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INDIANA UNIVERSITY
JACOBS SCHOOL OF MUSIC

bulletin

2009-2011

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Table of Contents

1 Jacobs School of Music	
1 History	
1 Purpose	
1 Outreach and Research Units Within the Jacobs School of Music	
2 The William and Gayle Cook Music Library	
2 Organizations and Services	
2 The Student's Responsibility	
3 Undergraduate Division	
3 Admission Requirements	
3 University Requirements for Incoming Freshmen	
3 Jacobs School of Music Requirements for Incoming Freshmen	
4 University Requirements for Transfer Students	
4 Jacobs School of Music Requirements for Transfer Students	
4 Undergraduate Financial Aid and Merit Scholarship	
5 Returning Students	
5 Undergraduate Visiting Students	
5 Minor for Students Whose Majors Are Inside the Jacobs School of Music	
5 Minor in Composition	
5 Minor in Conducting	
6 Minor in Conducting for BME Students	
6 Minor in Early Music	
6 Minor in Jazz Studies	
6 Minor in Music Education	
7 Minor in Music Theory	
7 Minor in Music Theory and History	
7 Honors Program	
7 Orientation	
8 Advising	
8 General Requirements for Bachelor's Degrees	
8 Residence	
8 Time Limit	
8 Keyboard Proficiency	
8 Requirements for a Second Bachelor's Degree	
9 Graduation with Distinction	
9 Application for Graduation	
9 Curricula for Bachelor's Degrees in Music	
9 General Education Requirements	
9 Bachelor of Music Degrees	
9 Bachelor of Music in Composition	
10 Bachelor of Music in Early Music (Instrumental Emphasis)	
11 Bachelor of Music in Early Music (Vocal Emphasis)	
12 Bachelor of Music in Jazz Studies	
12 Bachelor of Music in Performance, Orchestral Instrument or Guitar	
13 Bachelor of Music in Performance, Organ	
14 Bachelor of Music in Performance, Piano	
14 Bachelor of Music in Performance, Voice	
15 Bachelor of Music in Performance, Woodwind Instruments (Multiple)	
16 Bachelor of Music Education Degrees	
16 Bachelor of Music Education, Choral Teaching	
17 Bachelor of Music Education, General Music Teaching	
18 Bachelor of Music Education, Instrumental Teaching—Band	
19 Bachelor of Music Education, Instrumental Teaching—Strings	
20 Teaching Certification	
20 Bachelor of Science Degrees	
20 Bachelor of Science in Music and an Outside Field	
21 Bachelor of Science in Music and an Outside Field (Composition Emphasis)	
21 Bachelor of Science in Music and an Outside Field (Jazz Studies Emphasis)	
22 Recording Arts Degrees	
22 Bachelor of Science in Recording Arts	
23 Associate of Science in Recording Arts	
23 Ballet Degrees	
23 Bachelor of Science in Ballet	
24 Bachelor of Science in Music and an Outside Field (Ballet Emphasis)	
24 String Technical Degree	
24 Associate of Science, String Instrument Technology	
25 Nonmajors	
25 Minor for Students Whose Majors Are Outside the Jacobs School of Music	
26 Graduate Division	
26 Admission Requirements	
26 Application	
26 Transcript, GRE	
26 Audition	
26 Other Admission Requirements	
27 Graduate Financial Aid and Merit Scholarships	
27 Admission Categories	
27 Conditional Admission	
27 Admission on Probation	
27 Time Limit for Acceptance	
27 Visiting Students	
28 Proficiency Examinations	
28 Music Theory Entrance Proficiency and Music History and Literature Entrance Proficiency	
28 Music Theory	
28 Music History and Literature	
28 Keyboard Proficiency Examination	
29 Music Performance Proficiency	
29 General Requirements for Master's Degrees	

29 Degrees Offered
 29 Structure of Master's Curricula
 30 Credit Hour Requirements
 30 Residence Requirement
 30 Required Grades
 30 Time Limit for Degree Completion
31 General Requirements for Doctoral Degrees
 31 Admission to Curriculum
 31 Prerequisites
 31 Credit and Residence
 31 Required Grades
 31 Advisory Committee
 32 Research Committee
 32 Structure of Doctoral Curricula
 32 Doctoral Minors
 32 Minor in Choral Conducting
 32 Minor in Composition
 33 Minor in Early Music
 33 Minor in Jazz Studies
 33 Minor in Music Education
 33 Minor in Music History and Literature
 33 Minor in Music Information Technology
 33 Minor in Music Theory
 33 Minor in Musicology
 33 Minor in Stage Direction for Opera
 33 Minor in Voice
 33 Ph.D. Minors for Students Outside the Jacobs School of Music
 33 Language Proficiencies or Tool Subjects
 34 Qualifying Examinations
 34 Preliminary Requirements
 34 Musical Styles
 34 Written Examinations
 34 Oral Examination
 34 Registration after Admission to Candidacy
 35 Dissertation and Final Project
 35 Time Limits
 35 Qualifying Examinations
 35 After Qualifying Examinations
 35 Interruption of Study
35 Diploma Programs in Performance
 36 Performer Diploma
 36 Artist Diploma
37 Curricula for Graduate Degrees in Music
 37 Brass
 38 Choral Conducting
 39 Composition
 40 Early Music
 41 Guitar
 41 Harp
 42 Jazz Studies
 42 Music Education
 45 Music Theory
 46 Musicology
 47 Orchestral Conducting
 48 Organ
 48 Organ and Sacred Music
 49 Percussion
 50 Piano
 50 Strings
 51 Voice

52 Wind Conducting
 52 Woodwinds
 53 Woodwinds (Multiple)
55 Curricula for Music-Related Graduate Degrees
 55 Master of Arts and Master of Library Science; Master of Music and Master of Library Science

56 Courses in the Jacobs School of Music

56 Undergraduate Music Performance Study
 56 Private Lessons
56 Graduate Music Performance Study
 56 Private Lessons
57 Recitals
 57 Undergraduate Recitals
 57 Master's, Diploma, and Doctoral Chamber Recitals
 57 Doctoral Recitals
57 Performance and Composition Masterclass
57 Instruction in Performance
58 Ensemble
 58 Major Ensembles
 58 Other Ensembles
58 Academic Courses
 58 Recording Arts and Audio Technology
 60 Sacred Music
 60 Music Education Courses
 63 Music Pedagogy Courses
 64 Music Education Master Class
 64 School of Education Courses
 65 Accompanying, Chamber Music, Coaching, and Techniques
 67 Conducting
 68 Ballet
 68 Composition
 69 Musicology and Music History
 71 Music Literature
 74 Honors
 74 Music Information Technology
 75 Jazz
 75 Opera
 77 Music Theory
 79 Unclassified Courses
 80 Nonmajor Academic and Performance Courses

83 Faculty of the Jacobs School of Music, Indiana University Bloomington

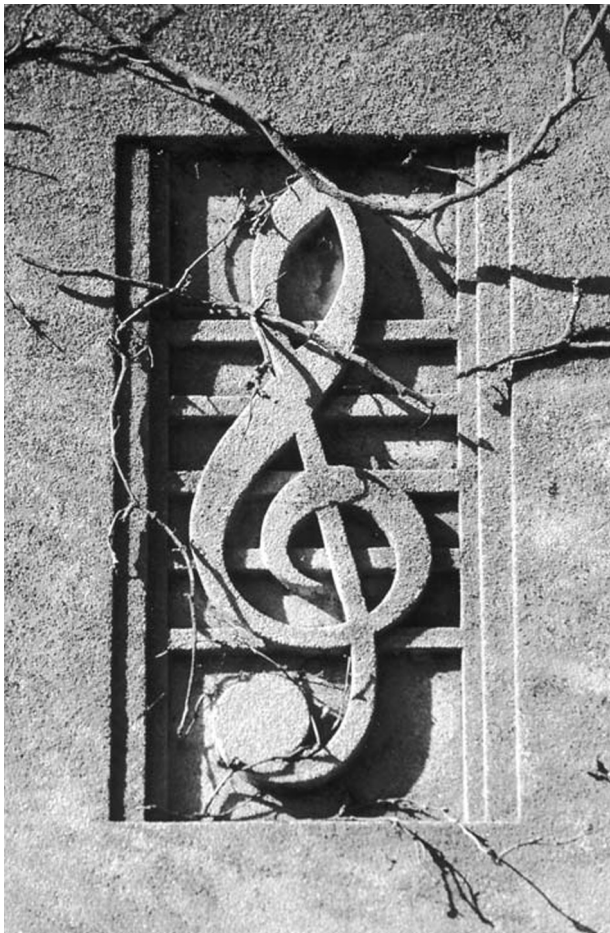
85 Regulations and Procedures

85 Academic Regulations
 85 Academic and Professional Conduct
 85 Change of Degree Requirements
 85 Grades
 85 Addition of Courses
 85 Withdrawal from Courses
 85 Incompletes and Deferred Grades
 86 FNN and FN Grades
 86 Pass/Fail Option

86	Extended-X Policy	89	Individual Studio Study and Performance-Related Policies
86	Change of Grade and Grade Appeal	89	Assignments for Music Studio Study and Lessons
86	Absences	90	Examinations and Goals in Performance
87	Minimum and Maximum Semester Load	90	Level of Achievement
87	Undergraduate Students	90	Upper-Division Examination
87	Graduate Students	90	Other Examinations in Music Performance Courses
87	Distance Learning	90	Recitals
87	Audit Policy	91	Length of Recitals
88	Credit by Examination	91	Performer's Certificate
88	Students with Disabilities	92	Outside Instruction and Performance
88	Academic Standing—Undergraduate	92	Ensemble Policy
88	Academic Warning, Academic Probation, and Dismissal	92	Official Dress
88	Class Standing	93	Use of Jacobs School of Music Instruments
88	Academic Standing—Graduate	93	Check List
88	Academic Warning, Academic Probation, and Dismissal	93	Tuition and Fees
89	Application for Degrees or Diplomas		

94 Index

Indiana University General Policies and current fees: see www.creativeservices.iu.edu/resources/bulletins/policies.shtml.



Jacobs School of Music

History

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

Purpose

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

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

Outreach and Research Units within the Jacobs School of Music

The **Center for the History of Music Theory and Literature**, sponsored jointly by the Jacobs School of Music and the Office of Research and the University Graduate School, provides a home for such international projects as the *Thesaurus Musicarum Latinarum*, a five-million-word online database of Latin music theory ranging from the time of Augustine through the sixteenth century; *Doctoral Dissertations in Musicology and DDM-Online*; *saggi musicali italiani*, an online database of Italian music theory; *Greek and Latin Music Theory*, a monograph series of critical texts and translations; and other projects. Information on current CHMTL activities is available at www.music.indiana.edu/chmtl.

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

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

The **Musical Attractions Office** acts as the booking agent for group and solo performers from the Jacobs School of Music. Each year it arranges dozens of student performances throughout the state and region.

The **Office of Special Programs** administers all aspects of workshops, masterclasses, conferences, and foreign programs for the

Jacobs School of Music. In addition, the office runs the ongoing precollege program and the summer residential precollege academies.

The William and Gayle Cook Music Library

The William and Gayle Cook Music Library spans four floors of the Beth Meshulam Simon Library and Recital Center. With just under 700,000 cataloged items, it is recognized as one of the largest music libraries in the United States. The collection is strong in first or early editions, especially of opera; music theory treatises; and Russian/Soviet music. Also notable are the Black Music Collection and the Latin American Music Collection. The Performing Ensembles collection contains more than 218,000 parts, virtually all the standard orchestral and choral repertoire. Of the more than 150,000 cataloged sound recordings, many are unique or rare in the United States, particularly opera and songs. The ongoing "Variations" project has digitized more than 16,000 sound recordings and scores. Of the 170 public computers (Windows and Macintosh) in the library, more than 100 have MIDI keyboards, all with associated music software. Further information is available at www.music.indiana.edu/muslib.html.

Organizations and Services

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

The **Music Alumni Association**, an affiliate of the Indiana University Alumni Association, supports the activities of the Jacobs School of Music and its graduates through publication of *Music Alumni Notes*.

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

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

The Student's Responsibility

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

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

Undergraduate Division

Admission Requirements

Students seeking admission to the Indiana University Jacobs School of Music must apply online both to Indiana University and the Jacobs School of Music, and meet both general university requirements and specific Jacobs School of Music requirements as outlined below.

For admission information and priority application dates see the following Web site: www.music.indiana.edu/admissions.

University Requirements for Incoming Freshmen

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

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

Academic Preparation All prospective students must complete the following basic curriculum:

8 semesters of English Literature, grammar, and composition. (Up to two semesters from journalism and/or speech count toward the English requirement.)

6 semesters of mathematics Algebra, geometry, and advanced algebra.

2 semesters of laboratory science Biology, chemistry, or physics.

4 semesters of social science History, government, economics, psychology, or sociology.

Indiana Residents Applicants who are Indiana residents should complete Core 40;

an academic honors diploma is strongly encouraged. A minimum of 28 semesters of college-preparatory courses *must* be completed. These include the course work listed, plus 8 semesters in some combination of foreign language and/or additional math, lab science, or social science.

Out-of-State Residents Applicants who are not Indiana residents should complete a minimum of 32 semesters of college-preparatory courses. That includes the course work listed in the "Academic Preparation" section on this page, plus 12 semesters in some combination of foreign language and/or additional mathematics, lab science, or social science.

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

Tests *Indiana residents* should score at or above the state average on the SAT (current total 990) or ACT (composite of 21). *Nonresident applicants* usually score a total of 1100 or higher on the SAT or have an ACT composite score of at least 25. (**Note:** If the applicant submits more than one set of scores, the highest SAT and/or ACT scores will be recorded.)

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

Information For additional information, contact the Office of Admissions, Indiana University, Bloomington, IN 47405; (812) 855-0661; iuadmit@indiana.edu; www.indiana.edu/~iuadmit/.

Jacobs School of Music Requirements for Incoming Freshmen

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

1. Students must successfully complete an audition in their major medium. Auditions are scheduled during designated weekends throughout the academic year and are heard by a committee of department faculty members appointed by the chairperson of the department. This committee evaluates the student's performance level and makes a recommendation to the Jacobs School of Music Admissions and Recruitment Committee. The Admissions and Recruitment Committee determines whether the student can be admitted to a specific course of study by considering the student's past record, interviews (if applicable), and the audition committee's recommendation. Students who do not matriculate within one year of the date of the letter of acceptance must repeat the entrance audition. An audition appointment is made through the Jacobs School of Music online application.
2. Each incoming freshman must take a musicianship evaluation. Students who score 70 percent or above on the musicianship test are exempted from T109 Rudiments of Music I. Students who score from 50 percent to 69 percent may take T109 and T151 Music Theory and Literature I concurrently. Students who score below 50 percent may not take T151 until they pass T109. For more detailed information, write to the Office of Music Admissions and Financial Aid at musicadm@indiana.edu, and request specific information on the Basic Musicianship Test and on theory texts.

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

University Requirements for Transfer Students

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

University requirements for transfer admission include:

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

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

Jacobs School of Music Requirements for Transfer Students

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

All credits in music from an institution other than Indiana University are subject to placement and evaluation in the Jacobs School of Music and must be validated upon entrance by examination or audition. Examinations in music theory are given only before classes begin. For the exam schedule, visit the Music Theory Web site (theory.music.indiana.edu): see "Academics," and then "Validation/Exemption Exams."

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

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

Undergraduate Financial Aid and Merit Scholarships

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

Merit-based aid is offered to qualified applicants through the Office of Music Admissions and Financial Aid. Applicants

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

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

Returning Students

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

Undergraduate Visiting Students

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

1. Visiting students at the undergraduate level must audition for a faculty committee, be accepted by a particular faculty member for instruction, and be approved by the Admissions and Recruitment Committee of the Jacobs School of Music. Visiting students may be admitted for the summer session only if they have been accepted by an individual faculty member. Undergraduate visiting students accepted during the summer session who wish to continue study during the regular academic year must audition for a faculty committee.
2. Undergraduate visiting students must register for a minimum of 12 credit hours per semester (4 credit hours in the summer), which must include major ensemble courses. All courses other than performance study, ensembles, and chamber music require approval of the director of undergraduate studies.
3. Undergraduate visiting students may attend a maximum of two semesters during the academic year and four summer sessions.
4. Undergraduate visiting students are not eligible for financial aid from the Jacobs School of Music during the fall and spring semesters.

5. Credits earned as an undergraduate visiting student may be applied toward a degree or diploma only with the permission of the director of undergraduate studies. Undergraduate visiting students wishing to change to degree or diploma status must complete the application process of the Jacobs School of Music and Indiana University.

Minor for Students Whose Majors Are Inside the Jacobs School of Music

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

Minor in Composition (17 credit hours)

Applicants should submit to the Composition Department chairperson a portfolio of one to three scores (and recordings, if available) and a chronological list of all completed compositions, including date, instrumentation, duration, and any performances. The minor in composition must include K133 Notation and Calligraphy (1 cr.), K214 Instrumentation I (2 cr.), K215 Instrumentation II (2 cr.), K100 Composition Undergraduate Elective/Secondary (3-3-3-3 cr.), and I500 Performance and Composition Masterclass (to be taken concurrently with each semester of K100) (0 cr.). At least two semesters of K100 must be taken after acceptance into the minor.

Minor in Conducting (15 credit hours)

This minor is open to students in the Bachelor of Music and Bachelor of Science in Music and an Outside Field degrees. The minor must include 6 credit hours chosen from the following: G370 Techniques for Conducting (2 cr.), G371 Choral Conducting I (2 cr.), G372 Choral Conducting II (2 cr.), or G373 Instrumental Conducting (2 cr.), which may be repeated. In addition 9 credit hours in electives must be chosen from the following: E312 Arranging for Instrumental and Vocal Groups (2 cr.), F205 Introduction to Instrumental Techniques (for voice and piano majors) (3 cr.), F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F338 Percussion Techniques (2 cr.), F411 Musical Productions for the Choral Director (2 cr.), F412 The Children's Chorus (2 cr.), F413 Choral Literature for Music Educators (2 cr.), F461 Score Reading I (1 cr.), F462 Score Reading II (1 cr.), or additional hours in the conducting courses listed above.

Minor in Conducting for BME Choral Students (14 credit hours) This minor is open to Bachelor of Music Education students in the area of choral teaching. No application is necessary. No more than 4 credits of courses used for requirements of the BME degree may be counted towards the minor in conducting.

Required courses: G370 Techniques for Conducting (2 cr.), G371 Choral Conducting I (2 cr.), G372 Choral Conducting II (2 cr.).
8 credits in electives chosen from the following courses: F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F338 Percussion Techniques (2 cr.), G373 Instrumental Conducting (2 cr.), U233 Applied French Diction for Singers (1 cr.), U243 Applied German Diction for Singers (1 cr.), U253 Applied Italian Diction for Singers (1 cr.), U361 English Diction for Singers (1 cr.), F412 The Children's Chorus (2 cr.), F414 Music in Early Childhood (2 cr.), F415 Orff/Dalcroze/Kodály (2 cr.), or a maximum of 4 credits in secondary instrumental lessons including piano taken after the keyboard proficiency examination.

Minor in Conducting for BME General Students (14 credit hours) This minor is open to Bachelor of Music Education students in the area of general music teaching. No application is necessary. No more than 4 credits of courses used for requirements of the BME degree may be counted towards the minor in conducting.

Required courses: G370 Techniques for Conducting (2 cr.), G371 Choral Conducting I (2 cr.), G372 Choral Conducting II (2 cr.).
8 credits in electives chosen from the following courses: F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F338 Percussion Techniques (2 cr.), G373 Instrumental Conducting (2 cr.), U233 Applied French Diction for Singers (1 cr.), U243 Applied German Diction for Singers (1 cr.), U253 Applied Italian Diction for Singers (1 cr.), U361 English Diction for Singers (1 cr.), F411 Musical Productions for the Choral Director (2 cr.), F413 Choral Literature for Music Educators (2 cr.), or a maximum of 4 credits in secondary instrumental lessons including piano taken after the keyboard proficiency examination.

Minor in Conducting for BME Instrumental Teaching Students (Band and Strings) (14 credit hours) This minor is open to Bachelor of Music Education students in the areas of band and string instrumental teaching. No application is necessary. No more than 4 credits of courses used for requirements of the BME degree may be counted towards the minor in conducting.

Required courses: G370 Techniques for Conducting (2 cr.), G373 Instrumental Conducting (2, 2 cr.).

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

Minor in Early Music (15 credit hours) Admissions requirements: previous experience on the early instrument or its modern counterpart and permission from the department chair. The minor in early music must include M435 Performance Practices before 1750 (3 cr.) and Y110 Secondary Early Music Lessons (2-2-2-2 cr.) on a single early instrument. Four credits to be chosen from the following: F450 Early Music Chamber group (1 cr.), M458 Early Music Topics (1 cr.) (may be repeated), M415 Interpreting Unaccompanied Bach (2 cr.), or other M or T courses with approval of the department chair.

Minor in Jazz Studies (15 credit hours) The minor in jazz studies must include M395 Contemporary Jazz and Soul Music (3 cr.), O316 Jazz Arranging 1 (2 cr.), O321 Jazz Improvisation 1 (3 cr.), and P201 Jazz Piano Class 1 (2 cr.). Five credit hours must be chosen from the following: E470 Pedagogy of Jazz (2 cr.), F450 Chamber Music [Jazz Combo] (1 cr.), O317 Jazz Arranging 2 (2 cr.), O318 Styles and Analysis of Jazz 1 (2 cr.), O319 Styles and Analysis of Jazz 2 (2 cr.), O322 Jazz Improvisation 2 (3 cr.), O323 Jazz Improvisation 3 (3 cr.), O324 Jazz Improvisation 4 (3 cr.), and P202 Jazz Piano Class 2 (2 cr.). Also available for bass, drum, and piano majors: O325 Rhythm Section Literature and Performance Practice (2 cr.).

Minor in Music Education (15 credit hours) This minor is suggested for those with an interest in music education. It does not meet the requirements for licensure or public school teaching, and is not open to Bachelor of Music Education students.

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

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

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

String emphasis: E303 Violin/Viola Pedagogy I (2 cr.), E306 Cello Pedagogy (2 cr.), E315 Double Bass Pedagogy, or E420 Methods and Materials for Teaching String Music (2 cr.)

Choral/General emphasis: F205 Introduction to Instrumental Techniques (3 cr.), F302 Classroom Instrument Techniques (2 cr.), F411 Musical Productions for the Choral Director (2 cr.), F412 The Children's Chorus (2 cr.), F413 Choral Literature for Music Educators (2 cr.), F414 Music in Early Childhood (2 cr.), or F415 Orff, Dalcroze, Kodály (2 cr.)

Wind/Band emphasis: F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), F337 Woodwind Techniques (2 cr.) concurrent with F200 Music Education Instrumental Lab (1 cr.), or F338 Percussion Techniques (2 cr.)

Electives chosen from the above courses or from the following: E304 Violin/Viola Pedagogy II (2 cr.), E312 Arranging for Instrumental and Vocal Groups (2 cr.), E410 Topics in Music Education and Pedagogy (3 cr.), E470 Pedagogy of Jazz (2 cr.), E494 Vocal Pedagogy (3 cr.), F466 Techniques in Marching Bands (2 cr.), G371 Choral Conducting I (2 cr.), or G373 Instrumental Conducting (2 cr.). Only one conducting course in addition to G370 may count towards the minor.

Minor in Music Theory (15 credit hours)

Admission to the minor requires an average GPA of 3.0 or higher in the required courses in music theory and literature: T151-T152-T251/T261-T252/T262-T351/T361 Music Theory and Literature I-II-III-IV-V. The minor in music theory must include 12 credits selected from T410 Topics in Music Theory (3 cr., repeatable for different topics), T412 Advanced Aural and Keyboard Techniques (3 cr.), T416 Counterpoint: Variable Topics (3 cr., repeatable for different topics), T417 Analysis of Tonal Music (3 cr.), or T418 Music and Ideas (3 cr.); and T400 Undergraduate Readings in Music Theory (3 cr.), in which the student writes a senior thesis under the supervision of a member of the music theory faculty.

Minor in Music Theory and History (15 credit hours)

Admission to the minor requires an average GPA of 3.0 or higher in the required courses in music theory and literature: T151-T152-T251/T261-T252/T262-T351/T361 Music Theory and Literature I-II-III-IV-V and M401-M402 History and Literature of Music I-II. The minor in music theory and history must include 6 credits selected from T410 Topics in Music Theory (3 cr., repeatable for different

topics), T412 Advanced Aural and Keyboard Techniques (3 cr.), T416 Counterpoint: Variable Topics (3 cr., repeatable for different topics), T417 Analysis of Tonal Music (3 cr.), or T418 Music and Ideas (3 cr.); 6 credits selected from M410 Composer or Genre (3 cr., repeatable for different topics); and either T400 Undergraduate Readings in Music Theory (3 cr.) or M400 Undergraduate Readings in Musicology (3 cr.), in which the student writes a senior thesis under the supervision of a member of the faculty from the appropriate department.

Honors Program

The Jacobs School of Music makes a special effort to offer outstanding students opportunities appropriate to their abilities and interests. In addition to special courses, seminars, ensembles, and honors discussion sections, the Jacobs School of Music offers a formal program leading to the B.M., B.M.E., or B.S. degree with honors. Students who have completed 86 credit hours, including at least 30 from Indiana University, with a grade point average of 3.5; who have completed or are currently enrolled in T232 Musical Skills III, T252 or T262 Music Theory and Literature IV, and M401 History and Literature of Music I or M402 History and Literature of Music II; and who have successfully completed their upper-division examination, should apply by February 1 for admission to the program the following year. To graduate with honors, students must (1) complete all degree requirements with a minimum grade point average of 3.5; and (2) complete N399 Honors Seminar in Music and N499 Honors Project in Music with a grade of B or higher.

Orientation

Upon admission to Indiana University Bloomington, students begin their orientation to this campus. After receiving a letter acknowledging their admission from the director of admissions, students receive a series of orientation brochures.

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

part of orientation. Additional opportunities to interact with faculty and to participate in special workshops and skill-building sessions are scheduled throughout the year. Students living in residence centers may participate in a variety of activities planned especially for the centers.

Advising

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

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

General Requirements for Bachelor's Degrees

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

Residence

No candidate will be recommended for the bachelor's degree who has been in residence less than 36 weeks and who has earned fewer than 30 hours of credit in residence. Students carrying less than a normal load receive

residence in proportion to the number of credit hours carried, at the rate of six weeks of residence for each 5 credit hours completed. At least 26 credit hours of the work as a senior must be completed in residence on the Bloomington campus of Indiana University.

Time Limit

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

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

Keyboard Proficiency

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

Requirements for a Second Bachelor's Degree

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

Graduation with Distinction

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

Application for Graduation

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

Curricula for Bachelor's Degrees in Music

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

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

General Education Requirements

Required credit hours range from 24 to 40, depending on the degree; see specific degrees for totals and distribution. All students follow the College of Arts and Sciences General Education Distribution List. General Education requirements are met by fulfilling the following categories:

Written and Oral Expression
 Foreign Language*
 Humanities*
 Life and Physical Sciences or Mathematics
 Social and Behavioral Sciences

**Not required for BME; some degree programs require specific languages*

Bachelor of Music Degrees

Bachelor of Music in Composition

Applicants should submit (1) a portfolio of two to four scores and (2) a list of completed compositions, including date, instrumentation, duration, and any performances (recordings of performances are recommended). Those invited to interview should be prepared for a brief ear-training examination. Admission to "Performance Study Option 1" requires a classical audition on an instrument or voice.

Composition Courses 37 credit hours.
 K133 Notation and Calligraphy (1 cr.), K214 Instrumentation I (2 cr.), K215 Instrumentation II (2 cr.), K231 Free Counterpoint I (2 cr.), K232 Free Counterpoint II (2 cr.), K400 Composition Major (3-3-3-3-3-3-3 cr.), upper-divisional examination, K402 Senior Recital in Composition (0 cr.), K451 Advanced Orchestration I (2 cr.), K452 Advanced Orchestration II (2 cr.), I500 Performance and Composition Masterclass (to be taken concurrently with each semester of K400) (0 cr.).

Major Ensemble X0— (2 cr.) required every fall semester, spring semester, and second summer session in which a student is registered for any course, music or non-music. Instrumental students, X040 University Instrumental Ensembles; vocal students, X070 University Choral Ensembles; keyboard students, X070 University Choral Ensembles or, with permission of the choral department, X002 Piano Accompanying.

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

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

Secondary Piano and Keyboard Proficiency

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

Other Secondary Performance 8 credits.

Keyboard students only must elect one of the following three options. **Option 1:** Study of a secondary instrument or instruments or voice in any combination for 4 semesters (2-2-2-2 cr.); **Option 2:** K403 Electronic Studio Resources I (3 cr.), K404 Electronic Studio Resources II (3 cr.), and K406 Projects in Electronic Music (2 cr.); **Option 3:** K403 Electronic Studio Resources I (3 cr.), K404 Electronic Studio Resources II (3 cr.), and one semester of study of a secondary instrument or voice (2 cr.).

Core Music Courses 27 credit hours.

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

Advanced Music Literature and Music Theory

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

Other Music Courses 7 credit hours. **Option**

1 Performance Study students: Electives selected from music major undergraduate courses in the following areas: sacred music, electronic music, music education, techniques, conducting, music history, music theory, opera, unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area. **Option 2 Performance Study students:** Required: 4-6 credits in techniques classes outside your main instrument family, chosen from F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.) with co-requisite F200 Music Education Instrumental Laboratory (1 cr.), F337

Woodwind Techniques (2 cr.) with co-requisite F200 Music Education Instrumental Laboratory (1 cr.), or F338 Percussion Techniques (2 cr.). Remaining credit hour(s) chosen from the areas listed above.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Bachelor of Music in Early Music (Instrumental Emphasis)

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

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

Chamber Music Ensemble F450 Chamber Music (1-1-1-1 cr.).

Performance Major, Early Instrument

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

Secondary Piano and Keyboard Proficiency

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

Core Music Courses 27 credit hours.

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

(1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

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

Other Music Courses 6 credit hours. Required: M435 Performance Practices before 1750 (3 cr.); elective: 3 credit hours including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.), E303 Violin/Viola Pedagogy (2 cr.), E306 Cello Pedagogy (2 cr.), or E493 Piano Pedagogy (2 cr.). Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Bachelor of Music in Early Music (Vocal Emphasis)

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

Chamber Music Ensemble F450 Chamber Music (1-1-1-1 cr.).

Performance Study Y410 Early Music Performance: Undergraduate Majors. Minimum of 3 credit hours each semester until senior recital is passed (students who have completed

a total of 24 credit hours and the senior recital may reduce credit hours to 2). Entrance audition, freshman jury, upper-division examination, junior recital, senior recital.

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

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

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

Other Music Courses 10 credit hours. Required: M435 Performance Practices before 1750 (3 cr.); elective: 7 credit hours including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.) or E494 Vocal Pedagogy (3 cr.). Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in ballet may be counted in this area. U233 Applied French Diction for Singers (1 cr.), U243 Applied German Diction for Singers (1 cr.), U253 Applied Italian Diction for Singers (1 cr.), and U361 English Diction for Singers (1 cr.) are recommended.

General Education 24-35 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 12-24 credit hours or proficiency, equivalent to two semesters of first-year language study. Three of the following language sequences are required:

Italian: FRIT M100 Elementary Italian I (4 cr.) and M150 Elementary Italian II (4 cr.); or M115 Accelerated Elementary Italian (4 cr.).

French: FRIT F100 Elementary French I (4 cr.) and F150 Elementary French II (4 cr.); or F115 Accelerated Elementary French (4 cr.).

German: GER G100 Beginning German I (4 cr.) and G150 Beginning German II: Language and Culture (4 cr.); or G105 Accelerated Elementary German I (5 cr.).

Latin: CLAS L100 Elementary Latin I (4 cr.) and L150 Elementary Latin II (4 cr.).

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 0-3 credit hours selected from "General Education Requirements."

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

Bachelor of Music in Jazz Studies

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

Chamber Music Ensemble F450 Chamber Music [Jazz Combo] (1-1-1-1 cr.).

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

Secondary Piano and Keyboard Proficiency

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

Core Music Courses 27 credit hours.

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

and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

Jazz Major Courses 25-33 credit hours. E470 Pedagogy of Jazz (2 cr.), M395 Contemporary Jazz and Soul Music (3 cr.), O316 Jazz Arranging 1 (2 cr.), O317 Jazz Arranging 2 (2 cr.), O318 Styles and Analysis of Jazz 1 (2 cr.), O319 Styles and Analysis of Jazz 2 (2 cr.), O321 Jazz Improvisation 1 (3 cr.), O324 Jazz Improvisation 4 (3 cr.). O325 Rhythm Section Literature and Performance Practice (2-2-2-2 cr.) is required for jazz bass, drum, and piano majors. O322 Jazz Improvisation 2 (3 cr.) and O323 Jazz Improvisation 3 (3 cr.) are required for jazz majors excluding bass and drum majors.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Bachelor of Music in Performance, Orchestral Instrument or Guitar

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

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

Small Ensemble (1-1-1-1 cr.), specified by instrument: Guitar and Strings, F450 Chamber Music (1-1-1-1 cr.), (double bass majors will substitute F419 Orchestral Repertoire); Brass and Woodwinds, F450 Chamber Music

(1-1-1-1 cr.), (1 or 2 credit hours of X420 may be substituted); percussion, X490 Percussion Ensemble (1-1-1-1 cr.); harp, F449 Harp Ensemble or F450 Chamber Music (1-1-1-1 cr.).

Performance Study Minimum of 6 credit hours each semester until senior recital is passed (students who have completed a total of 48 credit hours and the senior recital may reduce credit hours to 3). Harp and percussion students may take two semesters of 4 credits rather than 6 credits. Entrance audition, freshman jury, upper-division hearing, junior recital, senior recital. Double bass students substitute an orchestral repertoire examination for one of the required recitals.

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

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

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

Other Music Courses 6 elective credit hours including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.), E303 Violin/Viola Pedagogy (2 cr.), E306 Cello Pedagogy (2 cr.), E315 Double Bass Pedagogy (2 cr.), E413 Harp Pedagogy (3 cr.), and E459 Instrumental Pedagogy (2 cr.). Elective courses may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Bachelor of Music in Performance, Organ

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

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

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

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or

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

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

Other Music Courses 18/19 credit hours. C401 Sacred Music I (3 cr.), C402 Sacred Music II (3 cr.), C403 Sacred Music III (3 cr.), C404 Sacred Music IV (3 cr.), G370 Techniques for Conducting (2 cr.), G371 Choral Conducting (2 cr.), and 2 or 3 credit hours in one pedagogy course (E130 Introduction to Music Learning, 2 cr.; E489 Organ Pedagogy, 3 cr.; E493 Piano Pedagogy, 2 cr.; or E494 Vocal Pedagogy, 3 cr.).

General Education 24 credit hours. Coursework in Religious Studies is strongly encouraged.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Bachelor of Music in Performance, Piano

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

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

Keyboard Proficiency Must be completed prior to upper-division examination.

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

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

Other Music Courses 12 credit hours: Required: E493 Piano Pedagogy (2 cr.), F300 Piano Accompanying (1-1-1-1 cr.), taken in the first four semesters of enrollment. Elective: 6 credit hours selected from courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Bachelor of Music in Performance, Voice

Major Ensemble X070 University Choral Ensembles (2 cr.) required every fall semester, spring semester, and second summer session

in which a student is registered for any course, music or non-music.

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

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

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

Other Music Courses 16 credit hours. Required: M431 Song Literature I (3 cr.), M432 Song Literature II (3 cr.), U233 Applied French Diction for Singers (1 cr.), U243 Applied German Diction for Singers (1 cr.), U253 Applied Italian Diction for Singers (1 cr.), U361 English Diction for Singers (1 cr.). Electives: 6 credit hours, including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.) or E494 Vocal Pedagogy (3 cr.). Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

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

Italian: FRIT M100 Elementary Italian I (4 cr.) and M150 Elementary Italian II (4 cr.); or M115 Accelerated Elementary Italian (4 cr.).

French: FRIT F100 Elementary French I (4 cr.) and F150 Elementary French II: Language and Culture (4 cr.); or F115 Accelerated Elementary French (4 cr.).

German: GER G100 Beginning German I (4 cr.) and G150 Beginning German: Language and Culture II (4 cr.); or G105 Accelerated Elementary German I (5 cr.).

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

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

Bachelor of Music in Performance, Woodwind Instruments (Multiple)

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

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

Chamber Music Ensemble F450 Chamber Music (1-1-1-1 cr.).

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

Other Secondary Performance 14 credit hours.

Option A (Five Instruments)

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

Option B (Three Instruments)

First Secondary

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

Second Secondary

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

Secondary Piano and Keyboard Proficiency

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

Core Music Courses 27 credit hours.

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

Advanced Music Literature and Music Theory

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

Other Music Courses Elective: 6 credit hours including a minimum of 2 credit hours in pedagogy courses such as E130 Introduction to Music Learning (2 cr.), E303 Violin/Viola Pedagogy (2 cr.), E306 Cello Pedagogy (2 cr.), or E459 Instrumental Pedagogy (2 cr.). Electives may also include courses for music majors in sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 4 credit hours in early instruments or ballet may be counted in this area.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Bachelor of Music Education Degrees

Bachelor of Music Education Choral Teaching

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

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

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

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

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

Core Music Courses 27 credit hours.

Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV

(3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

Other Music Courses 24 credit hours. E131 Freshman Colloquium in Music Education (2 cr.), E231 General Music Methods K-12 (2 cr.), E312 Arranging for Instrumental and Vocal Groups (2 cr.), E491 Senior Seminar in Music Education (3 cr.), E494 Vocal Pedagogy (3 cr.), F205 Introduction to Instrumental Techniques (3 cr.), F411 Musical Productions for the Choral Director (2 cr.), F413 Choral Literature for Music Educators (2 cr.), G370 Techniques for Conducting (2 cr.), G371 Choral Conducting I (2 cr.), and 1 credit from U233 Applied French Diction for Singers (1 cr.), U243 Applied German Diction for Singers (1 cr.), U253 Applied Italian Diction for singers (1 cr.), or U361 English Diction for Singers (1 cr.). I201 Master Class in Music Education (0-0-0-0 cr.) required fall and spring semesters of the first two years. I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

School of Education Courses 30 credit hours. EDUC K205 Introduction to Exceptional Children (3 cr.), EDUC P254 Educational Psychology (3 cr.), EDUC M342* Methods and Materials for Teaching Elementary Music (3 cr.), EDUC M343* Methods and Materials for Teaching Choral Music (3 cr.), EDUC M482* Student Teaching (16 cr.), EDUC M101 Field Experience (0 cr.), EDUC M201 Field Experience (0, 2 cr.), EDUC M301 Field Experience (0, 0 cr.). Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite.

General Education 27 credit hours.

Written and Oral Expression 9 credit hours. English composition, 3 credit hours or competency; other written and oral expression, 6 credit hours which must include CMCL C121 Public Speaking (3 cr.) or CMCL C122 Interpersonal Communication (3 cr.).

Life and Physical Sciences and Mathematics 9 credit hours, to be chosen from at least two different departments.

Social and Behavioral Sciences 9 credit hours, to be chosen from at least two different departments.

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

Bachelor of Music Education General Music Teaching

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

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

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

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

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

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Music Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

Other Music Courses 27 credit hours. E131 Freshman Colloquium in Music Education (2 cr.), E231 General Music Methods K-12 (2 cr.), E312 Arranging for Instrumental and Vocal Groups (2 cr.), E491 Senior Seminar in Music Education (3 cr.), E494 Vocal Pedagogy (3 cr.), F205 Introduction to Instrumental Techniques

(3 cr.), F302 Classroom Instrument Techniques (2 cr.), F412 The Children's Chorus (2 cr.), F414 Music in Early Childhood (2 cr.), F415 Orff/Dalcroze/Kodály, (2 cr.), G370 Techniques for Conducting (2 cr.), G371 Choral Conducting I (2 cr.). I201 Master Class in Music Education (0-0-0-0 cr.) required fall and spring semesters of the first two years. I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

School of Education Courses 30 credit hours. EDUC K205 Introduction to Exceptional Children (3 cr.), EDUC P254 Educational Psychology (3 cr.), EDUC M342* Methods and Materials for Teaching Elementary Music (3 cr.), EDUC M343* Methods and Materials for Teaching Choral Music (3 cr.), EDUC M482* Student Teaching (16 cr.), EDUC M101 Field Experience (0 cr.), EDUC M201 Field Experience (0, 2 cr.), EDUC M301 Field Experience (0, 0 cr.). Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite.

General Education 27 credit hours.

Written and Oral Expression 9 credit hours.

English composition, 3 credit hours or competency; other written and oral expression, 6 credit hours which must include CMCL C121 Public Speaking (3 cr.) or CMCL C122 Interpersonal Communication (3 cr.).

Life and Physical Sciences and Mathematics 9 credit hours, to be chosen from at least two different departments.

Social and Behavioral Sciences 9 credit hours, to be chosen from at least two different departments.

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

Bachelor of Music Education, Instrumental Teaching—Band

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

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

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

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

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

Core Music Courses 27 credit hours.

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

Other Music Courses 27 credit hours. E131 Freshman Colloquium in Music Education (2 cr.), E231 General Music Methods K-12 (2 cr.), E312 Arranging for Instrumental and Vocal Groups (2 cr.), E470 Pedagogy of Jazz (2 cr.), E491 Senior Seminar in Music Education (3 cr.), F200 Music Education Instrumental Laboratory (1-1 cr.), F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.), F337 Woodwind Techniques (2 cr.), F338 Percussion Techniques (2 cr.) (percussion students substitute two semesters in X490 Percussion Ensemble for F338), F466 Techniques in Marching Bands (2 cr.), G370 Techniques for Conducting (2 cr.), G373 Instrumental Conducting (2 cr.). I201 Master Class in Music Education (0-0-0-0 cr.) required fall and spring semesters of the first two years. I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

School of Education Courses 29 credit hours. EDUC K205 Introduction to Exceptional Children (3 cr.), EDUC P254 Educational Psychology (3 cr.), EDUC M344* Methods and Materials for Teaching Instrumental Music (3 cr.), EDUC M434* Administration of School

Bands (2 cr.), EDUC M482* Student Teaching (16 cr.), EDUC M101 Field Experience (0 cr.), EDUC M201 Field Experience (0, 2 cr.), EDUC M301 Field Experience (0, 0 cr.). Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite. Instrumental majors are required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M301 Laboratory/Field Experience.

General Education 27 credit hours.

Written and Oral Expression 9 credit hours. English composition, 3 credit hours or competency; other written and oral expression, 6 credit hours which must include CMCL C121 Public Speaking (3 cr.) or CMCL C122 Interpersonal Communication (3 cr.).

Life and Physical Sciences and Mathematics 9 credit hours, to be chosen from at least two different departments.

Social and Behavioral Sciences 9 credit hours, to be chosen from at least two different departments.

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

Bachelor of Music Education, Instrumental Teaching—Strings

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

Major Ensemble X040 University Instrumental Ensembles (2 cr.) required every fall semester, spring semester, and second summer session in which a student is registered for any course, music or non-music, except during the student teaching semester.

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

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

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

Core Music Courses 27 credit hours.

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

Other Music Courses 27 credit hours. E131 Freshman Colloquium in Music Education (2 cr.); E231 General Music Methods K-12 (2 cr.); E420 Methods and Materials for Teaching String Music (2 cr.); E491 Senior Seminar in Music Education (3 cr.); F200 Music Education Instrumental Laboratory (1-1 cr.); F261 String Class Techniques (2 cr.); F281 Brass Instrument Techniques (2 cr.); F337 Woodwind Techniques (2 cr.); F338 Percussion Techniques (2 cr.); G370 Techniques for Conducting (2 cr.); G373 Instrumental Conducting (2 cr.); and 4 credit hours selected from E303 Violin/Viola Pedagogy I (2 cr.), E304 Violin/Viola Pedagogy II (2 cr.), E306 Cello Pedagogy (2 cr.), E315 Double Bass Pedagogy (2 cr.), E470 Pedagogy of Jazz (2 cr.), or G390 String Orchestral Literature (2 cr.). I201 Master Class in Music Education (0-0-0-0 cr.), required fall and spring semesters of the first two years. I202 Master Class in Music Education for Student Teaching (0 cr.) required during the student teaching semester.

School of Education Courses 29 credit hours. EDUC K205 Introduction to Exceptional Children (3 cr.), EDUC P254 Educational Psychology (3 cr.), EDUC M344* Methods and Materials for Teaching Instrumental Music (3 cr.), EDUC M436* Administration of School Orchestras (2 cr.), EDUC M482* Student Teaching (16 cr.), EDUC M101 Field Experience (0 cr.), EDUC M201 Field Experience (0, 2 cr.), EDUC M301 Field Experience (0, 0 cr.). Those courses marked with an asterisk have admission to the Teacher Education Program of the School of Education, including the Praxis I, as a prerequisite. Instrumental majors are required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M301 Laboratory/Field Experience.

General Education 27 credit hours.

Written and Oral Expression 9 credit hours. English composition, 3 credit hours

or competency; other written and oral expression, 6 credit hours which must include CMCL C121 Public Speaking (3 cr.) or CMCL C122 Interpersonal Communication (3 cr.).

Life and Physical Sciences and Mathematics 9 credit hours, to be chosen from at least two different departments.

Social and Behavioral Sciences 9 credit hours, to be chosen from at least two different departments.

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

Teaching Certification

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

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

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

Bachelor of Science Degrees

Bachelor of Science in Music and an Outside Field

This curriculum provides a double focus in music and another area approved by the director of undergraduate studies. Outside fields may be (1) an area other than music; (2) Jacobs School of Music associate degrees in technology (audio or string instrument technology); or (3) an interdisciplinary individualized music cognate area. Applications for approval of an individualized music cognate area are available in the Jacobs School of Music undergraduate office.

Major Ensemble X0—(2 cr.) required every fall semester, spring semester, and second summer session in which the student is

registered for any course, music or non-music. Instrumental students, X040 University Instrumental Ensembles; vocal students, X070 University Choral Ensembles; keyboard students, X070 University Choral Ensembles or, with permission of the choral department, X002 Piano Accompanying.

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

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

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

Other Music Courses 17 credit hours. Minimum of 5 credit hours selected from music major undergraduate courses in the following areas: sacred music, music education, techniques, conducting, composition, music history, music theory, opera, and unclassified courses. A maximum of 12 credit hours may be selected in performance study. For students whose primary performance area is not piano, P100 Elective/Secondary Piano taken after the keyboard proficiency examination is passed may be used toward these 12 credit hours

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

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

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

Applicants should submit (1) a portfolio of two to four scores and (2) a list of completed compositions, including date, instrumentation, duration, and any performances (recordings of performances are recommended). Those invited to interview should be prepared for a brief ear-training examination. Admission to "Performance Study Option 1" requires a classical audition on an instrument or voice.

Major Ensemble X0—(2 cr.) required every fall semester, spring semester, and second summer session in which the student is registered for any course, music or non-music. Instrumental students, X040 University Instrumental Ensembles; vocal students, X070 University Choral Ensembles; keyboard students, X070 University Choral Ensembles or, with permission of the choral department, X002 Piano Accompanying.

Composition Study K400: minimum of 2 credit hours each semester until senior recital is passed. Concurrent registration in I500 Performance and Composition Masterclass (0 cr.) for every semester of K400 Composition Major. K214-K215 Instrumentation I-II (2-2 cr.), K451-K452 Advanced Orchestration I-II (2-2 cr.). Entrance interview, upper-division examination, K402 Senior Recital in Composition (0 cr.). Strongly recommended but not required: K133 Notation and Calligraphy (1 cr.), K231-K232 Free Counterpoint I-II (2-2 cr.).

Performance Study Instrument or Voice: enrollment (2 cr.) on the same instrument or voice required every fall and spring semester. **Option 1:** study at the 400 level; entrance audition, freshman jury, upper-division examination, eighth-semester jury. **Option 2:** study at the 100 level; entrance audition, upper-division examination, and eighth-semester jury not required.

Secondary Piano and Keyboard Proficiency All students must pass a keyboard proficiency examination. Students whose primary instrument is not piano, organ, or harpsichord must take an examination for placement in P111 Piano Class 1, Music Majors (2 cr.);

P121 Piano Class 2, Music Majors (2 cr.); P131 Piano Class 3, Music Majors (2 cr.); P141 Piano Class 4, Music Majors (2 cr.); or P100 Piano Elective/ Secondary (2 cr.) and continue study each semester until the keyboard proficiency examination is passed.

Core Music Courses 27 credit hours. Placement examination or T109 Rudiments of Music I (3 cr.), T132 Musical Skills I (1 cr.), T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory and Literature III (3 cr.), T252 Music Theory and Literature IV (3 cr.), T331 Musical Skills IV (1 cr.), T351 Music Theory and Literature V (3 cr.), M401 History and Literature of Music I (4 cr.), M402 History and Literature of Music II (4 cr.), or equivalent honors courses. A grade of C or higher is required in T109 Rudiments of Music I, T132 Musical Skills I, T231 Musical Skills II, T232 Musical Skills III, and T331 Musical Skills IV.

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

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

Bachelor of Science in Music and an Outside Field (Jazz Studies Emphasis)

Major Ensemble X0—(2 cr.) Required every fall semester, spring semester, and second summer session in which the student is registered for any course, music or non-music. A minimum of four semesters of jazz band is required.

Chamber Music Ensemble F450 Chamber Music [Jazz Combo] (1-1-1-1 cr.).

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

Secondary Piano and Keyboard Proficiency

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

Core Music Courses 27 credit hours.

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

Jazz Major Courses (17-23 cr.) M395 Contemporary Jazz and Soul Music (3 cr.), O321 Jazz Improvisation 1 (3 cr.), O324 Jazz Improvisation 4 (3 cr.), O325 Rhythm Section Literature and Performance Practice (2-2-2-2 cr.) is required for jazz bass, drum, and piano majors. O318 Styles and Analysis of Jazz 1 (2 cr.), O322 Jazz Improvisation 2 (3 cr.) and O323 Jazz Improvisation 3 (3 cr.) are required for jazz majors excluding bass and drum majors.

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

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Science 3 credit hours.

Electives 6-10 credit hours selected from "General Education Requirements."

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

Recording Arts Degrees

Bachelor of Science in Recording Arts

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

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

Recording Arts Courses 54 credit hours.

A101 Introduction to Audio Technology (3 cr.), A102 Audio Techniques I (3 cr.), A201 Audio Techniques II (3 cr.), A202 Audio Techniques III (3 cr.), A111 Basic Electricity (3 cr.), A112 Electronics I (3 cr.), A211 Electronics II (3 cr.), A311 Audio Repair and Maintenance I (3 cr.), A270 Multitrack Studio Techniques I (3 cr.), A370 Multitrack Studio Techniques II (2 cr.), A470 Individual Multitrack Studio Projects I (2 cr.), A150 Introductory Seminar in Recording Arts (1 cr.), A350 Seminar in Recording Arts (1-1-1 cr.), A321 Sound for Picture Production (3 cr.), K361 Introduction to MIDI and Computer Music (3 cr.), A461 Final Project in Recording Arts (1 cr.), A480 Internship in Audio (3 cr.). 8 credits chosen from the following courses: A312 Audio Repair and Maintenance II (3 cr.); A320 Sound Reinforcement Techniques (3 cr.); A325 Digital Audio Workstation Seminar (2 cr.); A340 Topics in Recording Arts (2-3 cr.) (may be repeated for different topics); A360 Recording Arts: Techniques and Production I (2 cr.); A420 Advanced Sound Reinforcement (2 cr.); A440 Individual Project in Recording Arts (1-3 cr.) (may be repeated); A460 Recording Arts: Techniques and Production II (2 cr.); A471 Individual Multitrack Studio Projects II (2 cr.).

Core Music Courses 18 credit hours.

Z101 Music for the Listener I (3 cr.), Z111 Introduction to Music Theory (3 cr.). For those with sufficient musical background, T109 (3 cr.) may be substituted for Z111, or T151 Music Theory and Literature I (3 cr.) may be substituted for both Z101 and Z111. 12 credit hours chosen from the following courses, or equivalent honors courses: T151 Music Theory and Literature I (3 cr.), T152 Music Theory and Literature II (3 cr.), T132 Musical Skills I (1 cr.), T231 Musical Skills II (1 cr.), T232 Musical Skills III (1 cr.), T251 Music Theory

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

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

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 5-10 credit hours. Required physics courses: PHYS P105 Basic Physics of Sound (3 cr.) and PHYS P108 Intermediate Acoustics Laboratory (2 cr.); recommended: PHYS P201 General Physics (5 cr.) or PHYS P221 Physics I (5 cr.).

Social and Behavioral Sciences 3 credit hours.

Electives 0-9 credit hours selected from "General Education Requirements."

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

Associate of Science in Recording Arts

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

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

Recording Arts Courses 37 credit hours.

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

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

General Education 17 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 5-10 credit hours. Required physics courses: PHYS P105 Basic Physics of Sound (3 cr.) and PHYS P108 Intermediate Acoustics Laboratory (2 cr.); recommended: PHYS P201 General Physics (5 cr.) or PHYS P221 Physics I (5 cr.).

Social and Behavioral Sciences 3 credit hours.

Electives 0-4 credit hours selected from "General Education Requirements."

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

Ballet Degrees

Bachelor of Science in Ballet

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

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

Performance Study 62 credit hours. Ballet J210 Jazz Dance (1-1 cr.), J340 Ballet Pedagogy (2-2-2-2 cr.), J400 Ballet (Major) minimum

6 credits each semester until graduation examination is completed, J410 Choreography Workshop (2-2 cr.). Entrance audition, freshman jury, upper-division examination, graduation examination.

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

Non-Music Courses 10 credit hours selected from HPER or THTR.

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

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 5-11 credit hours selected from "General Education Requirements."

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

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

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

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

Performance Study 54 credit hours. Ballet J210 Jazz Dance (1-1 cr.), J400 Ballet (Major) minimum 5 credits each semester until graduation examination is completed, J340 Ballet Pedagogy (2-2-2-2 cr.), J410 Choreography Workshop (2-2 cr.). Entrance audition, freshman jury, upper-division examination, graduation examination.

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

General Education 24 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Foreign Language 4-8 credit hours in a single language or proficiency, equivalent to two semesters of first-year language study.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 5-11 credit hours selected from "General Education Requirements."

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

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

String Technical Degree

Associate of Science, String Instrument Technology

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

String Instrument Technology 30 credit hours. U470 Violin Repair I-II-III-IV (6-6-6-6 cr.), U274-U275 History of Violin Making I-II (3-3 cr.), graduation examination.

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

Secondary Performance 12 credit hours.

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

Core Music Courses 6 credit hours. Z101 Music for the Listener I (3 cr.) and Z111 Introduction to Music Theory (3 cr.); or, for students with sufficient music background, T109 Rudiments of Music I (3 cr.) and T151 Music Theory and Literature I (3 cr.).

General Education 17 credit hours.

Written and Oral Expression English composition, 2 credit hours or competency.

Humanities 3 credit hours.

Life and Physical Sciences and Mathematics 3 credit hours.

Social and Behavioral Sciences 3 credit hours.

Electives 6-8 credit hours selected from "General Education Requirements."

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

Nonmajors

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

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

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

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

Information about the minor can be found at www.music.indiana.edu/som/generalstudies/index.html.

The minor must include at least 20 credit hours, of which at least 15, including a minimum of one core course, must be taken at the Jacobs School of Music.

Core (6 credit hours)

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

Ensemble/Live Performance (2 credit hours)

Ensemble [1-2 cr.; X001 All-Campus Ensemble (1 cr.); or by audition, X040 University Instrumental Ensembles (2 cr.), X050 Marching Hundred for Non-Music Majors (2 cr.), X060 Early Music Ensembles (2 cr.), X070 University Choral Ensembles (2 cr.), or X030 Ballet Ensemble (2 cr.)]; Z100 The Live Musical Performance (2 cr.), Z161 Steel Drumming (2 cr.) or Z162 Hand Drumming (2 cr.).

Music Electives (12 credit hours)

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

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

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

Graduate Division

Admission Requirements

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

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

Application

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

required of those applying to the diploma programs.

Indiana University Jacobs School of Music master's students applying for admission to the D.M. must apply according to the procedures for internal applicants, as specified on the Jacobs School of Music Admissions and Financial Aid Web site (www.music.indiana.edu/admissions).

Transcript, GRE

A transcript of previous college and university work must accompany the application. M.A. and Ph.D. applicants should check with the Music Graduate Office for instructions about admittance to the University Graduate School.

Each applicant for admission to the Graduate Division of the Jacobs School of Music with an undergraduate academic record containing more than 10 percent of "pass," "satisfactory," or "credit" entries in lieu of letter grades must submit (1) a written evaluation or customary letter grade by the instructor in at least 90 percent of all courses, and (2) scores on the Graduate Record Examination (GRE). GRE scores must be no more than 5 years old at the time of application. Both requirements must be met before an application for admission can be considered.

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

Audition

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

Other Admission Requirements

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

Graduate Financial Aid and Merit Scholarships

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

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

Merit-based associate instructor and graduate assistant positions are offered to students by the Office of Music Admissions and Financial Aid based on the recommendation of individual department chairs. Appointments are normally made for one year. Renewals are considered annually up to the financial aid time limit associated with individual degree or diploma programs. See www.music.indiana.edu/admissions/financial/ for further information.

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

Admission Categories

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

Conditional Admission

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

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

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

Admission on Probation

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

Time Limit for Acceptance

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

Visiting Students

A limited number of graduate-level students with interest in advanced work in music performance or academic study may be admitted as visiting students, subject to the following:

1. Visiting students at the graduate level must audition for a faculty committee, be accepted by a particular faculty member for instruction, and be approved by the Admissions and Recruitment Committee of the Jacobs School of Music. Visiting students are not required to take proficiency examinations in music theory, music history and literature, or English. For

the summer session, visiting students may be admitted only if they have been accepted by an individual faculty member. Visiting students who wish to continue study during the regular academic year must audition for a faculty committee.

2. Graduate visiting students must register for a minimum of 9 credit hours per semester (4 credit hours in the summer) which must include major ensemble courses.
3. Graduate visiting students may attend a maximum of two semesters during the academic year and four summer sessions.
4. Graduate visiting students are not eligible for financial aid from the Jacobs School of Music during the fall and spring semesters.
5. Credits earned as a graduate visiting student may be applied toward a degree or diploma only with the permission of the director of graduate studies. Graduate visiting students wishing to change to degree or diploma status must complete the application process of the Jacobs School of Music and Indiana University.

Proficiency Examinations

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

Music Theory Entrance Proficiency and Music History and Literature Entrance Proficiency

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

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

Music Theory

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

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

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

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

Music History and Literature

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

Keyboard Proficiency Examination

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

The keyboard proficiency requirement is designed to ensure the student's ability to use the keyboard as a tool within the framework of professional activities, and the requirements vary according to level and area of music study. Entering students must play a keyboard placement hearing during the orientation period. Students who achieve a superior level at this hearing will satisfy the proficiency requirement. Keyboard proficiency examinations are normally offered in the latter part of each semester or in summer session II. For details, see the secondary piano coordinator or the departmental chairpersons (for early music, guitar, organ, musicology, harp, and jazz studies). Information is also available at www.music.indiana.edu/som/sec_piano.

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

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

Music Performance Proficiency

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

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

The performance area must ordinarily be one in which instruction is offered at the 400 level in the Jacobs School of Music. With the support of the departmental chair of their major area,

students may petition the director of graduate studies to be allowed to demonstrate this proficiency in another performance area. If the petition is approved, the director of graduate studies will appoint an examination committee of three members of the Jacobs School of Music faculty qualified to judge the student's performance, including at least one member of a performance department and one member of the student's major area.

In all cases, failure to meet the required level will automatically indicate probationary status and will require additional music performance study or other remediation in each period of enrollment as a prerequisite to the desired degree.

General Requirements for Master's Degrees

Degrees Offered

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

Structure of Master's Curricula

- A. **Major Field** (18-21 credits)
- B. **Music History and Literature Requirement**
6 credit hours selected from M525 Survey of Operatic Literature (3 cr.), M527 Symphonic Literature (3 cr.), M528 Chamber Music Literature (3 cr.), M650 Music in the United States (3 cr.), M651 Medieval Music (3 cr.), M652 Renaissance Music (3 cr.), M653 Baroque Music (3 cr.), M654 Classic Music (3 cr.), M655 Romantic Music (3 cr.), M656 Music Since 1900 (3 cr.), M502 Composers: Variable Topics (3 cr.) or M510 Topics in Music Literature (3 cr.). Course topics cannot be repeated.
- C. **Outside Area** (secondary concentration)
6 credit hours in one department of the school other than the student's major, with approval of the appropriate department chairperson and the director of graduate studies; or 6 credit hours in one field outside the Jacobs School of Music, with

approval of the graduate advisor in that department and the director of graduate studies in the Jacobs School of Music; or 6 credit hours within or outside the Jacobs School of Music, with approval of the director of graduate studies in accordance with departmental guidelines. These courses must fit a specific theme or emphasis; a proposal is required. This option is called an “individualized outside area.” For degrees in performance, the outside area may not be in performance, except that modern-instrument performers may elect an early-music outside area at the 800 level and vice versa.

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

- D. **Ensemble** Each semester.
- E. **Language Proficiencies and Tool Subjects (if required)**
- F. **Comprehensive Review** Before graduation, all master’s degree students must pass an oral or written examination. It is the responsibility of the student to consult with the major field department to ascertain the procedures established within that department. This consultation should be accomplished within the first year of residency

Credit Hour Requirements

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

Residence Requirement

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

Required Grades

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

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

Music History and Literature Requirement

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

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

Tool Subjects Students must earn a grade of C or higher in each course to fulfill degree requirements.

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

Time Limit for Degree Completion

Students admitted to a master’s degree program must complete all degree requirements within seven years after beginning graduate study. Students who do not complete their work within the prescribed time limits must be readmitted to the major field (through interview, submission of documents, or audition, as appropriate to the major) and meet current degree requirements and make any other curricular changes indicated by the departmental chairperson and the director of graduate studies.

Petitions for extensions must be sent to the director of graduate studies, who considers them on a case-by-case basis, giving preference to continued professional involvement in music. If granted, extensions last no more than one year. In addition, any course taken more than seven years earlier must be revalidated according to the procedures of the department offering the course.

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

General Requirements for Doctoral Degrees

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

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

The Doctor of Music Education degree calls for a scholarly study of music teaching. In addition to providing for an understanding of the principles underlying successful teaching and the techniques necessary for systematic inquiry into those processes, the degree requires an emphasis in an area of music education: band conducting and literature, choral methodology, college music teaching, or supervision and administration. The area of emphasis must be different from that of the master's degree.

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

Admission to Curriculum

Prerequisites A master's degree with the same major or its demonstrated equivalent is a prerequisite for the doctoral degree. For a doctoral major not existing at the master's level, the prerequisites are those listed with the curriculum. Students electing a change of major at the doctoral level may demonstrate the equivalent of the prerequisite for the new major by special examinations or by passing prerequisite courses. In the event that a student wishes to bypass the master's degree, the first 30 credit hours of graduate work will

be considered the equivalent of the master's degree and will be subject to the requirements and regulations that apply to the master's degree. Students directly admitted to a Ph.D. program who wish to obtain a master's degree must complete all requirements that apply to the master's degree.

Credit and Residence

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

Required Grades

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

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

Minors and Guided Electives Each course in a minor field or guided electives must have a grade of C or higher to fulfill degree requirements. In addition, courses counting toward a minor field or guided electives must have an average of B or higher. For purposes of computing the required B average, only those courses accepted in fulfillment of the degree will be counted. Departments offering minors may require higher grades for their minor fields. Courses graded on an S/F basis may not be used toward a minor field or guided electives.

Tool Subjects Each course must have a grade of C or higher to fulfill degree requirements.

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

Advisory Committee

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

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

Research Committee

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

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

Structure of Doctoral Curricula

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

A. Major Field 36-38 credit hours.

B. Minor Field 12 credit hours. The Doctor of Music degree requires a minor in music history and literature, music theory, or music education. Certain departments may further restrict the choice of options for the minor field for their majors. For D.M. students who have completed master's degrees in one of these three fields, the appropriate department may, with the approval of the director of graduate studies, waive part or all of the doctoral minor course work and determine an appropriate department involvement in the written and oral qualifying examinations. Students will take additional courses in the major field or in other areas to make up the required 12 credit hours of the first minor.

C. Other Required Credits 12 credit hours. Minors require the approval of the offering department. If the major is in performance, neither minor may be in performance, except

that modern-instrument performers may elect an early-music minor and vice versa. A minor in performance, when allowed, requires study at the 800 level. 12 credit hours reflecting one of the following groupings are required in addition to the major and specified minor:

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

If a student has a master's degree in a field other than musicology, music education or music theory, the appropriate department may, with the approval of the director of graduate studies, waive part or all of the doctoral minor course work for the second minor and determine an appropriate departmental involvement in the written and oral qualifying examinations. If the major is in music performance, this substitute for a second minor may not be performance. Students will take additional courses in the major field or in other areas to make up the required 12 credit hours of the second minor.

D. Language Proficiencies and Tool Subjects (if required)

E. Recital Requirements

F. Qualifying Examinations

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

Doctoral Minors

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

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

Minor in Composition The minor in composition consists of: (a) 12 credits of K810 private composition lessons (3 credits of K554 Advanced Orchestral Arranging for Graduate Students may be substituted for 3 credits of K810 at the recommendation of the composition faculty); (b) the public

performance on student composition recitals of at least three compositions written while enrolled in K810, to be graded as Pass/Fail by a committee of at least three composition faculty in attendance; and (c) a minor field examination in two parts: (1) the composition of a vocal work to an assigned text within a 24-hour period, and (2) the composition of a short movement for chamber ensemble within a seven-day period. Both compositions will be graded Pass/Fail by a committee of at least three composition faculty members.

Minor in Early Music The minor in early music must include 6 credit hours selected from M517-M518-M519-M520 Literature and Performance Practice I-II-III-IV (3 cr.), F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.), or F503 Advanced Topics in Basso Continuo; and 6 credit hours of electives (performance study, chamber music, or other courses) offered by the Early Music Department and approved by the department chairperson. A minimum grade of B is required in each course to be counted toward the minor.

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

Minor in Music Education The minor in music education must consist of 6 credit hours selected from E518 Foundations of Music Education (3 cr.); E519 Psychology of Music (3 cr.); E530 Learning Processes in Music (3 cr.); E535 Measurement, Evaluation, and Guidance in Music (3 cr.); E616 Curriculum in Music Education (3 cr.); E635 College Music Teaching (3 cr.); and 6 credit hours of electives in graduate music education.

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

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

Minor in Music Theory The minor in music theory must include T550 Readings in Music Theory (3 cr.) or T591 Teaching of Music Theory (3 cr.), T551 Analytical Techniques for Tonal Music (3 cr.) or T556 Analysis of Music Since 1900 (3 cr.), plus 6 credit hours from available graduate courses in music theory by consultation with the department chairperson or the coordinator of graduate studies in music theory. A minimum grade of B is required in each course to be counted toward the music theory minor.

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

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

Minor in Voice The minor in voice must include 6 credit hours of V800 Voice, plus 6 credit hours selected from E694 Applied Comparative Voice Pedagogy (3 cr.), E695 Seminar in Vocal Pedagogy Research (3 cr.), or M531-M532 Song Literature III-IV (3-3 cr.), M685 Vocal Literature before 1800 (3 cr.), M686-M687 Romantic Song Literature and Oratorio I-II (3-3 cr.), and M688 Twentieth-Century Vocal Literature (3 cr.). For audition information, see the department chairperson.

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

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

Language Proficiencies or Tool Subjects

Candidates for doctoral degrees who expect to do research in specialized fields or who must have specialized techniques beyond those normally required of master's degree students must possess or acquire such techniques in addition to the regular course requirements. Specific recommendations are made for each candidate on the basis of the degree choice and results of the entering proficiency examinations; the candidate has an opportunity to pass examinations in the specified areas or to take prescribed courses. The level of language proficiency required for Ph.D. candidates is determined by the individual departments and the director of graduate studies.

Candidates for the D.M. degree have language or tool subject requirements according to the nature of their degree plans.

Qualifying Examinations

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

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

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

Research topic proposals must be approved by the student's research committee and (where necessary) by the Bloomington Campus Committee for the Protection of Human Subjects. Information on procedures for securing approval of research topics may be obtained from the Music Graduate Office. When preliminary requirements have been met, students may schedule qualifying examinations in the Music Graduate Office. Upon application, written qualifying examinations may be written during the second summer session.

Musical Styles All doctoral students must demonstrate their ability to deal analytically and stylistically with a broad range of musical compositions by taking the Doctoral Styles Examination. Students must take the exam in their first spring semester of enrollment. Students who pass the exam meet the requirement. Students who do not pass the exam may retake the exam once with

permission of the director of graduate studies, if their score is within a range recommended by the Doctoral Styles Committee. Students who do not pass the exam must earn a grade of B or higher in T545 Introductory Analysis of Music Literature. This course may fall anywhere in the student's curriculum. T545 taken previously at Indiana University and passed with a grade of B or higher will be accepted in lieu of the exam; transfer credits will not be accepted. This requirement must be completed before a student may begin to take qualifying examinations.

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

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

Registration after Admission to Candidacy

After admission to candidacy, candidates must enroll each semester for course work, dissertation or final project credit, or G901

Advanced Research. Failure to meet this requirement automatically terminates candidacy. Students whose candidacy lapses are required to reapply for admission to candidacy and are expected to meet current requirements for the degree. Candidates who will graduate in August must enroll in the preceding summer session.

Dissertation and Final Project

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

A Ph.D. student must be a candidate for the degree in order to defend a dissertation. The defense of the dissertation is oral and is normally based upon the dissertation, although it may also touch on the major field literature or any field of general music interest that the committee deems pertinent.

Time Limits

D.M. students must complete all course work (including those courses transferred from other schools, but not including those on the master's degree) and begin qualifying examinations within a period of seven calendar years from the date of matriculation in the doctoral program.

Ph.D. and D.M.E. students have 10 calendar years, including the master's degree.

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

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

Proficiencies (music history, music theory, keyboard, performance, language reading, language grammar, language diction,

musical styles) more than 10 years old must be revalidated. Proficiencies must also be revalidated for students beginning a second degree more than 10 years after beginning a first.

Qualifying Examinations

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

After Qualifying Examinations

D.M., D.M.E., and Ph.D. students must complete the degree within seven years after passing the qualifying examinations. After that time, students must be reinstated to candidacy. To be reinstated to candidacy, D.M. and D.M.E. students must (1) obtain the permission of the department chairperson and the director of graduate studies, (2) fulfill any new departmental requirements in effect at the time of the application for reinstatement, (3) pass any qualifying examinations that may be required in the major and minor fields by the student's advisory committee and the director of graduate studies. If reinstatement is granted, it is valid for a period of three years. Revalidation of course work is not required.

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

Interruption of Study

Doctoral students who, prior to completion of the qualifying examinations, have interrupted their degree pursuits for a period of five years or more must meet current requirements for the degree, and make any other curricular changes required by the major field advisor and the director of graduate studies.

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

Diploma Programs in Performance

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

General requirements Students enroll in lessons, major ensemble, chamber music (for instrumentalists) and possibly other music courses each semester for a minimum of 9 credit hours each semester (4 in the summer).

Over the course of the program, students enroll in 6 credits of other music courses, perform 1 recital (Performer Diploma) or 4 recitals (Artist Diploma), and meet a language requirement. Voice students have additional requirements in language grammar and diction. No transfer of credit is accepted toward the requirements of any diploma program.

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

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

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

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

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

Performer Diploma

Admission A regular departmental performance audition equivalent to a high Master of Music graduation level is required. If admission to the program is by audio recording, a live audition must be successfully completed before registration for a subsequent semester of enrollment.

A candidate must hold a U. S. high school diploma or the equivalent. Students with conservatory backgrounds are considered to be doing graduate-level work in the Performer Diploma program, although they might be designated by the university as undergraduates.

Performance study Major-level lessons each semester.

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

Chamber music Instrumental students: F450 Chamber Music/F550 Chamber Music (1 cr.) each semester except Summer Session II. Harp students: F449 Harp Ensemble/F549 Harp Ensemble (1 cr.) or F450 Chamber Music/F550 Chamber Music (1 cr.) each semester except Summer Session II.

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

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

Artist Diploma

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

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

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

Performance study Major-level lessons each semester.

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

Chamber music Instrumental students: F450 Chamber Music/F5540 Chamber Music (1 cr.) each semester except Summer Session II. Harp students: F449 Harp Ensemble/F549 Harp Ensemble (1 cr.) or F450 Chamber Music/F550 Chamber Music (1 cr.) each semester except Summer Session II.

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

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

Curricula for Graduate Degrees in Music

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

Brass

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

Major

Horn 18 credit hours. B910 Horn Graduate Major (13 cr.), I711 Master's Recital (0 cr.), 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B910 Horn Graduate Major, 2 credit hours selected from F550 Chamber Music (1 cr.) or F519 Orchestral Repertoire (1 cr.).

Trumpet 18 credit hours. B920 Trumpet Graduate Major (13 cr.), I711 Master's Recital (0 cr.), 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B920 Trumpet Graduate Major, 2 credit hours selected from F550 Chamber Music (1 cr.) or F519 Orchestral Repertoire (1 cr.).

Trombone 18 credit hours. B930 Trombone Graduate Major (13 cr.), I711 Master's Recital (0 cr.), 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B930 Trombone Graduate Major, 2 credit hours selected from F550 Chamber Music (1 cr.) or F519 Orchestral Repertoire (1 cr.).

Euphonium 18 credit hours. B940 Euphonium Graduate Major (13 cr.), I711 Master's Recital (0 cr.), 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B940 Euphonium Graduate Major, 2 credit hours selected from F550 Chamber Music (1 cr.) or F519 Orchestral Repertoire (1 cr.).

Tuba 18 credit hours. B950 Tuba Graduate Major (13 cr.), I711 Master's Recital (0 cr.), 3 credit hours selected from M641 Brass Literature I (3 cr.) or M642 Brass Literature II (3 cr.) or B950 Tuba Graduate Major, 2 credit hours selected from F550 Chamber Music (1 cr.) or F519 Orchestral Repertoire (1 cr.).

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

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

Ensemble Each semester.

Doctor of Music in Music Literature and Performance

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

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

Major

Horn 36 credit hours. B910 Horn Graduate Major (16 cr.), B601 Doctoral Brass Recital (1-1 cr.), B602 Doctoral Brass Chamber Recital (1 cr.), M620 Doctoral Final Project (2 cr.), M641-M642 Brass Literature I-II (3-3 cr.), music literature elective (3 cr.). 6 credits selected from the following: E509 Horn Pedagogy (1 cr.), E510 Trumpet Pedagogy (1 cr.), E511 Trombone Pedagogy (1 cr.), E512 Tuba Pedagogy (1 cr.), U596 Research in Music (1-6 cr.), E635 College Music Teaching (3 cr.), or other courses approved by the brass department. May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

Trumpet 36 credit hours. B920 Trumpet Graduate Major (16 cr.), B601 Doctoral Brass Recital (1-1 cr.), B602 Doctoral Brass Chamber Recital (1 cr.), M620 Doctoral Final Project (2 cr.), M641-M642 Brass Literature I-II (3-3 cr.), music literature elective (3 cr.). 6 credits selected from the following: E509 Horn Pedagogy (1 cr.), E510 Trumpet Pedagogy (1 cr.), E511 Trombone Pedagogy (1 cr.), E512 Tuba Pedagogy (1 cr.), U596 Research in Music (1-6 cr.), E635 College Music Teaching (3 cr.), or other courses approved by the brass department. May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

Trombone 36 credit hours. B930 Trombone Graduate Major (16 cr.), B601 Doctoral Brass Recital (1-1 cr.), B602 Doctoral Brass Chamber Recital (1 cr.), M620 Doctoral Final Project (2 cr.), M641-M642 Brass Literature I-II (3-3 cr.), music literature elective (3 cr.). 6 credits selected from the following: E509 Horn Pedagogy (1 cr.), E510 Trumpet Pedagogy (1 cr.), E511 Trombone Pedagogy (1 cr.), E512 Tuba Pedagogy (1 cr.), U596 Research in Music (1-6 cr.), E635 College Music Teaching (3 cr.), or other courses approved by the brass department. May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

Euphonium 36 credit hours. B940 Euphonium Graduate Major (16 cr.), B601 Doctoral Brass Recital (1-1 cr.), B602 Doctoral Brass Chamber Recital (1 cr.), M620 Doctoral Final Project (2 cr.), M641-M642 Brass Literature I-II (3-3 cr.), music literature elective (3 cr.). 6 credits selected from the following: E509 Horn Pedagogy (1 cr.), E510 Trumpet Pedagogy (1 cr.), E511 Trombone Pedagogy (1 cr.), E512 Tuba Pedagogy (1 cr.), U596 Research in Music (1-6 cr.), E635 College Music Teaching (3 cr.), or other courses approved by the brass department. May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

Tuba 36 credit hours. B950 Tuba Graduate Major (16 cr.), B601 Doctoral Brass Recital (1-1 cr.), B602 Doctoral Brass Chamber Recital (1 cr.), M620 Doctoral Final Project (2 cr.), M641-M642 Brass Literature I-II (3-3 cr.), music literature elective (3 cr.). 6 credits selected from the following: E509 Horn Pedagogy (1 cr.), E510 Trumpet Pedagogy (1 cr.), E511 Trombone Pedagogy (1 cr.), E512 Tuba Pedagogy (1 cr.), U596 Research in Music (1-6 cr.), E635 College Music Teaching (3 cr.), or other courses approved by the brass department. May include up to 2 additional credits of performance study and up to 4 additional credits of M620 Doctoral Final Project.

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Choral Conducting

Master of Music in Choral Conducting

Prerequisite Bachelor of Music or its demonstrated equivalent.

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

Major 20 credit hours. M555 Foundations in Choral Score Analysis and Preparation (3 cr.), concurrent with G561 Master's Choral Conducting I (3 cr.); M565 Master's Seminar in Choral Literature (3-3 cr.), concurrent with G562 Master's Choral Conducting II (3-3 cr.); G604 Master's Choral Conducting Performance (0-0 cr.); F531-F532 Score Reading and Aural Skills I-II (1-1 cr.). A student may demonstrate proficiency in F531-F532 without having to substitute other graduate-level courses.

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

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

Ensemble Each semester.

Doctor of Music in Choral Conducting

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

Language Proficiencies Knowledge of French, German, and Italian grammar equivalent to one semester at the college level in each, and proficiency in diction in each language as demonstrated by examination or by passing a Jacobs School of Music diction course. Students must take all three diction exams in their first semester of enrollment; with voice department permission, they may take specific exams for a second time in their

second semester of enrollment. For any exam not passed, students must pass the appropriate Jacobs School of Music diction course.

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

Major 36 credit hours. G661 Doctoral Choral Conducting: Renaissance (3 cr.); G662 Doctoral Choral Conducting: Baroque (3 cr.); G663 Doctoral Choral Conducting: Classic/Romantic (3 cr.); G664 Doctoral Choral Conducting: Music since 1900 (3 cr.); M661 Doctoral Seminar in Choral Literature: Renaissance (3 cr.); M662 Doctoral Seminar in Choral Literature: Baroque (3 cr.); M663 Doctoral Seminar in Choral Literature: Classic/Romantic (3 cr.); M664 Doctoral Seminar in Choral Literature: Music since 1900 (3 cr.); G810-G811 Doctoral Choral Conducting Performance I-II (2-2 cr.); F533-F534 Advanced Score Reading and Aural Skills I-II (1-1 cr.); M620 Doctoral Final Project (3 cr.); elective (3 cr.).

Minors See “Structure of Doctoral Curricula” under “General Requirements for Doctoral Degrees” in this bulletin.

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Composition

Master of Music in Composition

Prerequisite Bachelor of Music in composition or its demonstrated equivalent.

Admission Applicants should submit (1) a portfolio of four to six scores representing a variety of forms and media and (2) a chronological list of completed compositions, including date, instrumentation, duration, and any performances (recordings of performances are recommended). Those invited to interview should be prepared for a brief ear-training examination.

Major 18 credit hours. K910 Composition Graduate Major (12 cr.) with concurrent registration in I500 Performance and Composition Masterclass (0 cr.); I711 Master’s Recital (0 cr.); T556 Analysis of Music Since 1900 (3 cr.); K600 Thesis in Composition (3 cr.).

Music History and Literature Requirement 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Outside Area 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Ensemble Each semester.

Master of Music in Computer Music Composition

Prerequisite Bachelor of Music in composition or its demonstrated equivalent.

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

Major 18 credit hours. K503 Electronic Studio Resources I (3 cr.), K504 Electronic Studio Resources II (3 cr.), K506 Projects in Electronic Music (6 cr.) with concurrent registration in I500 Performance and Composition Masterclass (0 cr.), K509 Seminar in Computer Music (3 cr.), I711 Master’s Recital (0 cr.), K600 Thesis in Composition (3 cr.).

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

Music History and Literature Requirement 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Outside Area 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

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

Ensemble Each semester.

Doctor of Music in Composition

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

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

Admission Applicants should submit (1) a portfolio of four to six scores representing a variety of forms and media, including one orchestral work; (2) a chronological list of completed compositions, including date, instrumentation, duration, and any performances; and (3) recordings of performances demonstrating the range of their abilities. Those invited to interview should be prepared for a brief ear-training examination.

Major 36 credit hours. K910 Composition Graduate Major (18 cr.) with concurrent registration in 1500 Performance and Composition Masterclass (0 cr.); K701 Doctoral Composition Chamber Recital (1 cr.); K702-K703 Doctoral Composition Document I-II (0-0 cr.); K700 Dissertation in Composition (8 cr.); music electives (9 cr. in conducting, composition, electronic music, or other area approved by the department; must include a graduate-level conducting course in new music, orchestral, choral, or wind conducting, unless one has been taken previously; may include additional dissertation credits.) K702 (movement of chamber music written during a week-long examination period) and K703 (setting of a given text during a 24-hour period) should be completed within two semesters of first registration.

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

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

Early Music

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

Prerequisite Bachelor of Music or its demonstrated equivalent.

Major

Voice/Instrument emphasis 18 credit hours. Y910 Early Music Graduate Major (12 cr.); 3 credit hours from M517/M518/M519/M520 Medieval/ Renaissance/Baroque/Classical Literature and Performance Practice (3 cr.); 3 credit hours from those courses or M516 Advanced Topics in Early Music (3 cr.), F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.), or F503 Advanced Topics in Basso Continuo (3 cr.); I711 Master's Recital (0-0 cr.).

Keyboard/Plucked Instrument emphasis 18 credit hours. Y910 Early Music Graduate Major (12 cr.); 3 credit hours from M517/M518/M519/M520 Medieval/Renaissance/Baroque/Classical Literature and Performance Practice (3 cr.); 3 credit hours from F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.) or F503 Advanced Topics in Basso Continuo (3 cr.); I711 Master's Recital (0-0 cr.).

Recorder Pedagogy emphasis 18 credit hours. Y910 Early Music Graduate Major (12 cr.), M519 Baroque Literature and Performance Practice (3 cr.), E507 Colloquium in Recorder Pedagogy (3 cr.), I711 Master's Recital (0-0 cr.).

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

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

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

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

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

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

Major

Voice/Instrument emphasis 36 credit hours. Y910 Early Music Graduate Major (18 cr.); 6 credit hours from M517/M518/M519/M520 Medieval/Renaissance/Baroque/Classical Literature and Performance Practice (3-3 cr.); 3 credit hours from those courses or from M516 Advanced Topics in Early Music (3 cr.), F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.) or F503 Advanced Topics in Basso Continuo (3 cr.); elective course (3 cr.); Y701 Doctoral Recital in Early Music (1-1-1 cr.); M620 Doctoral Final Project (3 cr.).

Keyboard/Plucked Instrument emphasis 36 credit hours. Y910 Early Music Graduate Major (18 cr.); 6 credit hours from F501 Accompaniment of Baroque Music (3 cr.), F502 Topics in Basso Continuo (3 cr.) or F503 Advanced Topics in Basso Continuo (3 cr.); 6 credit hours from M517/M518/ M519/M520 Medieval/Renaissance/Baroque/ Classical Literature and Performance Practice (3-3 cr.) or M516 Advanced Topics in Early Music (3 cr.); Y701 Doctoral Recital in Early Music (1-1-1 cr.); M620 Doctoral Final Project (3 cr.).

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

Minors See “Structure of Doctoral Curricula” under “General Requirements for Doctoral Degrees” in this bulletin.

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Language Proficiency (all students) Reading knowledge of French, German, Italian, Latin or Spanish. The choice of language is subject to approval by the chair of the student’s advisory committee and the director of graduate studies. Proficiency in a language may be demonstrated by (a) passing an examination administered by the appropriate language department, (b) passing a translation exam administered by the early music department, (c) earning grades of B or higher in two semesters of reading courses at the graduate level, or (d) earning a grade of B or higher in a literature course in the language at the 300 level or higher.

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

Guitar

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

Major 18 credit hours. L900 Guitar Graduate Major (16 cr.), I711 Master’s Recital (0 cr.), F550 Chamber Music (1-1 cr.).

Music History and Literature Requirement 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Outside Area 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Ensemble Each semester.

Doctor of Music in Music Literature and Performance

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

Major 36 credit hours. L900 Guitar Graduate Major (18 cr.), F551 Practicum in Transcription for the Guitar (2 cr.), graduate music education course as approved by chair of the student’s advisory committee (E516 recommended) (3 cr.), M627-M628 Individual Study of Literature of Guitar I-II (3-3 cr.), L661 Doctoral Guitar Recital (1-1-1 cr.), I821 Doctoral Chamber Music Recital (1 cr.), M620 Doctoral Final Project (3 cr.).

Minors See “Structure of Doctoral Curricula” under “General Requirements for Doctoral Degrees” in this bulletin.

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

Harp

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

Major 18 credit hours. H900 Harp Graduate Major (16 cr.), I711 Master’s Recital (0 cr.), F549 Harp Ensemble or F550 Chamber Music (1-1 cr.).

Music History and Literature Requirement 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Outside Area 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

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

Doctor of Music in Music Literature and Performance

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

Major 36 credit hours. H900 Harp Graduate Major (18 cr.), H601 Doctoral Harp Recital I (1 cr.), H602 Doctoral Harp Recital II (Lecture) (1 cr.), H603 Doctoral Harp Recital III (Concerto) (1 cr.), H604 Doctoral Harp Recital IV (Chamber) (1 cr.), M643-M644 Seminar in Harp Literature I-II (3-3 cr.), E513 Harp Pedagogy (3 cr.), E514 Applied Harp Pedagogy (3 cr.), M620 Doctoral Final Project (2 cr.).

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

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

Jazz Studies

Master of Music in Jazz Studies

Prerequisite Bachelor of Music or its demonstrated equivalent.

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

Major 18 credit hours. M592 Jazz Literature 2: The Bebop Era (3 cr.); M591 Jazz Literature 1: Pre-Jazz to Bebop (3 cr.) or M593 Jazz Literature 3: Jazz since Bebop (3 cr.); 3 credit hours selected from O521-O522-O523-O524 Jazz Improvisation 1-2-3-4 (3 cr.); F550 Chamber Music [Jazz Combo](1-1-1 cr.); I711 Master's Recital (0 cr.); and 6 credit hours selected from E570 Pedagogy of Jazz (2 cr.), M583 Duke Ellington (3 cr.), M591 Jazz Literature 1: Pre-Jazz to Bebop (3 cr.), M593 Jazz Literature 3: Jazz since Bebop (3 cr.), M584 Research in the History and Analysis of Jazz (3 cr.), M594 Big Band Jazz (3 cr.), O512 Jazz Composition (3 cr.), O517 Jazz Arranging 2 (2 cr.), O521-522-523-524 Jazz Improvisation 1-2-3-4 (3 cr.), O525 Rhythm Section Literature and Performance (2 cr.), or O800 Jazz Performance (2 cr.).

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

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

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

Music Education

Master of Music Education

Prerequisite Undergraduate degree in music or music education.

Admission Applicants should submit (1) GRE General Test scores; (2) a ten-minute video recording which demonstrates proficiency in teaching, plus a short video or audio recording which demonstrates proficiency as a soloist or conductor and (3) a three- to five-page essay on the applicant's background and goals in music education. There will also be an interview with the music education faculty.

Major 20 credit hours. E516 Instructional Programs and Learning in Music (3 cr.), E518 Foundations of Music Education (3 cr.), E520 Seminar in Music Education for Master's Degree Students (2 cr.), E535 Measurement, Evaluation, and Guidance in Music (3 cr.), E598 Practicum/Thesis Proposal (0 cr.), E599 Practicum in Music Education (3 cr.) or E600 Thesis in Music Education (3 cr.), and 6 credit hours chosen from graduate music education courses.

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

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

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

Master of Science in Music Education

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

Prerequisites Bachelor's degree with a major in music

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

Major 31 credit hours.

Music Education 15 credit hours. E518 Foundations of Music Education (3 cr.); E502 The Practice of Music Teaching (3 cr.); E524 Exploratory Teaching in General Music K-12 (3 cr.); I502 Music Education Master Class for Student Teaching (0 cr.); E527 Advanced Instrumental Methods (3 cr.) or E528 Advanced Choral Methods and Materials (3 cr.); one course selected from E516 Instructional Programs and Learning in Music (3 cr.), E535 Measurement, Evaluation and Guidance in Music (3 cr.), or E517 Sociology of Music (3 cr.).

Professional Education 6 credit hours. EDUC P510 Psychology in Teaching (3 cr.), EDUC K505 Introduction to Special Education for Graduate Students (3 cr.), EDUC M501 Laboratory/Field Experience (0-0 cr.). Students in instrumental teaching areas (band and strings) are required to participate in at least one spring semester of Young Winds as partial fulfillment of EDUC M501.

Student teaching 10 credit hours. EDUC M580 Internship in Music (10 cr.).

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

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

Choral Teaching 18 credit hours. E312 Arranging for Instrumental and Vocal Groups (2 cr.), E494 Vocal Pedagogy (3 cr.), F205 Introduction to Instrumental Techniques (3 cr.), F411 Musical Productions for the Choral Director (2 cr.), F413 Choral Literature for Music Educators (2 cr.), G370 Techniques for Conducting (2 cr.), G371 Choral Conducting I (2 cr.), G372 Choral Conducting II (2 cr.).

General Music Teaching 20 credit hours. E312 Arranging for Instrumental and Vocal Groups (2 cr.), E494 Vocal Pedagogy (3 cr.), F205 Introduction to Instrumental Techniques (3 cr.), F302 Classroom Instrument Techniques (2 cr.), F412 Children's Chorus (2 cr.), F414 Music in Early Childhood (2 cr.), F415 Orff/Dalcroze/Kodály (2 cr.), G370 Techniques for Conducting (2 cr.), G371 Choral Conducting I (2 cr.).

Instrumental Teaching-Band 22 credit hours. E312 Arranging for Instrumental and Vocal Groups (2 cr.), E470 Pedagogy of Jazz (2 cr.), F261 String Class Techniques (2 cr.), F281 Brass Instrument Techniques (2 cr.) concurrent with F200 Music Education Instrumental Laboratory (1 cr.), F337 Woodwind

Techniques (2 cr.) concurrent with F200 Music Education Instrumental Laboratory (1 cr.), F338 Percussion Techniques (2 cr.), F466 Techniques in Marching Bands (2 cr.), G370 Techniques for Conducting (2 cr.), G373 Instrumental Conducting (2 cr.), EDUC M434 Administration of School Bands (2 cr.).

Instrumental Teaching-Strings 26 credit hours. E303 Violin/Viola Pedagogy I (2 cr.), E304 Violin/Viola Pedagogy II (2 cr.), E306 Cello Pedagogy (2 cr.), E312 Arranging for Instrumental and Vocal Groups (2 cr.), E420 Methods and Materials for Teaching String Music (2 cr.), E470 Pedagogy of Jazz (2 cr.), F281 Brass Instrument Techniques (2 cr.), concurrent with F200 Music Education Instrumental Laboratory (1 cr.), F337 Woodwind Techniques (2 cr.), concurrent with F200 Music Education Instrumental Laboratory (1 cr.), F338 Percussion Techniques (2 cr.), G370 Techniques for Conducting (2 cr.), G373 Instrumental Conducting (2 cr.), EDUC M436 Administration of School Orchestras (2 cr.).

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

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

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

Specialist in Music Education

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

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

Major 30 credit hours.

Music Education Core 6 credit hours selected from E516 Instructional Programs and Learning in Music (3 cr.), E517 Sociology of Music (3 cr.), E518 Foundations of Music Education (3 cr.), E519 Psychology of Music (3 cr.), E530 Learning Processes in Music (3 cr.), E531-E532 Research Methods in Music I-II (3-3 cr.), E616 Curriculum in Music Education (3 cr.), E618 History and Philosophy of Music Education (3 cr.), E635 College Music Teaching (3 cr.), E660 Philosophical Research in Music Education (2 cr.), E661 Historical Research in Music Education (2 cr.), or E662 Public Lecture in Music Education (1 cr.).

Music Education Techniques 6 credit hours selected from E521 The Children's Chorus (3 cr.), E522 Music in Early Childhood (3 cr.), E523 Music in Special Education (3 cr.), E524 Exploratory Teaching in General Music K-12 (3 cr.), E525 Supervision of Music in the Public Schools (1-3 cr.), E527 Advanced Instrumental Methods (3 cr.), E528 Advanced Choral Methods and Materials (3 cr.), E533 Research in Music Education (1-3 cr.), E545 Guided Professional Experiences (1-3 cr.), E551 Seminar in Instrumental Teaching (3 cr.), E568 Administration of Instrumental Groups (3 cr.), E571-E572-E573 Kodály Concept I-II-III (3-3-3 cr.), E574-E575-E576 Orff Program Development I-II-III (3-3-3 cr.), G560 Graduate Choral Conducting (3 cr.), or G566-G567 Interpretation and Conducting of Band Literature I-II (3-3 cr.), or M570 Historical Development of Wind Groups and Literature (3 cr.).

Other Music Courses 18 credit hours selected from either of the previous areas or, with the permission of the chair of the music education department and the director of graduate studies, other courses in the Jacobs School of Music for which the student has the necessary background.

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

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

Doctor of Music Education

Students working toward this degree may emphasize band conducting and literature, choral methodology, college music teaching, instrumental methodology, or supervision and administration. The area of emphasis must be different from that of the master's degree.

Prerequisite Candidates must have a scholarly and/or teaching background appropriate to the area of emphasis they wish to pursue.

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

Major 25 credit hours.

Core Requirement 13 credit hours. E530 Learning Processes in Music (3 cr.), E616 Curriculum in Music Education (3 cr.), E618 History and Philosophy of Music (3 cr.), E658-E659 Music Education Doctoral Seminar I-II (2-2 cr.).

Electives 12 credit hours of graduate music education electives selected from the following, with the approval of the department chair or coordinator of graduate studies. A conducting audition is required for band, choral, and orchestral areas.

1. Band Conducting and Literature: E568 Administration of Instrumental Groups (3 cr.), G566-G567 Interpretation and Conducting of Band Literature I-II (3-3 cr.), M570 Historical Development of Wind Groups and Literature (3 cr.).
2. Choral Methodology: E519 Psychology of Music (3 cr.), E528 Advanced Choral Methods and Materials (3 cr.), E635 College Music Teaching (3 cr.); electives in music education or vocal pedagogy (3 cr.); one minor area in choral conducting is required.
3. College Music Teaching: E519 Psychology of Music (3 cr.), E635 College Music Teaching (3 cr.); 6 credit hours from other music education courses.
4. Instrumental Methodology: E527 Advanced Instrumental Methods (3 cr.), E551 Seminar in Instrumental Teaching (2 cr.), E568 Administration of Instrumental Groups (3 cr.), E570 Pedagogy of Jazz (2 cr.), and either E533 Research in Music Education (2 cr.) or E545 Guided Professional Experiences (2 cr.).
5. Supervision and Administration: E525 Supervision of Music in the Public Schools (3 cr.), either E545 Guided Professional Experiences (3 cr.) or E625 Administration of Music in Higher Education (3 cr.), and 6 credit hours from other music education courses.

Minor 12 credit hours within or outside the field of music in any subject for which the candidate has the necessary background for advanced course work.

Students may choose to complete a second formal minor or, with approval of their advisory committee and the director of graduate studies, use the remaining 12 credit hours as free, graduate-level electives inside or outside the field of music.

Tool Subject E531-E532 Research Methods in Music I-II (3-3 cr.) with a grade of C or higher or evidence of proficiency demonstrated by examination.

Dissertation E700 Dissertation in Music Education (12 cr.).

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

The Doctor of Philosophy in Music Education is designed to prepare the student who intends to conduct scholarly research in music education.

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

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

Major 22 credit hours. E519 Psychology of Music (3 cr.), E530 Learning Processes in Music (3 cr.), E616 Curriculum in Music Education (3 cr.), E618 History and Philosophy of Music (3 cr.), E635 College Music Teaching (3 cr.), E660 Philosophical Research in Music Education (2 cr.) or E661 Historical Research in Music Education (2 cr.), E662 Public Lecture in Music Education (1 cr.), E658-E659 Music Education Doctoral Seminar I-II (2-2 cr.).

Minor 12 credit hours within or outside the field of music in any subject for which the candidate has the necessary background for advanced course work.

Students may choose to complete a second formal minor or, with approval of their advisory committee and the director of graduate studies, use the remaining 12 credit hours as free, graduate-level electives inside or outside the field of music.

Tool Subject E531-E532 Research Methods in Music I-II (3-3 cr.) with a grade of C or higher or evidence of proficiency as demonstrated

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

Dissertation E700 Dissertation in Music Education (12 cr.).

Music Theory

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

Master of Music in Music Theory

Prerequisite Bachelor's degree with a major in music.

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

Major 21 credit hours. T550 Readings in Music Theory (3 cr.), T551 Analytical Techniques for Tonal Music (3 cr.), T555 Schenkerian Analysis (3 cr.), T556 Analysis of Music Since 1900 (3 cr.), T565 Stylistic Counterpoint: Variable Topics (3 cr.), T591 Teaching of Music Theory (3 cr.), T658 Seminar in Music Theory: Variable Topics (3 cr.), T599 Master's Degree Comprehensive Review (0 cr.). A student may demonstrate proficiency in any one of these areas without substituting another graduate-level music theory course.

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

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

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

Ensemble Each semester.

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

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

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

Major 36-66 credit hours. Foundation Courses: T551 Analytical Techniques for Tonal Music (3 cr.), T555 Schenkerian Analysis (3 cr.), T556 Analysis of Music Since 1900 (3 cr.), T565 Stylistic Counterpoint: Variable Topics (3 cr.), T591 Teaching of Music Theory (3 cr.). Foundation courses may be validated based on previous coursework.

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

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

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

Minor Fields 24 credit hours. Student must elect two minor fields, usually for 12 credit

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

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

Musicology

Master of Arts in Musicology (through University Graduate School)

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

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

Major 18 credit hours. 9 credit hours selected from M525 Survey of Operatic Literature (3 cr.), M527 Symphonic Literature (3 cr.), M528 Chamber Music Literature (3 cr.), M650 Music in the United States (3 cr.), M651 Medieval Music (3 cr.), M652 Renaissance Music (3 cr.), M653 Baroque Music (3 cr.), M654 Classic Music (3 cr.), M655 Romantic Music (3 cr.), M656 Music Since 1900 (3 cr.), M502 Composers: Variable Topics (3 cr.) or M510 Topics in Music Literature (3 cr.); 6 credit hours selected from T551 Analytical Techniques for Tonal Music (3 cr.), T545 Introductory Analysis of Music Literature (3 cr.), T555 Schenkerian Analysis (3 cr.), or T556 Analysis of Music Since 1900 (3 cr.); 3 credit hours selected from graduate courses in music history and literature, musicology, music theory, or ethnomusicology.

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

Outside Area 6 credit hours.

Tool Subjects M539 Introduction to Music Bibliography (2 cr.); reading knowledge of German as demonstrated by musicology department examination.

Ensemble Each semester.

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

Doctor of Philosophy in Musicology (through University Graduate School)

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

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

Major 48 to 78 credit hours. M551 Introduction to Historical Musicology (3 cr.); M602 Seminar in Musicology (3-3-3-3-3-3 cr.); M603 Methods of Musical Scholarship (3-3 cr.); 12 credit hours of courses in musicology, music theory, ethnomusicology, or other musical subjects approved by the student's doctoral advisory committee; M700 Dissertation in Musicology (3-33 cr.).

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

Tool Subjects M539 Introduction to Music Bibliography (2 cr.) and reading knowledge of

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

Orchestral Conducting

Master of Music in Orchestral Conducting

Prerequisite Bachelor of Music degree or its demonstrated equivalent.

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

Major 18 credit hours. G571 Master's Advanced Orchestral Conducting (3-3-3-3 cr.), G603 Master's Orchestral Conducting Performance (0 cr.), M571-M572 Master's Seminar in Symphonic Literature 1-2 (3-3 cr.).

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

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

Ensemble Each semester.

Doctor of Music in Orchestral Conducting

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

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

Major 36 credit hours. G671 Doctoral Advanced Orchestral Conducting (3-3-3-3-3-3 cr.), G801 Doctoral Orchestral Conducting Performance (2-2 cr.), M671-M672-M673-M674 Doctoral Seminar in Symphonic Literature 1-2-3-4 (3-3-3-3 cr.), M620 Doctoral Final Project (2 cr.).

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Organ

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

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

Major 18 credit hours. Q900 Organ Graduate Major (12 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.), I711 Master's Recital (0 cr.), 6 credit hours from M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) or E589 Organ Pedagogy (3 cr.).

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

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

Ensemble Each semester.

Doctor of Music in Music Literature and Performance

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

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

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

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

Major 36 credit hours. Q900 Organ Graduate Major (15 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.); Q601 Doctoral Organ Recital (with at least 15 minutes of each recital from memory) (1-1-1 cr.); 9 credit hours from M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) or E589 Organ Pedagogy (3 cr.); C505 Organ Construction and Design (2 cr.); elective (3 cr.); M620 Doctoral Final Project (4 cr.).

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Organ and Sacred Music

Master of Music in Organ and Sacred Music, Double Major

Prerequisite Bachelor's degree in organ or its demonstrated equivalent.

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

Major I (Organ) 18 credit hours. Q900 Organ Graduate Major (12 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.), I711 Master's Recital (0 cr.), 6 credit hours from M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.), or E589 Organ Pedagogy (3 cr.).

Major II (Sacred Music) 15 credit hours. E521 The Children's Chorus (3 cr.), C505 Organ Construction and Design (2 cr.); C524 Organ Improvisation (2 cr.); C540 The History of Christian Worship and Sacred Music (2 cr.); C541 Sacred Music: Philosophy and Practice I (2 cr.); C542 Sacred Music: Philosophy and

Practice II (2 cr.); 2 credit hours from music electives approved by the organ department and the director of graduate studies.

Music History and Literature Requirement 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

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

Ensemble Each semester.

Doctor of Music in Organ and Sacred Music

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

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

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

Major 36 credit hours. Q900 Organ Graduate Major (12 cr.) with concurrent registration in I500 Organ Masterclass (0 cr.); Q601 Doctoral Organ Recital (with at least 15 minutes of each recital from memory) (1-1-1 cr.); Q608 Doctoral Organ/Choir Practicum (1 cr.), E521 The Children Chorus (3 cr.), C524 Organ Improvisation (2 cr.), C540 The History of Christian Worship and Sacred Music (2 cr.), C541 Sacred Music: Philosophy and Practice I (2 cr.), C542 Sacred Music: Philosophy and Practice II (2 cr.), E594 Vocal Pedagogy (3 cr.), M620 Doctoral Final Project (3 cr.), 3 credits

hours from M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) or E589 Organ Pedagogy (3 cr.). Students wishing to incorporate harpsichord into the major should confer with the organ department.

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Percussion

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

Major 18 credit hours. D900 Percussion Graduate Major (14 cr.), I711 Master’s Recital (0 cr.), F550 Chamber Music (1-1-1-1 cr.).

Music History and Literature Requirement 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Outside Area 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Ensemble Each semester.

Doctor of Music in Music Literature and Performance

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

Admission Admission to the curriculum is determined on the basis of a full-length recital, which may or may not be heard in its entirety, performed during the first period of registration, and an examination (written or oral) on the literature, techniques, and pedagogy of percussion.

Major 36 credit hours. D900 Percussion Graduate Major (18 cr.), D601-D602-D603-D604 Percussion Recital I-II-III-IV (1-1-2-2 cr.), M637 Seminar in Percussion History (3 cr.), M638 Percussion Ensemble Literature (3 cr.), F603-F604 Seminar in Percussion Performance I-II (2-2 cr.); M620 Doctoral Final Project (2 cr.).

Minors See “Structure of Doctoral Curricula” under “General Requirements for Doctoral Degrees” in this bulletin.

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Ensemble Participation in a major and/or minor ensemble; assignment determined by the percussion faculty.

Piano

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

Major 20 credit hours. P900 Piano Graduate Major (12 cr.), I711 Master's Recital (0 cr.), F500 Accompanying Recital (0 cr.), M543 Keyboard Literature from 1700 to 1850 (3 cr.), M544 Piano Literature from 1850 to the Present (3 cr.), E493 Piano Pedagogy (2 cr.). E493 Piano Pedagogy is required only for those students who have not had a course in piano pedagogy or equivalent teaching experience.

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

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

Ensemble Each semester; X002 Piano Accompanying in the first two semesters of enrollment (excluding summer).

Doctor of Music in Music Literature and Performance

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

Admission Admission to the curriculum is determined on the basis of a full-length recital, comparable to an M.M. recital, which may or may not be heard in its entirety. This recital will be performed by invitation only, after a screening evaluation either by recording or during audition weekends. There will be an oral examination at the time of the recital on the literature, techniques, and pedagogy of the piano. Applicants must show evidence of sufficient performing experience and learning ability to satisfy the committee that they are able to fulfill the requirements for the degree. Applicants must also submit a complete repertoire of works performed and/or studied at the time of the recital.

Major 37 credit hours. P900 Piano Graduate Major (16 cr.); P601-P602 Doctoral Piano Recital (1-1 cr.); P603 Doctoral Piano Lecture/Recital (1 cr.), at least 40 minutes of music required; P604 Final Doctoral Recital (1 cr.); P605-P606 Doctoral Concerto I-II (1-1 cr.); I821 Doctoral Chamber Music Recital (1-1 cr.); M645-M646-M647-M648 Seminar in Piano Literature

I-II-III-IV (3-3-3-3 cr.); M621 Doctoral Piano Essay (1 cr.). The final recital is played after the qualifying examination has been passed.

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Strings

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

Major

Violin 18 credit hours. S910 Violin Graduate Major (14 cr.), I711 Master's Recital (0 cr.), F550 Chamber Music (1-1 cr.), and M665 Survey of Violin/Viola Literature I (2 cr.) or M666 Survey of Violin/Viola Literature II (2 cr.).

Viola 18 credit hours. S920 Viola Graduate Major (14 cr.), I711 Master's Recital (0 cr.), F550 Chamber Music (1-1 cr.), and M665 Survey of Violin/Viola Literature I (2 cr.) or M666 Survey of Violin/Viola Literature II (2 cr.).

Violoncello 18 credit hours. S930 Violoncello Graduate Major (14 cr.), I711 Master's Recital (0 cr.), F550 Chamber Music (1-1 cr.), and M667 Survey of Violoncello Literature I (2 cr.) or M668 Survey of Violoncello Literature II (2 cr.).

Double Bass 18 credit hours. S940 Double Bass Graduate Major (16 cr.), I711 Master's Recital (0 cr.), 2 credit hours selected from F519 Orchestral Repertoire (1 cr.) or F520 Topics in Performance Study (1 cr.).

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

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

Ensemble Each semester.

Doctor of Music in Music Literature and Performance

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

Admission Admission to the curriculum is determined on the basis of a full-length recital, comparable to an M.M. recital, which may or may not be heard in its entirety. This recital will be performed by invitation only, after a screening evaluation either by recording or during audition weekends.

Major

Violin 36 credit hours. S910 Violin Graduate Major (18 cr.); S611-S612 Doctoral Violin Recital I-II (1-1 cr.); S613 Doctoral Violin Concerto (1 cr.); I821 Doctoral Chamber Music Recital (1-1 cr.); 6 credit hours chosen from M665 Survey of Violin/Viola Literature I (2 cr.), M666 Survey of Violin/Viola Literature II (2 cr.), M528 Chamber Music Literature (3 cr.), or M550 Doctoral String Literature (1-3 cr.); F550 Chamber Music (1-1 cr.); 2 credit hours chosen from E503 Violin/Viola Pedagogy I (2 cr.), E504 Violin/Viola Pedagogy II (2 cr.), E505 Violin/Viola Pedagogy III (2 cr.), or F550 Chamber Music (1-1 cr.); S650 String Section Leader (1 cr.) or F519 Orchestral Repertoire (1 cr.); M620 Doctoral Final Project (2 cr.).

Viola 36 credit hours. S920 Viola Graduate Major (18 cr.); S621-S622 Doctoral Viola Recital I-II (1-1 cr.); S614 Doctoral Viola Concerto (1 cr.); I821 Doctoral Chamber Music Recital (1-1 cr.); 6 credit hours chosen from M665 Survey of Violin/Viola Literature I (2 cr.), M666 Survey of Violin/Viola Literature II (2 cr.), M528 Chamber Music Literature (3 cr.), or M550 Doctoral String Literature (1-3 cr.); F550 Chamber Music (1-1 cr.); 2 credit hours chosen from E503 Violin/Viola Pedagogy I (2 cr.), E504 Violin/Viola Pedagogy II (2 cr.), E505 Violin/Viola Pedagogy III (2 cr.), or F550 Chamber Music (1-1 cr.); S650 String Section Leader (1 cr.) or F519 Orchestral Repertoire (1 cr.); M620 Doctoral Final Project (2 cr.).

Violoncello 36 credit hours. S930 Violoncello Graduate Major (18 cr.); S631-S632 Doctoral Violoncello Recital I-II (1-1 cr.); S633 Doctoral Violoncello Concerto (1 cr.); I821 Doctoral Chamber Music Recital (1-1 cr.); 6 credit hours chosen from M667 Survey of Violoncello Literature I (2 cr.), M668 Survey of Violoncello Literature II (2 cr.), M528 Chamber Music Literature (3 cr.), or M550 Doctoral String Literature (1-3 cr.); F550 Chamber Music (1-1 cr.); 2 credit hours chosen from E506 Cello Pedagogy (2 cr.) or F550 Chamber Music (1-1 cr.); S650 String Section Leader (1 cr.) or F519 Orchestral Repertoire (1 cr.); M620 Doctoral Final Project (2 cr.).

Double Bass 36 credit hours. S940 Double Bass Graduate Major (18 cr.); S651-S652 Doctoral Double Bass Recital I-II (1-1 cr.); I821 Doctoral Chamber Music Recital (1 cr.); M528 Chamber Music Literature (3 cr.); M550 Doctoral String Literature (1-1-1 cr.); E515 Double Bass Pedagogy (2 cr.); 5 credit hours chosen from S650 String Section Leader (1 cr.), F550 Chamber Music (1 cr.), F519 Orchestral Repertoire (1 cr.), or F520 Special Topics (1 cr.); M620 Doctoral Final Project (2 cr.).

Minors See “Structure of Doctoral Curricula” under “General Requirements for Doctoral Degrees” in this bulletin.

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Voice

Master of Music in Performance

Prerequisite Bachelor of Music or its demonstrated equivalent.

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

Major 21 credit hours. V900 Voice Graduate Major (12 cr.), I711 Master’s Recital (0-0 cr.), M531-M532 Song Literature III-IV (3-3 cr.), E594 Vocal Pedagogy (3 cr.). The first recital requirement (I711 Master’s Recital) must be a standard voice recital. The second recital may be a standard or specialized voice recital, or this requirement may be met with opera roles, if approved by the voice faculty.

Music History and Literature Requirement 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Outside Area 6 credit hours. See “Structure of Master’s Curricula” under “General Requirements for Master’s Degrees” in this bulletin.

Ensemble Each semester.

Doctor of Music in Music Literature and Performance

Prerequisite Master’s degree in voice or its demonstrated equivalent.

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

Admission Admission to the curriculum is determined on the basis of a recital, which may or may not be heard in its entirety, performed during the initial entrance audition or during the first period of enrollment if the initial audition is by recording. This recital must consist of two selections in each of the following languages: English, German, French, and Italian. Not more than two of the eight selections can be operatic arias; however, one aria is required.

Major 38 credit hours. V900 Voice Graduate Major (15 cr.), V601-V602-V603 Doctoral Voice Recital (1-1-1 cr.), M685 Vocal Literature Before 1800 (3 cr.), M686-M687 Romantic Song Literature and Oratorio I-II (3-3 cr.), M688 Twentieth-Century Vocal Literature (3 cr.), E694 Applied Comparative Voice Pedagogy (3 cr.), E695 Seminar in Vocal Pedagogy Research (3 cr.), M620 Doctoral Final Project (2 cr.). Credit may be divided between V900 Voice Graduate Major and V910 Vocal Coaching with approval of candidate's advisory committee. One of the three required voice recitals must be a standard recital. Operatic roles may be substituted for one of the required recitals with the approval of the voice faculty.

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Wind Conducting

Master of Music in Wind Conducting

Prerequisite Bachelor of Music or its demonstrated equivalent.

Admission Admission to the program is by audition and entrance examination.

Major 18 credit hours. G579 Master's Advanced Wind Conducting (3-3-3 cr.), G605 Master's Wind Conducting Performance (0 cr.), M570 Historical Development of Wind Groups and Literature (3 cr.), M579 Master's Seminar in Wind Literature (3-3 cr.).

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

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

Ensemble Each semester. Participation in a major and/or minor ensemble; assignment determined by wind conducting faculty.

Doctor of Music in Wind Conducting

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

Admission Admission to the program is by audition and entrance examination.

Major 36 credit hours. G679 Doctoral Advanced Wind Conducting (3-3-3-3 cr.); G802 Doctoral Wind Conducting Performance (3 cr.); 3 credit hours selected from M571 Master's Seminar in Symphonic Literature I (3 cr.), G561 Master's Choral Conducting I (3 cr.), or M555 Foundations in Choral Score Analysis and Preparation (3 cr.); M679 Doctoral Seminar in Wind Literature (3-3-3-3 cr.); M570 Historical Development of Wind Groups and Literature (3 cr.); M620 Doctoral Final Project (3 cr.).

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Ensemble Each semester. Participation in a major and/or minor ensemble; assignment determined by wind conducting faculty.

Woodwinds

Master of Music in Performance

Prerequisite Bachelor's degree in music or its demonstrated equivalent.

Major

Flute 18 credit hours. W910 Flute Graduate Major (13 cr.), E559 Instrumental Pedagogy* (2 cr.), F519 Orchestral Repertoire* (1 cr.), I711 Master's Recital (0-0 cr.), F550 Chamber Music (1-1 cr.).

Oboe 18 credit hours. W920 Oboe Graduate Major (12 cr.), E559 Instrumental Pedagogy* (2 cr.), F519 Orchestral Repertoire* (1 cr.), U510 Advanced Reed Making* (1 cr.), I711 Master's Recital (0-0 cr.), F550 Chamber Music (1-1 cr.).

Clarinet 18 credit hours. W930 Clarinet Graduate Major (13 cr.), E559 Instrumental Pedagogy* (2 cr.), F519 Orchestral Repertoire* (1 cr.), I711 Master's Recital (0-0 cr.), F550 Chamber Music (1-1 cr.).

Bassoon 18 credit hours. W940 Bassoon Graduate Major (12 cr.), E559 Instrumental Pedagogy* (1 cr.), F519 Orchestral Repertoire* (1 cr.), U510 Advanced Reed Making* (1 cr.), one additional credit of either F519 or U510 (1 cr.), I711 Master's Recital (0-0 cr.), F550 Chamber Music (1-1 cr.).

Saxophone 18 credit hours. W950 Saxophone Graduate Major (14 cr.), E559 Instrumental

Pedagogy* (2 cr.), I711 Master's Recital (0-0 cr.), F550 Chamber Music (1-1 cr.).

* Students who have already fulfilled the requirements for E559, F519, or U510 may substitute additional lesson credits or additional credits of F519 or U510 (with permission of the woodwind department chair) to bring the major field total to 18 credits.

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

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

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

Doctor of Music in Music Literature and Performance

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

Admission Admission to the curriculum is determined on the basis of an extensive performance audition. Auditions will be by invitation only, after a screening evaluation by recording. At the time of the audition, prospective students will complete a written examination on the literature, history, and pedagogy of the major instrument.

Major

Flute 36 credit hours. W910 Flute Graduate Major (16 cr.), E559 Instrumental Pedagogy* (2 cr.), F519 Orchestral Repertoire* (1 cr.), W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.), W613 Doctoral Woodwind Chamber Music Recital (1 cr.), F650 Coaching Chamber Music (1-1 cr.), M547-M548 Woodwind Literature I-II (3-3 cr.), E635 College Music Teaching (3 cr.), M620 Doctoral Final Project (3 cr.).

Oboe 36 credit hours. W920 Oboe Graduate Major (15 cr.), E559 Instrumental Pedagogy* (2 cr.), F519 Orchestral Repertoire* (1 cr.), U510 Advanced Reed Making* (1 cr.), W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.), W613 Doctoral Woodwind Chamber Music Recital (1 cr.), F650 Coaching Chamber Music (1-1 cr.), M547-M548 Woodwind Literature I-II (3-3 cr.), E635 College Music Teaching (3 cr.), M620 Doctoral Final Project (3 cr.).

Clarinet 36 credit hours. W930 Clarinet Graduate Major (15 cr.), E559 Instrumental Pedagogy* (2 cr.), F519 Orchestral Repertoire* (1-1 cr.), W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.), W613 Doctoral Woodwind Chamber Music Recital (1 cr.), F650 Coaching

Chamber Music (1-1 cr.), M547-M548 Woodwind Literature I-II (3-3 cr.), E635 College Music Teaching (3 cr.), M620 Doctoral Final Project (3 cr.).

Bassoon 36 credit hours. W940 Bassoon Graduate Major (15 cr.), E559 Instrumental Pedagogy* (1 cr.), F519 Orchestral Repertoire* (1 cr.), U510 Advanced Reed Making* (1 cr.), one additional credit of either F519 or U510 (1 cr.), W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.), W613 Doctoral Woodwind Chamber Music Recital (1 cr.), F650 Coaching Chamber Music (1-1 cr.), M547-M548 Woodwind Literature I-II (3-3 cr.), E635 College Music Teaching (3 cr.), M620 Doctoral Final Project (3 cr.).

Saxophone 36 credit hours. W950 Saxophone Graduate Major (17 cr.), E559 Instrumental Pedagogy* (2 cr.), W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.), W613 Doctoral Woodwind Chamber Music Recital (1 cr.), F650 Coaching Chamber Music (1-1 cr.), M547-M548 Woodwind Literature I-II (3-3 cr.), E635 College Music Teaching (3 cr.), M620 Doctoral Final Project (3 cr.).

* Students who have already fulfilled the requirements for E559, F519, or U510 may substitute additional lesson credits or additional credits of F519 or U510 (with permission of the woodwind department chair) to bring the major field total to 36 credits.

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

Tool Subjects M539 Introduction to Music Bibliography (2 cr.).

Ensemble Participation in a major and/or minor ensemble; assignment is determined by the woodwind faculty.

Woodwinds (Multiple)

Master of Music in Performance

Prerequisite Bachelor's degree in music or its demonstrated equivalent.

Admission (Three Instrument) Audition. Demonstration of artistic performance level on the primary instrument. Demonstration of performance level on two secondary instruments at the entering undergraduate concentration level.

Admission (Five Instrument) Audition. Demonstration of artistic performance level on the primary instrument. Demonstration of performance level on two secondary instruments at the entering undergraduate concentration level.

Major (Three Instrument) 19 credit hours. Flute (W910) (6 cr.), oboe (W920) (6 cr.), clarinet (W930) (6 cr.), bassoon (W940) (6 cr.), or saxophone (W950) (6 cr.); W7-0 other two instruments (6-6 cr.); I711 Master's Recital (0 cr.); F550 Chamber Music (1 cr.).

Proficiency in the secondary instruments at the undergraduate concentration upper-division examination level.

Major (Five Instrument) 18 credit hours minimum. Flute (W910) (9 cr.), oboe (W920) (9 cr.), clarinet (W930) (9 cr.), bassoon (W940) (9 cr.), or saxophone (W950) (9 cr.); W7-0, 2 credits each semester until proficiency level is reached on each of the four other instruments; I711 Master's Recital (0 cr.); F550 Chamber Music (1 cr.).

Proficiency in two secondary instruments at the undergraduate concentration freshman jury level and in the other two secondary instruments at the elective freshman jury level.

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

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

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

Doctor of Music in Music Literature and Performance

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

Admission (Three Instrument) Admission to the curriculum is determined on the basis of an extensive performance audition using the three woodwind instruments. Demonstration of artistic performance level on the primary instrument. Demonstration of performance on two secondary instruments at the concentration upper-division examination level. Auditions will be by invitation only, after a screening evaluation by recording. At the time of the audition, prospective students will complete a written examination on the literature, history, and pedagogy of the major instrument.

Admission (Five Instrument) Admission to the curriculum is determined on the basis of an extensive performance audition, using three of the five woodwind instruments. Demonstration of artistic performance level

on the primary instrument. Demonstration of performance on two secondary instruments at the concentration freshman jury level. Auditions will be by invitation only, after a screening evaluation by recording. At the time of the audition, prospective students will complete a written examination on the literature, history, and pedagogy of the major instrument.

Major (Three Instrument) 36 credit hours. Flute (W910) (9 cr.), oboe (W920) (9 cr.), clarinet (W930) (9 cr.), bassoon (W940) (9 cr.), or saxophone (W950) (9 cr.); W7-0 other two instruments (6-6 cr.); W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.); W613 Doctoral Woodwind Chamber Music Recital (1 cr.); 6 credit hours selected, in consultation with the department chair, from E559 Instrumental Pedagogy (2 cr.), M547 Woodwind Literature I (3 cr.), or M548 Woodwind Literature II (3 cr.); E635 College Music Teaching (3 cr.); M620 Doctoral Final Project (3 cr.).

Proficiency in the secondary instruments at the undergraduate concentration graduation level.

Major (Five Instrument) 36 credit hours. Flute (W910) (9 cr.), oboe (W920) (9 cr.), clarinet (W930) (9 cr.), bassoon (W940) (9 cr.), or saxophone (W950) (9 cr.); W7-0 secondary instruments (12 cr.); W611-W612 Doctoral Woodwind Solo Recital (1-1 cr.); W613 Doctoral Woodwind Chamber Music Recital (1 cr.); 6 credit hours selected, in consultation with the department chair, from E559 Instrumental Pedagogy (2 cr.), M547 Woodwind Literature I (3 cr.) or M548 Woodwind Literature II (3 cr.); E635 College Music Teaching (3 cr.); M620 Doctoral Final Project (3 cr.).

Additional study may be necessary to meet a proficiency level on each instrument.

Proficiency in two secondary instruments at the undergraduate concentration upper-division examination level and in the other two secondary instruments at the concentration freshman jury level.

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

Tool Subject M539 Introduction to Music Bibliography (2 cr.).

Ensemble Participation in a major and/or minor ensemble; assignment determined by the woodwind faculty.

Curricula for Music-Related Graduate Degrees

Master of Arts and Master of Library Science; Master of Music and Master of Library Science

This program permits the student to coordinate a degree in music theory or music history and literature with a Master of Library Science. Specialized training in music library science is provided by the professional librarians of the Jacobs School of Music. Students who already have a master's degree in music or who do not desire a master's in music from Indiana University may wish to contact the Admissions Office of the School of Library and Information Science for information concerning the Music Librarianship Specialization within the Master of Library Science degree only.

Prerequisite Bachelor's degree in music.

Admission Students must apply for admission simultaneously to the Jacobs School of Music for the M.M. and the School of Library and Information Science for the M.L.S.

Course Requirements The student must satisfy all the requirements for a Master of Arts degree in musicology or a Master of Music degree in music theory (listed in this bulletin) and for a Master of Library Science degree (listed in the bulletin of the School of Library and Information Science).

The outside area for the Master of Arts or Master of Music degree is fulfilled by 6 credit hours in library science, which count towards both degrees.



Courses in the Jacobs School of Music

Not all courses are offered every year. The number of credit hours given for a course is indicated in parentheses following the course title. The abbreviation "P" refers to the course prerequisite or prerequisites, and the abbreviation "C" refers to the course corequisite or corequisites. Courses exempt from the Incomplete rule (see "Academic Regulations") are marked by the sign *. Letter prefixes indicate subject fields as follows:

- A Recording Arts
- B Brass
- C Sacred Music
- D Percussion
- E Music Education and Music Pedagogy
- F Techniques
- G Conducting
- H Harp
- I Recitals
- J Ballet
- K Composition
- L Guitar
- M Music History and Literature
- N Honors, Music Information Technology
- O Jazz
- P Piano
- Q Organ
- R Opera
- S Strings
- T Music Theory
- U Unclassified Courses
- V Voice
- W Woodwinds
- X Ensembles
- Y Early Music
- Z Nonmajor

Undergraduate Music Performance Study

Undergraduate music performance study courses include private lessons and recitals.

Private Lessons

	Undergraduate Elective/Secondary (2 cr.)	Undergraduate Major (2-6 cr.)
Brass		
Horn	B110	B410
Trumpet	B120	B420
Trombone	B130	B430
Euphonium	B140	B440
Tuba	B150	B450
Early Music		
Early Instruments and Early Voice	Y110	Y410

Guitar	L100	L400
Harp	H100	H400
Organ	Q100	Q400
Percussion	D100	D400
Piano	P100	P400
Strings		
Violin	S110	S410
Viola	S120	S420
Violoncello	S130	S430
Double Bass	S140	S440
Voice	V100	V400
Woodwinds		
Flute	W110	W410
Oboe	W120	W420
Clarinet	W130	W430
Bassoon	W140	W440
Saxophone	W150	W450

Graduate Music Performance Study

Graduate music performance study courses include private lessons and recitals.

Private Lessons

	Graduate Elective	Graduate Minor	Graduate Major
Brass			
Horn	B710	B810	B910
Trumpet	B720	B820	B920
Trombone	B730	B830	B930
Euphonium	B740	B840	B940
Tuba	B750	B850	B950
Early Music	Y710	Y810	Y910
Guitar	L700	L800	L900
Harp	H700	H800	H900
Organ	Q700	Q800	Q900
Percussion	D700	D800	D900
Piano	P700	P800	P900
Strings			
Violin	S710	S810	S910
Viola	S720	S820	S920
Violoncello	S730	S830	S930
Double Bass	S740	S840	S940
Voice	V700	V800	V900
Woodwinds			
Flute	W710	W810	W910
Oboe	W720	W820	W920
Clarinet	W730	W830	W930
Bassoon	W740	W840	W940
Saxophone	W750	W850	W950

Recitals

Undergraduate Recitals

- I407 BME Senior Recital (0 cr.)
- I408 Jazz Senior Recital (0 cr.)
- I409 BSO Senior Recital (0 cr.)
- I410 Double Bass Repertory Exam (0 cr.)
- I411 B.M. Junior Recital (0 cr.)
- I412 B.M. Senior Recital (0 cr.)
- K402 Senior Recital in Composition (0 cr.)

Master's, Diploma, and Doctoral Chamber Recitals

- G603 Master's Orchestral Conducting Performance (0 cr.)
- G604 Master's Choral Conducting Performance (0 cr.)
- G605 Master's Wind Conducting Performance (0 cr.)
- I611 Performer Diploma Recital (0 cr.)
- I711 Master's Recital (0 cr.)
- I821 Doctoral Chamber Music Recital (1 cr.)
- I911 Artist Diploma Recital (0 cr.)
- I921 Artist Diploma Chamber Music Recital (0 cr.)
- R600 Opera Roles (0 cr.)

Doctoral Recitals

(Consult department chairperson for repertoire requirements.)

- B601 Doctoral Brass Recital (1 cr.)
- B602 Doctoral Brass Chamber Recital (1 cr.)
- D601-D602-D603-D604 Doctoral Percussion Recital I-II-III-IV (1-1-1-1 cr.)
- G801 Doctoral Orchestral Conducting Performance (2 cr.)
- G802 Doctoral Wind Conducting Performance (3 cr.)
- G810-G811 Doctoral Choral Conducting Performance I-II (2-2 cr.)
- H601-H602-H603-H604 Doctoral Harp Recital I-II-III-IV (1-1-1-1 cr.)
- K701 Doctoral Composition Chamber Recital (1 cr.)
- L661 Doctoral Guitar Recital (1-1-1 cr.)
- P601-P602 Doctoral Piano Recital I-II (1-1 cr.)
- P603 Doctoral Piano Lecture/Recital (1 cr.)
- P604 Doctoral Piano Recital—Final (1 cr.)
- P605-P606 Doctoral Piano Concerto I-II (1-1 cr.)
- Q601 Doctoral Organ Recital (1 cr.)
- Q608 Doctoral Organ/Choir Practicum (1 cr.)
- S611-S612 Doctoral Violin Recital I-II (1-1 cr.)
- S613 Doctoral Violin Concerto (1 cr.)
- S614 Doctoral Viola Concerto (1 cr.)
- S621-S622 Doctoral Viola Recital I-II (1-1 cr.)

S631-S632 Doctoral Violoncello Recital I-II (1-1 cr.)

- S633 Doctoral Violoncello Concerto (1 cr.)
- S650 String Section Leader (1 cr.)
- S651-S652 Doctoral Double Bass Recital I-II (1-1 cr.)
- V601-V602-V603 Doctoral Voice Recitals (1-1-1 cr.)
- W611-W612 Doctoral Woodwind Recitals (1-1 cr.)
- W613 Doctoral Woodwind Chamber Music Recital (1 cr.)
- Y701 Doctoral Early Music Recital (1 cr.)
- Y702 Doctoral Early Music Ensemble Recital (1 cr.)

Performance and Composition Masterclass

I500 Performance and Composition Masterclass (0 cr.)

Instruction in Performance

L101 Beginning Guitar Class (2 cr.)

P: Permission of instructor. Class guitar instruction for non-music majors.

L102 Intermediate Guitar Class (2 cr.)

P: Permission of instructor. Class guitar instruction for non-music majors.

L103 Advanced Guitar Class (2 cr.)

P: Permission of instructor. Class advanced guitar instruction for non-music majors.

L111 Beginning Bass Guitar Class (2 cr.)

P: Permission of instructor. Class bass guitar instruction for non-music majors.

L112 Intermediate Bass Guitar Class (2 cr.)

P: Permission of instructor. Class intermediate classical bass guitar instruction for non-music majors.

L113 Advanced Bass Guitar Class (2 cr.)

P: Permission of instructor. Class bass guitar instruction for non-music majors.

P100 Piano Elective/Secondary (2 cr.)

P: A passing grade in P141, or the successful completion of the keyboard proficiency, or permission of instructor.

P110 Beginning Piano Class 1, Non-Music Majors (2 cr.) Class piano for beginning piano students.

P111 Piano Class 1, Music Majors (2 cr.) Class piano for beginning piano students.

P120 Beginning Piano Class 2, Non-Music Majors (2 cr.) Class piano (second-semester level).

P121 Piano Class 2, Music Majors (2 cr.) Class piano (second-semester level).

P130 Beginning Piano Class 3, Non-Music Majors (2 cr.) Class piano (third-semester level).

P131 Piano Class 3, Music Majors (2 cr.) Class piano (third-semester level, accelerated).

P141 Piano Class 4, Music Majors (2 cr.) Class piano (fourth-semester level).

P201 Jazz Piano Class 1 (2 cr.) P: P121 Piano Class 2, Music Majors. Development of basic jazz keyboard skills and techniques for the non-piano jazz major, non-jazz piano major and non-music major. Basic voicings for common harmonic formulae used in jazz; chord/scale relationships; simple rhythmic comping patterns.

P202 Jazz Piano Class 2 (2 cr.) P: P201 Jazz Piano Class 1. More advanced voicings; substitutions; comping patterns.

V101 Voice Class (cr. arr.) Instruct beginners in introductory aspects of voice, vocal techniques, and sight reading.

V410 Vocal Coaching (Undergraduate Voice Majors) (1-2 cr.)

V910 Vocal Coaching (Graduate Voice Majors) (1-2 cr.)

Ensemble

Major Ensembles

X002 Piano Accompanying (2 cr.) For BM piano majors who have passed the upper-division examination and for MM, AD, and PD piano majors. Other qualified students may enroll with approval of the choral department. Assignment to studio accompanying in lieu of ensemble participation.

X030 Ballet Ensemble (2 cr.) Required of all ballet students; elective for students outside the Jacobs School of Music with consent of instructor. Rehearsals for ballet and opera production.

X040 Instrumental Ensembles (2 cr.)

Bands There are three concert bands (Wind Ensemble, Symphonic Band, and Concert Band), Marching Hundred, and Athletic Pep Band. The Pep Band is organized following the football season from members of the Marching Hundred.

Orchestras There are four symphony orchestras (Philharmonic, Concert, Symphony, and University), a chamber orchestra, a baroque/classical (period instrument) orchestra, and the New Music Ensemble.

Jazz Bands There are four jazz bands.

X050 Marching Hundred for Non-Music Majors (2 cr.) Open to all enrolled students on the Bloomington campus.

X060 Early Music Ensembles (2 cr.) Concentus, a mixed instrumental/vocal ensemble constituted differently to fit the repertoire of each concert, is required of all early music majors.

X070 Choral Ensembles (2 cr.) Choral ensembles include the University Singers, University Chorale, Contemporary Vocal Ensemble, Pro Arte, Singing Hoosiers, International Vocal Ensemble, Opera Chorus (2), Women's Chorus, Symphonic Choir, Motet Choir, and Morning Choral Ensembles (4).

X080 Opera Technical Crew (2 cr.)

X090 Audio Technical Crew (2 cr.) Required of all recording arts majors.

X091 String Repair Technical Crew (2 cr.) Required of all string instrument technology majors. Supervised execution of repair and maintenance techniques for string instruments.

Other Ensembles

See also F449 and F549 for Harp Ensemble and F450 and F550 for Chamber Music. These courses may not be counted for required ensemble credit.

X410 Athletic Pep Bands (1 cr.) Open to students inside and outside the Jacobs School of Music. Does not fulfill the small ensemble requirement for music majors.

X420 Small Ensembles (1 cr.) Specialized instrumental and vocal ensembles.

X440 Harp Ensemble (1 cr.)

X490 Percussion Ensemble (1 cr.)

X414 Latin American Ensemble (2 cr.) Emphasis on musical practice, arranging, and performance of Latin American popular music genres for solo, chamber, and band ensembles. Open to music majors and non-majors with performing skills. Audition required.

X001 All-Campus Ensemble (1-2 cr.) Open to students outside the Jacobs School of Music. Does not fulfill the major ensemble requirement for music majors. Men's chorus, women's chorus, mixed chorus, band, string orchestra, and other ensembles.

Academic Courses

Recording Arts and Audio Technology

A100 Introduction to Personal Recording (3 cr.) For students inside and outside the Jacobs School of Music who are not recording arts majors. Introduction to the science, technology, and techniques necessary to create and edit recordings.

A101 Introduction to Audio Technology (3 cr.) For recording arts majors only. Introduction to the equipment and techniques employed in audio recording and sound reinforcement.

A102 Audio Techniques I (3 cr.) P: A101 Introduction to Audio Technology. Introduction to studio equipment and recording procedures including microphone use, basic studio techniques, editing concepts, and recording and signal processing equipment.

A111 Basic Electricity (3 cr.) P: Two years high school algebra, MATH M025 Pre-Calculus Mathematics, or equivalent. Fundamental principles of electricity and magnetism, with review of necessary algebra.

A112 Electronics I (3 cr.) P: A111 Basic Electricity. AC theory and introduction to circuit elements and active devices.

A150 Introductory Seminar in Recording Arts (1 cr.) P: A101 Introduction to Audio Technology. An introduction to critical listening for recording engineers and producers, with an emphasis on technical evaluation and aesthetic principles within the context of musical style.

A201 Audio Techniques II (3 cr.) P: A102 Audio Techniques I, and A150 Introductory Seminar in Recording Arts. Intermediate studio and recording procedures including signal processing, digital audio theory, and basic digital audio workstation techniques.

A202 Audio Techniques III (3 cr.) P: A201 Audio Techniques II. Advanced digital audio theory including media production, audio for Internet, and advanced digital audio workstation techniques.

A211 Electronics II (3 cr.) P: A112 Electronics I. System design and operation applied to audio, both analog and digital.

A250 Musical Acoustics (3 cr.) Basic physical properties of musical sound. Sound propagation and perception, including hearing and physiology of the ear; vocal apparatus and singing; room acoustics; perception of pitch, timbre and musical intervals; tuning systems; and sound synthesis. Extensive demonstration of construction and sound characteristics of all musical instruments, involving music faculty and facilities. Demonstration of acoustic principles utilizing interactive computer programs.

A270 Multitrack Studio Techniques I (3 cr.) P: A102 Audio Techniques I and A150 Introductory Seminar in Recording Arts. Multitrack studio and recording procedures with an emphasis on signal processing and mixdown techniques.

A311 Audio Repair and Maintenance I (3 cr.) P: A112 Electronics I. Instruction in basic maintenance of audio equipment and studio maintenance. Practical experience is emphasized.

A312 Audio Repair and Maintenance II (3 cr.) P: A311 Audio Repair and Maintenance I. Instruction in advanced audio equipment

maintenance with concentration on wiring practices, system design, analysis, and repair. Practical experience is emphasized.

A320 Sound Reinforcement Techniques (3 cr.) P: A201 Audio Techniques II. An introduction to sound reinforcement systems and the techniques of sound reinforcement.

A321 Sound for Picture Production (3 cr.)

P: A202 Audio Techniques III and A270 Multitrack Studio Techniques I. Study of audio production techniques for radio, video, film, and multimedia. Emphasis on mixing criteria for broadcast and visual productions.

A325 Digital Audio Workstation Seminar (2 cr.) A seminar in intermediate and advanced digital audio workstation production techniques.

A330 Recording Techniques for Music Majors (3 cr.) P: A101 Introduction to Audio Technology. An overview of recording techniques for musicians. Emphasis is on a practical understanding of recording technology from the perspective of both a studio musician and engineer.

A331 Production Techniques for Music Majors (2 cr.) P: A330 Recording Techniques for Music Majors. For music majors who want to record a demonstration tape. Producing a recording from the planning stage, through the recording and post-production process, to the creation of a finished master. Final project will be the production of a short recording.

A340 Topics in Recording Arts (2-3 cr.) May be repeated for credit with permission of instructor for different topics only.

A350 Seminar in Recording Arts (1 cr.) P: A150 Introductory Seminar in Recording Arts. Critical listening and discussion of recording techniques, concepts, and aesthetics.

A360 Recording Arts: Techniques and Production I (2 cr.) P: A201 Audio Techniques II and A270 Multitrack Studio Techniques I. Basic classical music recording and production techniques.

A370 Multitrack Studio Techniques II (2 cr.) P: A270 Multitrack Studio Techniques I and A350 Seminar in Recording Arts. Supervised practical experience in multitrack studio procedures with an emphasis on microphone and recording techniques. Small group and individual project work, plus group listening and discussion.

A420 Advanced Sound Reinforcement (2 cr.) P: A320 Sound Reinforcement Techniques. Study of advanced sound reinforcement, system design, and practical experience in sound reinforcement.

A440 Individual Project in Recording Arts (1-3 cr.) P: Senior standing.

A460 Recording Arts: Techniques and Production II (2 cr.) P: A360 Recording Arts: Techniques and Production I. Advanced classical music recording and production techniques.

A461 Final Project in Recording Arts (1 cr.) P: Permission of instructor. Preparation of dossier summarizing all work completed (concurrent with last semester of on-campus course work). Student will make a presentation of the dossier to a group of music faculty including the director of recording arts and at least one other faculty member from outside the Audio Department.

A470 Individual Multitrack Studio Projects I (2 cr.) P: A370 Multitrack Studio Techniques II. Advanced production experience in multitrack recording and mixing. Individual project work, plus group listening and discussion.

A471 Individual Multitrack Studio Projects II (2 cr.) P: A470 Individual Multitrack Studio Projects I. Individual projects in multitrack recording.

A480 Internship in Audio (3 cr.) P: A461 Final Project in Recording Arts. Supervised experience in a working environment directly related to audio technology. Assessed by reports from the student and on-site supervisor.

Sacred Music

C400 Research in Sacred Music (cr. arr.)*

C401 Sacred Music I (3 cr.) C: I500 Organ Masterclass. An introductory study and application of keyboard harmony, transposition, improvisation, hymn playing, and accompanying for the church service.

C402 Sacred Music II (3 cr.) P: C401 Sacred Music I; C: I500 Organ Masterclass. Continuation of topics introduced in C401 plus open score reading, sacred music composition, console conducting, the liturgical year, and related service music.

C403 Sacred Music III (3 cr.) P: C401-C402 Sacred Music I-II; C: I500 Organ Masterclass. Continuation of topics introduced in C402 plus an introduction to the history of worship and sacred music, including hymnody.

C404 Sacred Music IV (3 cr.) P: C401-C402-C403 Sacred Music I-II-III; C: I500 Organ Masterclass. Continuation of topics introduced in C403 plus contemporary worship styles, the sacred music vocation, and choral literature.

C405 Organ Construction and Design (2 cr.) A historical and interactive study of the action and pipes of the organ, from the earliest European example to the latest developments in the organ building industry. Includes a lab component where the student has hands-on experience with university organs, performing basic maintenance routines, such as tuning and repair.

C500 Independent Study in Sacred Music Practices (cr. arr.)

C504 Improvisational Skills (2 cr.) Basic keyboard skills with emphasis on harmony, chord progressions, and simple form(s). Prerequisite to C524 Organ Improvisation unless exempted by audition.

C505 Organ Construction and Design (2 cr.) A historical and interactive study of the action and pipes of the organ, from the earliest European example to the latest developments in the organ building industry. Includes a lab component where the student has hands-on experience with university organs, performing basic maintenance routines, such as tuning and repair.

C510 Service Playing (2 cr.) C: I500 Organ Masterclass. Hymn playing, sacred music composition, accompanying, and console conducting.

C522 Handbell Practicum (1 cr.) A practical introduction to handbell performance, conducting, and ensemble development. Course includes instruction in basic and advanced handbell ringing techniques, conducting, assignment of bells, and knowledge of literature. Open to organ and organ and sacred music majors.

C524 Organ Improvisation (2 cr.) P: C504 Improvisational Skills or permission of instructor. Improvisation for the church organist, with emphasis on stylistic considerations, formal structures, and devices.

C535 Introduction to Liturgy and the Arts (2 cr.) A study of the relationship between liturgy, music, and other related arts both in history and current practice.

C540 The History of Christian Worship and Sacred Music (2 cr.) C: I500 Organ Masterclass. Liturgical ritual and worship practices, with special emphasis on music and hymnody, from pre-Christian roots to modern day.

C541 Sacred Music: Philosophy and Practice I (2 cr.) C: I500 Organ Masterclass. An exploration of the practical demands and philosophical dimensions of a vocation in sacred music. Includes anthem repertoire, professional issues, and dynamics of leadership.

C542 Sacred Music: Philosophy and Practice II (2 cr.) P: C541 Sacred Music: Philosophy and Practice I; C: I500 Organ Masterclass. Continuation of C541.

C620 Certificate Final Project (1 cr.)

Music Education Courses

E131 Freshman Colloquium in Music Education (2 cr.) C: EDUC M101 Field Experience. Introduction to the development

of instructional materials and professional artifacts through observations, peer teaching, and the application of technological resources. A grade of C+ or higher is required.

E230 Teaching Music through Performance (2 cr.) P: E130 Introduction to Music Learning or E131 Freshman Colloquium in Music Education. Preparation of lecture/ demonstrations in music, including selection of topics and literature, administration, and evaluation. Ensembles composed of students enrolled in the class perform productions at community sites such as schools, hospitals, and service clubs.

E231 General Music Methods K-12 (2 cr.) P: E131 Freshman Colloquium in Music Education; C: EDUC M201 Laboratory/ Field Experience (0 cr.), which requires 15 hours of fieldwork. Principles of musical development and curriculum planning applied to the teaching of general music in schools, including special populations. The application of computer technologies to the teaching of general music and music appreciation is examined. A grade of C+ or higher is required.

E241 Introduction to Music Fundamentals (2-3 cr.) Designed to aid elementary majors in the School of Education in learning to sing and read music.

E400 Undergraduate Readings in Music Education (cr. arr.)*

E410 Topics in Music Education and Pedagogy (3 cr.) P: Junior standing in the Jacobs School of Music or consent of instructor. Focus on aspects of music education and pedagogy relevant to students enrolled in the degree programs Bachelor of Music or Bachelor of Science in Music; the course is not intended to fulfill Bachelor of Music Education requirements. E410 emphasizes theory and research in music education and pedagogy. The scope of topics will include music teaching in private and small group settings, the role of music in society, women in music, research in music pedagogy, philosophy, psychology, and sociology of music. May be repeated for different topics.

E420 Methods and Materials for Teaching String Music (2 cr.) String teaching materials, methods, and techniques for use with K-12 students.

E491 Senior Seminar in Music Education (3 cr.) P: EDUC M482 Student Teaching. Issues in the profession of music education, synthesis of student teaching experiences, and the development of a plan for personal growth as a teacher.

E502 The Practice of Music Teaching (3 cr.) An overview of learning theories and curriculum design related to specific music

education fields. Includes an investigation of general learning theories and application of these to choral, general, and instrumental music teaching situations. Field experience component will provide opportunities for observation of area teachers and implementation of curriculum with area students.

E516 Instructional Programs and Learning in Music (3 cr.) The application of theories of musical learning to the selection and sequencing of content in a variety of learning settings.

E517 Sociology of Music (3 cr.) Discussions and informal lectures on aspects of the sociology of music viewed from the perspective of process.

E518 Foundations of Music Education (3 cr.) Interdisciplinary approach, including aspects of philosophy, psychology, aesthetics, and sociology.

E519 Psychology of Music (3 cr.) Functions of the musical mind; factors in the development of musical skills and maturity.

E520 Seminar in Music Education for Master's Degree Students (2 cr.) P or C: E518 Foundations of Music Education. Required of master's degree students in music education. Two meetings a week. Reports on research by students or faculty members.

E521 The Children's Chorus (3 cr.) Vocal and choral techniques, literature, and organizational practices appropriate to children's choral ensembles.

E522 Music in Early Childhood (3 cr.) A survey of research literature in musical development and applications to the selection of materials and teaching methods for the preschool- and kindergarten-aged child.

E523 Music in Special Education (3 cr.) Methods and materials for the musical education of learners with special characteristics. Emphasis on adaptive procedures for mainstream education students.

E524 Exploratory Teaching in General Music K-12 (3 cr.) For graduate students in music education who have teaching experience. Comprehensive study of the general music program, including new techniques, materials, and literature.

E525 Supervision of Music in the Public Schools (3 cr.) Functions and techniques of music supervision; problems of music consultants; in-service training for classroom teachers; and administration of school music programs.

E527 Advanced Instrumental Methods (3 cr.) Application of current teaching techniques to group instrumental instruction. Designed for students with previous teaching experience.

E528 Advanced Choral Methods and

Materials (3 cr.) Advanced choral methods for the practicing teacher or advanced student. Literature survey for secondary school environment. Resources and methodology leading to a comprehensive choral curriculum.

E529 Special Topics in Music Education

(2-3 cr.) Selected topics in music education practice and research, including instructional methods; historical, philosophical, psychological, and social foundations; and contemporary issues in music education. The course may be repeated under different topic designations.

E530 Learning Processes in Music (3 cr.)

Descriptive and prescriptive conditions of musical learning and development. Included are interdisciplinary studies of learning involving musical, psychological, physiological, cultural, and sociological factors.

E531-E532 Research Methods in Music I-II

(3-3 cr.) I. Nature of research and scientific method; application to problems of music research. Critique of research studies. II. Problem definition; development of research design. Probability and sampling procedure. Techniques for the location, collection, quantification, and treatment of data. Research report required.

E533 Research in Music Education (cr. arr.)*

P: E532 Research Methods in Music II or consent of instructor.

E535 Measurement, Evaluation, and

Guidance in Music (3 cr.) Standardized tests, classroom or studio marking, auditioning, and adjudication; evaluation of aptitude in light of professional and educational criteria; and use of data in counseling.

E545 Guided Professional Experiences (cr. arr.)

P: Consent of instructor. Further development of professional skills in teaching, supervision, and administration by means of laboratory techniques and use of Jacobs School of Music facilities and resources. Evidence required of competency to carry out independent work.

E551 Seminar in Instrumental Teaching (3

cr.) Principles of the pedagogy of individual instruments applied to private and group instruction. Members of the performance faculty will participate in discussions.

E561 Special Topics in Choral Methods (1-3 cr.)**E568 Administration of Instrumental**

Groups (3 cr.) Supervision of school bands and orchestras: student personnel, financing, program construction, rehearsal techniques, festival participation, physical plant, and repair of instruments.

E598 Practicum/Thesis Proposal in Music

Education (0 cr.) P: Consent of the instructor. Enrollment required prior to the final semester of coursework. Development of Practicum or Thesis methodology and analysis procedures.

E599 Practicum in Music Education (3 cr.)

P: E598 Practicum/Thesis Proposal in Music Education. Research-based practical or creative project or investigation (may be a phase of a cooperative study or an independent project).

E600 Thesis in Music Education (3 cr.)

P: E598 Practicum/Thesis Proposal in Music Education. Quantitative or qualitative scholarly research document.

E616 Curriculum in Music Education (3 cr.)

P: E518 Foundations of Music Education and consent of instructor. Purpose, problems, development, and current trends in music curricular structures in elementary, secondary, and higher education.

E618 History and Philosophy of Music

Education (3 cr.) P: E518 Foundations of Music Education. The interaction of the theory and practice of music education with historical and philosophical developments in the European/American tradition.

E625 Administration of Music in Higher

Education (3 cr.) Administration problems, curricular content, securing of teaching personnel and equipment, planning of music buildings, and other duties attendant upon the administrator of a music department or school of music.

E635 College Music Teaching (3 cr.)

Theory of teaching, philosophic assumptions, aesthetic theories, approaches to education, implications for teaching music education, music history and literature, and music theory courses.

E658 Music Education Doctoral Seminar I

(2 cr.) Required of doctoral students in music education. Two meetings a week. Reports on research by students or faculty members.

E659 Music Education Doctoral Seminar II

(2 cr.) P: Consent of instructor. Advanced professional study in the theory and practice of music education, with application of all previous course material for the doctoral degree.

E660 Philosophical Research in Music

Education (2 cr.) An examination of the methods used in philosophical research in music education, with a survey of major studies and trends of inquiry.

E661 Historical Research in Music Education

(2 cr.) An examination of the methods used in historical research in music education, with a survey of major studies and trends of inquiry.

E662 Public Lecture (1 cr.)

P: Consent of instructor. A presentation made to the university community and submitted for consideration to an appropriate professional conference. The paper presented must represent new, doctoral-level research, and be approved by a primary faculty supervisor and a second faculty reader.

E700 Dissertation in Music Education (cr. arr.)*

Music Pedagogy Courses

E130 Introduction to Music Learning (2 cr.)

Introduction to the philosophy, sociology, and psychology of music. Survey of careers in music, including teaching (school and private), performing, scholarship, publishing, and technical fields. This course fulfills the pedagogy requirement for B.M. degrees.

E303 Violin/Viola Pedagogy I (2 cr.) Learning the skills to teach beginning violin or viola students through lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

E304 Violin/Viola Pedagogy II (2 cr.) P: E303 Violin/Viola Pedagogy I. Learning to teach shifting, vibrato, and bow strokes, and exploring the repertoire of young violinists and violists. Course includes lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

E306 Cello Pedagogy (2 cr.) Comparisons of cello methods and materials, study of right-hand and left-hand techniques, observation of teaching, and practical experience teaching private and class lessons. Paper on a topic from the course.

E312 Arranging for Instrumental and Vocal Groups (2 cr.) P: T252 Music Theory and Literature IV and T232 Musical Skills III, or equivalent for all students, and F205 Introduction to Instrumental Techniques for choral and general music education majors. Scoring for orchestra, band, and chorus.

E315 Double Bass Pedagogy (2 cr.) P: consent of instructor. Study of techniques, practitioners, and scope of double bass pedagogy from the 18th century to the present. Weekly discussion topics; two papers required.

E413 Harp Pedagogy (3 cr.) P: Junior standing and consent of instructor. A survey of teaching materials and methods for the harp and texts on basic musicianship. Observation of private lessons and class instruction.

E414 Applied Harp Pedagogy (3 cr.) P: Junior standing and consent of instructor. A supervised series of private and class harp lessons.

E459 Instrumental Pedagogy (1-3 cr.) Pedagogy classes pertaining to the individual instruments.

E467 Techniques of String Class Teaching (3 cr.) Current pedagogical practices, procedures, and materials for string teaching for both class and private instruction.

E470 Pedagogy of Jazz (2 cr.) Techniques and methods of teaching jazz studies, including the training of jazz bands.

E489 Organ Pedagogy (3 cr.) Pedagogical practices, procedure, and materials for organ teaching.

E493 Piano Pedagogy (2 cr.) Required of senior piano majors. Methods and materials for teaching individuals and classes of both children and adults. Two hours of demonstration and two hours of teaching each week.

E494 Vocal Pedagogy (3 cr.) Principles of voice production. Quality, diction, range, breathing, vocalization, dynamics, agility, and vocal hygiene as bases for an approach to voice teaching.

E503 Violin/Viola Pedagogy I (2 cr.) Learning the skills to teach beginning violin or viola students through lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

E504 Violin/Viola Pedagogy II (2 cr.) P: E503 Violin/Viola Pedagogy I. Learning to teach shifting, vibrato, and bow strokes, and exploring the repertoire of young violinists and violists. Course includes lectures, observation of private and group lessons, and teaching children under the supervision of the instructor. Paper on a topic from the course.

E505 Violin/Viola Pedagogy III (2 cr.) P: E503 Violin/Viola Pedagogy I and E504 Violin/Viola Pedagogy II. Extended work and independent projects in violin and viola pedagogy. Paper and lecture on a topic from the course.

E506 Cello Pedagogy (2 cr.) Comparisons of cello methods and materials, study of right-hand and left-hand techniques, observation of teaching, and practical experience teaching private and class lessons. Paper on a topic from the course.

E507 Colloquium in Recorder Pedagogy (3 cr.) A survey of historical and modern methods of recorder performance and pedagogy. Students study the changes in the instrument itself as well as its role in solo and ensemble music from the Middle Ages to the twentieth century. Teaching of historically appropriate skills is discussed.

E509 Horn Pedagogy (1 cr.) Observation of two private lessons per week taught by major teachers. Term paper required.

E510 Trumpet Pedagogy (1 cr.) Observation of two private lessons per week taught by major teachers. Term paper required.

E511 Trombone Pedagogy (1 cr.) Observation of two private lessons per week taught by major teachers. Term paper required.

E512 Tuba Pedagogy (1 cr.) Observation of two private lessons per week taught by major teachers. Term paper required.

E513 Harp Pedagogy (3 cr.) A survey of teaching materials and methods for the harp and texts on basic musicianship. Observation of private lessons and class instruction.

E514 Applied Harp Pedagogy (3 cr.) A supervised series of private and class harp lessons.

E515 Double Bass Pedagogy (2 cr.) Study of techniques, practitioners, and scope of double bass pedagogy from the 18th century to the present. Weekly discussion topics; two papers required.

E557 Band Arranging for Graduate Students (3 cr.) P: Consent of instructor. Practical arranging of music for concert, marching, and pep bands. Transcriptions of appropriate selections from piano, organ, or orchestral literature.

E559 Instrumental Pedagogy (1-3 cr.)
P: Graduate standing. Pedagogy classes pertaining to the individual instruments.

E570 Pedagogy of Jazz (2 cr.) Techniques and methods of teaching jazz studies.

E571-E572-E573 Kodály Concept I-II-III (3-3-3 cr.) Methods, analysis, and solfege; materials and curriculum development. I. Primary. II. Intermediate. III. Advanced.

E574-E575-E576 Orff Program Development I-II-III (3-3-3 cr.) Methods and materials, movement, singing and playing skills; curriculum development. I. Primary; II. Intermediate; III. Advanced.

E589 Organ Pedagogy (3 cr.) An overview of historical organ method books, organ pedagogy, and supporting material. Course consists of some lecture as well as the individual student doing actual teaching (observed by the instructor) with follow-up conferences.

E593 Piano Methods (2 cr.) Elective for master's degree candidates in piano. Two lectures a week. Four instructors for four weeks each.

E594 Vocal Pedagogy (3 cr.) P: Voice major or consent of instructor. Processes in voice production: respiration, phonation, articulation, and resonance. Psychological, physiological, and acoustical problems including voice classification, quality, diction, and registration will be discussed. A major paper on a related subject will also be required. Assignment of students to members of the class for supervised teaching. A study of studio procedure and practical subjects related to studio and class voice instruction.

E690 Seminar in Piano Pedagogy and Instructional Materials I (cr. arr.) P: Consent of instructor. Teaching approaches: rational practicing, beginner's methods, and group teaching.

E691-E692 Seminar in Piano Pedagogy and Instructional Materials II-III (cr. arr.) P: E690 Seminar in Piano Pedagogy and Instructional Materials I or consent of instructor. II. Technique, mechanics of the instrument, physiology and psychology of playing. III. Teaching repertoire, schools of pianism, memorization, and sight reading.

E694 Applied Comparative Voice Pedagogy (3 cr.) P: E594 Vocal Pedagogy. Supervised individual performance of technical principles and terminology employed in vocal teaching, 1700 to the present. Concepts of breathing, phonation, resonance, and range. Diction is sung and discussed by each class member. Vocal examples from song literature.

E695 Seminar in Vocal Pedagogy Research (3 cr.) P: Consent of instructor. For advanced students in voice and voice pedagogy. Formal research paper required.

E696 Practicum in Teaching Studio Voice (3 cr.) P: E 694 Applied Comparative Voice Pedagogy or E 695 Seminar in Vocal Pedagogy Research and consent of instructor. For doctoral students in voice who have not held associate instructor positions in voice. Supervised teaching experience for secondary voice students and development of syllabi and materials for studio voice instruction.

Music Education Master Class

I201 Master Class in Music Education (0 cr.) Introduction to current topics in music education. For freshman and sophomore music education majors.

I202 Master Class in Music Education for Student Teaching (0 cr.) C: EDUC M482 Student Teaching. Preparation and support for student teaching experience. Field project and portfolio completion. For music education students during the student teaching semester.

I502 Music Education Master Class for Student Teaching (0 cr.) Co-requisite, EDUC M580 Internship in Music (10 cr.). Preparation and support for student teaching experience. Meets three times during the student teaching semester.

School of Education Courses

Education M323 The Teaching of Music in the Elementary Schools (2 cr.) P: MUS E241 Introduction to Music Fundamentals. Not open to music majors. Fundamental procedures of teaching elementary school music, stressing music materials suitable for the first six grades.

Education M342 Methods and Materials for Teaching Elementary Music (3 cr.)
P: Admission to the Teacher Education Program, MUS E131 Freshman Colloquium in Music Education, and MUS E231 General

Music Methods K-12. For field experience credit, students should enroll concurrently in EDUC M301 Laboratory/Field Experience (0 cr.). Detailed study of current teaching techniques for the elementary school music class; Dalcroze, Kodály, and Orff techniques; review of current textbooks and other materials; classroom recorder and guitar. A grade of C+ or higher is required.

Education M343 Methods and Materials for Teaching Choral Music (3 cr.) P: Junior standing; admission to the Teacher Education Program; MUS E131 Freshman Colloquium in Music Education; MUS E231 General Music Methods K-12; and G370 Techniques for Conducting. For field experience credit, students should enroll in EDUC M301 Laboratory/Field Experience (0 cr.). Organization and development of choral groups; voice production; rehearsal techniques; tone, diction, and phrasing; materials suitable for school choruses at secondary level. A grade of C+ or higher is required.

Education M344 Methods and Materials for Teaching Instrumental Music (2-3 cr.) P: Junior standing; admission to the Teacher Education Program; MUS E131 Freshman Colloquium in Music Education and MUS E231 General Music Methods K-12. For field experience credit, students should enroll in EDUC M301 Laboratory/Field Experience (0 cr.). Teaching methods and materials; organization of the instrumental curriculum. A grade of C+ or higher is required.

Education M434 Administration of School Bands (2 cr.) P: Senior standing. Teaching, organization, and administration of school wind and percussion ensembles. A grade of C+ or higher is required.

Education M436 Administration of School Orchestras (2 cr.) P: Senior standing. Teaching, organization, and administration of school orchestras. A grade of C+ or higher is required.

Education M471 Undergraduate Seminar in Music Education (1 cr.) P: Consent of instructor; admission to the Teacher Education Program. A practical orientation to the personal and professional problems that accompany the student-teaching experience. On-site visitation.

Education M482 Student Teaching: All Grades (16 cr.) P: Senior standing, upper-division hearing, 10 credit hours of instrumental techniques (where required); all required conducting, education, and music education courses. A sixteen-week, full-time, continuous, and supervised experience.

Education M580 Student Teaching for Graduate Students: All Grades (9 cr.) A nine-week, full-time, continuous, and supervised experience.

Accompanying, Chamber Music, Coaching, and Techniques

F200 Music Education Instrumental Laboratory (1 cr.) C: F281 Brass Instrument Techniques or F337 Woodwinds Techniques. Preparing lessons, teaching, and conducting heterogeneous instrumental ensembles.

F205 Introduction to Instrumental Techniques (3 cr.) For B.M.E. voice and piano concentrations. Techniques and materials for beginning instrumental study. Recommended for sophomores and juniors.

F261 String Class Techniques (2 cr.) Class instruction and teaching methods for violin, viola, violoncello, and double bass.

F281 Brass Instrument Techniques (2 cr.) C: F200 Music Education Instrumental Laboratory. Class instruction and teaching methods for trumpet, horn, trombone, and tuba.

F300 Piano Accompanying (1 cr.)* Sight reading, transposing, and acquaintance with vocal and instrumental literature.

F301 Accompanying Recital (1 cr.) P: Consent of instructor. Rehearsal and performance as accompanist for a required public performance of a full undergraduate or graduate recital.

F302 Classroom Instrument Techniques (2 cr.) Beginning instruction in recorder, guitar, lap dulcimer, autoharp, and classroom Orff Instrument (pitched and non-pitched).

F337 Woodwind Techniques (2 cr.) C: F200 Music Education Instrumental Laboratory. Class instruction and teaching methods for flute, oboe, bassoon, clarinet, and saxophone.

F338 Percussion Techniques (2 cr.) Instruction in timpani, snare drum, xylophone, bass drum, cymbals, Latin and jazz drums, etc. Laboratory class with an emphasis on teaching techniques.

F340 Postural Alignment for the Musician (1 cr.) Biomechanical integration of the muscular and skeletal systems to promote a balanced and supported posture for all musical activities. Centering and relaxation skills. No more than two credit hours of course enrollment may be counted toward undergraduate music electives.

F400 Seminar in Interpretation (2-3 cr.) P: Audition by and consent of instructor concerned. Instruction in interpretation by a performance teacher who is not the student's regular instructor.

F403 Scoring Percussion (2 cr.) Nomenclature, calligraphy, spectrum, notation, legend systems, timbre, characteristics, and ranges.

F404 Percussion Master Class (2 cr.) Technical, physical, aesthetic, and logistical factors in preparing solo, chamber, and orchestral repertory.

F405 Percussion Seminar (1-3 cr.) History, languages, and written and improvisational uses of indigenous instruments. Masterworks survey.

F411 Musical Productions for the Choral Director (2 cr.) P: E131 Freshman Colloquium in Music Education. Direction of vocal/choral productions involving staging or movement, including madrigal dinners, musical theatre, vocal jazz, and show choir.

F412 The Children's Chorus (2 cr.) Vocal and choral techniques, literature, and organizational practices appropriate for children's choral ensembles.

F413 Choral Literature for Music Educators (2 cr.) P: E131 Freshman Colloquium in Music Education. Survey of choral music appropriate for secondary school ensembles.

F414 Music in Early Childhood (2 cr.) P: E131 Freshman Colloquium in Music Education. C: EDUC M401 Field Experience. Methods and materials appropriate to the musical development of children from birth to age five.

F415 Orff, Dalcroze, Kodály (2 cr.) Principles and practices of music instruction associated with Carl Orff, Emile Jaques-Dalcroze, and Zoltan Kodály.

F419 Orchestral Repertoire (1 cr.) Study of orchestral repertoire for various instruments.

F420 Topics in Performance Study (1-3 cr.)

F449 Harp Ensemble (1 cr.)

F450 Chamber Music (1 cr.) Rehearsal and performance of chamber music.

F457 Seminar in Performance (1-3 cr.) P: Permission of instructor. Independent study.

F461-F462 Score Reading I-II (1-1 cr.) P: Adequate skill at the keyboard and T232 Musical Skills III. Performance at the piano of graded examples of scores, both vocal and instrumental.

F466 Techniques in Marching Bands (2 cr.) P: Consent of instructor. For undergraduates and graduates majoring in music education. Techniques for organizing and training marching bands in public schools and at the college level. Planning and charting football shows; rehearsal problems.

F500 Accompanying Recital (0 cr.)* Required for fulfillment of second recital requirement for M.M. piano majors. Student is assigned to an accompanying coach as a studio accompanist for one semester and must appear as accompanist for a required public performance of a full undergraduate or graduate recital.

F501 Accompaniment of Baroque Music (3 cr.) P: Successful completion of a graduate keyboard proficiency examination and consent of instructor. Introduction to the art of accompaniment of seventeenth- and eighteenth-century music.

Repertoire is selected from a wide variety of chamber and larger works, both vocal and instrumental. Included in the study are recitative, embellishment, and improvisation.

F502 Topics in Basso Continuo (3 cr.) P: Successful completion of a graduate keyboard proficiency examination and consent of the instructor. Primary sources regarding basso continuo performance practices are examined. Emphasis is on performance from figured and unfigured bass.

F503 Advanced Topics in Basso Continuo (3 cr.) P: Successful completion of a graduate keyboard proficiency examination and consent of instructor. National styles of basso continuo practice from the seventeenth and eighteenth centuries. Readings and application to compositions of selected composers.

F519 Orchestral Repertoire (1 cr.) Study of orchestral repertoire for various instruments.

F520 Topics in Performance Study (1-3 cr.)

F531 Score Reading and Aural Skills I (1 cr.) P: T511 or equivalent. Performance at the piano of graded examples of orchestral and choral scores. Transposition of instruments through the mastery of clef reading. Advanced ear training, emphasizing skills for conductors.

F532 Score Reading and Aural Skills II (1 cr.) P: F531 or permission of instructor. Continuation of work in F531.

F533 Advanced Score Reading and Aural Skills I (1 cr.) P: F532 or permission of instructor. Further mastery of score reading and aural skills for conductors.

F534 Advanced Score Reading and Aural Skills II (1 cr.) P: F533 or permission of instructor. Continuation of work in F533.

F540 Postural Alignment for the Musician (1 cr.) Biomechanical integration of the muscular and skeletal systems to promote a balanced and supported posture for all musical activities. Centering and relaxation skills. No more than two credit hours of course enrollment may be counted toward the diploma music course requirement, or towards the graduate outside area or minor.

F549 Harp Ensemble (1 cr.)

F550 Chamber Music (1 cr.) Rehearsal and performance of chamber music.

F551 Practicum in Transcription for the Guitar (2 cr.) Guided exercises in transcribing works for the guitar originally written for piano, lute, violin, cello, or other instrument or instrumental ensemble.

F560 Chamber Music: Variable Title (3 cr.) P: Consent of instructor. Inquiry into selected aspects of instrumental and vocal chamber music literature and history related to specific

repertoires, genres, style, performance practices, and traditions. Performance of a wide range of representative works. May be repeated.

F561 Seminar in Interpretation (2-3 cr.)

P: Audition by and consent of instructor. Instruction in interpretation by a performance teacher who is not the student's regular instructor.

F590 Techniques in Marching Band for Graduate Students (3 cr.) P: Consent of instructor. Overview of the complete marching band program (college and high school) including show planning, drill writing, administration, and rehearsal techniques.

F603-F604 Seminar in Percussion

Performance I-II (2-2 cr.) P: Consent of instructor. The technical and physical factors governing the performance of solo, chamber, and orchestral literature.

F650 Coaching Chamber Music (1 cr.)

For doctoral students meeting coaching requirements for chamber ensembles.

Conducting

G370 Techniques for Conducting (2 cr.)

P: T132 Musical Skills I and T152 Music Theory and Literature II. Fundamentals of score reading and baton technique.

G371 Choral Conducting I (2 cr.) P: G370

Techniques for Conducting. Conducting patterns applied to elements of interpretation. Practice in sight singing. Class forms practice choir.

G372 Choral Conducting II (2 cr.) P: G371

Choral Conducting I. Choral conducting applied to tone, balance, diction, phrasing, and interpretation.

G373 Instrumental Conducting (2 cr.) P:

G370 Techniques for Conducting. Further development of score reading and conducting technique.

G382 Wind Band Literature (2 cr.) P: T231

Musical Skills II and T251 Music Theory and Literature III. An overview of all levels of concert wind band repertoire, with specific emphasis placed on secondary school works of artistic merit. Examination and analysis of the cornerstone works of concert wind band repertoire and their historical significance. Examination of how to effectively program for bands at various ability levels.

G385 Wind Band Score Study (2 cr.) P: T231

Musical Skills II and T251 Music Theory and Literature III. P or C: G373 Instrumental Conducting. Study of the techniques of wind band repertoire score study, including score orientation, analysis, study and marking procedures. Rehearsal techniques as appropriate for grade 1-3 concert wind band music and grade 4-6 concert wind band music.

G390 String Orchestra Literature (2 cr.)

P: T231 Musical Skills II and T251 Music Theory and Literature III. An overview of all levels of string orchestra literature that could be used in a K-12 program. Emphasis will be placed on effective programming for string programs at various levels. Examination and analysis of representative string repertoire as well as rehearsal techniques appropriate for the range of levels and styles of music.

G550 Conducting New Music (2 cr.) P: Consent

of instructor. Conducting technique, advanced rhythm, score study and preparation, rehearsal planning and technique. Focused on issues specific to concert music since 1950. Includes rehearsal and classroom performance of selected works. Meets the conducting requirement for DM composition majors.

G555 Foundations in Choral Conducting

for Graduate Students (3 cr.) P: Graduate standing in the Jacobs School of Music or permission of instructor. Techniques for the beginning choral conductor, including basic fundamentals of stick technique, development of aural and rehearsal skills, and score analysis for the conductor. Intended to satisfy deficiency requirements as a prerequisite for G560 Graduate Choral Conducting or to serve as an elective. Does not satisfy any existing degree requirement in conducting on the graduate level.

G560 Graduate Choral Conducting (3

cr.) P: G371 Choral Conducting I or G555 Foundations in Choral Conducting for Graduate Students. For graduate students majoring in fields other than choral conducting. Admission by examination during orientation week. The course may be taken more than once.

G561-G562 Master's Choral Conducting

I-II (3-3 cr.) Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

G566 Interpretation and Conducting of

Band Literature I (3 cr.) P: Two semesters of undergraduate conducting or equivalent required. Study of selected concert band literature up to and including grade V material, with an emphasis on original band compositions. Baton technique, score analysis, and rehearsal technique.

G567 Interpretation and Conducting of

Band Literature II (3 cr.) P: Two semesters of undergraduate conducting or equivalent required. Study of selected wind literature at the most advanced levels for both small and large ensembles. Continued development of baton and rehearsal techniques and score preparation. Includes rehearsal and performance of selected works.

G570 Graduate Orchestral Conducting (3 cr.)
P: Consent of instructor. Required for graduate students with an outside area or minor field in orchestral conducting.

G571 Master's Advanced Orchestral Conducting (3 cr.) P: Consent of instructor. Baton techniques and critical examination of scores; problems of rehearsal and interpretation. May be repeated for degree credit.

G579 Master's Advanced Wind Conducting (3 cr.) P: Admission to the wind conducting program and consent of instructor. Baton technique and critical analysis of scores; rehearsal and interpretive problems.

G634 Collegium Directing (3 cr.) A practical study of the operation of university collegium musicum programs, including repertory, instrument acquisition and maintenance, coaching and directing vocal and instrumental early music ensembles.

G661 Doctoral Choral Conducting: Renaissance (3 cr.) Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral literature are conducted.

G662 Doctoral Choral Conducting: Baroque (3 cr.) Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

G663 Doctoral Choral Conducting: Classic/Romantic (3 cr.) Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

G664 Doctoral Choral Conducting: Music since 1900 (3 cr.) Study of the art and techniques of choral conducting as related to a study of the score. Major works from the choral and choral/orchestral literature are conducted.

G671 Doctoral Advanced Orchestral Conducting (3 cr.) P: Consent of instructor. Baton technique and critical examination of scores; problems of rehearsal and interpretation. May be repeated for degree credit.

G679 Doctoral Advanced Wind Conducting (3 cr.) P: Admission to the wind conducting program and consent of instructor. Baton technique and critical analysis of scores; rehearsal and interpretive problems.

Ballet

J100 Ballet Elective/Secondary (2 cr.)

J210 Jazz Dance (1 cr.) A study of jazz dance, including early jazz and musical comedy as well as contemporary styles. Emphasis on current locomotor jazz techniques.

J320 Pointe Technique (1 cr.) Authorization and concurrent enrollment in J100 Intermediate/Advanced Ballet required. The study of classical ballet pointe work. Open to non-ballet majors.

J340 Ballet Pedagogy (2 cr.) A current approach to the theory and practice of teaching classical ballet.

J400 Ballet (Major) (2-6 cr.) Daily technique classes, including pointe, for students in the Bachelor of Science in Ballet degree program. Performance emphasis.

J410 Choreography Workshop (2 cr.) A practical study of the craft of making dances using classical ballet technique.

J700 Ballet Graduate Elective (Beginning I) (cr. arr.)

J810 Graduate Jazz Dance (1 cr.) Jazz dance class for graduate students.

Composition

K100 Composition Undergraduate Elective/Secondary (3 cr.) P: T109 Rudiments of Music I or equivalent. Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

K133 Notation and Calligraphy (1 cr.) P: For music majors, T109 Rudiments of Music I; for non-music majors, permission of instructor. Notation and organization of music manuscripts.

K214 Instrumentation I (2 cr.) P: T109 Rudiments of Music I. Ranges, tonal possibilities, technical limitations, and necessary transpositions for all orchestral and band instruments.

K215 Instrumentation II (2 cr.) P: K214 Instrumentation I. Continuation of K214 including writing for combinations of instruments.

K231 Free Counterpoint I (2 cr.) Development of contrapuntal skills and techniques in two-, three-, and four-part textures.

K232 Free Counterpoint II (2 cr.) P: T132 Musical Skills I and K231 Free Counterpoint I. Continuation of K231.

K361 Introduction to MIDI and Computer Music (3 cr.) P: Modest working knowledge of personal computers. Basics of the Musical Instrument Digital Interface system, its software, and the instruments commonly used with desktop MIDI workstations (synthesizers, digital samplers). MIDI sequencing, digital audio editing, and principles of digital syntheses. The course is intended for those with little prior technical training.

K362 Computer Music: Design/Perform (3 cr.)

P: K361 Introduction to MIDI and Computer Music or equivalent experience and permission of instructor. Projects in fixed-media computer music composition (with and without video) and live electronic music performance. Field recording, audio editing, sampling, effects processing, mixing, mastering, video synchronization, methods of synthesis, virtual instrument design, real-time hardware control of audio, live video processing.

K400 Composition Major (3 cr.)* Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

K403 Electronic Studio Resources I (3 cr.)

P: Consent of instructor. An introduction to the computer music studio, techniques of digital recording and editing, analog and FM synthesis, MIDI sequencing, and a comprehensive study of the literature and styles of the classic tape studios.

K404 Electronic Studio Resources II (3 cr.)

P: K403 Electronic Studio Resources I. Study of advanced synthesis techniques, digital sampling, video synchronization, and multimedia applications.

K406 Projects in Electronic Music (cr. arr.)

P: K403 Electronic Studio Resources I and K404 Electronic Studio Resources II. Compositional projects in electronic music. Course may be repeated.

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

P: K214-K215 Instrumentation I-II. Practical orchestration in all its applications.

K503 Electronic Studio Resources I (3 cr.)

P: Consent of instructor. An introduction to the computer music studio, techniques of digital recording and editing, analog and FM synthesis, MIDI sequencing, and a comprehensive study of the literature and styles of the classic tape studios.

K504 Electronic Studio Resources II (3 cr.)

P: K503 Electronic Studio Resources I. Study of advanced synthesis techniques, digital sampling, video synchronization, and multimedia applications.

K506 Projects in Electronic Music (2-3 cr.)

P: K503-K504 Electronic Studio Resources I-II. Advanced projects in electroacoustic composition. Course may be repeated.

K509 Seminar in Computer Music (3 cr.)

P: K504 Electronic Studio Resources II or permission of instructor. Study of advanced topics in computer music, including direct digital synthesis, acoustic research, and interactive composition.

K554 Advanced Orchestral Arranging for Graduate Students (3 cr.)

P: K214-K215 Instrumentation I-II or equivalent, or

permission of instructor. Practical orchestration in all its applications.

K600 Thesis in Composition (1-5 cr.)***K700 Dissertation in Composition (1-5 cr.)***

Complete work for major ensemble (score and parts ready for performance). Procedures for final submission are available from the major advisor. Program annotation addressed to the general public for the student's dissertation (500 words minimum).

K701 Doctoral Composition Chamber

Recital (1 cr.)* Presentation of a recital (at least 45 minutes of music) of compositions for different media written during residency, with the student participating as performer or conductor. Program annotations addressed to the general public for the student's Doctoral Composition Chamber Recital (500 words minimum).

K702 Doctoral Composition Document I

(0 cr.)* Movement of chamber music written during a week-long examination period.

K703 Doctoral Composition Document II

(0 cr.)* Setting of a given text during a 24-hour period.

K710 Composition Graduate Elective (2-4 cr.)

Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

K810 Composition Graduate Minor (2-4 cr.)

Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

K910 Composition Graduate Major (2-6 cr.)

Individual lessons in composition. Concurrent registration in I500 Performance and Composition Masterclass is required.

Musicology and Music History**M400 Undergraduate Readings in Musicology (cr. arr.)*****M401-M402 History and Literature of Music**

I-II (4-4 cr.) Style analysis, visual and aural, of representative compositions, and relationship of music to sociocultural background of each epoch. I. P: T252 Music Theory and Literature IV or equivalent. History of music from beginnings of Western civilization to 1750. II. P: T252 Music Theory and Literature IV or equivalent. History of music from 1750 to the present.

M410 Composer or Genre (3 cr.)

P: M401-M402 History and Literature of Music I-II. Life and works of representative composers in historical context or survey of a major musical genre and its historical evolution. Emphasis on stylistic development in the music literature studied.

M502 Composers: Variable Topics (3 cr.)

P: T508 Written Music Theory Review for Graduate Students, and M541 Music History Review for Graduate Students I or M542 Music History Review for Graduate Students II as appropriate, or equivalents. Life and works of representative composers in the cultural and historical context of their eras; emphasis on the development of individual style through analysis of characteristic works. May be repeated for different composers only.

M510 Topics in Music Literature (3 cr.)

Inquiry into selected aspects of music literature and history related to specific repertoires, genres, styles, performance practices/traditions, historiography, or criticism. Research project required. May be repeated for different topics only.

M525 Survey of Operatic Literature (3 cr.)

P: T508 Written Music Theory Review for Graduate Students, M541 Music History Review for Graduate Students I and M542 Music History Review for Graduate Students II, or equivalents. Emphasis on the eighteenth and nineteenth centuries.

M527 Symphonic Literature (3 cr.) P: T508 Written Music Theory Review for Graduate Students, M541 Music History Review for Graduate Students I, and M542 Music History Review for Graduate Students II, or equivalents. Orchestral music of the eighteenth and nineteenth centuries.

M528 Chamber Music Literature (3 cr.)

P: T508 Written Music Theory Review for Graduate Students, M541 Music History Review for Graduate Students I and M542 Music History Review for Graduate Students II, or equivalents. Emphasis on eighteenth and nineteenth centuries.

M539 Introduction to Music Bibliography (2-3 cr.)

Music reference and research tools in all areas of music, use of library resources and networks, and bibliographic style and technique. Formal paper required.

M541-M542 Music History Review for Graduate Students I-II (3-3 cr.)

Designed to satisfy deficiencies indicated by the graduate entrance examination in music history and literature. I. Before 1750. II. After 1750. Removal of deficiency requires a grade of C or higher.

M551 Introduction to Historical Musicology (3 cr.) Survey of bibliography and problems and methods of historical research.

M556 Research in the History and Literature of Music (1-3 cr.)*

P: Consent of instructor. For advanced students in music literature or musicology desiring to do research in non-course areas of music literature.

M601 Topics in Music Research (3 cr.) P: T508 Written Music Theory Review for Graduate

Students, and M541 Music History Review for Graduate Students I or M542 Music History Review for Graduate Students II, or equivalents. Inquiry into selected questions, issues, and problems in music history and literature. Research project required. May be repeated for different topics only.

M602 Seminar in Musicology: Variable Topics (3 cr.)

P: Consent of instructor. For advanced students in musicology and music theory. Formal research paper required. May be taken more than once for credit toward Ph.D.

M603 Methods of Musical Scholarship: Variable Topics (3 cr.)

P: Consent of instructor. For advanced students in musicology and music theory. May be taken more than once for credit toward the Ph.D.

M650 Music in the United States (3 cr.)

A musical and cultural history emphasizing the coexistence and intersections of a variety of imported and indigenous, written and oral, traditions, including concert music, opera, Native American music, popular song, jazz, blues, musical theater and film, Tin Pan Alley, rock, spirituals and other religious idioms.

M651 Medieval Music (3 cr.)

P: M541 Music History Review for Graduate Students I and T508 Written Music Theory Review for Graduate Students, or equivalents.

M652 Renaissance Music (3 cr.) P: M541 Music History Review for Graduate Students I and T508 Written Music Theory Review for Graduate Students, or equivalents.

M653 Baroque Music (3 cr.) P: M541 Music History Review for Graduate Students I and T508 Written Music Theory Review for Graduate Students, or equivalents.

M654 Classic Music (3 cr.) P: M541 Music History Review for Graduate Students I, M542 Music History Review for Graduate Students II and T508 Written Music Theory Review for Graduate Students, or equivalents.

M655 Romantic Music (3 cr.) P: M541 Music History Review for Graduate Students I, M542 Music History Review for Graduate Students II and T508 Written Music Theory Review for Graduate Students, or equivalents.

M656 Music Since 1900 (3 cr.) P: M541 Music History Review for Graduate Students I, M542 Music History Review for Graduate Students II and T508 Written Music Theory Review for Graduate Students, or equivalents.

M698 Individual Seminar in Musicology (3 cr.)

P: Consent of instructor. For advanced students in musicology and music theory. Formal research paper required. May be taken more than once for credit toward the Ph.D.

M699 Public Lecture (1 cr.)

M700 Dissertation in Musicology (cr. arr.)*

Music Literature

M385 Film Sound and Film Music (3 cr.) P:

Permission of instructor; music majors: MUS T252 required, CMLT C190 recommended; certificate students in Film Studies: CMLT C190 required, CMLT C391 recommended. Historical and technical survey of the film soundtrack; critical and aesthetic issues in film sound, with an emphasis on music.

M392 Art Musics of the Non-Western World (3 cr.)

An introductory survey of the art musics of Asia and Africa; musical instruments, ensembles, and song styles; the heritage of ancient music (China, India, the Mediterranean world, and the Americas); ethnomusicological perspectives on classical Western music. The course will make extensive use of video and audio resources.

M393 History of Jazz (3 cr.) Periods, major performers and composers, trends, influences, stylistic features, and related materials. For music majors only.

M394 Survey of African American Music (3 cr.)

A chronological survey of sacred and secular African American musical traditions in North America from the African past to the present. Emphasis placed on context for evolution, musical processes and aesthetics, interrelationships among genres and musical change, issues of gender, and music as resistance. Credit given for only one of M394, Z394, AAAD A394, or FOLK E394.

M395 Contemporary Jazz and Soul Music (3 cr.)

A survey of contemporary jazz and soul (rhythm and blues) music and musicians in the United States. For music majors only.

M396 Art Music of Black Composers (3 cr.)

P: Consent of instructor. A study of black music and musicians in the United States, with emphasis on the black composer in contemporary music.

M397 Popular Music of Black America (3 cr.)

A sociocultural and musical analysis of urban black popular music, its performers, producers, and composers, from the 1940s to 1980. Rhythm and blues, rock 'n' roll, soul, ballads, funk, disco, and the raps.

M413 Latin American Popular Music (3 cr.)

Historical and cultural aspects in the development of important popular music genres in Latin America and the Caribbean, and their impact in the United States. Issues of performance and instrumentation and the output of significant composers, arrangers and performers. For music majors only. Activities outside class may be scheduled.

M415 Interpreting Unaccompanied Bach (2 cr.)

Study and performance of the unaccompanied works by J.S. Bach for violin,

cello and flute. Consideration of structural musical elements based on autograph manuscripts. Open to all instrumentalists other than keyboard players.

M431-M432 Song Literature I-II (3-3 cr.) P:

Junior standing; for M432: M431. Introductory survey of representative non-operatic solo vocal repertoire of the United States, the British Isles, Italy, Germany, Austria, and France. Techniques and application of song study, musicianship, interpretation, performance practice, and program building.

M434 Survey of Guitar Literature (2 cr.)

An overview of the origins and evolution of the modern guitar, examining repertoire from about 1500 to the present. Introduction to the important composers and performers of the various plucked string instruments that comprise the family tree of the modern guitar. Approximately 100 representative compositions will be studied analytically and placed in historical and cultural context.

M435 Performance Practices Before

1750 (3 cr.) Medieval, Renaissance, and Baroque repertory studied in light of historical performance, including historical performance procedures, instruments, tuning, rhythm, notations, and other theoretical areas of importance for performance. Some consideration is given to the recreation of historical music employing modern instruments.

M458 Topics in Early Music (1 cr.) Variable topics in repertory and performance practice of early music. May be taken more than once.

M513 Latin American Popular Music (3 cr.)

Historical and cultural aspects in the development of important popular music genres in Latin America and the Caribbean, and their impact in the United States. Issues of performance and instrumentation and the output of significant composers, arrangers and performers. Open to majors and non-majors. Activities outside class may be scheduled, and a research paper is required.

M515 Interpreting Unaccompanied Bach (2 cr.)

Study and performance of the unaccompanied works by J.S. Bach for violin, cello and flute. Consideration of structural musical elements based on autograph manuscripts. Open to all instrumentalists other than keyboard players.

M516 Advanced Topics in Early Music (3 cr.)

M517-M518-M519-M520-M521 Literature and Performance Practice (3-3-3-3-3 cr.) I. Medieval II. Renaissance III. Baroque IV. Classical V. Romantic. The basic literature of the periods with performance-oriented analysis, survey of original sources, and study of performance-related theoretical works.

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

Advanced survey of both standard and non-standard non-operatic solo vocal repertoire of the United States, the British Isles, Italy, Germany, Austria, France, and other nations. Techniques and application of song study, musicianship, interpretation, performance practice, and program building.

M543 Keyboard Literature from 1700 to 1850 (3 cr.)

Literature for stringed keyboard instruments from the age of Bach and his contemporaries through the early romantics. Historical, stylistic, formal, and aesthetic features.

M544 Piano Literature from 1850 to the Present (3 cr.)

Historical, stylistic, formal, and aesthetic features.

M547-M548 Woodwind Literature I-II (3-3 cr.)

I. Solo repertoire and chamber music for woodwind instruments, including woodwind instruments with strings and/or brasses. II. Orchestral literature and major works for large wind ensemble.

M550 Doctoral String Literature (1-3 cr.)

Solo repertoire and chamber music for string instruments.

M554 Early Instruments (3 cr.) A study of early instruments and their place in musical performance during the Middle Ages and the Renaissance. Examination of documents relating to the development of instruments, their playing techniques, and their influence on music.

M555 Foundations in Choral Score Analysis and Preparation (3 cr.)

Introduction for the conductor to techniques of historical research, structural and stylistic analysis of choral literature. To be taken concurrently with G561 Master's Choral Conducting I.

M558 Topics in Early Music (1 cr.) Variable topics in repertory and performance practices of early music. May be taken more than once.

M559 Brass Seminar (1-3 cr.) Guided research in the history, bibliography, and pedagogy of brass instruments.

M560 Woodwind Seminar (3 cr.) Guided research in the history, bibliography, and pedagogy of woodwind instruments.

M561-M562-M563-M564 History and Literature of Opera I-II-III-IV (3-3-3-3 cr.)

Musical and dramatic content of operas forming standard international repertoire; and survey of major composers' stylistic development and establishment of each opera's relationship to its dramatic and musical milieu. I. Monteverdi to Gluck. II. Mozart to Donizetti. III. Verdi, Wagner, and nineteenth-century national schools. IV. Verismo and the twentieth century.

M565 Master's Seminar in Choral Literature (3 cr.)

Historical and structural analysis of major choral literature from the Renaissance to the present. Different literature covered each semester. To be taken twice, concurrently with G562 Master's Choral Conducting II.

M570 Historical Development of Wind Groups and Literature (3 cr.)

A comprehensive study of wind groups focusing on instrumentation and literature from its earliest beginnings to the present. Special emphasis on major works, composers, stylistic changes, and programming.

M571-M572 Master's Seminar in Symphonic Literature 1-2 (3-3 cr.)

For majors and minors in conducting. All aspects of the study and conducting of symphonic literature and related areas.

M579 Master's Seminar in Wind Literature (3 cr.)

Variable topics for majors in wind conducting. Wind literature selected according to genre, chamber winds, wind ensemble, and concert band.

M583 Duke Ellington (3 cr.)

Consent of instructor. An in-depth study of the life, times, and music of Duke Ellington.

M584 Research in the History and Analysis of Jazz (3 cr.)

P: consent of instructor. Individual research in the analysis, history, music theory, or literature of jazz schools, styles, performers, and instrumental idioms. For advanced students.

M586 Chamber Jazz: Literature and Performance (3 cr.)

P: Jazz majors only; others by consent of instructor. The music of the seminal small groups.

M591 Jazz Literature 1: Pre-Jazz to Bebop (3 cr.)

P: consent of instructor. Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles, origins to 1945.

M592 Jazz Literature 2: The Bebop Era (3 cr.)

P: consent of instructor. An in-depth study of the music that represents the jazz common practice period (ca. 1940-1955). Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, and others.

M593 Jazz Literature 3: Jazz since Bebop (3 cr.)

P: consent of instructor. Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles since 1955.

M594 Big Band Jazz (3 cr.)

P: consent of instructor. The study of classic big band literature (Ellington, Basie, Kenton, Herman, etc.).

M620 Doctoral Final Project (1-6 cr.)*

M621 Doctoral Piano Essay (1 cr.)*

M627 Independent Study of the Literature of the Guitar I (3 cr.) Survey of guitar literature to 1800. Two papers required.

M628 Independent Study of the Literature of the Guitar II (3 cr.) Survey of guitar literature since 1800. Two papers required.

M629 Vocal Music in Latin America (3 cr.) Solo, choral, and operatic music from aboriginal times to the present, with an emphasis on repertory useful for concerts and recitals.

M631 Twentieth-Century Music in Hispanic America (3 cr.) Background and traditions, rise and development of nationalism, and avant-garde music.

M635 Performance Practice before 1750 (3 cr.) Styles of solo and ensemble performance of instrumental and vocal music from the Middle Ages through the Baroque period: medium, dynamics, tempo, ornamentation and improvisation, temperament. Editing and performing of works for old and modern instruments.

M636 Performance Practice since 1750 (3 cr.) Styles of solo and ensemble performance of instrumental and vocal music from Classic period to modern times. Changing aspects of medium, tempo, dynamics, phrasing, etc. applied to problems of musical interpretation.

M637 Seminar in Percussion History (3 cr.) P: Consent of instructor. A survey of masterworks. The origin, development, and influences of indigenous instruments and their uses in twentieth-century music.

M638 Percussion Ensemble Literature (3 cr.) P: Consent of instructor. Percussion ensemble literature and the techniques of organizing, managing, rehearsing, and conducting percussion ensembles.

M641 Brass Literature I (3 cr.) Teaching materials for horn, trumpet, trombone, euphonium, and tuba. Elementary and advanced exercises, etudes, methods for class and private instruction, clef and transposition studies, and orchestral repertoire. Survey of sources providing announcement and evaluation of new materials.

M642 Brass Literature II (3 cr.) Solo and chamber music literature for horn, trumpet, trombone, euphonium, and tuba. Development of brass instruments and literature from Renaissance to the present. Survey of sources providing announcement and evaluation of new materials.

M643 Seminar in Harp Literature I (3 cr.) A comprehensive survey of harp literature (solo and orchestral) of all periods and the exploration in depth of the various styles and performance practices of each period.

M644 Seminar in Harp Literature II (3 cr.)

A comprehensive survey of harp literature (chamber and ensemble) of all periods and the exploration in depth of the various styles and performance practices of each period.

M645-M646-M647-M648 Seminar in Piano Literature I-II-III-IV (3-3-3-3 cr.) Discussion of historical, stylistic, formal, and aesthetic aspects of a period and its leading composers; performance of a wide range of representative works. I. Baroque, Pre-Classical, and Classical. II. Late Classical and Early Romantic. III. Romantic. IV. Twentieth-Century.

M661 Doctoral Seminar in Choral Literature: Renaissance (3 cr.) Historical and analytical studies of major choral literature.

M662 Doctoral Seminar in Choral Literature: Baroque (3 cr.) Historical and analytical studies of major choral literature.

M663 Doctoral Seminar in Choral Literature: Classic/Romantic (3 cr.) Historical and analytical studies of major choral literature.

M664 Doctoral Seminar in Choral Literature: Music since 1900 (3 cr.) Historical and analytical studies of major choral literature.

M665-M666 Survey of Violin/Viola Literature I-II (2-2 cr.) I. Baroque and Classic. II. Romantic to present.

M667-M668 Survey of Violoncello Literature I-II (2-2 cr.) I. Baroque and Classic. II. Romantic to present.

M669-M670 Seminar in String Quartet Literature I-II (2-2 cr.) P: M528 Chamber Music Literature or equivalent. I. Haydn through Schubert. II. High Romantic to present. For doctoral string students.

M671-M672-M673-M674 Doctoral Seminar in Symphonic Literature 1-2-3-4 (3-3-3-3 cr.) P: Consent of instructor. Baton techniques and critical examination of scores; problems of rehearsal and interpretation.

M675-M676-M677-M678 Seminar in Organ Literature (3-3-3-3 cr.) Performance of representative works from each period and discussion of stylistic, historical, formal, and aesthetic features. I. Renaissance and Baroque. II. Classic, Romantic, and Twentieth-Century. III. Special topics in organ literature. IV. Organ works of Bach.

M679 Doctoral Seminar in Wind Literature (3 cr.) Variable topics. Historical and analytical study of major wind literature. Participation in the work of the band department required.

M681 Seminar in Coaching, Conducting, and Literature of Opera (3 cr.) Performance practice in the coaching and conducting of opera. Participation in work of Opera Theater required. May be repeated.

M685 Vocal Literature before 1800 (3 cr.)**M686-M687 Romantic Song Literature and Oratorio I-II (3-3 cr.)****M688 Twentieth-Century Vocal Literature (3 cr.)****M690 Seminar in Latin American Music (3 cr.)**

P: Consent of instructor. Advanced work in the study of Latin American music. Formal research paper required. May be repeated.

M697 Advanced Seminar Materials in Early Music (3 cr.) P: M661-M662 Notation of Polyphonic Music I-II or equivalent, M554 Early Instruments, and M539 Introduction to Music Bibliography. The use of original sources as performance material. Study and application of appropriate theoretical works relevant to historical performance practices. Critique of historical editions. May be repeated.

Honors**N399 Honors Seminar in Music (3 cr.)**

P: Admission to the Jacobs School of Music undergraduate honors program. Reading and discussion in special topics ranging from performance practice to music and culture.

N499 Honors Project in Music (3 cr.)* P: N399 Honors Seminar in Music and approval of the school honors committee. For honors students only.

Music Information Technology

For electronic and computer music courses, see "Composition" listing.

N364 Music Information Representation, Search, and Retrieval (3 cr.) P: Enrollment limited to students in the School of Informatics or permission of instructor. A comparative survey of computer-based representation schemes for music, including those oriented toward music notation, music performance, and music analysis. Overview of tools for computer-assisted music analysis using selected representation schemes.

N468 Topics in Music Information Technology (3 cr.) P: Permission of instructor. May be repeated for different topics.

N546 Symbolic Music Information Processing (3 cr.) P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. Methodology and applications to algorithmically annotate, understand, recognize, and categorize music in symbolic form.

N547 Audio Music Information Processing (3 cr.) P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. Music analysis and processing problems using sampled audio as the primary data representation. Digital signal processing, including filtering and its

relationship to Fourier techniques. Synthesis, effects processing, score following, blind music recognition, and accompaniment systems.

N560 Introduction to Music Informatics (3 cr.)

P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. History, issues, and applications in music information technology. Survey of various types of musical information. Introduction to digital musical media, including data standards and processing; database structure and organization standards and processing; database structure and organization of audio-, score-, and textfile objects; and discussion of copyright issues.

N561 MIDI and Computer Music (3 cr.)

P: Graduate standing. Basics of the Musical Instrument Digital Interface system, its software, and instruments commonly used with desktop MIDI workstations (synthesizers, digital samplers). In-depth study of MIDI sequencing, digital audio editing, and the architecture of electronic instruments. A final project and a paper on a computer music topic are required.

N562 Computer Music: Design/Perform (3 cr.)

P: N561 Introduction to MIDI and Computer Music or equivalent experience and permission of instructor. Projects in fixed-media computer music composition (with and without video) and live electronic music performance. Field recording, audio editing, sampling, effects processing, mixing, mastering, video synchronization, methods of synthesis, virtual instrument design, real-time hardware control of audio, live video processing.

N563 Developing Computer-Based Music Instruction (3 cr.) P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. Overview of the instructional design process, learning theories, user-interface design, and delivery of computer-based music learning. Survey of authoring tools.

N564 Music Information Representation, Search, and Retrieval (3 cr.) P: Major, minor, or outside area standing in Music Informatics or Music Information Technology. A comprehensive, comparative study of computer-based representation schemes for music, including those oriented toward music notation, music performance, and music analysis. Overview of musical metadata. Techniques and tools for search and retrieval of musical information.

N568 Topics in Music Information Technology (3 cr.) P: Permission of instructor. May be repeated for different topics.

N569 Independent Research in Music Information Technology (3cr.) P: Admission to the Music Information Technology minor. Independent research in music information technology.

Jazz

O316 Jazz Arranging 1 (2 cr.) Scoring for jazz instruments in various ensembles. Study of arrangers and arrangements in various styles to assimilate their characteristics; applications of these styles to original arrangements.

O317 Jazz Arranging 2 (2 cr.) P: O316 Jazz Arranging 1. More advanced arranging for various combinations of instruments in different styles.

O318 Styles and Analysis of Jazz 1 (2 cr.) Survey and analysis of jazz styles from ragtime and early jazz to swing and bebop. Repertoire, improvisation, instrumentation, role of instruments, major innovators and important groups. Includes transcription of jazz solos and their stylistic analysis.

O319 Styles and Analysis of Jazz 2 (2 cr.)
P.: O318 Styles and Analysis of Jazz 1. Survey and analysis of jazz styles from the cool school and hard bop to modal and contemporary styles. Continuation of O318 areas of focus. Includes transcription of jazz solos and their analysis.

O321 Jazz Improvisation 1 (3 cr.) Introduction to jazz improvisation. Chord/scale relationships, generic melodic patterns, standard harmonic patterns, tune learning.

O322 Jazz Improvisation 2 (3 cr.) P: O321 Jazz Improvisation 1 or permission of instructor. Theory and technique of Bebop. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of the jazz common practice period (ca. 1940-1955).

O323 Jazz Improvisation 3 (3 cr.) P: O321-O322 Jazz Improvisation 1 and 2 or permission of instructor. Modern concepts since 1955. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of jazz since 1958.

O324 Jazz Improvisation 4 (3 cr.) P: O321 Jazz Improvisation 1 or permission of instructor. Tune learning. Various approaches to facilitate learning jazz tunes in blues, rhythm, and standards categories among others. Study of commonalities and differences among tunes.

O325 Rhythm Section Literature and Performance Practice (2 cr.) Jazz, Latin, and Rock repertoire studied in light of historical rhythm section performance as well as modern applications. Historical, cultural, and conceptual aspects in the development of important rhythm section styles from the United States, Latin America, Cuba, the Caribbean, and Africa. May be taken more than once, for a maximum of 8 credits.

O512 Jazz Composition (3 cr.) Advanced study of problems of different styles of composition in the jazz idiom.

O516 Jazz Arranging 1 (2 cr.) P: Consent of instructor. Scoring for jazz instruments in various ensembles.

O517 Jazz Arranging 2 (2 cr.) P: Consent of instructor. Arranging for various combinations of instruments in different jazz styles.

O521 Jazz Improvisation 1 (3 cr.) Introduction to jazz improvisation. Chord/scale relationships, generic melodic patterns, standard harmonic patterns, tune learning.

O522 Jazz Improvisation 2 (3 cr.) P: O521 Jazz Improvisation 1 or permission of instructor. Theory and technique of Bebop. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of the jazz common practice period (ca. 1940-1955).

O523 Jazz Improvisation 3 (3 cr.) P: O521-O522 Jazz Improvisation 1 and 2 or permission of instructor. Modern concepts since 1955. Theory and techniques of jazz improvisation with an emphasis on the vocabulary, style, and repertoire of jazz since 1958.

O524 Jazz Improvisation 4 (3 cr.) P: O521 Jazz Improvisation 1 or permission of instructor. Tune learning. Various approaches to facilitate learning jazz tunes in blues, rhythm, and standards categories among others. Study of commonalities and differences among tunes.

O525 Rhythm Section Literature and Performance Practice (2 cr.) P: Permission of instructor. Jazz, Latin and Rock repertoire studied in light of historical rhythm section performance as well as modern applications. Issues of performance, arranging, composition, instrumentation and output of various important jazz composers, arrangers, and performers. Open to jazz majors.

O800 Jazz performance (2 cr.) P: Consent of instructor. Open to graduate jazz majors. Individual instruction in jazz performance.

Opera

R241 Introduction to Musical Theater (2 cr.)
P: Sophomore standing. Concepts of musical theater (musical comedy, operetta, and opera). Stage terminology, direction, and technology. Rehearsal techniques.

R300 Scenic Design for Opera (3 cr.) Applied study and practice of scenic drawing, drawing from nature, and architectural design. Five hours of studio class per week.

R301 Advanced Scenic Design for Opera (3 cr.) P: Permission of instructor. The practice and study of opera and ballet scenic design techniques, including research and analysis, floor plan drafting, model construction, and rendering techniques.

R320 Workshop in Scenic Technique (3 cr.)

Study and practice of opera scene construction, painting, lighting, costumes, and makeup. Five hours of studio class and eight hours of laboratory per week.

R325 Opera/Ballet Costume Construction I (3 cr.)

P: Consent of instructor. Techniques of costume construction, including pattern and fabric selection, cutting, draping, sewing, decoration, and fitting.

R326 Opera/Ballet Costume Construction II (3 cr.)

P: Consent of instructor. Continuation of R325 Opera/Ballet Costume Construction I.

R330 Seminar in History of Stage Design and Architecture (2 cr.)

History of stage design and architecture from Greek theater to the present. Three hours of studio class per week.

R391 Principles of Acting in Opera (2 cr.)

P: Consent of instructor. Basic techniques for the singing actor. Movement, use of body language, use of props, techniques of interpretation, and analysis of text and music.

R392 Dramatic Coaching (2 cr.)

P: Consent of instructor. Development of role interpretation individually and in groups with an emphasis on the integration of musical and acting values.

R400 Undergraduate Readings in Opera (cr. arr.)***R451 Problems of Opera Production (3 cr.)**

Choosing repertory, securing materials, translation, budget planning, and promotion.

R452 Styles in Opera Acting (3 cr.)

Advanced survey and practice of styles of operatic acting according to historical period and national characteristics.

R453 Project in Opera Stage Direction (1 cr.)*

Actual staging for public performance of a one-act opera with piano accompaniment and minimal decor.

R463 Individual Projects in Opera Stage Design (1 cr.)*

Complete design and execution of a one- or two-scene opera production.

R464 Individual Project in Opera Technical Direction (1 cr.)*

Complete technical direction of a one- or two-scene opera production.

R471-R472 Opera Workshop I-II (3-3 cr.)

Technical and performing aspects of the production of light and grand opera as they pertain to singing actors and ensembles.

R491-R492 Dramatic Coaching III-IV (2-2 cr.)

P: R391 Principles of Acting in Opera and R392 Dramatic Coaching. Instruction in portrayal of individual operatic roles.

R493 Vocal Styles in Opera (2 cr.)

Exploration of vocal styles and performance practices in opera from Gluck to the present.

R502 Stage Management (1 cr.)

Survey of the duties and responsibilities of the stage manager in opera. The student is expected to serve as stage manager for at least one of the productions of the IU Opera Theater. Preparation of the production book is emphasized.

R503 Seminar in Opera Production Project (2 cr.)

A guided study of research and preparation for an opera that the student director will attempt to realize on the stage.

R504 Opera Production Project (1 cr.)

Staging of a one-act opera or its equivalent and submission of the director's prepared prompt book.

R505 Opera Stage Direction Technique I (3 cr.)

P: Consent of instructor. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

R506 Opera Stage Direction Technique II (3 cr.)

P: R505 Opera Stage Direction Technique I. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

R507 Opera Stage Direction Technique III (3 cr.)

P: R505 Opera Stage Direction Technique I and R506 Opera Stage Direction Technique II. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

R508 Opera Stage Direction Technique IV (3 cr.)

P: R505 Opera Stage Direction Technique I, R506 Opera Stage Direction Technique II, and R507 Opera Stage Direction Technique III. Basic language and analytical technique for interpreting operatic scores. Techniques for organization and producing works of music theatre. Written analysis of scenes, practice in staging scene projects.

R510 Graduate Project in Scene Design for Musical Production (4 cr.)

Complete design for one opera or ballet production including sketches for scenery, costumes, props, makeup, floor plans, working drawings, etc.

R512 Advanced Scene Painting Laboratory Project (4 cr.)

Applied techniques in the execution of the scenery painting for one complete musical production as assigned.

R514 Graduate Seminar in History of Stage Design and Architecture (2 cr.)

Detailed examination of the history of stage design and architectural styles from Greek theater to the present. Three hours of studio class per week and individual research projects as assigned.

R515 Graduate Technical Direction (2 cr.)

Technical direction for one complete musical production, including setup scheduling, cue sheets, and working plots.

R516 Graduate Lighting Design (2 cr.)

Lighting design and execution for one complete musical production.

R517 Graduate Stage Management (1 cr.)

Complete execution of stage management for a musical production.

R518 Graduate Stage Direction for Designers (1 cr.)

The student assists the stage director in regard to rehearsal techniques, prompt book preparation, and production planning for one musical production.

R571-R572 Opera Workshop (3-3 cr.)

R581 Advanced Opera Skills I (3 cr.) The development of techniques needed for performance on the operatic stage: movement, acting, character analysis, pantomime, and scene study.

R582 Advanced Opera Skills II (3 cr.) The development of additional techniques needed for performance on the operatic stage: period movement and dance, improvisation, mask work, and scene study, including trios and larger ensembles.

R589 Physical Alignment in Singing (2 cr.)

Hands-on work on the relationship between the mental, skeletal, and muscular systems of the body and efficient movement, posture, breath, and resonance.

R591 Principles of Acting in Opera (2 cr.)

P: Consent of instructor. Basic techniques for the singing actor. Movement, use of body language, use of props, techniques of interpretation, and analysis of text and music.

R592 Dramatic Coaching (1 cr.) P: Consent of instructor. Development of role interpretation individually and in groups with an emphasis on the integration of musical and acting values.

R600 Opera Roles (0 cr.)* For Master of Music voice majors with consent of voice faculty to substitute an opera role for the second recital requirement.

Music Theory

Semesters when certain courses are usually offered are indicated "fall," "spring," and "summer." Check the most recent schedule information to confirm availability.

T109 Rudiments of Music I (3 cr.)

Fundamentals of notation, ear training, and music reading. Melody and beginning harmony. A grade of C or higher is required. (fall, spring)

T132 Musical Skills I (1 cr.) P: T109 Rudiments of Music I or equivalent, and T151 Music Theory and Literature I or consent of instructor. It is strongly recommended that this course be taken concurrently with T152 Music Theory and Literature II. Diatonic melody and harmony; two-part counterpoint. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring)

T151 Music Theory and Literature I (3 cr.)

P: T109 Rudiments of Music I with grade of C or higher or equivalent, score of 50-69 percent on Basic Musicianship Test and concurrent enrollment in T109 Rudiments of Music I, or consent of instructor. Introduction to the literature and analysis of music. Introduction to diatonic harmony. (fall)

T152 Music Theory and Literature II (3 cr.)

P: Either (1) T151 Music Theory and Literature I (minimum grade D-) and T109 Rudiments of Music I (minimum grade C) or equivalent, or (2) a grade of C or better in T151. Diatonic harmony continued, and introduction to chromatic harmony. Two-voice counterpoint and study of small forms. (spring)

T231 Musical Skills II (1 cr.) P: T109 Rudiments of Music I or equivalent, T132 Musical Skills I, and T151 Music Theory and Literature I or consent of instructor. It is strongly recommended that this course be taken concurrently with T251 Music Theory and Literature III. Melody, harmony, and counterpoint continued; some chromaticism. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring)

T232 Musical Skills III (1 cr.)

P: T109 Rudiments of Music I or equivalent, T132-T231 Musical Skills I-II, and T151 Music Theory and Literature I or consent of instructor. It is strongly recommended that this course be taken concurrently with T252 Music Theory and Literature IV. Chromatic melody and harmony. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring, summer)

T251 Music Theory and Literature III (3 cr.)

P: T151-T152 Music Theory and Literature I-II. Study of music from the late sixteenth through the eighteenth centuries, with an emphasis on counterpoint, harmony, and form. (fall)

T252 Music Theory and Literature IV (3 cr.)

P: T151-T152-T251/T261 Music Theory and Literature I-II-III. Study of music of the nineteenth and early twentieth centuries, with an emphasis on advanced harmonic procedures and analysis of larger forms. (spring)

T261 Music Theory and Literature III (3 cr.)

Honors equivalent of T251. P: T151-T152 Music Theory and Literature I-II. Study of music from the late sixteenth through the eighteenth centuries, with an emphasis on counterpoint, harmony, and form. (fall)

T262 Music Theory and Literature IV (3 cr.)

Honors equivalent of T252. P: T151-T152-T251/T261 Music Theory and Literature I-II-III.

Study of music of the nineteenth and early twentieth centuries, with an emphasis on advanced harmonic procedures and analysis of larger forms. (spring)

T331 Musical Skills IV (1 cr.) P: T109

Rudiments of Music I or equivalent; T132-T231-T232 Musical Skills I-II-III. It is strongly recommended that this course be taken concurrently with T351 Music Theory and Literature V. Twentieth-century materials. A grade of C or higher is required. (fall, spring, summer)

T351 Music Theory and Literature V (3 cr.)

P: T151-T152-T251/T261-T252/T262 Music Theory and Literature I-II-III-IV. Study of music from the early twentieth century to the present; new compositional and analytical procedures. (fall, spring, summer)

T361 Music Theory and Literature V (3 cr.)

Honors equivalent of T351. P: T151-T152-T251/T261-T252/T262 Music Theory and Literature I-II-III-IV. Study of music from the early twentieth century to the present; new compositional and analytical procedures.

T400 Undergraduate Readings in Music Theory (cr. arr.)

Independent study on a topic approved by the Department of Music Theory prior to enrollment in the course.

T410 Topics in Music Theory (3 cr.) P: Junior

standing or consent of instructor. Study of selected compositions of a particular composer, historical period, or genre. Emphasis on music and its relation to theoretical and compositional ideas. May be repeated for different topics.

T412 Advanced Aural and Keyboard Techniques (3 cr.)

P: T232 Musical Skills III and T252/T262 Music Theory and Literature IV, or consent of instructor. Listening in context to music of various style periods. Keyboard skills (e.g., figured bass, harmonization, and score reading).

T416 Counterpoint: Variable Topics (3 cr.)

P: T232 Musical Skills III and T252/T262 Music Theory and Literature IV. The techniques of counterpoint with an emphasis on a particular style, such as that of the sixteenth or eighteenth century.

T417 Analysis of Tonal Music (3 cr.) P: T232 Musical Skills III and T252/T262 Music Theory and Literature IV. Analytical techniques for the study of tonal music of the eighteenth and nineteenth centuries.

T418 Music and Ideas (3 cr.) P: Junior standing or consent of instructor. An introduction to the philosophy of music and the history and problems of musical aesthetics.

T508 Written Music Theory Review for

Graduate Students (3 cr.) Designed to satisfy deficiencies indicated by the Graduate Music Theory Entering Proficiency Examination. Part writing, form, and harmonization. Removal of deficiency requires a grade of C or higher. If T511 Aural Music Theory Review for Graduate Students is also required, T508 Written Music Theory Review for Graduate Students should be taken first. (fall, summer)

T509 Sight-Singing Review for Graduate

Students (3 cr.) Designed to satisfy deficiencies indicated by the Graduate Music Theory Entering Proficiency Examination. Music reading involving intervals, scales, chord outlines, rhythm patterns, and meter through solo and ensemble singing. Removal of reading deficiency requires a grade of C or higher. (fall of each year, summer of odd-numbered years)

T511 Aural Music Theory Review for

Graduate Students (3 cr.) Designed to satisfy deficiencies indicated by the Graduate Music Theory Entering Proficiency Examination. Removal of deficiency requires a grade of D or higher. If T508 Written Music Theory Review for Graduate Students is also required, it should be taken before T511 Aural Music Theory Review for Graduate Students. (spring of each year, summer of even-numbered years)

T545 Introductory Analysis of Music

Literature (3 cr.) P: T508 Written Music Theory Review for Graduate Students and M541-M542 Music History Review for Graduate Students I-II, or equivalent. Basic techniques of analysis applied to a selection of music literature emphasizing works from the seventeenth century through the early twentieth century. (fall, spring)

T550 Readings in Music Theory (3 cr.) P: T508

Written Music Theory Review for Graduate Students or equivalent. Introduction to the discipline of music theory: objectives, issues, trends, methods, resources, and literature. (spring)

T551 Analytical Techniques for Tonal Music

(3 cr.) P: T508 Written Music Theory Review for Graduate Students or equivalent. In-depth analysis of common-practice repertoire through multiple techniques, including the study both of pitch and of rhythm. (fall)

T555 Schenkerian Analysis (3 cr.) P: T508

Written Music Theory Review for Graduate Students or equivalent and consent of instructor. Develops skill in applying Heinrich Schenker's analytic method for tonal music of the eighteenth and nineteenth centuries. (spring)

T556 Analysis of Music Since 1900 (3 cr.)

P: T508 Written Music Theory Review for Graduate Students or equivalent. Analytical techniques for music of the twentieth and twenty-first centuries. (fall)

T561 Music Theory: Variable Topics (3 cr.)

P: Consent of instructor. May be repeated for different topics.

T565 Stylistic Counterpoint: Variable Topics (3 cr.)

P: T508 Written Music Theory Review for Graduate Students or equivalent. Analysis of, and composition in, the contrapuntal style of a given period, e.g., J. S. Bach and his contemporaries, the sixteenth-century sacred style, the romantic period. May be repeated for different topics. (fall)

T591 Teaching of Music Theory (3 cr.)

P: T508 Written Music Theory Review for Graduate Students or equivalent. Comparative analysis of teaching techniques, procedures, and materials, with practical application. (spring, summer)

T599 Master's Degree Comprehensive Review (0 cr.)

Review of a portfolio assembled from master's course work. Taken in the final semester of study. (fall, spring)

T619 Projects and Problems in Music Theory (cr. arr.)

P: Consent of music theory department. Investigation and research in the field of music theory designed to meet individual needs of graduate students.

T623-T624 History of Music Theory I-II (3-3 cr.)

I. Musical systems of antiquity; modal, rhythmic, and contrapuntal music theory to 1600. (fall of odd-numbered years) II. Music theory from 1600 through the mid-twentieth century. (spring of even-numbered years)

T658 Seminar in Music Theory: Variable Topics (3 cr.) May be repeated for different topics only. (fall, spring)

T659 Public Lecture (0 cr.)* Formal presentation to the public of a research paper.

T700 Dissertation in Music Theory (cr. arr.)*

Unclassified Courses

U200 Special Projects in Technology (1-8 cr.)

P: Consent of instructor. May be repeated for additional credit.

U201-U202 Piano Technology I-II (2-2 cr.)

U201 is a prerequisite for U202. Recommended for piano majors. Introduction to science of tuning in equal temperament, structure of piano, and mechanism of piano's action.

U210 Reed Making (1 cr.) Principles of double-reed making with development of individual skill and application.

U233 Applied French Diction for Singers (1 cr.) P or C: FRIT F100. Drill on phonetics and application to song and opera.

U243 Applied German Diction for Singers (1 cr.) P or C: GER G100. Drill on phonetics and application to song and opera.

U253 Applied Italian Diction for Singers (1 cr.) P or C: FRIT M100. Drill on phonetics and application to song and opera.

U263 Pronunciation of Historical Languages (3 cr.)

A survey of the changes in the pronunciation of Romance and Germanic languages from the Middle Ages to the eighteenth century.

U274-U275 History of Violin Making I-II (3-3 cr.)

P: Consent of instructor. Seminar in the history and literature of string instrument technology. Study of the manufacture and repair of string instruments from the earliest time to the present, with emphasis on the work of the master luthiers. Outside readings. Three hours of class per week.

U305 String Instrument Repair (1 cr.) String instrument maintenance and repair. For music education students.

U350 Individualized Music Cognate Area Readings and Research (1-6 cr.)

Open only to students accepted for an individualized cognate area.

U361 English Diction for Singers (1 cr.) Drill on phonetics with application to singing. May be taken for undergraduate and graduate credit.

U400 Unassigned Undergraduate Performance Major (cr. arr.)

P: Permission of director of undergraduate studies or dean of Jacobs School of Music. Temporary section during registration process.

U404 Harp Technology (2 cr.) A study of the principles, problems, repair, and general mechanics of the harp action and of all aspects of design from both the historical and practical points of view. The course covers all basic routines of repairs, tuning adjustments, maintenance, and intricate regulation of various instruments.

U406 Introduction to Piano Technology (2-3 cr.)

Aspects of upright and grand piano technology, including building/rebuilding pianos, action regulation, voicing and tone, theory of tuning, basic tuning techniques, and discussion of sales and pricing. Recommended for piano majors.

U411 Performing Art Center Management (3 cr.)

On national and local levels. Mechanics of management, booking of concert artists and attractions, organized-audience plan, local concert series, and symphony management.

U412 Opera Management (3 cr.)

Problems of management in operas; organizational structure, business aspects, public relations and support, repertoire selection, casting, coaching, directing, and rehearsing; design and execution of scenery, costumes, properties, and lighting; and technical production.

U440 Practicum I-II-III-IV (2-2-2-2 cr.)

Supervised execution of the technology of construction, repair, and operation of scenic elements and theatrical equipment. Ten hours per week each semester.

U450 Individualized Music Cognate Area Final Project (0 cr.) Open only to students accepted for an individualized music cognate area.

U453 Italian Operatic Diction (1 cr.) P: U253 Applied Italian Diction for Singers and consent of instructor. Coaching in Italian diction involving the standard Italian repertoire.

U470 Violin Repair I-II-III-IV (6-6-6-6 cr.)
P: Consent of instructor. I-II. Study and practice of string instrument technology, including general repairs done from outside the instrument, bow refurbishing, and use of hand and power tools. III-IV. Advanced study and practice of string instrument technology, including general and major repair done after an instrument has been opened, instrument acoustics, and related topics. Fifteen hours instruction and laboratory per week.

U471 Topics in Piano Technology (2-3 cr.)
Practical hands-on work in various areas of piano technology, including upright and grand piano regulation and tuning. May be repeated for different topics only.

U480 Internship in Technology (cr. arr.)
P: Consent of instructor. Internship in music-related technology. Practical application of related skills in a professional setting on or off campus for one semester.

U500 Workshop in Music: Variable Topics (0-6 cr.)

U501 Introduction to Piano Technology (2-3 cr.) Aspects of upright and grand piano technology, including building/rebuilding pianos, action regulation, voicing, and tone, theory of tuning, basic tuning techniques, and discussion of sales and pricing. Recommended for piano majors.

U502 Topics in Piano Technology (2-3 cr.)
Practical hands-on work in various areas in piano technology, including upright and grand piano regulation and tuning. May be repeated for different topics only.

U506 Historical Brass Instrument Design and Construction (3 cr.) The course will consist of a three-hour laboratory session each week, supplemented by independent research projects that will demand additional time appropriate to a 3-credit course. The laboratory portion of the course will consist of the construction of a reproduction of a historical brass instrument, using methods and tools consistent with those used in the seventeenth and eighteenth centuries.

U510 Advanced Reed Making (1 cr.) P: U210 Reed Making or permission of instructor. Principles of double-reed making with focus on advanced skill and understanding in reed finishing.

U511 Performing Art Center Management (3 cr.) On national and local levels. Mechanics of management, booking of concert artists and attractions, organized-audience plan, local concert series, and symphony management.

U596 Research in Music (cr. arr.)

U800 Unassigned Graduate Performance Minor (cr. arr.) P: Permission of director of graduate studies or dean of Jacobs School of Music. Temporary section during registration process.

U900 Unassigned Graduate Performance Major (cr. arr.) P: Permission of director of graduate studies or dean of Jacobs School of Music. Temporary section during registration process.

Nonmajor Academic and Performance Courses

Z100 The Live Musical Performance (1-2 cr.)
An introduction to music listening through weekly in-class performances. Students have an opportunity to interact with instrumentalists, singers, dancers, choreographers, conductors, and composers. Musical styles include classical, rock, jazz, and world music.

Z101 Music for the Listener (3 cr.) An introductory music appreciation course that explores European and American classical music and other musical repertoire.

Z103 Special Topics in Music for Nonmajors (3 cr.)

Z110 Non-Music Major Performance Elective (2 cr.) For undergraduate students.

Z111 Introduction to Music Theory (3 cr.) A study of fundamentals of the language and notation of music: listening, music reading and writing, and the elements of music as used in a variety of genres and historical periods. Open to non-music majors and students in the Jacobs School of Music interested in a general background in music.

Z112 Introduction to Musical Skills (1 cr.)
Introduction to sight singing and dictation. Rhythmic and melodic materials. Previous or concurrent registration in Z111 Introduction to Music Theory is recommended.

Z120 Music in Multimedia (3 cr.) Overview of multimedia elements for interactive environments and linear media. Introduction to digital media including animation, audio, video, and images. Audio techniques including sound synchronization with cue points, loops, digital signal processing effects, mixing, and conversions using a waveform editor.

Z161 Steel Drumming (2 cr.) Techniques of execution and musical interpretation of music for the steel drums.

Z162 Hand Drumming (2 cr.) Techniques of execution and idiomatic rhythms of international styles of hand drumming.

Z171-Z172 Opera Theater Series I-II (3-3 cr.) Discussion and analysis of works to be performed during the current Opera Theater series. Designed to acquaint opera patrons (and non-music majors) with the libretti and music.

Z201-Z202 History of Rock 'n' Roll Music I-II (3-3 cr.) I. Roots of Rock to the British Invasion. II. The Sixties. Survey of the major trends, styles, and genres of rock music, focusing on artists and groups with the most enduring significance and on the major social issues of their times. Z201 is not a prerequisite for Z202.

Z211 Music Theory II (3 cr.) P: Z111 Introduction to Music Theory or consent of instructor. Overview of part writing, musical form, harmonic analysis, and modulation.

Z212 Musical Skills II (1 cr.) P: Z112 Introduction to Musical Skills or consent of instructor. Continuation of sight singing and dictation skills. Rhythmic, melodic, and harmonic materials. Previous or concurrent registration in Z211 Music Theory II is recommended.

Z250 Choral Masterworks (3 cr.) Introduction to the masterpieces of choral music through examination of musical, historical, and cultural contexts. Study of selected oratorios, masses, requiems, passions, choral symphonies, choral music outside the Western art tradition, and music for glee clubs, show choirs, and vocal jazz groups. Class lectures/discussions enhanced with live performances.

Z260 Music in American Society (3 cr.) Music in the United States: its history and place in society from the earliest musical activities to some of its many present incarnations. Native American music; sacred and secular music in the New World to c.1800; music in the church, home, and concert hall in the nineteenth century; African American music; and various twentieth-century traditional popular and classical genres and styles.

Z301 Rock Music in the '70s and '80s (3 cr.) A lecture-oriented course that covers the history of rock 'n' roll in the 1970s and 1980s. The post-Sgt. Pepper "splintering" of rock and ensuing style changes are highlighted.

Z311 Music Theory III (3 cr.) P: Z111 Introduction to Music Theory and Z211 Music Theory II or consent of instructor. Overview of modulation and chromatic harmony.

Z312 Musical Skills III (1 cr.) P: Z112 Introduction to Musical Skills and Z212

Musical Skills II or consent of instructor. Advanced sight singing and dictation skills. Rhythmic and melodic materials in one and two parts; harmonic materials including chromaticism. Previous or concurrent registration in Z311 Music Theory III is recommended.

Z315 Music for Film (3 cr.) P: CMLT C190 Introduction to Film. A stylistic and analytic survey of music for moving pictures, concentrating on American and English narrative films.

Z317 Computer Music Composition I (3 cr.) Basic MIDI tools are applied to electronic music composition techniques and the production of computer music. The course is project-based and requires a performance of student compositions and arrangements as a final project. Intermediate knowledge of sequencing and notation software is recommended preparation.

Z318 Computer Music Composition II (3 cr.) P: Z317 Computer Music Composition I or consent of instructor. Students with introductory music composition techniques in electronic and computer music advance to sampling and looping technologies, synchronizing digital music to video and film. The course is project-based and requires a performance of student compositions and arrangements as a final project.

Z320 Advanced Special Topics in Music for Nonmajors (3 cr.)

Z340 Introduction to Music Business (3 cr.) An introduction to the business aspects of the music industry. Recording companies, artists, and contracts; music production; copyright, licensing, and publishing; booking agents, promotions, live performances, and performing arts organizations.

Z361 Introduction to MIDI and Computer Music (3 cr.) P: Modest working knowledge of personal computers. Basics of the Musical Instrument Digital Interface system, its software, and the instruments commonly used with desktop MIDI workstations (synthesizers, digital samplers). MIDI sequencing, digital audio editing, and principles of digital syntheses. The course is intended for those with little prior technical training.

Z362 Computer Music: Design/Perform (3 cr.) P: Z361 Introduction to MIDI and Computer Music or equivalent experience and permission of instructor. Projects in fixed-media computer music composition (with and without video) and live electronic music performance. Field recording, audio editing, sampling, effects processing, mixing, mastering, video synchronization, methods of synthesis, virtual instrument design, real-time hardware control of audio, live video processing.

Z373 The American Musical (3 cr.) The origins of the American musical: its societal impact and its development from vaudeville and European operetta to the rock musicals of today.

Z374 Contemporary Broadway Musicals (3 cr.) An exploration of the Broadway musical with a focus on contemporary trends. American rock musicals, revivals, and British and European productions. Study of contemporary producers, composers, lyricists, choreographers, and directors.

Z385 History of the Blues (3 cr.) Tells the story of the blues through the music of more than 200 artists. Styles studied include Classic Blues, Country Blues, Piedmont Blues, Holy Blues, White Blues, City Blues, Rhythm & Blues, Post-WWII Country Blues, Chicago Blues, Urban Blues, Swamp Blues, British Blues, and Blues Rock.

Z390 Jazz for Listeners (3 cr.) An examination of the components of jazz, how to listen to jazz, and how to relate jazz to the social/cultural environment in which it was created. Class lectures/discussions enhanced with live performances and videos of major artists such as Louis Armstrong, Charlie Parker, Miles Davis, and John Coltrane.

Z393 History of Jazz (3 cr.) Periods, major performers and composers, trends, influences, stylistic features, and related materials. For non-music majors only.

Z395 Contemporary Jazz and Soul Music (3 cr.) A survey of contemporary jazz and soul (rhythm and blues) music and musicians in the United States. For non-music majors only.

Z401 The Music of the Beatles (3 cr.) An in-depth, song-by-song look at the music, lives, and times of the Beatles. The course focuses on the music and is aimed at heightening student listening skills as well as fostering a deeper appreciation for the Beatles' recordings.

Z402 Music of Frank Zappa (3 cr.) A detailed survey of the musical career of rock's most avant-garde composer. Traces Zappa's creative output from his early days through his solo projects, his "big band" period, his orchestral productions, and finally his groundbreaking work with the Synclavier. All of Zappa's commercially released albums are discussed, and students are responsible for a listening list of materials from these releases.

Z403 Music of Jimi Hendrix (3 cr.) A detailed look at the life, music, and career of rock music's best and most influential guitarist. Audio and video performances document the meteoric rise of Hendrix from obscurity to master musician before his untimely death.

Z404 The Music of Bob Dylan (3 cr.) A detailed examination of Bob Dylan's songs and career. The course traces Dylan's many incarnations and reinventions from his early days as a folk-protest singer and pop icon to his role as elder statesman and Poet Laureate of popular music.

Z411 Music Theory IV (3 cr.) P: Z111 Introduction to Music Theory and Z211-Z311 Music Theory II-III or consent of instructor. Further study of modulation techniques and advanced chromatic harmony. Overview of atonal and serial techniques as well as music of the twentieth century.

Z412 Musical Skills IV (1 cr.) P: Z112 Introduction to Musical Skills and Z212-312 Musical Skills II-III. More advanced sight singing and dictation skills. Rhythmic and melodic materials in one and two parts with more difficult rhythms; harmonic materials including advanced chromaticism and modulation. Examples from twentieth-century musical repertoire. Previous or concurrent registration in Z411 Music Theory IV is recommended.

Z413 Latin American Popular Music (3 cr.) Historical and cultural aspects in the development of important popular music genres in Latin America and the Caribbean, and their impact in the United States. Issues of performance and instrumentation and the output of significant composers, arrangers, and performers. For non-music majors only. Activities outside of class may be scheduled.

Z415 Connections: Music, Art, Literature (3 cr.) Interrelationships among the arts of various cultures, learning how they influence each other and are in turn influenced by the culture and temper of the times they reflect. Includes a survey of major styles from the Renaissance to the present, with emphasis on the twentieth and twenty-first centuries.

Z710 Non-Music Major Performance Elective (2-4 cr.) For graduate students.

Faculty of the Jacobs School of Music, Indiana University Bloomington

Ballet Distinguished Professor Violette Verdy; Professors Jacques Cesbron, Michael Vernon; Associate Professor Virginia Cesbron; Lecturer Guoping Wang

Band/Wind Conducting Professors Stephen W. Pratt, David Woodley; Associate Professor Jeffrey Gershman; Senior Lecturer Paul Popiel

Brass

Horn Professors Myron Bloom, Richard Seraphinoff; Associate Professor Jeff Nelsen

Trumpet Professors Edmund Cord, John Rommel; Associate Professor Joey Tartell

Trombone and Euphonium Professors Peter Ellefson, Carl Lenthe, M. Dee Stewart

Tuba Professor Daniel Perantoni

Choral Conducting Professor Michael Schwartzkopf, Pam and Jack Burns Professor; Professors Gwyn Richards, Carmen Tellez; Assistant Professor William Gray

Composition Chancellor's Professor Claude Baker; Professors David Dzubay, Don Freund, Jeffrey Hass (electronic and computer music), Eugene O'Brien; Associate Professor P. Q. Phan; Assistant Professor John Gibson (electronic and computer music)

Early Music Professors Paul Elliott (voice), Wendy Gillespie (viola da gamba), Michael McCraw (Baroque bassoon), Nigel North (lute), Stanley Ritchie (Baroque violin), Richard Seraphinoff (natural horn), Elisabeth Wright (harpichord); Assistant Professors Barbara Kallaur (Baroque flute) (part-time), Washington McClain (Baroque oboe) (part-time); Lecturers Eric Hoepflich (early clarinet) (part-time), Kiri Tollaksen (cornetto) (part-time)

Guitar Professor Ernesto Bitetti; Lecturer Petar Jankovic (part-time)

Harp Distinguished Professor Susann McDonald; Associate Professor Elzbieta Szmyt

Jazz Studies Distinguished Professor David N. Baker; Professors Patrick Harbison, Stephen Houghton; Associate Professors Luke Gillespie, Thomas Walsh; Assistant Professors Jeremy Allen, Brent Wallarab

Music Education Professor Michael Schwartzkopf, Pam and Jack Burns Professor; Professors Estelle R. Jorgensen, Patrice Madura Ward-Steinman; Associate Professors Brenda Brenner, Brent Gault, Lissa Fleming May, Katherine Strand

Music in General Studies Professor Glenn Gass; Senior Lecturer Andrew Hollinden; Lecturer Constance Cook Glen

Musiology Distinguished Professors J. Peter Burkholder, Thomas Mathiesen, David H. Jacobs Chair in Music; Professor Daniel R. Melamed; Associate Professors Halina Goldberg, Kristina Muxfeldt, Massimo Ossi; Assistant Professors Phil Ford, Ayana Smith, Giovanni Zanovello

Music Theory Professors Robert Hatten, Marianne Kielian-Gilbert, Mary Wennerstrom; Associate Professors Julian Hook, Gretchen Horlacher, Eric Isaacson, Gary Potter, Frank Samarotto; Assistant Professors Kyle Adams, Roman Ivanovitch

Opera Studies

Opera Coaching Professor Edwin Penhorwood (part-time); Assistant Professors (part-time) Mark Phelps, Shuichi Umeyama

Scenic Design and Technical Production Professor C. David Higgins

Stage Direction Professor Vincent Liotta

Orchestral Conducting Professors David Effron, Arthur Fagen, Leonard Slatkin, Arthur R. Metz Foundation Conductor (part-time); Senior Lecturer Uriel Segal (part-time)

Organ Professors Janette Fishell, Christopher Young

Percussion Professors Stephen Houghton, John Tafoya; Associate Professor Kevin Bobo

Piano Distinguished Professor Menahem Pressler, Charles H. Webb Chair in Music; Professor Andre Watts, Jack I. and Dora B. Hamlin Chair in Music; Professors Edward Auer, Edmund Battersby, Evelyne Brancart, Arnaldo Cohen, Luba Edlina-Dubinsky, Jean-Louis Haguenaer, Shigeo Neriki, Karen Shaw; Associate Professors Emile Naoumoff, Yael Weiss (chamber music, part-time); Assistant Professors David Cartledge, Karen Taylor (part-time); Senior Lecturer Reiko Neriki

Recording Arts Professor Konrad Strauss; Associate Professor Wayne Jackson; Lecturer Michael Stucker

Strings

Violin Professor Jorja Fleezanis, Henry A. Upper Chair in Orchestral Studies; Professor Alexander Kerr, Linda and Jack Gill Chair in Violin; Professors Mauricio Fuks, Mark Kaplan, Henryk Kowalski, Jaime Laredo, Kevork Mardirossian, Stanley Ritchie, Mimi Zweig; Professor Ik-Hwan Bae (chamber music); Associate Professors Federico Agostini, Brenda Brenner; Senior Lecturer Joshua Bell (chamber music, part-time)

Viola Professors Atar Arad, Alan deVeritch, Mimi Zweig

Violoncello Distinguished Professor Janos Starker; Professors Eric Kim, Sharon Robinson; Associate Professor Emilio Colon

Double Bass Professors Bruce Bransby, Lawrence Hurst

Technical Studies Assistant Professor Stephen Shaver (piano technology) (part-time); Senior Lecturer Thomas Sparks (string instrument technology)

Voice Distinguished Professor Timothy Noble; Chancellor's Professor Costanza Cuccaro; Professors Robert Harrison, Mary Ann Hart, Paul Kiesgen, Teresa Kubiak, Carlos Montané, Andreas Poulimenos, Marietta Simpson, Carol

Vaness, Patricia Wise; Associate Professors Gary Arvin, Alan Bennett, Patricia Havranek (part-time), Brian Horne, Patricia Stiles; Senior Lecturers Alice Hopper, Dale Moore, Scharmal Schrock; Lecturer Sylvia McNair

Woodwinds

Flute Professor Kathryn Lukas; Associate Professor Thomas Robertello

Oboe Professor Linda Strommen; Associate Professor Roger Roe (part-time)

Clarinet Professors James Campbell, Eli Eban, Howard Klug

Bassoon Professor William Ludwig; Associate Professor Kathleen McLean

Saxophone Associate Professors Thomas Walsh, Otis Murphy



Regulations and Procedures

Academic Regulations

Academic and Professional Conduct

All students at Indiana University are responsible for knowing the rules governing academic and personal conduct in the *Indiana University Code of Student Rights, Responsibilities, and Conduct*. Code procedures for the Bloomington campus are available at <http://dsa.indiana.edu/Code/index1.html>. The rules about academic honesty are important for everyone, but students who are new to the education system in the United States should be especially sure to read and understand them because the expectations here may be different from those to which they are accustomed.

Each student is expected to adhere to high professional, ethical, and academic standards, and the Jacobs School of Music may dismiss from its programs any student who fails to do so. In general, it is assumed that all academic work (such as papers, essays, quizzes, tests, oral reports, projects, compositions, dissertations, documents, and performances) is a student's original work. Collaboration is sometimes permitted for certain assignments in some courses. Students should always make certain that they understand what an instructor expects for a particular assignment. It is also assumed that material borrowed or quoted from other sources (including from books, articles, the Web, and elsewhere) will be acknowledged and cited.

The penalties for academic and personal misconduct are severe, and can include dismissal from the university. Students with questions about the rules and the disciplinary procedures for the Bloomington campus are welcome to ask the directors of undergraduate or graduate studies.

Change of Degree Requirements

Each student is subject to the degree requirements outlined in the current Jacobs School of Music Bulletin. When new requirements are introduced after a student has matriculated, the student may elect to observe either the requirements in force at the date of matriculation or those most recently established by the Jacobs School of Music.

Grades

The official grading system of Indiana University is as follows:

A+ or A	4.0
A-	3.7

B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
D-	0.7
F	0.0

Addition of Courses

No course may be added after the normal schedule adjustment period of a semester unless the instructor and department chairperson of the course give signed approval and the course addition is approved by the dean of the school in which the student is enrolled.

Withdrawal from Courses

Withdrawals made before the end of the first week of classes will not appear on a student's permanent internal record. After the first week of classes, withdrawals are automatically marked W until the university automatic W deadline. After the automatic W deadline, withdrawal is permitted only if the instructor and dean of the student's school approve the request on the basis of urgent, documented reasons relating to the student's health or equivalent distress. The desire to avoid a low grade is not an acceptable reason for withdrawal from a course. If a student withdraws with the consent of the instructor and the dean, the grade in the course shall be W if the work is passing and F if the work is not passing. The grade will be recorded on the date of withdrawal. Failure to complete a course without an authorized withdrawal will result in the grade of FNN or FN.

Incompletes and Deferred Grades

If a student is not in attendance during the last two or three weeks of a semester, the instructor may report a grade of I (indicating the work is satisfactory at the end of the semester but has not been completed) if the instructor has reason to believe the absence was beyond the student's control; if not, the instructor shall record a grade of FN. In addition, a student may not enroll in a course in which the student has received a grade of Incomplete, except in performance, chamber music, and ensemble.

It is the responsibility of the student who has incurred the grade of Incomplete in any course to fulfill the requirements of that course within one calendar year from the date on which the Incomplete is recorded. The student is expected to complete all necessary work in time for the instructor to assign a regular grade before the expiration of this time period. If this is impossible because of circumstances clearly beyond the student's control, it is the student's responsibility to petition the instructor for an extension of time. Every Incomplete is changed to F at the end of one year unless a grade is assigned during that year.

The grade of R is used in courses such as research courses and recitals in which completion of the work of the course is not necessarily required at the end of the semester.

FNN and FN Grades

The grade of FNN is given to students who have never attended. The grade of FN is given to students who stopped attending, to distinguish the grade from the F awarded for poor performance. The instructor must provide on the electronic grade roster the last date of documented class attendance or participation when awarding the FN grade.

Pass/Fail Option

Under certain circumstances an undergraduate student in good standing (not on probation) may enroll in up to eight elective courses to be taken with a grade of P (Pass) or F (Fail) during the four years of the undergraduate program. A student may take two courses per academic year on the Pass/Fail option. An academic year begins with the first day of the fall semester and ends with the last day of the second summer session.

If a student elects the Pass/Fail option in a course, the Office of the Registrar will convert the final grade to either P (grade of A, B, C, or D) or F (grade of F). The grade of P indicates satisfactory work in fulfillment of degree requirements, but it is not computed in the grade point average. The grade of F is included in determining grade point averages.

No courses with a MUS or an EDUC prefix can be taken on a Pass/Fail basis by music majors. B.M.E. students may use Pass/Fail courses only for general education requirements except for ENG W131 Elementary Composition I and CMCL C121 Public Speaking or their approved substitutes. B.M. and B.S. students may use Pass/Fail courses only as free electives; they may not use Pass/Fail courses to meet stated degree requirements. Once the Pass/Fail option request has been processed, the decision cannot be reversed. The deadline for filing Pass/Fail option requests is the end of the

fourth week of the semester or two weeks into a summer session. The Pass/Fail option is not available to graduate or diploma students.

Extended-X Policy

Undergraduate students may petition for a grade substitution under the amended FX (Extended-X) policy. Undergraduate students may retake a course for which they received a grade below an A during the first 45 hours of course work. A student may exercise this option for no more than three courses, totaling no more than 10 credits. A student may use this option only once for a given course. The student's transcript shall record both grades. For the course retaken, only the second grade shall be counted in the determination of the student's grade point average (GPA). Any GPA calculated in accord with this policy is marked with an asterisk denoting that a lower grade has been replaced by a second grade in the course. In the Jacobs School of Music, performance study at the 400 level, masterclass (I500), and ensemble (X0—) are ineligible for this type of grade petition.

Change of Grade and Grade Appeal

No grade may be changed after six calendar months from the date of the last day of final examinations. Grade appeals in the Jacobs School of Music are considered by the Academic Fairness Committee; there is no further appeal outside the School. A student must submit a grade appeal in writing to the Associate Dean for Instruction no later than four weeks after the grade is awarded.

Absences

Illness is usually the only acceptable excuse for absence from class and must be officially confirmed. A student's excessive absence may be reported by the instructor to the director of undergraduate or graduate studies.

A student who misses a final examination and who has a passing grade up to that time may be given a grade of Incomplete if the instructor has reason to believe that the absence was beyond the student's control.

Every effort is made to avoid time conflicts between Jacobs School of Music classes and performances. However, if a student is required to participate in performances or other activities officially sponsored by the Jacobs School of Music that coincide with classes or examinations within the school, the instructors involved will be informed in advance and asked to make some accommodation for the student. Consideration for professional opportunities not sponsored by the Jacobs School of Music is at the sole discretion of the instructor.

Minimum and Maximum Semester Load

Undergraduate Students. Undergraduates in the Jacobs School of Music are not permitted to enroll in fewer than 14 credit hours or more than 19 credit hours during the fall and spring semesters (more than 10 during the second summer session), including major ensemble (2 credits), except with special permission from the director of undergraduate studies. A student in good standing may petition the director of undergraduate studies to enroll in more than 19 credit hours. Only in very exceptional cases shall the total carried exceed 22 credit hours. Any student taking a music performance course during a fall or spring semester or a second summer session must enroll for at least two hours of credit in that performance course. B.M.E. students in the semester of student teaching are exempt.

Students in their final semester of enrollment may be permitted to enroll in fewer than 14 credit hours, which must include a major ensemble (2 credits). Students should consult other offices in the Jacobs School of Music and the university to determine the effect of part-time enrollment on financial aid, international student status, insurance, and other issues.

Graduate Students. In the fall or spring semester, graduate degree students must enroll in a minimum of 8 credit hours, and diploma students and visiting students must enroll in a minimum of 9 credit hours (including ensemble). With the prior approval of the director of graduate studies, part-time enrollment in one or more academic course(s) is permitted for master's and doctoral students for a maximum of two semesters before the last semester of the degree. Part-time master's students may enroll for a maximum of 5 credit hours, and part-time doctoral students for a maximum of 7 credit hours. Part-time enrollment may not include performance (individual studio) study or chamber music and is not available for diploma or visiting students. Part-time students will not be required to enroll in ensemble. Financial aid is not available to part-time students.

Master's students who are in their final semester of coursework and have fewer than 6 credits of required coursework remaining may register for just those credit hours, plus 2 credits of ensemble, in that final semester. Registration in fewer than 8 credits is not possible if the final requirement is performance (individual studio) study. Master's students who register in performance study must enroll in a minimum of 8 credits in that semester. Doctoral students who are in or past their final semester of required coursework may enroll in fewer than 8 credit hours. Students should consult other offices in the Jacobs School of

Music and the university to determine the effect of part-time enrollment on financial aid, international student status, insurance, and other issues. In the second summer session, the minimum enrollment is 4 credit hours for all diploma and visiting students.

Distance Learning

A student may earn some credit toward a degree by enrolling in correspondence or online courses. Students admitted to the Jacobs School of Music must have courses approved by the director of music undergraduate or graduate studies before enrolling in them.

Information about distance learning course offerings can be obtained from the School of Continuing Studies, Owen Hall, Indiana University, Bloomington, IN 47405.

Audit Policy

The Jacobs School of Music of Indiana University has a long tradition of openness in its performing and academic activities. Students and visitors to the campus may benefit from opportunities to attend lectures, rehearsals, lessons, or other activities. These activities may range from informal observation for a limited number of sessions to the following regulations:

Permission to observe classes informally is at the discretion of the supervising teacher. Limitations in seating capacity may make it impossible to include auditors or observers. Permission to audit formally (i.e., with registration and fees) is primarily the responsibility of the supervising teacher, but is subject to the following regulations:

1. Students may not register as auditors for any class that involves class participation. This includes classes in sight singing, ear training and keyboard, instrumental techniques, ballet, and others. To determine if a class falls under this provision, the student should consult the chair of the department in which the class is given.
2. Students may register as auditors for music performance classes (applied music), but they will not be counted as part of the faculty load, and they will not perform themselves. To observe or audit a lesson, students must have permission not only from the supervising teacher, but also from the student whose lesson is being heard.
3. Formal auditing or informal observation of classes is not intended as preparation for exemption or proficiency tests. Permission to observe or audit a class may be denied by the supervising faculty member on this basis.
4. Music majors may not audit graduate review courses in music theory. They may audit

graduate review courses in music history and literature only if they have no more opportunities remaining to take the graduate entrance proficiency examinations.

5. Official audit status for a class requires the approval of the professor in charge. When approval is obtained, the student enrolls during the schedule adjustment period.
6. No class that has been officially audited may be used towards degree credit of any kind in the Jacobs School of Music unless (a) the student passes a validation examination and any other requirements of the course under the supervision of the professor teaching the course, (b) the student has met any prerequisites for the course (to be verified by the approving faculty member), and (c) the student pays full tuition for the course.

Credit by Examination

Students who can demonstrate knowledge or skills in the area of specific courses may receive credit by examination.

Students with Disabilities

Students with a learning disability, hearing impairment, speech impairment, or any other disability that may affect their ability to fulfill a requirement of the Jacobs School of Music should contact Disability Services for Students at (812) 855-7578 before registering. Requirements will not be waived for students with disabilities; however, some accommodations can be made within specific courses.

Academic Standing— Undergraduate

Students are in good standing in the Jacobs School of Music if they are admitted to a music degree or diploma program, if they are making satisfactory progress toward that degree, and if they are not on academic probation.

Academic Warning, Academic Probation, and Dismissal

An undergraduate student will receive an **academic warning** after any semester in which

1. the student does not achieve a satisfactory grade in a music theory or music history course (D– or C, depending on the course); or
2. the student fails to achieve a passing grade in any required secondary piano course, either by not enrolling or by earning the grade of F; or
3. the student completes fewer than the required 14 credit hours (including ensemble) in the fall or spring semesters.

An undergraduate student will be placed on **academic probation** after any semester in which

1. the student's semester or cumulative GPA falls below 2.0; or
2. the student receives a grade of F or does not enroll in a major ensemble; or
3. the student receives a grade of F or does not enroll in the major area of study; or
4. the student receives a grade of F in a core course for the second time; or
5. the student receives grades of F in two or more music courses in one semester.

A student who has had two consecutive semesters of academic problems may also be placed on academic probation at the recommendation of the director of undergraduate studies. To be removed from academic probation, a student must meet the terms specified by the Jacobs School of Music. Students on academic probation are not eligible for financial aid from the Jacobs School of Music.

An undergraduate student will be subject to **dismissal** from the school when

1. the student's semester GPA falls below 1.0; or
2. the student does not fulfill the terms of academic probation; or
3. the student engages in an act of academic misconduct; or
4. the student fails, in the judgment of the director of undergraduate studies, to make satisfactory progress toward the degree.

The Jacobs School of Music considers petitions for readmission from students who have been dismissed.

Class Standing

Class standing is based on the number of credit hours successfully completed: freshman, fewer than 27 credit hours; sophomore, 27 to 55 credit hours; junior, 56 to 85 credit hours; and senior, 86 or more credit hours.

Academic Standing— Graduate

Students are in good standing in the Jacobs School of Music if they are admitted to a music degree or diploma program, if they are making satisfactory progress toward that degree, and if they are not on academic probation.

Academic Warning, Academic Probation, and Dismissal

A graduate or diploma student will receive an **academic warning** after any semester in which

1. the student's semester GPA falls below 3.0; or

2. the student receives a grade below B in a major ensemble; or
3. the student receives a grade below B in a course required for the major field; or
4. the student completes fewer than the number of credits required for his or her academic program; or
5. the student receives an unsatisfactory grade in a review course taken to satisfy a proficiency requirement.

A graduate or diploma student will be placed on **academic probation** after any semester in which

1. the student receives academic warning letters in consecutive semesters; or
2. the student's cumulative GPA (representative of at least two semesters) falls below 3.0; or
3. the student receives a grade of F in a major ensemble; or
4. the student receives a grade of F in a course required for the major field; or
5. the student accumulates two or more unsatisfactory grades in review courses taken to satisfy a proficiency requirement.

To be removed from academic probation, a student must meet the terms specified by the Jacobs School of Music. Students on academic probation are not eligible for financial aid from the Jacobs School of Music.

A graduate or diploma student will be subject to **dismissal** from the school when

1. the student receives an academic warning while on probation; or
2. the student is subject to probation a second time while already on probation; or
3. the student's semester GPA falls below 2.0; or
4. the student fails for a second time to achieve a satisfactory grade in the same review course taken to satisfy a proficiency requirement; or
5. the student fails to complete all proficiency requirements and departmental prerequisites within five semesters' enrollment as a doctoral student; or
6. the student does not fulfill the terms of academic probation; or
7. the student engages in an act of academic misconduct; or
8. the student fails, in the judgment of the director of graduate studies, to make satisfactory progress toward the degree.

Application for Degrees or Diplomas

All candidates for degrees or diplomas (except for the M.A. and Ph.D., which are applied for in the University Graduate School) must complete an application for graduation no later than the third week of the semester in which they expect to graduate. Forms are available in the music undergraduate and graduate offices.

Individual Studio Study and Performance-Related Policies

Assignments for Music Studio Study and Lessons

The dean of the Jacobs School of Music assigns students to teachers for the entire semester on the basis of student requests and teacher availability. While the Jacobs School of Music makes every effort to honor teacher preferences, it cannot guarantee specific studio assignments. The assignment takes place during the first week of classes of each semester for students who have not preregistered for a particular teacher. Such preregistration is accomplished only with the written authorization of the requested teacher.

Studio instruction (performance/composition) in individual lessons or a combination of individual and small group lessons is at the discretion of the teacher. Students ordinarily receive one lesson each week of classes during the semester. A student who cannot attend a scheduled lesson is required to notify the teacher at least 24 hours before the beginning of the lesson; otherwise, except for illness immediately prior to a lesson, the student forfeits the right to a make-up lesson. Students absent without excuse from more than three lessons in any one studio course during a semester fail in that course, but their lessons are not discontinued. Lessons missed by the teacher are made up at the mutual convenience of the student and teacher.

Practice time may be reserved each fall, spring, and summer II semester. The amount of daily reserved practice time is determined by the degree and instrument for the semester in which the student is applying. To secure reserved practice time, the student must apply online. Application for reserved practice time should be made each semester after completing semester registration. Practice time assignments are not released until the first day of classes each semester. The deadline for reserved practice time applications is the Friday of the first week of classes. Applications received the first week of the semester will be assigned and returned the second week of classes. Adjustments to reserved practice time assignments will not be made until the third week of each semester. If at any time during the semester students withdraw or cancel their classes, their reserved practice time will be revoked. To obtain more information and to access the online application, see <http://music.indiana.edu>.

Examinations and Goals in Performance

Level of Achievement Each student taking performance courses must make satisfactory progress each semester as determined by the various examinations in performance.

Upper-Division Examination The purpose of the upper-division examination is to assess the undergraduate student's general progress and to determine continuation in the chosen curriculum. The examination is administered, usually in the last week of classes, at the end of the fourth semester of study or, for transfer students, at the end of a semester to be determined by the instructor/department. Students who have a valid reason to postpone the examination may petition the director of undergraduate studies of the Jacobs School of Music. The exam should not be postponed past the time when an estimated four semesters of degree work remain to be completed.

A committee composed of the student's major department faculty members (in some cases including a Jacobs School of Music administrator) administers the examination and makes recommendations for the student's junior and senior years of study. A written report of the committee's comments is compiled in the Office of Undergraduate Studies and furnished to the student after the upper-division examination.

Bachelor of Music Education and Composition majors have a departmental examination in addition to the performance portion of the exam. Ballet and Recording Arts majors have only a departmental examination. Jazz Studies majors have a departmental examination, with the student's performance instructor included as part of the examining committee.

Each student who is studying performance is graded on the upper-division examination, and this grade is the final grade for the semester's work in the principal performance field. The student's teacher gives two grades, one for the semester's work and one for the performance at the examination; every other member of the committee gives one grade for the examination. The student's final grade is the average of all these grades.

Other Examinations in Music Performance Courses The student should consult the relevant performance faculty for specific information on the scheduling of exams, the constitution of the hearing committee, and grading procedures. Examinations by a committee composed of the student's teacher and two other members usually are held as follows:

B.M. majors in performance: end of semester I for all performance areas except string and

woodwind majors, who have examinations at the end of semester II. The upper-division examination and junior and senior recital hearings constitute examinations for second, third, and fourth years.

B.M.E. concentrations, B.S. concentrations, and B.M. composition and jazz studies majors: end of semester II. The upper-division examination and the senior recital constitute examinations for the second and fourth years.

Non-music majors in elective performance (undergraduates and graduates): each semester.

Music majors in secondary performance, master's degree students with an outside area in performance, doctoral minors who have not completed qualifying examinations: semester II.

Master's degree majors: no examinations (graduate recital only).

It is the prerogative of the teacher to ask for a committee examination of any student who is making doubtful progress in the curriculum.

Recitals

Location Recitals must take place in public spaces in Bloomington, announced to and open to the public. Exceptionally, with the approval of a student's doctoral advisory committee and the director of graduate studies, one doctoral recital may be performed out of town if attended in person, at the expense of the student, by the faculty member(s) who would ordinarily be present, including the committee chair.

Date Recitals ordinarily take place during the fall or spring semesters according to deadlines specified in the scheduling policies. Recitals may take place during the second summer session if a hearing can be arranged and if faculty members are available to attend the recital.

Hearing A pre-recital hearing is required for all undergraduate, master's and performer diploma recitals, except for composition recitals. At the discretion of the faculty, other recitals may also be given a hearing. A hearing must be scheduled so that it can be completed and the recital performed within the published deadlines; it is the student's responsibility to arrange a hearing and to meet the deadlines. Students may perform a hearing in the summer with the approval of the department chair if faculty members are available. A hearing is valid for 60 days.

Repertory Recital repertory is subject to approval by a student's teacher or committee following any guidelines published by the department. Appropriate repertory for chamber music recitals is specified by departments. Recital repertory may not be repeated for degree or diploma credit.

Grading The grade for an undergraduate, master's, performer diploma, or doctoral minor recital is assigned by the teacher, who hears the recital in person. An organ recital grade is based on a recital hearing, and a composition recital grade is based on an average of the grades of the faculty members who attend the recital. A jazz recital grade is based on an average of the grades of Jazz Studies Department faculty members who attend the recital and the teacher with whom the student is enrolled in performance study.

Artist Diploma recitals are attended and graded in person by the three members of a student's AD committee. If a committee member is unable to attend, he or she and the student must arrange for a substitute from inside or outside the major department, as appropriate.

Doctoral recitals are ordinarily attended and graded in person by the three members of a student's doctoral advisory committee. The chair must hear the recital in person; exceptionally, in consultation beforehand with the committee chair and the student, a committee member may arrange for a departmental substitute, or to hear a recording of the recital. Recordings, when used, are available in the Music Library.

All recital grades are reported in writing to the director of undergraduate or graduate studies.

Recording Doctoral and Artist Diploma recitals must be recorded by the Department of Recording Arts for the Music Library when they take place in a Jacobs School of Music venue. A recording of equivalent quality must be provided to the Music Library by the student when a Doctoral or Artist Diploma recital is performed in a non-Music School venue.

Assisting performers Recitals may include the participation of no more than 13 assisting performers and a conductor. All must be available for a hearing, if required. Participation by assisting performers must not interfere with their lessons, ensemble assignments or academic responsibilities. Chamber music credit is available to the assisting performers only if they have registered and arranged specifically for that credit. Special rules apply to conducting, composition, and jazz studies recitals that use Jacobs School of Music ensembles or specially-assembled groups; consult the appropriate department for information.

Length

The following are the minimum and maximum number of minutes of music for the categories of recitals indicated:

	<i>Minimum</i>	<i>Maximum</i>
Junior (general)	40	50
Brass	30	40
Voice	30	50
Senior (general)	50	60
Brass	40	50
Composition*	30	60
Jazz Studies	50	60
Voice	40	50
Concentration (general)	25	50
Piano	35	50
Woodwinds	40	50
M.M. (general)	50	60
Brass	40	50
Choral Conducting	20	30
Composition*	30	60
Jazz Studies	50	60
Voice	40	50
D.M. (general)	40	60
Brass	30	50
Choral Conducting	40	75
Composition*	45	60
Piano	50	60
Piano Final	75	75
Woodwinds	50	60
Graduate Minor (general)	25	50
Piano	35	50
P.D. (general)	50	60
Voice	40	60
A.D.	40	60

* For composition students: Student's own compositions for various media written during residency, with the student participating as a performer or conductor in at least one work.

For students in computer music composition: Student's own compositions for computer-generated audio playback alone, audio playback with instrument(s), interactive live electronics, or multimedia works with substantial computer music component.

Performer's Certificate

Undergraduate students, master's students, and Performer Diploma students are eligible for the Performer's Certificate, which is awarded as a special recognition of musical understanding and technical proficiency demonstrated in recital. Award of the Performer's Certificate is a three-step process involving the hearing, the recital, and a special hearing by the All-Faculty Performer's Certificate Committee. Each of the three steps must take place during a fall or spring semester. Details are available in the undergraduate office. The following procedures are to be observed:

1. The student is initially nominated for the Performer's Certificate at the recital hearing which must be attended by at least three faculty members. Based on the number

present, the necessary number of positive votes to be nominated for a Performer's Certificate is shown in parentheses: 3(2), 4(3), 5(4), 6(4), 7(5), 8(6), 9(6), 10(7), 11(8), 12(8), 13(9), 14(10), 15(10), 16(11), 17(12), 18(12), 19(13), 20(14), 21(14).

2. The required quorum for attendance at the recital is five faculty members. The student, performance instructor, and department chair should consult to be sure that the recital is scheduled at a time when the required quorum can be met. The chair of the student's department has the responsibility to assemble the faculty committee in consultation with the performance instructor. Based on the number present, the necessary number of positive votes to be nominated for a special hearing by the All-Faculty Performer's Certificate Committee is shown in parentheses: 5(4), 6(4), 7(5), 8(6), 9(6), 10(7), 11(8), 12(8), 13(9), 14(10), 15(10), 16(11), 17(12), 18(12), 19(13), 20(14), 21(14).
3. If the recital quorum is met and the vote is positive, the student's department chair should notify the undergraduate office as soon as possible of the number of faculty present and the results of their vote. The chair should also instruct the student to go to the undergraduate office immediately to schedule the special hearing.
4. The regular size of the All-Faculty Performer's Certificate Committee is seven members; the required quorum at the special hearing is five members. Based on the number present, the number of positive votes required to award the Performer's Certificate is shown in parentheses: 5(4), 6(4), 7(5). The special hearing is scheduled for half an hour. The student selects the music for the first ten minutes, and the chairperson of the committee, in consultation with other committee members, chooses the repertoire for the remaining time.
5. At the special hearing, the student must be prepared to perform the entire recital program (the same program as the recital); if other performers were involved in the recital, the same performers must be present at the special hearing. The student is most strongly advised not to schedule the recital within the last two weeks of the semester. If the student is nominated at a recital taking place after the Sunday that precedes the second-to-last week of classes, the special hearing cannot take place during that semester. If the special hearing is thus delayed to the following (spring or fall) semester, the requirement that the student be prepared to perform the same recital with the same performers still stands.

Outside Instruction and Performance

Students are not permitted to use state property for private enterprises such as the teaching of lessons in university buildings.

Students are encouraged to consult with their faculty instructors before accepting an appearance as a soloist on public programs or before participating in music ensembles outside the Jacobs School of Music.

Ensemble Policy

All undergraduate and graduate degree students, diploma students, visiting students, and nondegree music students (except students accepted for certain doctoral programs or B.M.E. majors in their student-teaching semester) must register for and achieve a passing grade in a major ensemble each fall semester, spring semester, or second summer session in which they are registered for any music or nonmusic credit hours.

Major ensembles are indicated as X0— (2 cr.). Students may request placement in a particular ensemble, but final placement will be made by the faculty.

The ensemble requirement was established by the faculty for several reasons. It provides professional training in an important area of a student's performance development, and it provides opportunities for music students to hear great masterworks in live performance. It also provides listening experiences for other members of the university community and helps to compensate for the fact that the university subsidizes the extra cost involved in professional music training.

The faculty of the Jacobs School of Music is strongly committed to the idea that students should be given the opportunity to develop their talents to the highest degree possible. They are also committed to the idea that each student can and should contribute to the education of others, to the advancement of the art of music, and to the enrichment of the cultural life of the university through participation in the major ensemble experience.

Official Dress

The official dress for public performances of Jacobs School of Music ensembles is as follows: black tuxedo, white shirt, black bow tie, black shoes, and black socks for men; solid long-sleeved black blouses, floor-length black skirts or black dress slacks, black shoes, and no jewelry for women. The Jacobs School of Music requires that students own concert attire by the beginning of the academic year. Certain ensembles specify other types of attire and make this known at the beginning of each semester.

Use of Jacobs School of Music Instruments

School instruments are available only to students enrolled in Jacobs School of Music courses, e.g., ensemble or performance lessons. Rental and deposit may be charged as approved by the Indiana University Board of Trustees. Non-music students must pay a rental fee.

The Jacobs School of Music cannot give exclusive use of an instrument to one individual. Thus instruments may be assigned for use by more than one person. For this reason, each instrument must be kept in the locker assigned to that instrument when not in use.

A prescribed method of sign-out and return of instruments is essential to their efficient use. Failure to follow sign-out or return procedures subject the student to a minimum fine of \$60 plus \$1 per day until the student is released of responsibility.

Instruments are assigned for a specific period of time, which is never to extend beyond the last day of classes each semester. Students needing an instrument after the last day of classes must obtain special permission from the Instrumental Rental Office or be subject to the fine policy.

A student using a school-owned instrument is responsible for the care of the instrument; any damage incurred, other than the usual wear, is the responsibility of the student. Repairs are made by the university and charged to the student.

Check List

Students who have not returned equipment, music, instruments, keys, locks, etc., to the Music Facilities Office or other appropriate area by the designated date are fined and placed on the check list. A student on the check list may not register in the following semester, receive honorable dismissal to enter another institution, or obtain a degree. If the item is not returned, the student is charged for its value plus necessary fines to cover administrative expenses. The cost of a complete lock change, made necessary by the loss of a key or failure to return a key, is charged to the student. A fine is charged for late return of keys. Locks are changed one week after the deadline for return of keys.

Students who are dismissed from the Jacobs School of Music will also be placed on the check list and not allowed to register for future semesters until admitted by another academic unit at Indiana University.

Tuition and Fees

Students in the Jacobs School of Music should note that there are special fees that may be applicable, including fees for music performance study, music program fees, recital scheduling and programs, rental instruments, late enrollment, accompanists, special examinations, and other items.

Information about general Indiana University policies, rules determining resident and nonresident student status for fee purposes, and fee schedules, along with refund policies, may be found at: <http://creativeservices.iu.edu/resources/bulletins/policies.shtml>.

Index

- Absences, 86
 Academic and Professional Conduct, 85
 Academic Probation, Graduate, 88
 Academic Probation, Undergraduate, 88
 Academic Standing, Graduate, 88
 Academic Standing, Undergraduate, 88
 Accompanying Courses, 65
 Addition of Courses, 85
 Admission Categories, Graduate, 27
 Admission Requirements, Graduate, 26
 Admission Requirements, Undergraduate, 3
 Advising, 8
 Advisory Committee, Doctoral, 31
 Application for Degrees or Diplomas, 89
 Application for Graduation, Undergraduate, 9
 Artist Diploma, 36
 Assignments for Music Studio Study and Lessons, 89
 Associate of Science, Recording Arts, 23
 Associate of Science, String Instrument Technology, 24
 Audio Degrees (Recording Arts), 22
 Audit Policy, 87
- Bachelor's Degrees, General Requirements, 8
 Bachelor's Degrees, Second, 8
 Bachelor of Music Degrees, 9
 Bachelor of Music, Composition, 9
 Bachelor of Music, Early Music (Instrumental Emphasis), 10
 Bachelor of Music, Early Music (Vocal Emphasis), 11
 Bachelor of Music, Jazz Studies, 12
 Bachelor of Music, Orchestral Instrument or Guitar, 12
 Bachelor of Music in Performance, Organ, 13
 Bachelor of Music in Performance, Piano, 14
 Bachelor of Music in Performance, Voice, 14
 Bachelor of Music in Performance, Woodwind Instruments (Multiple), 15
 Bachelor of Music Education Degrees, 16
 Bachelor of Music Education, Choral Teaching, 16
 Bachelor of Music Education, General Music Teaching, 17
 Bachelor of Music Education, Instrumental Teaching—Band, 18
 Bachelor of Music Education, Instrumental Teaching—Strings, 19
 Bachelor of Science Degrees, 20
 Bachelor of Science in Recording Arts, 22
 Bachelor of Science in Ballet, 23
 Bachelor of Science in Music and an Outside Field, 20
 Bachelor of Science in Music and an Outside Field (Ballet Emphasis), 24
 Bachelor of Science in Music and an Outside Field (Composition Emphasis), 21
 Bachelor of Science in Music and an Outside Field (Jazz Emphasis), 21
- Ballet Courses, 68
 Ballet Degrees, 23
 Brass, Graduate Degrees, 37
- Chamber Music and Coaching Courses, 65
 Change of Degree Requirements, 85
 Change of Grade, 86
 Check List, 93
 Choral Conducting, Graduate Degrees, 38
 Church Music Courses: see Sacred Music
 Class Standing, 88
 Composition, Graduate Degrees, 39
 Composition Courses, 68
 Computer Music Composition, 39
 Conditional Admission, 27
 Conducting Courses, 67
 Correspondence Study: see Distance Learning
 Courses in the Jacobs School of Music, 58
 Credit by Examination, 88
 Credit Hour Requirements, Doctoral, 31
 Credit Hour Requirements, Master's, 30
 Curricula for Bachelor's Degrees in Music, 9
 Curricula for Graduate Degrees in Music, 37
 Curricula for Music-Related Graduate Degrees, 55
- Diploma Programs in Performance, 35
 Disabilities, 88
 Dismissal, 88
 Distance Learning, 87
 Dissertation and Final Project, 35
 Doctoral Curricula, Structure, 32
 Doctoral Degrees, General Requirements, 31
 Doctoral Minors, 32
 Dress, Official, 92
- Early Music, Graduate Degrees, 40
 Ensemble Courses, 58
 Ensemble Policy, 92
 Examinations and Goals in Performance, 90
 Extended-X Grades, 86
- Faculty of the Jacobs School of Music, 83
 Fees, 93
 Final Project, Doctoral, 35
 Financial Aid, 4, 27
 FNN and FN Grades, 86
 Freshmen, Requirements for Incoming, 3
- General Education Requirements, 9
 Grade Appeal, 86
 Grade Requirements, Doctoral, 31
 Grade Requirements, Master's, 30
 Grades, 85
 Graduate Division, 26
 Graduate Entrance Exams, 28
 Graduation with Distinction, 9
 GRE (Graduate Record Examination), 26
 Guitar, Graduate Degrees, 41
- Harp, Graduate Degrees, 41
 Hearings; see Recitals, policies, 90
 History, 1
 Honors Courses, 74
 Honors Program, 7

- Incompletes and Deferred Grades, 85
 Instruments, Use of Jacobs School of Music, 93
- Jazz Courses, 75
 Jazz Studies, Graduate Degrees, 42
 Juries: See Examinations and Goals in Performance, 90
- Keyboard Proficiency, Graduate, 28
 Keyboard Proficiency, Undergraduate, 8
- Language Proficiencies or Tool Subjects, 33
 Library, Music, 2
 Load, Minimum and Maximum, 87
- Master of Arts and Master of Library Science;
 Master of Music and Master of Library Science, 55
 Masterclass, 57
 Master's Curricula, Structure, 29
 Master's Degrees, General Requirements, 29
 Minor for Students Whose Majors Are Inside the Jacobs School of Music, Undergraduate, 5
 Minor for Students Whose Majors Are Outside the Jacobs School of Music, Doctoral, 33; Undergraduate, 25
 Minor in Choral Conducting, Doctoral, 32
 Minor in Composition, Doctoral, 32; Undergraduate, 5
 Minor in Conducting, Undergraduate, 5; for BME students, 6
 Minor in Early Music, Doctoral, 33; Undergraduate, 6
 Minor in Jazz Studies, Doctoral, 33; Undergraduate, 6
 Minor in Music Education, Doctoral, 33; Undergraduate, 6
 Minor in Music History and Literature, Doctoral, 33
 Minor in Music Information Technology, Doctoral, 33
 Minor in Music Theory, Doctoral, 33; Undergraduate, 7
 Minor in Music Theory and History, Undergraduate, 7
 Minor in Musicology, Doctoral, 33
 Minor in Stage Direction for Opera, Doctoral, 33
 Minor in Voice, Doctoral, 33
 Mission Statement, 1
 Music Education, Graduate Degrees, 42
 Music Education, Master Class, 64
 Music Education Courses, 60
 Music History and Literature Entrance Proficiency, Graduate, 28
 Music Information Technology Courses, 74
 Music Literature Courses, 71
 Music Pedagogy Courses, 63
 Music Performance Proficiency, Graduate, 29
 Music Theory, Graduate Degrees, 45
 Music Theory Courses, 77
 Music Theory Entrance Proficiency, Graduate, 28
- Musicology, Graduate Degrees, 46
 Musicology and Music History Courses, 69
- Nonmajor Academic and Performance Courses, 80
 Nonmajors, 25
- Opera Courses, 75
 Orchestral Conducting, Graduate Degrees, 47
 Organ, Graduate Degrees, 48
 Organ and Sacred Music, Graduate Degrees, 48
 Organizations and Services, 2
 Orientation, 7
 Outreach and Research Units within the Jacobs School of Music, 1
 Outside Instruction and Performance, 92
- Pass/Fail Option, 86
 Percussion, Graduate Degrees, 49
 Performance Study, Graduate Courses, 56
 Performance Study, Undergraduate Courses, 56
 Performance Study and Performance-Related Policies, 89
 Performer Diploma, 36
 Performer's Certificate, 91
 Piano, Graduate Degrees, 50
 Probation, Academic: See Academic Probation, 88, 89
 Probation, Admission on, 27
 Proficiency Examinations, Graduate, 28
- Qualifying Examinations, Doctoral, 34
- Readmission, 84
 Recitals, Course Numbers, 57
 Recitals, Policies, 90
 Recitals, Length, 91
 Recording Arts Degrees, 22
 Recording Arts and Audio Technology Courses, 58
 Registration after Admission to Candidacy, 34
 Regulations and Procedures, 85
 Research Committee, Doctoral, 32
 Residence Requirement, Doctoral, 31
 Residence Requirement, Master's, 30
 Residence Requirement, Undergraduate, 8
 Returning Students, 5
- Sacred Music Courses, 60
 Scholarships, 4, 27
 School of Education Courses, 64
 Specialist in Music Education, 43
 String Technical Degree, 24
 Strings, Graduate Degrees, 50
 Structure of Doctoral Curricula, 32
 Structure of Master's Curricula, 29
 Styles Examination, 34
- Teaching Certification, 20
 Techniques Courses, 65
 Time Limit, Undergraduate, 8
 Time Limit for Acceptance, Graduate, 27

Time Limit for Degree Completion,
Master's, 30
Time Limits, Doctoral, 35
TOEFL (Test of English as a Foreign
Language), Undergraduate 3; Graduate,
26
Tool Subjects, 33
Transfer Credit, Doctoral, 31
Transfer Credit, Master's, 30
Transfer Credit, Undergraduate, 4
Transfer Students, Requirements for,
Undergraduate, 4
Tuition and Fees, 93

Unclassified Courses, 79
Undergraduate Division, 3
Undergraduate Minors, 5
University Requirements for Incoming
Freshmen, 3
University Requirements for Transfer Students,
4
Upper-Division Examination, 90

Visiting Students, Graduate, 27
Visiting Students, Undergraduate, 5
Voice, Graduate Degrees, 51

Wind Conducting, Graduate Degrees, 52
Withdrawal from Courses, 85
Woodwinds, Graduate Degrees, 52
Woodwinds (Multiple), Graduate Degrees, 53

Indiana University Bulletins

The following is a complete list of our bulletins. You can access bulletins online at creativeservices.iu.edu/resources/bulletins/ or write directly to the individual unit or campus for a paper copy.

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Kelley School of Business¹
School of Continuing Studies²
School of Education¹
School of Health, Physical Education, and Recreation
School of Informatics¹
School of Journalism
Division of Labor Studies
School of Law—Bloomington³
School of Library and Information Science
Jacobs School of Music
School of Optometry
School of Public and Environmental Affairs¹
University Division⁴
University Graduate School

*Indiana University–Purdue University Indianapolis

School of Allied Health Sciences
* Kelley School of Business¹
* School of Continuing Studies²
* School of Dentistry
School of Education¹
School of Engineering and Technology (Purdue University)
Herron School of Art
School of Informatics/IUPUI New Media Program
School of Journalism
* Division of Labor Studies
* School of Law—Indianapolis³
School of Liberal Arts
School of Library and Information Science
* School of Medicine
Military Science Program
* School of Nursing¹
School of Optometry
School of Physical Education
* School of Public and Environmental Affairs¹
School of Science (Purdue University)
* School of Social Work
* University College
University Graduate School

Indiana University East (Richmond)

Indiana University–Purdue University Fort Wayne

Indiana University Kokomo

Indiana University Northwest (Gary)

Indiana University South Bend

Indiana University Southeast (New Albany)

¹ Two bulletins are issued: graduate and undergraduate. Undergraduate information about the Schools of Business and Nursing at IUPUI is found in the IUPUI campus bulletin.

² Bulletins on the General Studies Degree Program and the Independent Study Program are available from this school.

³ There are two Indiana University schools of law. Be sure to specify whether you want a bulletin of the Bloomington or Indianapolis school.

⁴ Available only to admitted University Division students.

* IUPUI produces one campus bulletin including information about all schools listed here. Schools marked with an asterisk (*) also produce separate bulletins.

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