informal/formal music learning; international perspectives; pedagogical approaches; addressing the State and National Standards through world music in education; and the development of culturally informed music pedagogy based on the study of diverse music. Throughout the course students will become acquainted with the music of diverse cultures and people groups; these will be chosen in part based on student's own research interests. In addition to the musical cultures chosen by students for study and presentation, the music of The Gambia, West Africa; the Caribbean; and India will be highlighted during in-class activities and lessons. Recommended preparation: MUED 240. Counts for CAS Global & Cultural Diversity Requirement.

MUED 310. Instrumental and Choral Arranging. 3 Units.

Techniques of writing and arranging for instruments of the band and orchestra and voice. Study of scoring problems for school instrumental and vocal groups of all ages and abilities.

MUED 320. Technology Assisted Music Teaching and Learning. 3 Units.

Fundamental concepts and skills for using technology in music teaching and learning. This project-oriented class will develop knowledge and competencies related to electronic music instruments, MIDI sequencing, music notation software, computer-assisted instruction, digital media, the Internet, information processing, computer systems, and lab management as they relate to music education in K-12 schools. Recommended preparation: MUED 240. Offered as MUED 320 and MUED 420.

MUED 350. General Music Methods. 3 Units.

General Music Methods introduces student to methods and materials for planning and implementing general music experiences for all ages, with concentration on Pre-K through sixth grade children. Topics of the course include: multiple meanings of music for children; characteristics/needs of young children and creating a supportive learning environment; theories of music learning and teaching; learning styles and collaborative learning; assorted teaching methods, rhythm, pitch, listening, movement, performing, composing; curriculum design; technology for music instruction; multicultural music; music for exceptional children; integrating music with the arts and other curricula; motivation and classroom management; lesson planning and record keeping; developing a personal philosophy of music education; national, state, and professional standards; and assessment. Clinical/Field experiences (Clinical-all ages; Field-focus on Pre-K through elementary) required.

MUED 352. Instrumental Methods and Materials. 3 Units.

This course acquaints students with effective ways to develop, organize and maintain a successful instrumental program for any age group, based on a comprehensive instrumental music education model. Students are given a 'womb to tomb' view of the instrumentalists' development, including physiological development and age appropriate instrumental exceptions. Topics and content include: philosophical basis for music education, considerations for selecting repertoire including multicultural music; rehearsal techniques; assessment and record keeping; planning for the rehearsal; recruitment, auditioning, and placement; motivation and classroom management; team teaching and collaborative learning; managing an instrumental program; participation in professional activities; effective use of technology in the instrumental program; philosophy; and national, state, and professional standards. Clinical/Field experiences (all ages) required.

MUED 353. Choral Methods and Materials. 3 Units.

This course acquaints students with effective ways to develop, organize and maintain a successful choral program for any age group, based on a comprehensive choral music education model. Students review fundamental vocal pedagogy of the singing voice, including physiological development, age appropriate vocal expectations, and establishing and maintaining vocal health. Topics include: philosophical basis for vocal music education; the child voice, the adolescent voice, and the adult voice; vocal tone; considerations for selecting repertoire including ensemble assessment, music evaluation, and multicultural music; rehearsal techniques, collaborative learning, and motivation; planning for the rehearsal; developing conducting technique; recruitment, auditioning, placement, score analysis and preparation; classroom management; managing a choral program; participation in professional activities; effective use of technology in a choral program; and national state, and professional standards. Clinical/Field experiences (all ages) required. Recommended preparation: MUED 276.

MUED 355. Vernacular Music in Education. 3 Units.

This Music Education Department Seminar brings together all strands of the Music Education program by focusing on curriculum as the organizational element of instruction. Topics and content include: understanding the issues presented by special learners; techniques for integrating special learners into the music teaching environment; developing learning outcomes; designing instruction; planning classroom experiences; defining assessment and measurement; assessment techniques and instruments for the music classroom; and exploring elements of school music program organization and administration. Professional writing and clinical and field experiences will be a large part of the activities in this course. This course is presented in a seminar format that provides for discussions of classroom topics and commentary on field experiences. Counts as SAGES Departmental Seminar.

MUED 391. Music in Early Childhood. 3 Units.

The goal of the course is to provide students with an understanding of the role of music in early childhood and approaches to music education with young children. Students will experience an overview of selected theories of musical development of young children, discuss the importance of music to various areas of child development, explore cultural perspectives and influences on musical development, evaluate curricular materials and methods used in early childhood music education, observe children's music making in early childhood classrooms, and develop teaching skills for early childhood music settings. Topics and content of this course include: music's role in early childhood development; music aptitude and its measurement; theories of early childhood music learning; early childhood making; evaluating curricular materials for early childhood music; the importance of play in early childhood musical development; incorporating State and National Music Education Standards; designing instruction for early childhood music settings; assessment in early childhood music; cultural perspectives on music in early childhood; cultural influences on musical development; music therapy with young children; benefits of family interaction in music; the role of listening in early childhood musical development; and formal music instruction with young children. The class will participate in a weekly service learning project providing music instruction for young children and parents or caregivers from an underserved population. Offered as MUED 391 and MUED 491.

MUED 396A. Student Teaching in Music Education. 9 Units.

Teaching music in both elementary and secondary schools, full-time five days a week for 15 weeks. Closely supervised field experiences of all types with a wide variety of students. Emphasis on planning lessons and organizing materials, teaching methodologies, motivation, and student assessment. Topics addressed include communications and the arts, technology in learning, interdisciplinary learning, collaborative learning and teaching, creating a supportive environment, and professional development. Development of skills needed for self-assessment as well as student assessment. Clinical/Field experiences (all ages) required. Recommended preparation: Concurrent enrollment in MUED 396B. Offered as MUED 396A and MUED 496A. Counts as SAGES Senior Capstone. Prereq: EDUC 255 and MUAP 323 and MUAP 35.

MUED 396B. Student Teaching Seminar in Music Education. 3 Units.

This is the SAGES Senior Capstone requirement for students majoring in Music Education. Taken at the same time as the student teaching experience (MUED 396A/496A), this seminar will guide students through preparation for entering the professional world of music education, and mentor them in their preparation of their Senior Capstone Project and Presentation. Recommended preparation: Concurrent enrollment in MUED 496A. Offered as MUED 396B and MUED 496B. Counts as SAGES Senior Capstone.

MUED 399. Undergraduate Independent Studies. 1 - 3 Units.

Each student develops a topic of interest to be explored with a faculty member.

MUED 400. Intensive Field Experience. 0 Unit.

This course is intended for BS and MA-Licensure music education majors, and acquaints students with various teaching settings in P-12 schools in the greater Cleveland area; allows students to observe and teach with practicing music teachers; and fosters critical thinking skills related to effective teaching, lesson planning, and other elements of teaching. Offered as MUED 300 and MUED 400. Prereq: MUED 305, MUED 350, and MUED 410. Coreq: MUED 355 and (MUED 352 or MUED 353).

MUED 410. Professional Music Education: A Career Introduction. 1 Unit.

The role of a Music Educator is complex and involves the practical application of music content in various Pre K-12 teaching environments. This course is designed for entering Master of Arts with Teaching License majors who have a performance-based undergraduate education to give a comprehensive overview of the profession and facilitate the journey and transition from music student to professional music educator. Admission into the Master of Arts with Teacher License Music Education Program is a prerequisite for this course. A student may not receive credit for both MUED 240 and MUED 410. Prereq: Admission into the Master of Arts with Teacher License Music Education Program.

MUED 420. Technology Assisted Music Teaching and Learning. 3 Units.

Fundamental concepts and skills for using technology in music teaching and learning. This project-oriented class will develop knowledge and competencies related to electronic musical instruments, MIDI sequencing, music notation software, computer-assisted instruction, digital media, the Internet, information processing, computer systems, and lab management as they relate to music education in K-12 schools. Recommended preparation: MUED 240. Offered as MUED 320 and MUED 420.

MUED 440. Scholarship in Music Education. 3 Units.

In MUED 440 we will be examining critically the research of others. We will explore the various paradigms and methods in music education research and will learn to become educated consumers of published research. In addition, we will be learning the beginnings of how to conduct our own research. Specific topics of this course include utilizing music education research tools, resources, and materials; identifying and generating research problems; reviewing related literature; designing research procedures; conducting quantitative and qualitative research studies; and writing empirical research reports and proposals. Writing skills are an important part of this course, for unless one can convey the findings of his or her research to other people with clarity, that research will be of limited value. Prereq: Graduate Student in Music Education.

MUED 441. Philosophical Foundations of Music Education. 3 Units.

In this course, students explore major aesthetic philosophies that have influenced contemporary music education, and discuss current issues central to our field. Among topics included: basic views about art/music; creating art/music; meaning in art/music, experiencing art/music; music and aesthetic education; criticism in music; multicultural music; and critical theories and inquiry regarding music education. Students are asked to assess their own roles in music education, as well as their obligations and potential capacities for leadership in the profession. Students will work toward development of a personal professional philosophy of music education.

MUED 442. Curriculum and Assessment in Music Education. 3 Units.

This course is designed to give graduate music education students thorough knowledge of the overarching role of curriculum and assessment as the organizational elements of instruction. In depth coverage of such topics as: the role of assessment and measurement in teaching; epistemology; scope and sequence; backward design; instructional goals; validity; reliability; performance assessments; measuring assessment; curriculum design; and teaching for understanding. These concepts and procedures will be explored in depth to give daily music instruction a global framework in the larger organizational structure of profession, state, national, and accreditation standards for P-12 and college music settings.

MUED 443. Music Cognition and Learning. 3 Units.

Survey and critical review of the literature as it relates to music teaching and learning, and music performance. Specific topics may include basic psychoacoustical processes, auditory perception, cognitive organization of musical sound, tonal and musical memory, neuromusical research, affective and physiological responses to music, learning theory, musical aptitude, developmental processes, and motivation.

MUED 444. Informal Music Learning in Education. 3 Units.

This course explores the tenets of informal music making as it relates to teaching school music. Students will learn how to create, compose, improvise, and perform on a variety of folk and traditional instruments. Specific topics of this course include songwriting, cover tunes, original songs, and creative warm-ups for traditional ensembles. This course also is designed to assist students in developing diverse school music offerings through utilizing research tools and resources on creativity, generating project-based learning opportunities for school students, assessing creativity, and fostering critical thinking, all within the contexts of formal and informal modes of music teaching and learning. Prereq: Graduate Student in Music Education or requisites not met permission of instructor.

MUED 445. Pedagogy in Practice. 3 Units.

This course is designed to help students better understand music teaching skills and characteristics of effective teachers, and to critique teaching practices and abilities through an examination of research-based and pedagogy-based scholarship. Students will learn to find, interpret, and use music education research to improve their own classroom pedagogy. Group class meetings will take place on campus, and individual, mentored lab experiences will be held via Skype or in students' schools. Prereq: Graduate Student in Music Education or requisites not met permission of instructor.

MUED 446. Sociology of Music Education. 3 Units.

In this course, students explore philosophical, social, cultural, and theoretical issues regularly encountered by music educators in classroom and rehearsal settings. Topics covered include: local, state, and national issues and policies intersecting with music education; social challenges and classroom realities facing music educators; social and cultural diversity issues in music education; and the role(s) of music education in society. Prereq: MUED 440.

MUED 447. Seminar in College Music Teaching. 3 Units.

Seminar in College Music Teaching is a course to help prepare CWRU and CIM music graduate students for careers in university teaching. This course includes information on creating class syllabi, assessing students, interviewing for college jobs, and understanding the university ecosystem. Coursework will be tailored to meet the needs and goals of each graduate student, regardless of content area. Perspectives will be drawn from music education, applied music, musicology, conducting, music theory, and music technology. Prereq: Graduate music student at CWRU and CIM.

MUED 450. Special Topics in Music Education. 3 Units.

Close study of a theme or aspect of music education, such as brain development in music education, biomechanics and music, gender studies in music education, and gerontology and music learning.

MUED 491. Music in Early Childhood. 3 Units.

The goal of the course is to provide students with an understanding of the role of music in early childhood and approaches to music education with young children. Students will experience an overview of selected theories of musical development of young children, discuss the importance of music to various areas of child development, explore cultural perspectives and influences on musical development, evaluate curricular materials and methods used in early childhood music education, observe children's music making in early childhood classrooms, and develop teaching skills for early childhood music settings. Topics and content of this course include: music's role in early childhood development; music aptitude and its measurement; theories of early childhood music learning; early childhood making; evaluating curricular materials for early childhood music; the importance of play in early childhood musical development; incorporating State and National Music Education Standards; designing instruction for early childhood music settings; assessment in early childhood music; cultural perspectives on music in early childhood; cultural influences on musical development; music therapy with young children; benefits of family interaction in music; the role of listening in early childhood musical development; and formal music instruction with young children. The class will participate in a weekly service learning project providing music instruction for young children and parents or caregivers from an underserved population. Offered as MUED 391 and MUED 491.

MUED 496A. Student Teaching in Music Education. 9 Units.

Teaching music in both elementary and secondary schools, full-time five days a week for 15 weeks. Closely supervised field experiences of all types with a wide variety of students. Emphasis on planning lessons and organizing materials, teaching methodologies, motivation, and student assessment. Topics addressed include communications and the arts, technology in learning, interdisciplinary learning, collaborative learning and teaching, creating a supportive environment, and professional development. Development of skills needed for self-assessment as well as student assessment. Clinical/Field experiences (all ages) required. Recommended preparation: Concurrent enrollment in MUED 396B. Offered as MUED 396A and MUED 496A. Counts as SAGES Senior Capstone. Prereq: EDUC 255.

MUED 496B. Student Teaching Seminar in Music Education. 3 Units.

This is the SAGES Senior Capstone requirement for students majoring in Music Education. Taken at the same time as the student teaching experience (MUED 396A/496A), this seminar will guide students through preparation for entering the professional world of music education, and mentor them in their preparation of their Senior Capstone Project and Presentation. Recommended preparation: Concurrent enrollment in MUED 496A. Offered as MUED 396B and MUED 496B. Counts as SAGES Senior Capstone.

MUED 501. Special Reading (M.A. and M.M.). 1 - 18 Units.**MUED 544. Advanced Research in Music Education. 3 Units.** (Last Taught: Spring 2014)

Advanced studies in models and methods of music education research. Research projects using data analysis. In-depth examination of selected quantitative and/or qualitative research designs according to student interests. Discussion of thesis and dissertation proposal format process. Recommended preparation: MUED 444.

MUED 565. Graduate Chamber Ensemble. 1 Unit.

This course is intended for graduate music education students who desire to perform at a high level. The purposes of this course are to give students the opportunity to further their technical and musical development through the performance of chamber music repertoire; work collaboratively with colleagues in the preparation of this repertoire by functioning as both performer and coach; foster score study and repertoire research by planning each program, writing program notes, and running the performance; and work with other chamber groups and evaluate their performances and assist them with their preparation.

MUED 590. Seminar in Music Education. 3 Units.

This seminar is designed for music education doctoral students to pursue advanced research methodologies and procedures. Topics might include meta-analysis, multiple regression, advanced qualitative coding, and mixed methods research.

MUED 591. Music Education Seminar in Conducting. 3 Units.

In this course, students focus on advanced score study, preparation, and analysis. In depth conducting techniques on contemporary music and mixed meter compositions, along with the development of a comprehensive conducting bibliography are the major components in this seminar. Historical research, analytical evaluation, and the practical elements of the physical techniques required for one to conduct a chosen composition are all addressed for each composition studies. Seminar discussions include aesthetic and philosophical ideologies, and the practical issues a conductor faces when put in control of the advanced ensemble.

MUED 601. Special Readings (Ph.D./D.M.A.). 1 - 18 Units.**MUED 640. Qualitative Research in Music Education. 3 Units.**

This course provides music education graduate students with an in-depth look at qualitative research techniques in educational settings, along with an emphasis on design and analysis, and a critical review of selected research studies in music education. The goals of this class include gaining an understanding of the qualitative research paradigm, learning to write effectively and efficiently as a qualitative researcher, and conducting a small-scale qualitative research project. Prereq: Graduate Music Education major and MUED 440 or requisites not met permission.

MUED 641. Quantitative Research Methods in Music Education. 3 Units.

Effective educators of all levels are expected to continually refine their knowledge of how students best learn music in practical applications through assimilation of current research. Implementation of research findings in one's classroom, as well as contributions back to the profession through scholarship, should remain a priority. Quantitative Research Methods will explore fundamentals of research design and appropriate statistical methods for interpretation of data. Specific topics will include: identification of research issues, selection of appropriate experimental designs for investigation, application of statistical methods for data interpretation, and evaluation of available research. Effective and efficient skills in writing and presentation will be expected and reinforced in all course activities. Prereq: MUED 440.

MUED 650. Fieldwork and Advanced Qualitative Analysis in Music Education. 3 Units.

This course provides graduate students interested in music education research with an advanced work on fieldwork and analysis technique for qualitative research in educational setting, and a critical review of selected research studies within and beyond music education. The three main goals of this class are (1) to critique qualitative research paradigm in music education; (2) to learn to conduct data analysis for grounded theory, phenomenology, and narrative inquiry; and (3) to prepare a research proposal for one of the three methodologies listed in point 2. With these perspectives, students will be better prepared to understand qualitative research in music education, evaluate research, and know how to use it in their classrooms. Prereq: MUED 640 or Requisites Not Met permission.

MUED 651. Thesis (M.A. and M.M.). 1 - 6 Units.
(Credit as arranged.)**MUED 696. College Teaching Practicum. 0 Unit.****MUED 701. Dissertation Ph.D.. 1 - 9 Units.**

(Credit as arranged.) Prereq: Predoctoral research consent or advanced to Ph.D. candidacy milestone.

MUED 710. Music Education Doctoral Seminar. 0 Unit.

This seminar will provide PhD students in music education with a unique opportunity to examine, explore, and discuss topics relevant to their professional lives. Rotating topics will vary in nature and will include developing and presenting research presentations, publishing student work, discussing the political and social landscapes of academia, considering research-oriented collaborations between doctoral students and/or faculty members, preparing for the job hunt, planning for the tenure process, and other pertinent issues surrounding music teaching and learning in higher education. Prereq: PhD student in Music Education.

MUEN Courses**MUEN 324. Case Percussion Ensemble. 0 - 2 Units.**

The Case Percussion Ensemble is open to all interested Case-affiliated individuals who seek to continue their musical development by performing percussion ensemble literature. Membership is contingent on an audition that demonstrates moderate percussion ability and the ability to read music. Audition materials can be acquired through the director. Recommended preparation: Audition required. Coreq: MUEN 383.

MUEN 355. Miscellaneous Ensembles. 0 - 2 Units.**MUEN 356. University Circle Wind Ensemble. 1 Unit.**

Designed for the most advanced woodwind, brass, and percussion players. Stresses the single-performance concept utilizing only players needed for a given piece. Audition required.

MUEN 370. Popular Music Ensemble. 0 - 1 Units.

The Popular Music Ensemble at Case Western rehearses and performs a wide range of non-jazz popular music styles. Repertoire is usually suggested by students and chosen in collaboration with the instructor. Current popular music of the United States has tended to be favored, but the ensemble has also worked on music that originated as much as several decades ago. The group's instrumentation is typically drums, bass, guitars, keyboard, and a number of vocalists. Occasionally original material is brought into the repertoire.

MUEN 371A. Klezmer Music Ensemble. 0 Unit.

The Klezmer Music Ensemble is dedicated to learning and performing traditional East European Jewish folk music (Klezmer Music). This important genre of world music involves a specialized performance style, a unique repertoire, and chamber-music interaction. Classes will consist of two-hour sessions (once a week) culminating with a performance to be scheduled at the end of the semester. The ensemble is open by audition to all CWRU and CIM instrumentalists and vocalists.

MUEN 371B. Klezmer Music Ensemble. 1 Unit.

The Klezmer Music Ensemble is dedicated to learning and performing traditional East European Jewish folk music (Klezmer Music). This important genre of world music involves a specialized performance style, a unique repertoire, and chamber-music interaction. Classes will consist of two-hour sessions (once a week) culminating with a performance to be scheduled at the end of the semester. The ensemble is open by audition to all CWRU and CIM instrumentalists and vocalists.

MUEN 373. Jazz Ensemble I. 0 - 1 Units.

Recommended preparation: Audition required.

MUEN 374. Jazz Ensemble II. 0 - 1 Units.**MUEN 380A. Case Men's Glee Club. 0 Unit.**

Case Mens Glee Club is a lower voice choral ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for tenor, baritone, and bass voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the Case Mens Glee Club include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 380B. Case Men's Glee Club. 1 Unit.

Case Mens Glee Club is a lower voice choral ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for tenor, baritone, and bass voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the Case Mens Glee Club include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 382. Case Concert Choir. 0 - 1 Units.

Case Concert Choir is open to any undergraduate or graduate student by audition. The ensemble performs both a cappella and accompanied choral music from a variety of time periods and genres. Concert Choir members have the opportunity to perform choral-orchestral repertoire through collaborations with the Case University Circle Orchestra and our other University Circle neighbors. The ensemble maintains a tradition of excellence in performance, strives to improve group and individual musicianship skills, and fosters community building. Recommended preparation: Audition required.

MUEN 383. Symphonic Winds. 0 - 1 Units.

Performance of advanced symphonic band repertoire. Open to all Case students, faculty and staff. Audition required for part placement only.

MUEN 384. Spartan Marching Band. 0 - 1 Units.**MUEN 385. Case/University Circle Orchestra. 0 - 1 Units.**

The orchestra is comprised of Case students, faculty, staff and community players who play strings, woodwinds, brass and percussion. Recommended preparation: Audition required.

MUEN 386. Case Camerata Chamber Orchestra. 0 - 1 Units.

This chamber string ensemble is open to all interested Case affiliated individuals who seek to continue their music development by performing orchestral literature. Each person is required to audition to determine initial placement, section assignment, and seating. All members are required to perform a minimum of 2 concerts per academic year. Recommended preparation: Audition required.

MUEN 387. University Singers. 0 - 1 Units.

University Singers is open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire. The ability to read music is not required for participation and no audition is necessary. Students must be able to match pitch and can expect to sing for the conductor to determine their appropriate vocal parts. Goals of the University Singers include developing basic musicianship skills, learning to sing safely and efficiently, and enjoying sharing music with fellow singers and the community.

MUEN 388A. University Chorale. 0 Unit.

University Chorale is a treble vocal ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for treble voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the University Chorale include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 388B. University Chorale. 1 Unit.

University Chorale is a treble vocal ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for treble voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the University Chorale include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 389. Keyboard Ensemble. 0 - 1 Units.

Keyboard Ensemble is designed for music majors whose primary instrument is piano. The format involves coaching of in-class performances of solo literature, piano duets, and collaborative piano genres by enrolled students, as well as written and spoken presentations focusing on keyboard history, literature, and performance critique. The course meets once per week. It is highly recommended that students be concurrently enrolled in applied lessons. Non-majors who are pianists and majors whose primary instrument is not piano may enroll with instructor permission following a successful audition.

MUEN 393. Baroque Chamber Ensembles. 0 - 1 Units.

Designed for students interested in exploring baroque music in a chamber setting on historical instruments. Prereq: Audition required.

MUEN 394. Baroque Dance Ensemble. 0 - 1 Units.

This course allows musicians and dancers alike to explore historical dance steps and notation. History of dance and its relationships to music will be emphasized as students learn and perform historical dances. Prereq: MUHI 342 or MUHI 442 or permission of instructor.

MUEN 395. Collegium Musicum. 0 - 1 Units.

Recommended preparation: Audition required.

MUEN 396. Early Music Singers. 0 - 1 Units.

Recommended preparation: Audition required.

MUEN 397. Baroque Orchestra. 0 - 1 Units.

Recommended preparation: Audition required.

MUGN Courses**MUGN 201. Introduction to Music: Listening Experience I. 3 Units.**

A flexible approach to the study of the materials and literature of music. Aural and analytical skills primarily for classical music.

MUGN 212. History of Rock and Roll. 3 Units.

This course surveys the musical practices of the rock and roll era, broadly defined to include much popular music since the 1950s. Music majors are to enroll in MUHI 312. Counts for CAS Global & Cultural Diversity Requirement. Prereq: For Non-Music Majors only.

MUGN 220. Composers of the Musical on Stage and Screen. 3 Units.

This course is meant to provide students with an introduction to the role of music in the history, reception, and popularity of the Broadway and Hollywood musical, with a particular focus on the creators—the composers, lyricists, and orchestrators. We will survey the early history, going back to 19th century experiments, revues, and the origins of the 'book' musical, going through the golden age of the 1930s to the 1950s, the nadir of output in the 1960s and 1970s (Oh, Calcutta!, anyone?), the revival in the 1980s with the rise of the megamusical, all the way to today's rock-music driven puppet extravaganzas. Classes will also discuss ever-shifting genres and styles of music, new approaches to songwriting, and changes to what qualifies as 'acceptable' music. There's also the structure of the stories to consider, as well as gender roles, racial stereotypes, ethnic under/overtones, and camp.

MUGN 296. Acting Technique I. 1 Unit.**MUGN 308. Digital Music: Composition and Production. 3 Units.**

Course focuses on digital music creation and composition using audio sequencing software. Topics include song writing, synthesizers, recording, editing, mixing, and film scoring. Course is open to music majors, minors, and non-majors with sufficient musical background. Emphasis on group work, creativity, and imagination. All work done on Macintosh computers in The Core, the Department of Music's multimedia classroom.

MUGN 309. Audio Production in Pro Tools. 3 Units.

Audio Production in Pro Tools. Practical training in contemporary audio production methods using the industry standard software, Pro Tools. Also covers the use of Pro Tools for musical analysis and evaluation of music copyright issues.

MUGN 310. Russian Song. 1 Unit.

The Russian Song course is dedicated to the exploration and performance of vocal music from Russia and the former USSR. Russia comprises many ethnic groups and has a vast repertoire of folk music, folk instruments, and singing styles. Students will learn children's songs, art songs, 'city' romances, Cossack songs, Georgian polyphony and folk dances. Each song is placed in context, with an eye towards culture, symbolism, history, poetry/lyrics, and customs. Students will look at how classical composers use Russian folk music in their long forms. The study of Chastushki, an ancient Russian village phenomenon which continues to evolve, will lead to creating students' own stylistically appropriate poetry and ostinato. Russian percussion and other instruments will enhance the song and dance, all culminating in a final performance at the end of the semester. Offered as RUSN 305 and MUGN 310.

MUGN 323. Applied Diction: German. 1 Unit.

Intended for undergraduate/graduate voice and collaborative piano majors with insufficient background in the fundamental rules of German pronunciation and the International Phonetic Alphabet. Prereq: MUGN 321.

MUGN 324. Applied Diction: French. 1 Unit.

Intended for undergraduate/graduate voice and collaborative piano majors with insufficient background in the fundamental rules of French pronunciation and the International Phonetic Alphabet. Prereq: MUGN 321.

MUGN 370. Intro to Improvisation. 1 Unit.**MUGN 399. Undergraduate Independent Studies. 1 - 3 Units.**

Each student develops a topic of interest to be explored with a faculty member.

MUGN 501. Special Reading (M.A. and M.M.). 1 - 18 Units.

MUGN 651. Thesis: (M.A. and M.M.). 1 - 6 Units.
(Credit as arranged.)

MUGN 751. Recital Document I-D.M.A.. 1 - 3 Units.**MUGN 752. Recital Document II - D.M.A.. 1 - 3 Units.****MUHI Courses****MUHI 201. History of Western Music I. 3 Units.**

A survey of Western music from the earliest notations to c1800. Prereq: MUTH 102 or MUTH 104.

MUHI 202. History of Western Music II. 3 Units.

A survey of Western music from c1800 to the present. Prereq: MUHI 201.

MUHI 301. History of Western Music I. 3 Units.

Developments in Western music from early Christian times to c1700. Prereq: MUTH 102 or MUTH 104 or (Prereq or Coreq) MUTH 108.

MUHI 302. History of Western Music II. 3 Units.

Developments in Western music from c1700 to c1900. Prereq: MUTH 102 or MUTH 104 or MUTH 108.

MUHI 303. History of Western Music III. 3 Units.

Music of the twentieth century, covering history, analysis, and aesthetic issues. Prereq: MUTH 102 or MUTH 104 or MUTH 108, MUHI 301 or MUHI 302.

MUHI 309. Christian Music: Historical and Global Perspectives. 3 Units.

Music has played an outsized role in the history and development of Christianity, from plainchant to polyphony, shape note singing to gospel, congregational hymns to contemporary genres and global musical expressions at Christian worship across different continents and cultures. Offered as an upper-division seminar for advanced undergraduate and graduate students, this seminar examines the history and development of Christian music around the world within the social, cultural, regional, ritual, and spiritual contexts that inspired their emergence and growth. While the primary approach in this seminar is historiographical, ethnomusicological principles may be utilized where appropriate to examine contemporary genres of Christian music from the Two-Thirds or Majority World. Offered as RLG 318, RLG 418, and MUHI 309. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 310. Music Cultures of the World. 3 Units.

An introduction to musics of the world, focusing on the relationship of musical traditions and practices to culture and society. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 312. History and Analysis of Rock and Roll. 3 Units. (Last Taught: Spring 2013)

This course surveys American popular song from the 1890s to the present, with an emphasis on rock 'n' roll and pop music of the last sixty years. The relationship of popular song to important currents in American life and culture will be examined. The origins of various styles of song in the cultures of different ethnic and national groups will be discussed, along with the subsequent diffusion and transformation of such music through mass mediation. The characteristics and meanings of music, lyrics, and images will be discussed with the aid of sound recordings, music videos and films. Students taking this course may not receive credit for MUGN 212. Counts for CAS Global & Cultural Diversity Requirement. Prereq; For Music Majors only.

MUHI 313. American Popular Song to 1950. 3 Units. (Last Taught: Spring 2014)

Survey of popular music practices from the nineteenth century until the emergence of rock and roll. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 314. Blues Histories and Cultures. 3 Units.

An investigation of the blues as a musical and lyrical form as well as a set of social and cultural practices. Beginning in the Mississippi Delta with the country blues, the course moves roughly chronologically, looking at classic and urban blues, the role of blues language and culture during the Harlem Renaissance, and their 'revival' in Britain in the 1960s. Our aim will be to open up questions surrounding blues transformations and black authenticities, the relationship between blues cultures and the rise of modernism, the racial and sexual coding of both black and white blues, and the ways in which blues sounds and aesthetics have permeated American popular music since the 1920s. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 315. History of Jazz and American Popular Music. 3 Units.

Musical styles and structures of jazz and American popular music; emphasis on music since 1900. Recommended preparation: MUTH 202 or MUHI 302. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 316. The Lemonade Class: Religion, Race, Sex and Black Music. 3 Units.

Charles Long suggests that black musical forms are creative responses to the particular circumstances of black peoples' presence in the U.S and black notions of the sacred. In April of 2016, Beyoncé released her visual album *Lemonade* two days after the death of Prince. This course is organized around the album's title cuts and links these two artists together in an examination of religion and musical performance as creative response to the racial and gendered conditions of black life. The course investigates how both artists have used music as a platform to explore issues of race, gender, commerce, sexuality, power and divinity. The course also looks at examples from the works of earlier artists who address similar themes such as Ma Rainey, Bessie Smith, Muddy Waters, Billie Holiday, Nina Simone, Little Richard, James Brown, Marvin Gaye, and Aretha Franklin. Offered as ETHS 302, MUHI 316, RLG 302, RLG 402, and WGST 302. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 320. Global Pop. 3 Units.

Exploration of popular music practices, particularly rock, pop, and hip hop, outside the United States. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 326. The Holocaust and the Arts. 3 Units.

This course explores artistic output during the Holocaust, as well as responses to the Holocaust in various forms, including music, art, architecture, film, and literature. Offered as MUHI 326, JDST 326, HSTY 326 and RLG 326 Counts for CAS Global & Cultural Diversity Requirement.

MUHI 341. Introduction to Historical Performance Practice. 3 Units.

Summary and perspective of the problems and issues associated with the field of historical performance practices. Offered as MUHI 341 and MUHI 441. Prereq: MUHI 301 and MUHI 302.

MUHI 342. Seminar in Historical Performance Practice. 3 Units.

Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441

MUHI 350. Topics in Music History. 3 Units.

Close study of a theme or aspect of music such as 'Music and Gender,' 'Symphonies of Mahler,' and 'Wagner's Ring.' Offered as MUHI 350 and MUHI 450.

MUHI 390. Undergraduate Seminar in Music History. 3 Units.

An intensive research seminar in music history for music majors. Counts as SAGES Departmental Seminar.

MUHI 395A. Capstone for Music Majors A. 2 Units.

Not required for the music major, but intended for music majors in concentrations other than Audio Recording who choose to complete a capstone project in music. Course consists of projects varying according to the students' area of study and interests, but each must include a document of appropriate length and scope and must be presented publicly in an appropriate forum. MUHI 395A guides students through the preliminary stages of the project and preparation of a formal Capstone proposal. Counts as SAGES Senior Capstone. Prereq: Successful completion of MUHI 201 and MUHI 202.

MUHI 395B. Capstone for Music Majors B. 1 - 4 Units.

Not required for the music major, but intended for music majors in concentrations other than Audio Recording who choose to complete a capstone project in music. Course consists of projects varying according to students' area of study and interests, but each must include a document of appropriate length and scope and must be presented publicly in an appropriate forum. MUHI 395B guides students through completion of the project, including the document and public presentation. Counts as SAGES Senior Capstone. Prereq: Successful completion of MUHI 395A.

MUHI 399. Undergraduate Independent Studies. 1 - 3 Units.

Each student develops a topic of interest to be explored with a faculty member.

MUHI 401. Methodologies of Music History. 3 Units.

Introduction to the scholarly study of music, including principles of music bibliography, techniques of library research, and evaluation of editions. Special emphasis given to the relationship between musical performance and research in the history and criticism of music. Attention will also be given to design of program notes and essays. Required of first-year students in the Master of Music degree program.

MUHI 430. Music History for Educators. 3 Units.

Examines the intersections of composers' musical output as it overlaps with theories of general education, music education, and pedagogy.

MUHI 431. Medieval Music: Early Christian to 1425. 3 Units.

The mass, liturgical drama, and early polyphony through the Ars Nova.

MUHI 432. Music of the Renaissance. 3 Units.

Vocal polyphonic music from the Burgundian school through the Elizabethan madrigal.

MUHI 433. Music of the Baroque. 3 Units.

Musical developments from Monteverdi to Bach and Handel.

MUHI 434. Viennese Classicism. 3 Units.

Development of the symphony, concerto, chamber music, and opera in the works of the Mannheim composers, Haydn, Mozart, and Beethoven.

MUHI 435. Nineteenth Century Music. 3 Units.

Romanticism and other 19th century trends in music up to impressionism.

MUHI 436. Twentieth Century Music. 3 Units.

Critical and analytical study of music since 1900. Examination and discussion of stylistic characteristics and aesthetic aims of contemporary composers.

MUHI 437. Popular Music Studies. 3 Units.

Introduction to the interdisciplinary field of popular music studies, with emphasis on musicological approaches. Analysis of musical signification within the complex cultural contexts shaped by place, history, commerce, and technology.

MUHI 441. Introduction to Historical Performance Practice. 3 Units.

Summary and perspective of the problems and issues associated with the field of historical performance practices. Offered as MUHI 341 and MUHI 441.

MUHI 442. Seminar in Historical Performance Practice. 3 Units.

Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441

MUHI 443. Medieval/Renaissance Notation. 3 Units.

Theory of chant, modal, mensural, and tablature notations. Practice in making literal transcriptions, editing, and preparing scores for performances.

MUHI 450. Topics in Music History. 3 Units.

Close study of a theme or aspect of music such as 'Music and Gender,' 'Symphonies of Mahler,' and 'Wagner's Ring.' Offered as MUHI 350 and MUHI 450.

MUHI 501. Special Reading (M.A. and M.M.). 1 - 18 Units.**MUHI 590. Seminar in Musicology. 3 Units.**

Problems in musical criticism, aesthetics, and analysis, as well as interdisciplinary methodologies.

MUHI 601. Special Readings Ph.D./D.M.A.. 1 - 18 Units.**MUHI 610. Research Methods in Music. 3 Units.**

Seminar in research methods and techniques, including a historical overview of modern musicology and an introduction to different research methodologies. Significant time will be spent on writing abilities related to writing for scholarly versus general audiences.

MUHI 611. DMA Lecture-Recital and Document Seminar. 3 Units.

This seminar prepares DMA students from CIM to produce either the Lecture-Recital or DMA Document, a crucial degree requirement for which students must demonstrate both scholarly and musical expertise. Over the course of the semester each student will identify a viable topic, develop a bibliography, and write a prospectus. Registered students are expected to attend and participate in every session.

MUHI 612. Analysis for Music Historians. 3 Units.

This seminar will be required of all first-year graduate students in Musicology and Historical Performance Practices. It seeks to develop the analytical skills of music historians, deepening their earlier technical training and teaching them how to approach repertoires (music before 1700, after 1900, popular music) they are unlikely to have studied in depth previously. In contrast to the instruction offered at CIM, this seminar will present a range of ways in which to bridge between the details of a musical composition and the historical context within which it first appeared. The seminar deals with five case studies, one representative of each of the following repertoires: Before 1700 (e.g., Josquin motets, Monteverdi madrigals, Frescobaldi toccatas) 1700-1820 (e.g., Rameau keyboard suites, Beethoven sonatas, Schubert string quartets) 1820-1910 (e.g., Berlioz *Symphonie Fantastique*, Brahms symphonies, Mahler songs) After 1910 (e.g., Stravinsky *Sacre du Printemps*, Webern *Symphony*, Ruth Crawford Seeger *String Quartet*, Ligeti *Etudes*) Popular Music (e.g. 12-bar blues, 'rhythm changes,' 'Round Midnights') Of these, most students will have received training only in the analysis of music 1700-1820, and that training will have concentrated strictly on harmony and structure, without engagement with cultural context. Each unit of this seminar will proceed from basic grammatical norms for the repertory in question to formal criticism to cultural interpretation.

MUHI 651. Thesis (M.A. and M.M.). 1 - 6 Units.

(Credit as arranged.)

MUHI 699. Qualifying Exam Practicum. 0 Unit.

This class is meant to guide students as they prepare their bibliographies and works lists (if applicable) for their qualifying exams. We will discuss how best to address the broad topics they have chosen for their exams, and the manner in which they can begin to focus their research to an achievable list, one that they will craft with input from their exam committee. Beginning with the key works in their areas, they will be shown how best to expand the list to include current literature, and how to prioritize what should and should not be on the list.

MUHI 701. Dissertation Ph.D.. 1 - 9 Units.

(Credit as arranged.) Prereq: Predoctoral research consent or advanced to Ph.D. candidacy milestone.

MUHI 710. Dissertation Seminar. 0 Unit.

This class is meant to give students a place to deal with writing their dissertation: discussion, critique, complaints, and questions are all an accepted and expected part of the process. Once during the semester students will provide the group with a chapter (or part of a chapter, or conference paper), which they will read. The group will discuss the work as a group, giving everyone a chance to provide suggestions, corrections, and other forms of critique. Everyone will get a chance to present their own work and will get many chances to read the work of others. Exposure to different topics and writing styles will not only broaden students' approach to their own work, but will also prepare them for the multiplicity of research and writing styles they'll face on the job market and in the academy.

MUHI 751. Recital Document I - D.M.A.. 1 - 3 Units.**MUHI 753. Recital Document III-D.M.A.. 1 - 6 Units.****MUPD Courses****MUPD 399. Undergraduate Independent Studies. 1 - 3 Units.**

Each student develops a topic of interest to be explored with a faculty member.

MUPD 501. Special Reading (M.A. and M.M.). 1 - 18 Units. (Last Taught: Fall 2014)**MUTH Courses****MUTH 101. Theory and Aural Skills I. 4 Units.**

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 101 contains four components: (1) written work emphasizing topics such as key signatures, scales, intervals, triad and seventh chord construction, voice leading, and harmonic analysis; (2) keyboard exercises that complement theoretical studies, including scales, folk melody accompaniment, chorale harmonization, and figured bass; (3) ear training consisting of various types of dictation and listening exercises; and (4) sight singing with an emphasis on diatonic materials. Placement by examination.

MUTH 101I. Intensive Theory and Aural Skills 1. 4 Units.

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 101I contains four components: (1) written work emphasizing topics such as key signatures, scales, intervals, triad and seventh chord construction, voice leading, and harmonic analysis; (2) keyboard exercises that complement theoretical studies, including scales, folk melody accompaniment, chorale harmonization, and figured bass; (3) ear training consisting of various types of dictation and listening exercises; and (4) sight singing with an emphasis on diatonic materials. This course includes a required Lab component. Each day students will meet for 20 minutes to drill the written and skills material covered in MUTH 101I. Placement by examination.

MUTH 102. Theory and Aural Skills II. 4 Units.

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 102 contains four components: (1) written exercises including voice leading and analysis of topics including nondominant seventh chords, harmonic sequences, and tonicization; (2) keyboard exercises that complement theoretical studies, including harmonic progressions, folk melody accompaniment, chorale harmonization, and figured bass realization; (3) ear training consisting of various types of dictation and listening exercises; and (4) sight singing with an emphasis on advanced diatonic and beginning chromatic materials. Prereq: MUTH 101 or MUTH 101I or placement by examination.

MUTH 103. Theory I. 3 Units.

Music theory for the nonmusic major. Intervals, scales, rhythmic drill, sight singing, eartraining, keyboard work, and harmony through inversions of triads and seventh chords. Not open to music majors.

MUTH 104. Theory II. 3 Units.

(See MUTH 103.) Recommended preparation: MUTH 103 or consent of department.

MUTH 201. Theory and Aural Skills III. 4 Units.

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 201 contains four components: (1) written exercises including voice leading and analysis of topics including tonicization, modulation, mixture, and the Neapolitan chord; (2) keyboard exercises that complement theoretical studies, including modulatory progressions, folk melody accompaniment, chorale harmonization, and figured bass realization; (3) ear training consisting of harmonic dictation and listening exercises; and (4) sight singing with an emphasis on chromatic materials. Prereq: MUTH 102 or placement by exam.

MUTH 202. Harmony-Keyboard IV. 4 Units.

(See MUTH 201.) Recommended preparation: MUTH 102 or placement examination.

MUTH 311. 16th Century Counterpoint. 2 Units.

Sixteenth century modal counterpoint. Exercises in the five species. Writing of short compositions and motets in two, three and four voices. Recommended preparation: MUTH 202 or MUTH 206.

MUTH 312. Eighteenth Century Counterpoint. 3 Units.

Analysis and writing of inventions in two parts, and fugues in three and four parts. Recommended preparation: MUTH 202 or MUTH 206.

MUTH 319. Jazz Skills. 3 Units.

This class is designed to teach students basic skills in jazz improvisation, jazz keyboard, arranging/composition and pedagogy. Basic theory is required. Students will eventually arrange their own composition for big band, which will feature them as the improvising soloist. Prereq: (MUTH 102 and MUTH 106) or MUTH 108 or permission of instructor.

MUTH 320. Form and Analysis. 3 Units.

Aural and visual analysis of structural and stylistic features of 16th through 20th century music. Prereq: MUTH 202 or MUTH 208.

MUTH 390. Music Theory Literature Review. 2 Units.**MUTH 399. Undergraduate Independent Studies. 1 - 3 Units.**

Each student develops a topic of interest to be explored with a faculty member.

MUTH 400B. Sightsinging and Eartraining Review. 2 Units.

Background in fundamentals of sight singing in four clefs; melodic and harmonic dictation including chromatic harmony and modulation. Designed for graduate students; credit not applicable toward degree requirements.

MUTH 416. Pre-common Practice Theory and Analysis. 3 Units.

An exploration of treatises and analytical methods appropriate to music of the Medieval and Renaissance eras.

MUTH 422. Musical Analysis for Educators. 3 Units.

Musical Analysis for Educators is designed to strengthen the analysis skills of music educators and explore practical application of these skills. Recommended preparation: Placement exam.

MUTH 423. Analysis of Musical Styles. 3 Units.

Analysis of selected musical compositions from various periods of the common practice era. Emphasis on traditional structures, stylistic features, and the relationship of analysis and performance.

MUTH 424. Introduction to Schenkerian Analysis. 3 Units.

An introduction to the theories of Heinrich Schenker and their application to the analysis of tonal music. Intensive analytical work and selected readings. Recommended preparation: MUTH 400A competency.

MUTH 461. Theory Pedagogy. 3 Units.

Principles of the teaching of theory at all levels, with examination and appraisal of teaching methods, textbooks, recent concepts, etc.

MUTH 495. Seminar in Music Theory. 3 Units.

MUTH 501. Special Reading (M.A. and M.M.). 1 - 18 Units. (Last Taught: Summer 2014)