Department of Music

Haydn Hall 201
music.case.edu/ (http://music.case.edu/)
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The Department of Music is an academic department within the College of Arts and Sciences (https://artsci.case.edu/). Our program serves undergraduate and graduate students at Case Western Reserve University as well as all students at the Cleveland Institute of Music (http://www.cim.edu/) through our Joint Music Program (https://case.edu/artsci/music/general/joint-music-program/).


Learn more about our department, including news and events, the faculty and staff directories, student resources, facilities policies, details about our active centers and collaborations, and who to contact or how to visit us, on the Department of Music webpage (https://case.edu/artsci/music/general/).

Mission Statement
The mission of the Department of Music is to:

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

Joint Music Program with CIM
Since 1968, Case Western Reserve University (CWRU) and the Cleveland Institute of Music (http://www.cim.edu/) (CIM) have participated in an integrated music program at the undergraduate and graduate levels. The Joint Music Program (JMP) allows students at both institutions to take advantage of the resources of a major research university as well as those of a leading conservatory.

A top-ranked private research university with programs spanning the arts and sciences, engineering, health sciences, law, management, and social work, CWRU excels in musicology, historical performance practice, and music education. CIM is one of just three independent conservatories in the United States devoted exclusively to classical music performance.

For over half a century, these distinguished institutions have used the Joint Music Program (JMP) to share collective resources, focusing on the strengths of each institution.

Students enrolled at CWRU take applied music lessons/studio instruction, chamber music, theory, and eurhythmics courses taught by CIM faculty (https://music.case.edu/about/associated-cim-faculty/), while students enrolled at CIM take music history, music education, and general electives in the humanities and sciences taught by CWRU faculty.

Both CWRU and CIM are located in University Circle (http://universitycircle.org/), giving students access to a wealth of cultural institutions within a short walking distance from campus.

Facilities, Centers, and Partnerships
Details about our operating hours, usage guidelines, building access, practice rooms, and more, can be found on the Department of Music Facilities webpage (https://case.edu/artsci/music/about/facilities/).

Haydn Hall
Haydn Hall (https://goo.gl/ghQde8/) houses the Department of Music faculty and staff offices, a small lounge, three classrooms, four practice rooms (2nd floor), HPP studio spaces, the Music Education Resource Room, and a Macintosh computer classroom/lab (The Core). It is located in the heart of the Mather Quad¹. Originally a combination of a dormitory and classrooms, this building served as the only student center on campus. It was given to the college by Flora Stone Mather (https://case.edu/ech/articles/m/mather-flora-stone/) and named in honor of Hiram Collins Haydn (https://case.edu/ech/articles/h/haydn-hiram-collins/), fifth president of Western Reserve University, pastor of the Old Stone Church, and the individual most active in convincing Western Reserve College to move to Cleveland. Charles F. Schweinfurth (https://case.edu/ech/articles/s/schweinfurth-charles-f/) (1844-1900), the prominent residential architect of Euclid Avenue (https://case.edu/ech/articles/e/euclid-ave/) (“Millionaires’ Row”) mansions, who also rebuilt the interior of the Old Stone Church (https://case.edu/ech/articles/f/first-presbyterian-church-old-stone/) in 1884 and designed Trinity Cathedral (https://case.edu/ech/articles/t/trinity-cathedral/), designed Haydn Hall. Scheduling is controlled by the University Registrar and available for non-music classes with permission from the Department of Music. The practice rooms are open to music majors or CWRU students enrolled in music ensembles or applied music lessons.

¹ Mather Quad buildings: Mather Memorial Building, Clark Hall, Harkness Chapel, Haydn Hall, Mather House, Mather Dance Center and Guilford House, were built in the late 1800s and early 1900s to house the College for Women. Read more about the history of the College of Arts and Sciences (https://artsci.case.edu/about-the-college/history/).

View more information about Haydn Hall on the Department of Music webpage (https://case.edu/artsci/music/about/facilities/).

Florence Harkness Memorial Chapel
Harkness Chapel (https://case.edu/artsci/music/about/facilities/florence-harkness-memorial-chapel/), built during 1902, features neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. It is a warm, intimate, and acoustically resonant space for the performance of vocal and instrumental chamber music. The building provides space for concerts, music classes, and department recitals. Harkness Chapel was built to honor Florence Harkness Severance (https://case.edu/ech/articles/s/severance-louis-henry/) (Louis Henry Severance), the only daughter of Stephen V. Harkness (https://case.edu/ech/articles/h/harkness-stephen-v/) and his second wife, Anna M.
Richardson Harkness (https://case.edu/ech/articles/h/harkness-anna-m-richardson/).

**Harkness Chapel, Classroom**

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

View more information about Harkness Chapel and Classroom on the Department of Music webpage (https://case.edu/artsci/music/about/facilities/).

**Denison Hall**

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

View more information about Denison Hall on the Department of Music webpage (https://case.edu/artsci/music/about/facilities/).

**The Core**

The Core (http://music.case.edu/facilities/the-core/) (Haydn Hall, Rm. 16) is a Macintosh computer classroom and lab dedicated to mind, sound, and vision. The Core is a collaborative space for all CWRU students, faculty and staff, as well as the University Circle community, to gather and collaborate, design visual and aural mediums, and create masterpieces. It not only offers computers and software, but also video and digital cameras and microphones for checkout, one-on-one tutorial time, course instruction, and space for meetings/demonstrations. The Core is actively involved in bringing technology to the community and it works closely with faculty in providing support facilities for technology-related courses.

**Kulas Music Collection**

The Kulas Music Collection (https://case.edu/library/spaces/kulas-music-collection/), located on the first floor of the Kelvin Smith Library (https://case.edu/library/spaces/kulas-music-collection/), contains more than 42,000 items, including books, scores, media, microforms, and music periodicals. Users can borrow books and scores; the library provides listening and reading areas to use media and reference collections. In addition to print resources, access is provided to online databases and research guides. A partnership with the Robinson Music Library (https://www.cim.edu/aboutcim/library/) at the Cleveland Institute of Music, which coordinates acquisitions and services, is available to faculty, staff and students with a valid ID.

**Kulas Collection of Historical Instruments**

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

**Music Education Resource Room**

The Music Education Resource Center (https://case.edu/artsci/music/academics/areas-study/music-education/) (Haydn Hall, Rm. 10) is a space for music education students to prepare educational materials and research projects, and it contains a variety of audiovisual media, including a library of education-oriented music software. Students may borrow items from a large collection of music textbooks, educational recordings, testing materials, vocal and instrumental books, curriculum guides, and classroom instruments. The use of this center is encouraged and sometimes required for many of the projects/assignments throughout the music education curriculum.

**Center for Popular Music Studies**

The Center for Popular Music Studies (https://case.edu/artsci/music/academics/center-popular-music-studies/) exists to promote scholarship and teaching about the history and significance of popular music, which includes collaborations and partnerships with institutions in Cleveland and around the world. The goals and objectives of the CPMS include: supporting collaboration between researchers and historians of popular music, investigating and creating new approaches to teaching popular music (including performance), providing opportunities for graduate students to learn about popular music in an active, critically robust program, and advancing emerging research in popular music through sponsorship of visiting scholars.

**Maltz Performing Arts Center**

The Maltz Performing Arts Center at The Temple–Tifereth Israel (https://case.edu/maltzcenter/) opened in 2015 after extensive restoration and renovation of the structure, which first served as a synagogue in 1924. Today, the center is an active venue for performances and events, including lectures and music concerts, including the Silver Hall Concert Series (https://case.edu/maltzcenter/silverhallseries/) (during which our department ensembles perform). Phase One includes Silver Hall, a 1,000-seat concert hall for large ensemble performances, and Koch Hall, a 90-seat recital hall for smaller performances. Phase Two, which includes a proscenium theater, a blackbox studio theater, rehearsal studios, practice rooms, and costume and scene shops, is scheduled to open in 2021.

**News and Events**

Enjoy events and performances presented by the Department of Music, find an archive of past concerts, recitals and more, discover our weekly forum for presentation and discussion of recent research, and explore some of our latest news and headlines! Find all of this information in the News and Events section on the Department of Music webpage (https://case.edu/artsci/music/news-events/).

**Ensembles and Lessons**

The Department of Music is pleased to offer a variety of academic ensembles open to all students and Case Western Reserve University affiliated individuals. Applied music lessons are available to all students through our Joint Music Program with the Cleveland Institute
of Music. Find a list of ensembles, audition and participation details, and general information about private lessons in the Ensembles and Lessons section of the Department of Music webpage (https://case.edu/artsci/music/ensembles-lessons/).

Department Faculty

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Undergraduate Programs

Admission

Students interested in a music major can pursue a BA in Music (https://case.edu/artsci/music/academics/undergraduate-degree-programs/ba-music/) or a BS in Music Education (https://case.edu/artsci/music/academics/undergraduate-degree-programs/bs-music-education/). Both degree programs require submission of the Common Application and Music Arts Supplement on an acceptable primary instrument or voice (the BS in Music Education also requires a live interview component). All incoming music majors take a music theory placement exam. Students may pursue the minor in music (https://case.edu/artsci/music/academics/undergraduate-degree-programs/minor-music/) or participate in ensembles and lessons as non-majors without passing an audition. However, all students applying for music scholarship must submit a Music Arts Supplement with the Common Application. More information about the undergraduate admission and audition process is provided in the Undergraduate Application Procedures on the Department of Music Webpage (https://case.edu/artsci/music/admissions/undergraduate/application-procedures/).

For students who do not major or minor in music but want to participate in musical activities on campus, our many ensembles (https://case.edu/artsci/music/ensembles-lessons/) are open to all CWRU students (regardless of major), and we offer music lessons (https://case.edu/artsci/music/ensembles-lessons/) through the Joint Music Program with faculty from the Cleveland Institute of Music.

Academics

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

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

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

Bachelor of Arts in Music (BA) or a BS degree with a secondary major in music
The Bachelor of Arts (BA) in Music (https://case.edu/artsci/music/academics/undergraduate-degree-programs/ba-music/) allows students to study music within a larger context of a liberal arts education. This degree is designed for students whose interests are not fully encompassed by a more specialized degree track. It is usually the case that students in this degree program have other interests that will shape their studies. These may include engineering, computer science, business, psychology, or any other field of study. The BA in Music is designed to accommodate this diversity while still providing a thorough grounding in fundamental musical skills and knowledge.

Many of our students combine musical study with study in other areas through a double major or dual degree (https://case.edu/artsci/music/academics/undergraduate-degree-programs/double-majorsecondary-major-dual-degree/). Students are encouraged to collaborate with each other across disciplines. This creative atmosphere provides the unique opportunity for students to learn about specializations from some of the leading faculty in diverse areas (historical performance practice, musicology, and music education).

CWRU students participate in a SAGES Capstone (https://case.edu/artsci/music/sagescapstone_musicmajors/) project over one or two semesters, culminating in a final public presentation of their work in a university-wide celebration of scholarship and service. This is a self-designed project, which explores a subject of particular interest. It may take the form of a research paper, a presentation, a presentation with a performance component, a recording project, or any other format that demonstrates the student’s achievement.

After completing the BA in Music, students are able to do the following:

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

The Music BA program requires that 43–51 of the total 120 credit units necessary for the degree be devoted to music study, with the remaining credits devotes to the SAGES and College of Arts and Sciences general education requirements, a possible minor program, and a liberal selection of elective courses.

Requirements for the major in music:
Applied Music
Private instruction on primary instrument in sequence (department consent required):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 121</td>
<td>Principal Performance Area I</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 122</td>
<td>Principal Performance Area II</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 10</td>
<td>Progress Jury Examination</td>
<td>0</td>
</tr>
<tr>
<td>MUAP 221</td>
<td>Principal Performance Area III</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 222</td>
<td>Principal Performance Area IV</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 20</td>
<td>Level 300 Applied Music Entrance</td>
<td>0</td>
</tr>
<tr>
<td>MUAP 321</td>
<td>Principal Level Performance Area V</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 322</td>
<td>Principal Level Performance Area VI</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 30</td>
<td>BA Performance Exit Jury Examination</td>
<td>0</td>
</tr>
</tbody>
</table>

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

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

Primary Ensembles:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 385</td>
<td>Case/University Circle Orchestra</td>
</tr>
<tr>
<td>MUEN 383</td>
<td>Symphonic Winds (Winds/ Percussion)</td>
</tr>
<tr>
<td>MUEN 382</td>
<td>Case Concert Choir (Voice)</td>
</tr>
<tr>
<td>MUEN 389</td>
<td>Keyboard Ensemble (Piano)</td>
</tr>
<tr>
<td>MUEN 355</td>
<td>Miscellaneous Ensembles (Guitar)</td>
</tr>
<tr>
<td>MUEN 395</td>
<td>Collegium Musicum (Historical</td>
</tr>
<tr>
<td></td>
<td>Performance Practice)</td>
</tr>
<tr>
<td>MUEN 396</td>
<td>Early Music Singers (Historical</td>
</tr>
<tr>
<td></td>
<td>Performance Practice)</td>
</tr>
<tr>
<td>MUEN 397</td>
<td>Baroque Orchestra (Historical</td>
</tr>
<tr>
<td></td>
<td>Performance Practice)</td>
</tr>
<tr>
<td>MUEN 370</td>
<td>Popular Music Ensemble (Popular</td>
</tr>
<tr>
<td></td>
<td>Music)</td>
</tr>
</tbody>
</table>

Additional Ensembles (two semesters, one full year):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 324</td>
<td>Case Percussion Ensemble</td>
</tr>
</tbody>
</table>
Electives (Music Major)

MUHI 320 | Klezmer Music Ensemble
---|---
MUHI 316 | Jazz Ensemble I
---|---
MUHI 314 | Case Men's Glee Club
---|---
MUHI 312 | Spartan Marching Band
---|---
MUHI 309 | Case Camerata Chamber Orchestra
---|---
MUHI 388A | University Chorale
---|---
MUHI 393 | Baroque Chamber Ensembles
---|---
MUHI 394 | Baroque Dance Ensemble
---|---
MUEN 355 | (Woodwind & Brass Chamber Music or studio classes in flute, guitar, horn, saxophone)

Music Theory and Eurhythmics

MUTH 101 | Theory and Aural Skills I 4
---|---
MUTH 102 | Theory and Aural Skills II 4
---|---
MUTH 201 | Harmony-Keyboard IV 4
---|---
MUDL 101 | Eurhythmics I 0
---|---
MUDL 102 | Eurhythmics II 0

Music History

MUHI 201 | History of Western Music I prep-req 3
---|---
MUHI 202 | History of Western Music II prep-req 3

Music Electives

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

Total Units 43-51

The faculty may place you in an alternate primary ensemble in certain semesters (see the Undergraduate Music Handbook (https://case.edu/artsci/music/academics/current-students/undergraduate-music-majors/)). The two additional semesters may be any combination of primary ensembles or one or more additional ensembles.

Electives (Music Major)

MUHI at 300 level or higher

MUHI 309 | Christian Music: Historical and Global Perspectives 3
---|---
MUHI 310 | Music Cultures of the World 3
---|---
MUHI 312 | History and Analysis of Rock and Roll 3
---|---
MUHI 314 | Blues Histories and Cultures 3
---|---
MUHI 315 | History of Jazz and American Popular Music 3
---|---
MUHI 316 | The Lemonade Class: Religion, Race, Sex and Black Music 3
---|---
MUHI 320 | Global Pop 3
---|---
MUHI 341 | Introduction to Historical Performance Practice 3
---|---
MUHI 342 | Seminar in Historical Performance Practice 3
---|---
MUHI 350 | Topics in Music History 3
---|---
MUHI 390 | Undergraduate Seminar in Music History 3
---|---
MUHI 395A | Capstone for Music Majors A prep-req MUHI 201 and MUHI 202 2
---|---
MUHI 395B | Capstone for Music Majors B 1 - 4

MUTH at 300 level

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

General Musicianship

MUGN 308 | Digital Music: Composition and Production 3

Music Education

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

Skills and Pedagogy

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

SAGES Capstone for Music Majors & Departmental Honors

The Music Capstone (https://case.edu/artsci/music/sagescapstone_musicmajors/) is focused on a major project, such as a senior thesis or senior recital with supporting document. A project must have a substantial writing component and must include a public presentation. For recitalists, this requirement is satisfied by the recital. The written component should represent an original argument, beyond the scope of a typical term paper. In MUHI 395A Capstone for Music Majors A, offered for 2.00 credit units in the fall, students will begin research and complete a formal Capstone Prospectus consisting of a 5 – 6 page proposal followed by a detailed outline and annotated bibliography. In MUHI 395B Capstone for Music Majors B, offered for 1.00-4.00 credit units in the spring, students will complete the written component of the project and deliver a public presentation. Students are
urged to complete the department seminar and as many music history electives as possible before embarking upon a Capstone project, which represents the culmination and synthesis of the totality of previous undergraduate study.

Double majors and dual degree candidates may opt to take the Capstone in a department other than music. All other music majors must do a Capstone in music or another program of interest to which they are accepted. Students must take the 2-semester sequence in order (strictly enforced), usually in the senior year.

Music majors who maintain a GPA of 3.75 or above in the major, and who complete an ambitious and outstanding Music Capstone project, can earn Departmental Honors by music faculty nomination and vote. This distinction appears on the transcript, is announced at commencement, and is printed in the commencement program.

More information about registration, applied instruction, document length, and public presentation can be found in the Capstone for Music Majors on the Department of Music webpage (https://case.edu/artsci/music/sagescapstone_musicmajors/).

BS in Music Education

The Bachelor of Science in Music Education (BS) (https://case.edu/artsci/music/academics/undergraduate-degree-programs/bs-music-education/) requires a total of 127 credit units and is designed to educate professional teachers of music education in K-12 schools. Students develop skills, concepts, and methodologies in music theory, composition, general musicianship, music history, arranging/orchestrating, improvising, conducting, and music performance. The program meets the requirements of the Ohio Department of Education to prepare students to take state-mandated teacher exams (Ohio program meets the requirements of the Ohio Department of Education). Music majors who maintain a GPA of 3.75 or above in the major, and who complete an ambitious and outstanding Music Capstone project, can earn Departmental Honors by music faculty nomination and vote. This distinction appears on the transcript, is announced at commencement, and is printed in the commencement program.

More information about registration, applied instruction, document length, and public presentation can be found in the Capstone for Music Majors on the Department of Music webpage (https://case.edu/artsci/music/sagescapstone_musicmajors/).

Requirements for the BS in music education are as follows

A. Core Courses

Music Theory/Musicianship; Eurhythmics:

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 101</td>
<td>Theory and Aural Skills I</td>
<td>4</td>
</tr>
<tr>
<td>or MUTH 101I</td>
<td>Intensive Theory and Aural Skills 1</td>
<td>4</td>
</tr>
</tbody>
</table>

Students who do not place into MUTH 101 must take MUTH 101I.

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 102</td>
<td>Theory and Aural Skills II</td>
<td>4</td>
</tr>
<tr>
<td>MUTH 201</td>
<td>Theory and Aural Skills III</td>
<td>4</td>
</tr>
<tr>
<td>MUTH 202</td>
<td>Harmony-Keyboard IV</td>
<td>4</td>
</tr>
<tr>
<td>MUDE 101</td>
<td>Eurhythmics I (fulfills SAGES Phys Ed requirement)</td>
<td>0</td>
</tr>
<tr>
<td>MUDE 102</td>
<td>Eurhythmics II (fulfills SAGES Phys Ed requirement)</td>
<td>0</td>
</tr>
</tbody>
</table>

Music History/Literature (must be taken in sequential order):

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI 201</td>
<td>History of Western Music I (fulfills CAS Arts and Humanities requirement)</td>
<td>3</td>
</tr>
</tbody>
</table>

MUHI 202 | History of Western Music II (fulfills CAS Arts and Humanities requirement) | 3       |

B. Music Education Sequence

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 121</td>
<td>Principal Performance Area I</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 122</td>
<td>Principal Performance Area II</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 10</td>
<td>Progress Jury Examination</td>
<td>0</td>
</tr>
<tr>
<td>MUAP 221</td>
<td>Principal Performance Area III</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 222</td>
<td>Principal Performance Area IV</td>
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<tr>
<td>MUAP 20</td>
<td>Level 300 Applied Music Entrance Jury Exam</td>
<td>0</td>
</tr>
<tr>
<td>MUAP 321</td>
<td>Principal Level Performance Area V</td>
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<tr>
<td>MUAP 322</td>
<td>Principal Level Performance Area VI</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 323</td>
<td>Principal Performance Area VII</td>
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</tr>
<tr>
<td>MUAP 35</td>
<td>BS Music Education Jury Examination</td>
<td>0</td>
</tr>
</tbody>
</table>

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

Ensembles

<table>
<thead>
<tr>
<th>Course</th>
<th>Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 382</td>
<td>Case Concert Choir (Voice)</td>
<td>9</td>
</tr>
<tr>
<td>MUEN 383</td>
<td>Symphonic Winds (Winds/Percussion)</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 385</td>
<td>Case/University Circle Orchestra (Strings)</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 389</td>
<td>Keyboard Ensemble (Piano)</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 355</td>
<td>Miscellaneous Ensembles (Guitar)</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 395</td>
<td>Collegium Musicum (Historical Performance Practice)</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 396</td>
<td>Early Music Singers (Historical Performance Practice)</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 397</td>
<td>Baroque Orchestra (Historical Performance Practice)</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 370</td>
<td>Popular Music Ensemble (Popular Music)</td>
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</tbody>
</table>

Additional Ensembles (two semesters, one full year):

<table>
<thead>
<tr>
<th>Course</th>
<th>Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 324</td>
<td>Case Percussion Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 371A</td>
<td>Klezmer Music Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 371B</td>
<td>Klezmer Music Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 373</td>
<td>Jazz Ensemble I</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 374</td>
<td>Jazz Ensemble II</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 380A</td>
<td>Case Men's Glee Club</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 380B</td>
<td>Case Men's Glee Club</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 384</td>
<td>Spartan Marching Band</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 386</td>
<td>Case Camerata Chamber Orchestra</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 388A</td>
<td>University Chorale</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 388B</td>
<td>University Chorale</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 393</td>
<td>Baroque Chamber Ensembles</td>
<td>2</td>
</tr>
<tr>
<td>MUEN 394</td>
<td>Baroque Dance Ensemble</td>
<td>2</td>
</tr>
</tbody>
</table>
### Methods

- **MUED 240** Foundations of Music Education 3
- **MUED 320** Technology Assisted Music Teaching and Learning 3
- **MUED 350** General Music Methods 3
- **MUED 355** Vernacular Music in Education (fulfills SAGES Departmental Seminar requirement) 3
- **MUED 352** Instrumental Methods and Materials 3

or **MUED 353** Choral Methods and Materials 3

### Conducting and Arranging

- **MUED 275** Elements of Conducting 3
- **MUED 276** Advanced Conducting, Score Analysis and Rehearsal Techniques 3
- **MUED 310** Instrumental and Choral Arranging 3

### Basic Skills & Pedagogy

- **MUED 200A** Basic Skills and Pedagogy: Voice 2
- **MUED 200B** Basic Skills and Pedagogy: Guitar 2
- **MUED 200C** Basic Skills and Pedagogy: Brass 2
- **MUED 200E** Basic Skills and Pedagogy: Clarinet and Saxophone 2
- **MUED 200F** Basic Skills and Pedagogy: Double Reeds and Flute 2
- **MUED 200H** Basic Skills and Pedagogy: Strings 2
- **MUED 200J** Basic Skills & Pedagogy: Piano for Music Educators 2
- **MUED 200P** Basic Skills and Pedagogy: Percussion 2
- **MUED 220** Marching Band Techniques 1

### Field Experience (two semesters):

- **MUED 300** Intensive Field Experience (taken in sixth and seventh semester) 0

### Student Teaching

- **MUED 396A** Student Teaching in Music Education 9
- **MUED 396B** Student Teaching Seminar in Music Education (counts as Music Education Capstone) 3

### C. Professional Education Courses

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

### Total Units

108

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1. The faculty may place you in an alternate primary ensemble in certain semesters (see the Undergraduate Music Handbook ([https://case.edu/arts/academic/current-students/undergraduate-music-majors/](https://case.edu/arts/academic/current-students/undergraduate-music-majors/))). The two additional semesters may be any combination of primary ensembles or one or more additional ensembles.

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

3. PSCL 101 General Psychology I is a prerequisite

### Required Methods and Secondary Instrument Courses by Music Education Focus Area

#### Choral/General Focus

#### Required Methods Specialization Class

- **MUED 353** Choral Methods and Materials 3

#### Required Secondary Instruments

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

Plus at least one of the following:

- **MUED 200C** Basic Skills and Pedagogy: Brass 2
- **MUED 200E** Basic Skills and Pedagogy: Clarinet and Saxophone 2
- **MUED 200F** Basic Skills and Pedagogy: Double Reeds and Flute 2

#### Instrumental Focus- Winds/Percussion

#### Required Methods Specialization Class

- **MUED 352** Instrumental Methods and Materials 3

#### Secondary Instruments

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

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

#### Recommended as optional electives:

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

#### Instrumental Focus- Strings

#### Required Methods Specialization Class

- **MUED 352** Instrumental Methods and Materials 3

#### Secondary Instruments

- **MUED 200A** Basic Skills and Pedagogy: Voice 2
- **MUED 200C** Basic Skills and Pedagogy: Brass 2
MUED 200H Basic Skills and Pedagogy: Strings 2
MUED 200J Basic Skills & Pedagogy: Piano for Music Educators 2
MUED 200P Basic Skills and Pedagogy: Percussion 2
Plus at least one of the following:
MUED 200B Basic Skills and Pedagogy: Guitar 2
MUED 200E Basic Skills and Pedagogy: Clarinet and Saxophone 2
MUED 200F Basic Skills and Pedagogy: Double Reeds and Flute 2

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

Decision Point 1: Application for Admission to the Program
Official admission to the Music Education Program generally occurs at the end of the third semester of study or after the completion of MUED 240 Foundations of Music Education. Admission to the program requires:
1. admission to Case Western Reserve University
2. acceptance as a music major through an audition and interview process before matriculation
3. successful completion of MUED 240 Foundations of Music Education, including evaluation of an initial Teaching ePortfolio
4. a cumulative Case Western Reserve University GPA of 2.7 or better
5. submission of a signed Statement of Assurance of Good Moral Character, and
6. a satisfactory interview with music education faculty, documented on the Teacher Licensure Admission Assessment Form

Decision Point 2: Application for Advanced Standing
Application for Advanced Standing should be submitted by the end of the second semester after Decision Point 1 (usually during the fifth semester of study). Application for Advanced Standing requires:
1. a successful review of the updated Teaching ePortfolio
2. submission of a current Academic Requirements Report documenting the following: a cumulative GPA of 2.7 or better, a music GPA of 2.7 or better, and an education GPA of 3.0 or better
3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty
4. passing a TB test
5. presenting documentation of Hepatitis B vaccination
6. passing an official criminal background check
7. a satisfactory interview with music education faculty

Decision Point 3: Application for Student Teaching
Application for Student Teaching should be completed by the end of the semester prior to student teaching (seventh semester of study). The application requires:
1. a successful review of the updated Teaching ePortfolio
2. submission of a current Academic Requirements Report documenting the following: a cumulative GPA of 2.7 or better, a music GPA of 2.7 or better, and an education GPA of 3.0 or better
3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty
4. passing a TB test
5. presenting documentation of Hepatitis B vaccination
6. passing an official criminal background check
7. a satisfactory interview with music education faculty

Decision Point 4: Retention during Student Teaching
Retention during Student Teaching should be completed by midterms of the student teaching semester. The assessment requires:
1. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty
2. passing scores on the Case Student Teaching Mid-Semester Assessment by the cooperating teacher(s) and university supervisor
3. completion of a self-reflective essay
4. passing a TB test
5. presenting documentation of Hepatitis B vaccination
6. passing an official criminal background check
7. a satisfactory interview with music education faculty

Decision Point 5: Application for Initial Licensure
Application for Initial Licensure occurs after successful completion of all degree requirements. This application requires:
1. a successful review of the updated Teaching ePortfolio
2. submission of a current Academic Requirements report documenting the following: a cumulative GPA of 2.7 or better, a music GPA of 2.7 or better, and an education GPA of 3.0 or better
3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty
4. passing scores on Ohio licensure exams
5. completion of the Case Teacher Licensure Exit Interview and Survey
6. passing scores on the Case Student Teaching Final Assessment by the cooperating teacher(s) and university supervisor
7. successful completion of Student Teaching coursework with a grade of B or better
After successfully completing all requirements at the five decision points, the student is recommended by the university’s director of teacher education for the Ohio Provisional Music (Pre-K-12) License to teach music in public schools in Ohio and more than 40 reciprocating states. Completion of the BS degree does not ensure that the State of Ohio music teacher license will be awarded. Additional information is available from the Teacher Licensure (http://bulletin.case.edu/collegeofartsandsciences/teacherlicensureprogram/) section in this bulletin.

**Departmental Honors**

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

**Undergraduate General Degree Requirements**

Candidates for a baccalaureate degree in music, in addition to meeting the general requirements for bachelor’s degrees (https://bulletin.case.edu/undergraduatestudies/degreeprograms/), including the SAGES and physical education requirements, must also complete the College of Arts and Sciences undergraduate degree requirements (https://bulletin.case.edu/undergraduatestudies/casdegree/#bachelorofartsdegreetext), as described in the relevant sections of the General Bulletin (https://bulletin.case.edu/undergraduatestudies/).

**Undergraduate Music Handbook and Advising**

Current undergraduate music majors should review departmental policies and procedures in the Undergraduate Music Handbook (https://case.edu/artsci/music/academics/resources-current-students/undergraduate-music-majors/undergraduate-handbooks/). Music majors can use the Advising Forms (https://case.edu/artsci/music/resources-students/current-undergraduate-music-major-information/advising-forms-music-degree-programs/) to track academic progress in all performance and course requirements.

Additional resources, tutorials and forms are available on the Resources for Current Undergraduate Music Majors webpage.

**Minor in Music**

<table>
<thead>
<tr>
<th>Music Theory</th>
<th>6</th>
</tr>
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<tbody>
<tr>
<td>MUTH 103</td>
<td>Theory I</td>
</tr>
<tr>
<td>MUTH 104</td>
<td>Theory II</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music History or Appreciation</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Any two 3-credit courses drawn from MUHI or MUGN</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Electives</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Any 3 credits in MUGN, MUHI, MUAP (applied lessons) or MUEN (ensembles)</td>
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</tr>
</tbody>
</table>

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

| Total Units | 15 |

<table>
<thead>
<tr>
<th>Undergraduate General Degree Requirements</th>
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<tr>
<td>Candidates for a baccalaureate degree in music, in addition to meeting the general requirements for bachelor’s degrees (<a href="https://bulletin.case.edu/undergraduatestudies/degreeprograms/">https://bulletin.case.edu/undergraduatestudies/degreeprograms/</a>), including the SAGES and physical education requirements, must also complete the College of Arts and Sciences undergraduate degree requirements (<a href="https://bulletin.case.edu/undergraduatestudies/casdegree/#bachelorofartsdegreetext">https://bulletin.case.edu/undergraduatestudies/casdegree/#bachelorofartsdegreetext</a>), as described in the relevant sections of the General Bulletin (<a href="https://bulletin.case.edu/undergraduatestudies/">https://bulletin.case.edu/undergraduatestudies/</a>).</td>
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<thead>
<tr>
<th>Electives for Non-Music Majors</th>
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</thead>
<tbody>
<tr>
<td>Electives designed for students not majoring in music:</td>
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<table>
<thead>
<tr>
<th>Applied Music</th>
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<tbody>
<tr>
<td>MUAP 131</td>
<td>Secondary Performance</td>
</tr>
<tr>
<td>MUEN 355</td>
<td>Miscellaneous Ensembles</td>
</tr>
<tr>
<td>MUEN 324</td>
<td>Case Percussion Ensemble</td>
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<tr>
<td>MUEN 370</td>
<td>Popular Music Ensemble</td>
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<td>MUEN 371A</td>
<td>Klezmer Music Ensemble</td>
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<td>MUEN 371B</td>
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<td>MUEN 374</td>
<td>Jazz Ensemble II</td>
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<td>Case Men’s Glee Club</td>
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<tr>
<td>MUEN 380B</td>
<td>Case Men’s Glee Club</td>
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<tr>
<td>MUEN 382</td>
<td>Case Concert Choir</td>
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<td>MUEN 383</td>
<td>Symphonic Winds</td>
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<td>MUEN 384</td>
<td>Spartan Marching Band</td>
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<td>Case Camerata Chamber Orchestra</td>
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<td>Keyboard Ensemble</td>
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<td>MUEN 393</td>
<td>Baroque Chamber Ensembles</td>
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<td>Baroque Dance Ensemble</td>
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<td>Collegium Musicum</td>
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<td>Early Music Singers</td>
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<td>MUEN 397</td>
<td>Baroque Orchestra</td>
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<thead>
<tr>
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<tr>
<td>MUTH 104</td>
<td>Theory II</td>
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</table>
Music History or Appreciation

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<tbody>
<tr>
<td>MUGN 201</td>
<td>Introduction to Music: Listening Experience I</td>
<td>3</td>
</tr>
<tr>
<td>MUGN 212</td>
<td>History of Rock and Roll</td>
<td>3</td>
</tr>
<tr>
<td>MUGN 220</td>
<td>Composers of the Musical on Stage and Screen</td>
<td>3</td>
</tr>
<tr>
<td>MUGN 308</td>
<td>Digital Music: Composition and Production</td>
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<tr>
<td>MUGN 310</td>
<td>Russian Song</td>
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</tbody>
</table>

**Music Minors or Non-Majors Resources and Advising**

Current undergraduate music minors or non-majors should review departmental policies and procedures in the Resources for Minors or Non-Majors on the Department of Music webpage (https://case.edu/artsci/music/academics/current-students/music-minors-or-non-majors/). This page also provides recommended courses, registration information, and student forms.

**Graduate Programs**

**Admission**

Admission to each degree program follows established guidelines of the School of Graduate Studies (https://case.edu/gradstudies/). Applicants with good academic records from fully accredited universities and colleges will be considered for admission to graduate study at Case Western Reserve University. Admission must be recommended by the department or professional school of the university in which the applicant proposes to study and must be approved by the dean of graduate studies. More information about the graduate application and audition process in music is provided in the Graduate Application Procedures on the Department of Music webpage (https://case.edu/artsci/music/admissions/graduate/application-procedures/).

**Academics**

The Department of Music offers graduate degree programs in three areas of study (https://case.edu/artsci/music/academics/areas-study/):

**Historical Performance Practice**

- Master of Arts (MA) in Historical Performance Practice (https://case.edu/artsci/music/academics/graduate-degree-programs/ma-historical-performance-practicehpp/)
- DMA in Historical Performance Practice (https://case.edu/artsci/music/academics/graduate-degree-programs/dma-historical-performance-practicehpp/)

**Musicology**

- Master of Arts (MA) in Music History (https://case.edu/artsci/music/academics/graduate-degree-programs/ma-music-history/)
- PhD in Historical Musicology (https://case.edu/artsci/music/academics/graduate-degree-programs/phd-musicology/)

**Music Education**

- Master of Arts (MA) in Music Education for Teacher Licensure (https://case.edu/artsci/music/academics/graduate-degree-programs/ma-music-education-teacher-licensure/)
- Master of Arts (MA) in Music Education (https://case.edu/artsci/music/academics/graduate-degree-programs/ma-music-education/)

- PhD in Music Education (https://case.edu/artsci/music/academics/graduate-degree-programs/phd-music-education/)

**MA in Historical Performance Practice**

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

**Degree Overview**

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

**Coursework and Applied Music**

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

**Ensemble Participation and Outside Engagements**

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

**Jury**

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

**Foreign Languages**

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

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

**Lecture-Recital and Document**

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

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

Course Distribution

**Historical Performance Practice**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI 610</td>
<td>Research Methods in Music</td>
</tr>
<tr>
<td>MUHI 441</td>
<td>Introduction to Historical Performance Practice</td>
</tr>
<tr>
<td>MUHI 442</td>
<td>Seminar in Historical Performance Practice (two courses required)</td>
</tr>
</tbody>
</table>

**Notation or Pre-Tonal Theory**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI 443</td>
<td>Medieval/Renaissance Notation</td>
</tr>
<tr>
<td>MUTH 416</td>
<td>Pre-common Practice Theory and Analysis</td>
</tr>
</tbody>
</table>

**Music History/HPP Electives**

May include any of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI 431</td>
<td>Topics in Music History</td>
</tr>
<tr>
<td>MUHI 432</td>
<td>Seminar in Musicology</td>
</tr>
<tr>
<td>MUHI 433</td>
<td>Special Reading (M.A. and M.M.) (by special arrangement)</td>
</tr>
<tr>
<td>MUHI 434</td>
<td>Applied Music and Ensembles</td>
</tr>
<tr>
<td>MUHI 435</td>
<td>Applied Music and Ensembles</td>
</tr>
<tr>
<td>MUHI 436</td>
<td>Applied Music and Ensembles</td>
</tr>
<tr>
<td>MUHI 450</td>
<td>Applied Music and Ensembles</td>
</tr>
<tr>
<td>MUHI 501</td>
<td>Applied Music and Ensembles</td>
</tr>
</tbody>
</table>

**Applied Music and Ensembles**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 500</td>
<td>Applied Music/Ensembles (taken each semester to reflect participation in multiple ensembles)</td>
</tr>
</tbody>
</table>

**Primary Lessons:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 521</td>
<td>Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 522</td>
<td>Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 523</td>
<td>Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 524</td>
<td>Principal Performance Area IX</td>
</tr>
</tbody>
</table>

**Secondary Lessons (optional):**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 531</td>
<td>Secondary Performance (0 credit units)</td>
</tr>
</tbody>
</table>

**Jury:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 600</td>
<td>Historical Performance Progress Jury (required in the spring of the first year)</td>
</tr>
</tbody>
</table>

**Studio Class:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 698</td>
<td>Historical Performance Practice Studio Class (taken each semester)</td>
</tr>
</tbody>
</table>

Two HPP ensembles each semester:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 393</td>
<td>Baroque Chamber Ensembles</td>
</tr>
<tr>
<td>MUEN 394</td>
<td>Baroque Dance Ensemble</td>
</tr>
<tr>
<td>MUEN 395</td>
<td>Collegium Musicum</td>
</tr>
<tr>
<td>MUEN 396</td>
<td>Early Music Singers</td>
</tr>
</tbody>
</table>

**Lecture-Recital**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 651</td>
<td>M.A. Lecture - Recital and Document (given in the spring of the second year)</td>
</tr>
</tbody>
</table>

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

**Foreign Language**

Proficiency in one relevant foreign language.

**Total Units**

<table>
<thead>
<tr>
<th>First Year</th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Methods in Music (MUHI 610)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Introduction to Historical Performance Practice (MUHI 441)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Applied Music and Ensembles</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Seminar in Historical Performance Practice (MUHI 442)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Music History (MUHI 431-6/450/590)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Applied Music and Ensembles</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Historical Performance Progress Jury (MUAP 600)</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Year Total:</td>
<td>9</td>
<td>9</td>
</tr>
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</table>

**Total Units in Sequence:** 18

**Second Year**

<table>
<thead>
<tr>
<th>Second Year</th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar in Historical Performance Practice (MUHI 442)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>M.A. Lecture - Recital and Document (MUAP 651) (for presentation in the spring)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Applied Music and Ensembles</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Medieval/Renaissance Notation (MUHI 443) or Pre-common Practice Theory and Analysis (MUTH 416)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Music History (MUHI 431-6/450/590)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Applied Music and Ensembles</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Lecture-Recital Performance</td>
<td>9</td>
<td>9</td>
</tr>
</tbody>
</table>

**Total Units in Sequence:** 18

**DMA in Historical Performance Practice**

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

**Degree Overview**
The DMA is a four-year degree. A minimum of 33 credit units of academic coursework is required together with a minimum 18 units of applied music proficiency in two relevant foreign languages, a jury, a recital and the first lecture-recital (3 credit units), all to be completed during the first three years of the degree. Qualifying examinations are taken early in the fall of the fourth year after the successful completion of these examinations, the student will advance to candidacy and prepare and perform the second lecture-recital (6 units) by the end of the fourth year. (Students may also take academic classes during this year, but are not required to.)

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

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

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

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

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

Recital
A juried recital is required by the end of the third year, MUAP 700 (0 credit units). The recital (50-60 minutes) should feature works from a variety of national school and periods, and should showcase the student’s solo performing abilities: the program will be decided in consultation with the applied teacher and HPP advisor, and must be approved by the HPP committee. See the Graduate Music Handbook for the policy to submit a proposal, prepare for the recital.

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

<table>
<thead>
<tr>
<th>Historical Performance Practice</th>
<th>33-39</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI 610 Research Methods in Music</td>
<td></td>
</tr>
<tr>
<td>MUHI 441 Introduction to Historical Performance Practice</td>
<td></td>
</tr>
<tr>
<td>MUHI 442 Seminar in Historical Performance Practice (three required)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music History/HPP Electives</th>
</tr>
</thead>
<tbody>
<tr>
<td>May include any of the following:</td>
</tr>
<tr>
<td>MUHI 431, MUHI 432, MUHI 433, MUHI 434, MUHI 435, MUHI 436</td>
</tr>
<tr>
<td>MUHI 450 Topics in Music History</td>
</tr>
<tr>
<td>MUHI 590 Seminar in Musicology</td>
</tr>
<tr>
<td>MUHI 601 Special Readings Ph.D./D.M.A. (by special arrangement)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recital</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 700 Historical Performance Recital (required by the end of third year)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecture-Recital</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI 751 Recital Document I - D.M.A. 3</td>
</tr>
<tr>
<td>MUHI 753 Recital Document III-D.M.A. 6</td>
</tr>
</tbody>
</table>

The 6 units of MUHI 753 can be split across two semesters.

<table>
<thead>
<tr>
<th>Applied Music and Ensembles</th>
<th>18-24</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 500 Applied Music/Ensembles (taken each semester for 1 credit unit to reflect participation in multiple ensembles)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Primary Lessons (2 credit units):</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 521 Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 522 Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 523 Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 524 Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 525 Principal Performance Area IX</td>
</tr>
<tr>
<td>MUAP 526 Principal Performance Area IX</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Secondary Lessons (optional):</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUAP 531 Secondary Performance</td>
</tr>
</tbody>
</table>

Jury:
Department of Music

MA in Music Education

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

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

Plan A (thesis and oral defense)

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

Plan B (comprehensive written examination and oral defense)

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

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

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

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

<table>
<thead>
<tr>
<th>Graduate music education core (Plan A)</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 440 Scholarship in Music Education</td>
<td></td>
</tr>
<tr>
<td>MUED 441 Philosophical Foundations of Music Education</td>
<td></td>
</tr>
<tr>
<td>MUED 442 Curriculum and Assessment in Music Education</td>
<td></td>
</tr>
<tr>
<td>MUED 443 Music Cognition and Learning</td>
<td></td>
</tr>
<tr>
<td>MUED 640 Qualitative Research in Music Education</td>
<td></td>
</tr>
</tbody>
</table>

MAL in Music Education

Plan C (MA for Licensure, or MAL)

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

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

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

To remain in the MAL program, students must meet GPA and professional standards each year. Please review the Graduate Music Handbook (https://music.case.edu/graduate-handbooks/) for more information.

Summary of MAL in Music Education (Plan C)

<table>
<thead>
<tr>
<th>Music Education Licensure Area</th>
<th>43</th>
</tr>
</thead>
<tbody>
<tr>
<td>Methods</td>
<td></td>
</tr>
<tr>
<td>MUED 410</td>
<td>Professional Music Education: A Career Introduction</td>
</tr>
<tr>
<td>MUED 400</td>
<td>Intensive Field Experience</td>
</tr>
<tr>
<td>MUED 420</td>
<td>Technology Assisted Music Teaching and Learning</td>
</tr>
<tr>
<td>MUED 305</td>
<td>World Music in Education</td>
</tr>
<tr>
<td>MUED 350</td>
<td>General Music Methods</td>
</tr>
<tr>
<td>MUED 352</td>
<td>Instrumental Methods and Materials</td>
</tr>
<tr>
<td>or MUED 353</td>
<td>Choral Methods and Materials</td>
</tr>
<tr>
<td>MUED 355</td>
<td>Vernacular Music in Education</td>
</tr>
<tr>
<td>MUED 275</td>
<td>Elements of Conducting</td>
</tr>
</tbody>
</table>

Secondary Instrument Classes (6 of 8 are required); see the required methods for choral, instrumental, and general focus (BS Music Education)

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

Student Teaching

| MUED 496A | Student Teaching in Music Education |
| MUED 496B | Student Teaching Seminar in Music Education |

Teacher Licensure Professional Education Core

| EDUC 301 | Introduction to Education |
| EDUC 304 | Educational Psychology |
| EDUC 255 | Literacy Across the Content Areas |

Graduate Music Education Core

| MUED 440 | Scholarship in Music Education |
| MUED 441 | Philosophical Foundations of Music Education |
| MUED 442 | Curriculum and Assessment in Music Education |
| MUED 443 | Music Cognition and Learning |

Graduate Music Core

| MUTH 422 | Musical Analysis for Educators |
| MUHI 430 | Music History for Educators |

One additional course in theory (MUTH), history (MUHI), and/or performance (MUAP or MUEN).

Successful completion of comprehensive exam

Total Units  73

PhD in Music Education

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

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

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

Summary of PhD in Music Education

Graduate Music Education Core

| MUED 440 | Scholarship in Music Education |
| MUED 441 | Philosophical Foundations of Music Education |
| MUED 442 | Curriculum and Assessment in Music Education |
| MUED 443 | Music Cognition and Learning |
| MUED 640 | Qualitative Research in Music Education |
| MUED 641 | Quantitative Research Methods in Music Education |

Graduate Music Core

| MUTH 422 | Musical Analysis for Educators |
| MUHI 430 | Music History for Educators |

Music Electives (additional courses in theory, history, and/or performance)

Outside Cognate

Two courses in a related field, outside of music education, suited to the student’s interests and needs. Faculty approval required.

Music Education Electives

Music education courses, seminars, and independent studies suited to the student’s interests and approved by the music faculty.

Degree Credit

One additional core or elective course to meet the minimum of 60 credit units required to earn the PhD in Music Education.
Students who advance to candidacy for the PhD will register for MUHI 701 Dissertation Ph.D. credits and begin research for the dissertation. Working with a faculty advisor, each student will develop a proposal for the dissertation, which will be presented in writing to the faculty no later than March 15 at the end of the third year of study. This document should be submitted at least two weeks prior to a prospectus defense, scheduled no later than April 1. It is expected that the fourth and fifth year of study will be devoted to work on the dissertation; during this time, students will enroll in MUHI 710 Dissertation Seminar. Upon completion of the thesis, each student will present a formal defense to the musicology faculty.

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

### Course Distribution

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI 610 Research Methods in Music</td>
<td>3</td>
</tr>
<tr>
<td>MUHI 612 Analysis for Music Historians</td>
<td>3</td>
</tr>
<tr>
<td>MUHI 590 Seminar in Musicology (three required)</td>
<td>9</td>
</tr>
<tr>
<td>Electives (generally MUHI or MUTH)</td>
<td>21</td>
</tr>
<tr>
<td>MUHI 701 Dissertation PhD</td>
<td>18</td>
</tr>
</tbody>
</table>

It is expected that the third, fourth and fifth year of study will be devoted to work on the dissertation; during this time students will enroll in MUHI 710.

### Total Units

54

### Sample Plan of Study

#### First Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viennese Classicism (MUHI 434)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Topics in Music History (MUHI 450)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Research Methods in Music (MUHI 610)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>TA Training (UNIV 400C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-first foreign language exam-</td>
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<td></td>
</tr>
<tr>
<td>Topics in Music History (MUHI 450)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Seminar in Musicology (MUHI 590)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Analysis for Music Historians (MUHI 612)</td>
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<td></td>
</tr>
<tr>
<td>Year Total:</td>
<td>9</td>
<td>9</td>
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</table>

### Total Units in Sequence:

18

#### Second Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medieval Music: Early Christian to 1425 (MUHI 431)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Topics in Music History (MUHI 450)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Seminar in Musicology (MUHI 590)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>-second foreign language exam-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Topics in Music History (MUHI 450)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Seminar in Musicology (MUHI 590)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Special Readings Ph.D./D.M.A. (MUHI 601)</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
Qualifying Exam Practicum (MUHI 699) | 0
---|---
Year Total: | 9 9

Total Units in Sequence: 18

Third Year

<table>
<thead>
<tr>
<th>Units</th>
<th>Fall</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
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Year Total: 3 3

Total Units in Sequence: 6

Fourth Year

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Total Units in Sequence: 6

School of Graduate Studies Academic Requirements

The School of Graduate Studies (https://bulletin.case.edu/schoolofgraduatestudies/) (SGS) oversees the university-wide standards of performance in graduate study. Current music students are strongly encouraged to become familiar with their academic policies and requirements, as described in the relevant sections of the General Bulletin (https://bulletin.case.edu/schoolofgraduatestudies/).

For an organized breakdown of all exact policies, see the SGS Policies and Procedures webpage (https://case.edu/gradstudies/about-school/policies-procedures/).

Graduate Music Handbook and Advising

Current graduate and professional students in music should review departmental policies and procedures in the Graduate Music Handbook (https://music.case.edu/graduate-handbooks/). The handbook provides additional information regarding graduate assistantships, general expectations and responsibilities, program outcomes, decision points, performances, scholarly activity, outside work, prizes/awards, deadlines, petitions, examinations, advancement to candidacy, and student record-keeping.

Additional resources, tutorials and forms are available on the Resources for Current Graduate and Professional Music Students webpage (https://case.edu/artsci/music/academics/current-students/graduate-and-professional-students/).

MUAP Courses

MUAP 10. Progress Jury Examination. 0 Unit. Progress Jury Examination (All BA and BS Music Majors)

MUAP 11. Recital Class. 0 Unit.

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

MUAP 25. BA Exit Jury Examination. 0 Unit. BA Exit Jury Examination (Audio and General Music Concentrations)

MUAP 26. BA Exit Jury Examination. 0 Unit. BA Exit Jury Examination (Music History, Music Theory, and Early Music Performance Practice)

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

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

MUAP 121. Principal Performance Area I. 2 Units. Limited to music and music education majors. Recommended preparation: Entrance Jury/Audition


MUAP 131. Secondary Performance. 1 - 2 Units. Secondary instrumental or vocal instruction (undergraduate level). Each student has the option of taking one-hour weekly lessons (2 credit units) or half-hour weekly lessons (1 credit unit). The applied lesson fee is waived for all music majors. Contact the Department of Music directly for registration consent.

MUAP 221. Principal Performance Area V. 2 Units. Limited to music and music education majors. Prereq: MUAP 122. Coreq: MUTH 101 or 101I.


MUAP 225. Principal Performance Area VII. 2 Units. Limited to music and music education majors. Prereq: MUAP 224.

MUAP 226. Principal Performance Area VIII. 2 Units. Limited to music and music education majors. Prereq: MUAP 225.

MUAP 321. Principal Level Performance Area V. 2 Units. Limited to music and music education majors. Prereq: MUAP 222 and MUAP 20. Prereq or Coreq: MUTH 201.


MUAP 323. Principal Performance Area VII. 2 Units. Limited to music performance and music education majors.
and to observe and learn from professional performers and others in their performance practice program the opportunity to rehearse and perform in concert with a non-CWRU or professional early music ensemble, to put into practice the HPP skills and knowledge they have acquired at CWRU, and to observe and learn from professional performers and others in their field.

This course is intended to provide a weekly opportunity for students to discuss and critique the performances of their colleagues; and to receive feedback and advice.

This course is intended to give graduate students in the historical performance practice program the opportunity to rehearse and perform in front of their peers, CWRU faculty, and guest coaches; to perform in front of their peers, CWRU faculty, and guest coaches; to perform professionally and to receive feedback and advice.

MUAP 700. Historical Performance Recital. 0 Unit.
Historical Performance Recital. Intended to demonstrate mastery of historically-informed performance in a number of different national styles.

MUAR Courses

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

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

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

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

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

MUAR 252B. Case Audio Recording Internship II. 0 Unit.
MUAR 253B. Case Audio Recording Internship III. 0 Unit.
MUAR 254B. Case Audio Recording Internship IV. 0 Unit.

MUAR 300. Advanced Recording Techniques I. 2 Units.
A study of advanced microphone, recording, and monitoring systems and techniques with an emphasis on two track digital recordings of classical music and critical listening. Recommended preparation: MUAR 201.

MUAR 301. Advanced Recording Techniques II. 2 Units.
Further study of advanced microphone, recording, and monitoring systems and techniques, with an emphasis on two track digital recordings of large ensemble classical music. Recommended preparation: MUAR 300.

MUAR 302. Multitrack Recording Techniques I. 2 Units.
A study of multitrack recording and mixdown techniques. Recommended preparation: MUAR 301. Audio recording majors only.

MUAR 303. Multitrack Recording Techniques II. 2 Units.
Further study of multitrack recording and mixdown techniques, with an emphasis on synchronization to video. Recommended preparation: MUAR 302.

MUAR 310. Recording Studio Maintenance I. 1 Unit.
Study of techniques for optimizing professional recording equipment performance. Recommended preparation: MUAR 201. Audio recording majors only.

MUAR 311. Recording Studio Maintenance II. 1 Unit.
MUAR 320. Acoustics of Music I. 1 Unit.
A seminar in the basic concepts of musical acoustics and research in this area. The students actively participate in experiments exploring various topics in musical acoustics.

MUAR 321. Acoustics of Music II. 1 Unit.
A seminar in the basic concepts of musical acoustics and research in this area. The students actively participate in experiments exploring various topics in musical acoustics.

MUAR 322. Recording Workshop I. 1 Unit.
Recording Workshop provides an increased level of hands-on intensive study of microphone placement. Each week a different instrument or group of instruments will be available for experimentation. Each class represents a recording session centered on a specific instrument, resulting in a comprehensive set of test recordings at the end of each semester. These will provide the basis of reference for future recording decisions. Recommended preparation: MUAR 200.

MUAR 323. Recording Workshop II. 1 Unit.
Recording Workshop provides an increased level of hands-on intensive study of microphone placement. Each week a different instrument or group of instruments will be available for experimentation. Each class represents a recording session centered on a specific instrument, resulting in a comprehensive set of test recordings at the end of each semester. These will provide the basis of reference for future recording decisions. Recommended preparation: MUAR 200.

MUAR 380. Junior Recording Techniques Thesis. 3 Units.

MUAR 385. Recording Studio Internship. 4 Units.

MUAR 390. Senior Recording Tech Thesis/Senior Capstone. 6 Units.
Students will originate, design, organize, and complete a project that will demonstrate and document proficiency with his/her accumulated audio recording technology skills. This project must include evidence of critical thinking, clear planning, and establishment of reasonable goals with an appropriate plan of action. There is a significant written component that requires regular submission of drafts, progress reports, evidence of project advancement, and a final written document. There must also be a public presentation of the project in a venue approved by the department. Counts as SAGES Senior Capstone.

MUCP Courses

MUCP 200. Composition Seminar. 0 Unit.

MUCP 399. Undergraduate Independent Studies. 1 - 3 Units.
Each student develops a topic of interest to be explored with a faculty member.

MUCP 400. Composition Seminar. 0 Unit.

MUCP 501. Composition Independent Study. 1 Unit.

MUED Courses

MUED 200A. Basic Skills and Pedagogy: Voice. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200B. Basic Skills and Pedagogy: Guitar. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200C. Basic Skills and Pedagogy: Brass. 2 Units.
This course is designed to provide music education majors with basic skills and pedagogy in the areas of group and individual brass instruction techniques. The course will consist of two components: applied study on each brass instrument; and study/discussion of current pedagogical practices. Students need not have completed any prior music education courses prior to enrolling.

MUED 200E. Basic Skills and Pedagogy: Clarinet and Saxophone. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200F. Basic Skills and Pedagogy: Double Reeds and Flute. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200H. Basic Skills and Pedagogy: Strings. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 200J. Basic Skills & Pedagogy: Piano for Music Educators. 2 Units.
Designed for music education majors to provide the fundamentals of using piano in the classroom for pedagogy and accompaniment. Prereq: MUED 240.

MUED 200P. Basic Skills and Pedagogy: Percussion. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

MUED 220. Marching Band Techniques. 1 Unit.
This course is designed to provide music education majors with the training and techniques to effectively direct a marching band. Topics will include rehearsal methodology, drill design, and arranging. The course will meet synchronously with the CWRU Marching Spartans as the lab portion of the class and at a time TBD once per week to cover the content areas. Coreq: MUCP 384.

MUED 240. Foundations of Music Education. 3 Units.
An introduction to and overview of the music education profession. Philosophical, historical and psychological perspectives on music education in schools, including contemporary topics and trends. Introduction of Ohio academic content standards and curriculum model for music, along with K-12 National Music Standards. Observation of area music teachers and peer-teaching experience. Recommended preparation: Music education major or permission. A student may not receive credit for both MUED 240 and MUED 410.

MUED 275. Elements of Conducting. 3 Units.
This course is designed to develop the cognitive, affective and psychomotor skills necessary for students to communicate effectively with performing ensembles. Students will learn to listen, think, and communicate verbally and nonverbally through systematic exercises, in order to prepare for ensemble rehearsal and performance experiences.
MUED 276. Advanced Conducting, Score Analysis and Rehearsal Techniques. 3 Units.
This course is designed to continue development of the cognitive, affective and psychomotor skills necessary for students to communicate effectively with performing ensembles. Students will learn to listen, think, and communicate nonverbally through systematic exercises, in order to prepare for ensemble rehearsal and performance experiences. In addition, students will apply foundational study of musical forms to score analysis and score preparation. Students will also develop a working vocabulary of rehearsal techniques for use with instrumental and vocal ensembles. Prereq: MUED 275.

MUED 300. Intensive Field Experience. 0 Unit.
This course is intended for BS and MA-Licensure music education majors, and acquaints students with various teaching settings in P-12 schools in the greater Cleveland area; allows students to observe and teach with practicing music teachers; and fosters critical thinking skills related to effective teaching, lesson planning, and other elements of teaching. Offered as MUED 300 and MUED 400. Prereq: MUED 240, MUED 305, and MUED 350. Coreq: MUED 355 and (MUED 352 or MUED 353).

MUED 305. World Music in Education. 3 Units.
This course acquaints students with the use of world music, or multicultural music, in the music education classroom. Students are given an overview of the history of world music within American music education, discuss topics related to world music in education, research diverse world music practices, and lead lessons based on this research. Topics and content include: definitions of world/multicultural music; philosophical basis for world music in education; diversity in our Cleveland community; authenticity; ethnomusicology; informal/formal music learning; international perspectives; pedagogical approaches; addressing the State and National Standards through world music in education; and the development of culturally informed music pedagogy based on the study of diverse music. Throughout the course students will become acquainted with the music of diverse cultures and people groups; these will be chosen in part based on student’s own research interests. In addition to the musical cultures chosen by students for study and presentation, the music of The Gambia, West Africa; the Caribbean; and India will be highlighted during in-class activities and lessons. Recommended preparation: MUED 240. Counts for CAS Global & Cultural Diversity Requirement.

MUED 310. Instrumental and Choral Arranging. 3 Units.
Techniques of writing and arranging for instruments of the band and orchestra and voice. Study of scoring problems for school instrumental and vocal groups of all ages and abilities.

MUED 320. Technology Assisted Music Teaching and Learning. 3 Units.
Fundamental concepts and skills for using technology in music teaching and learning. This project-oriented class will develop knowledge and competencies related to electronic musical instruments, MIDI sequencing, music notation software, computer-assisted instruction, digital media, the Internet, information processing, computer systems, and lab management as they relate to music education in K-12 schools. Recommended preparation: MUED 240. Offered as MUED 320 and MUED 420.

MUED 348. Arts Education Advocacy and Policy. 3 Units.
In arts education, policy experts operate as plumbers. They seem to only be acknowledged when a problem occurs - like when a newly implemented policy creates a barrier to licensure or a state department of education changes high school graduation requirements; not to mention perennial budgetary crises that have elective teachers jockeying for legitimacy in the eyes of the decision-makers. Through the study of arts advocacy, political science, and education policy, this course empowers arts advocates and teachers to participate in local policy activism by clarifying their goals and expectations as well as help them explore the education policy quagmire through the arts education lens. Recommended Preparation: moderate understanding of statistical reasoning. Offered as MUED 348, MUED 448, POSC 382B, and POSC 482B. Prereq: Junior or Senior Standing and (STAT 201 or STAT 312 or MATH 121).

MUED 350. General Music Methods. 3 Units.
General Music Methods introduces student to methods and materials for planning and implementing general music experiences for all ages, with concentration on Pre-K through sixth grade children. Topics of the course include: multiple meanings of music for children; characteristics/needs of young children and creating a supportive learning environment; theories of music learning and teaching; learning styles and collaborative learning; assorted teaching methods, rhythm, pitch, listening, movement, performing, composing; curriculum design; technology for music instruction; multicultural music; music for exceptional children; integrating music with the arts and other curricula; motivation and classroom management; lesson planning and record keeping; developing a personal philosophy of music education; national, state, and professional standards; and assessment. Clinical/Field experiences (Clinical-all ages; Field-focus on Pre-K through elementary) required.

MUED 352. Instrumental Methods and Materials. 3 Units.
This course acquaints students with effective ways to develop, organize and maintain a successful instrumental program for any age group, based on a comprehensive instrumental music education model. Students are given a “womb to tomb” view of the instrumentalists’ development, including physiological development and age appropriate instrumental exceptions. Topics and content include: philosophical basis for music education, considerations for selecting repertoire including multicultural music; rehearsal techniques; assessment and record keeping; planning for the rehearsal; recruitment, auditioning, and placement; motivation and classroom management; team teaching and collaborative learning; managing an instrumental program; participation in professional activities; effective use of technology in the instrumental program; philosophy; and national, state, and professional standards. Clinical/Field experiences (all ages) required.

MUED 355. Multicultural Music Education. 3 Units.
This course is intended for BS and MA-Licensure music education majors, and acquaints students with various teaching settings in P-12 schools in the greater Cleveland area; allows students to observe and teach with practicing music teachers; and fosters critical thinking skills related to effective teaching, lesson planning, and other elements of teaching. Offered as MUED 300 and MUED 400. Prereq: MUED 240, MUED 305, and MUED 350. Coreq: MUED 355 and (MUED 352 or MUED 353).

MUED 353. Technology Assisted Music Teaching and Learning. 3 Units.
Fundamental concepts and skills for using technology in music teaching and learning. This project-oriented class will develop knowledge and competencies related to electronic musical instruments, MIDI sequencing, music notation software, computer-assisted instruction, digital media, the Internet, information processing, computer systems, and lab management as they relate to music education in K-12 schools. Recommended preparation: MUED 240. Offered as MUED 320 and MUED 420.
MUED 353. Choral Methods and Materials. 3 Units.
This course acquaints students with effective ways to develop, organize and maintain a successful choral program for any age group, based on a comprehensive choral music education model. Students review fundamental vocal pedagogy of the singing voice, including physiological development, age appropriate vocal expectations, and establishing and maintaining vocal health. Topics include: philosophical basis for vocal music education; the child voice, the adolescent voice, and the adult voice; vocal tone; considerations for selecting repertoire including ensemble assessment, music evaluation, and multicultural music; rehearsal techniques, collaborative learning, and motivation; planning for the rehearsal; developing conducting technique; recruitment, auditioning, placement, score analysis and preparation; classroom management; managing a choral program; participation in professional activities; effective use of technology in a choral program; and national state, and professional standards. Clinical/Field experiences (all ages) required. Recommended preparation: MUED 276.

MUED 355. Vernacular Music in Education. 3 Units.
This Music Education Department Seminar brings together all strands of the Music Education program by focusing on curriculum as the organizational element of instruction. Topics and content include: understanding the issues presented by special learners; techniques for integrating special learners into the music teaching environment; developing learning outcomes; designing instruction; planning classroom experiences; defining assessment and measurement; assessment techniques and instruments for the music classroom; and exploring elements of school music program organization and administration. Professional writing and clinical and field experiences will be a large part of the activities in this course. This course is presented in a seminar format that provides for discussions of classroom topics and commentary on field experiences. Counts as SAGES Departmental Seminar.

MUED 391. Music in Early Childhood. 3 Units.
The goal of the course is to provide students with an understanding of the role of music in early childhood and approaches to music education with young children. Students will experience an overview of selected theories of musical development of young children, discuss the importance of music to various areas of child development, explore cultural perspectives and influences on musical development, evaluate curricular materials and methods used in early childhood music education, observe children's music making in early childhood classrooms, and develop teaching skills for early childhood music settings. Topics and content of this course include: music's role in early childhood development; music aptitude and its measurement; theories of early childhood music learning; early childhood making; evaluating curricular materials for early childhood music; the importance of play in early childhood musical development; incorporating State and National Music Education Standards; designing instruction for early childhood music settings; assessment in early childhood music; cultural perspectives on music in early childhood; cultural influences on musical development; music therapy with young children; benefits of family interaction in music; the role of listening in early childhood musical development; and formal music instruction with young children. The class will participate in a weekly service learning project providing music instruction for young children and parents or caregivers from an underserved population. Offered as MUED 391 and MUED 491.

MUED 396A. Student Teaching in Music Education. 9 Units.
Teaching music in both elementary and secondary schools, full-time five days a week for 15 weeks. Closely supervised field experiences of all types with a wide variety of students. Emphasis on planning lessons and organizing materials, teaching methodologies, motivation, and student assessment. Topics addressed include communications and the arts, technology in learning, interdisciplinary learning, collaborative learning and teaching, creating a supportive environment, and professional development. Development of skills needed for self-assessment as well as student assessment. Clinical/Field experiences (all ages) required. Recommended preparation: Concurrent enrollment in MUED 396B. Offered as MUED 396A and MUED 496A. Counts as SAGES Senior Capstone. Prereq: EDUC 255 and MUAP 323 and MUAP 35.

MUED 396B. Student Teaching Seminar in Music Education. 3 Units.
This is the SAGES Senior Capstone requirement for students majoring in Music Education. Taken at the same time as the student teaching experience (MUED 396A/496A), this seminar will guide students through preparation for entering the professional world of music education, and mentor them in their preparation of their Senior Capstone Project and Presentation. Recommended preparation: Concurrent enrollment in MUED 496A. Offered as MUED 396B and MUED 496B. Counts as SAGES Senior Capstone.

MUED 399. Undergraduate Independent Studies. 1 - 3 Units.
Each student develops a topic of interest to be explored with a faculty member.

MUED 400. Intensive Field Experience. 0 Unit.
This course is intended for BS and MA-Licensure music education majors, and acquaints students with various teaching settings in P-12 schools in the greater Cleveland area; allows students to observe and teach with practicing music teachers; and fosters critical thinking skills related to effective teaching, lesson planning, and other elements of teaching. Offered as MUED 300 and MUED 400. Prereq: MUED 305, MUED 350, and MUED 410. Coreq: MUED 355 and (MUED 352 or MUED 353).

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

MUED 420. Technology Assisted Music Teaching and Learning. 3 Units.
Fundamental concepts and skills for using technology in music teaching and learning. This project-oriented class will develop knowledge and competencies related to electronic musical instruments, MIDI sequencing, music notation software, computer-assisted instruction, digital media, the Internet, information processing, computer systems, and lab management as they relate to music education in K-12 schools. Recommended preparation: MUED 240. Offered as MUED 320 and MUED 420.
MUED 440. Scholarship in Music Education. 3 Units.
In MUED 440 we will be examining critically the research of others. We will explore the various paradigms and methods in music education research and will learn to become educated consumers of published research. In addition, we will be learning the beginnings of how to conduct our own research. Specific topics of this course include utilizing music education research tools, resources, and materials; identifying and generating research problems; reviewing related literature; designing research procedures; conducting quantitative and qualitative research studies; and writing empirical research reports and proposals. Writing skills are an important part of this course, for unless one can convey the findings of his or her research to other people with clarity, that research will be of limited value. Prereq: Graduate Student in Music Education.

MUED 441. Philosophical Foundations of Music Education. 3 Units.
In this course, students explore major aesthetic philosophies that have influenced contemporary music education, and discuss current issues central to our field. Among topics included: basic views about art/music; creating art/music; meaning in art/music, experiencing art/music; music and aesthetic education; criticism in music; multicultural music; and critical theories and inquiry regarding music education. Students are asked to assess their own roles in music education, as well as their obligations and potential capacities for leadership in the profession. Students will work toward development of a personal professional philosophy of music education.

MUED 442. Curriculum and Assessment in Music Education. 3 Units.
This course is designed to give graduate music education students thorough knowledge of the overarching role of curriculum and assessment as the organizational elements of instruction. In depth coverage of such topics as: the role of assessment and measurement in teaching; epistemology; scope and sequence; backward design; instructional goals; validity; reliability; performance assessments; measuring assessment; curriculum design; and teaching for understanding. These concepts and procedures will be explored in depth to give daily music instruction a global framework in the larger organizational structure of profession, state, national, and accreditation standards for P-12 and college music settings.

MUED 443. Music Cognition and Learning. 3 Units.
Survey and critical review of the literature as it relates to music teaching and learning, and music performance. Specific topics may include basic psychoacoustical processes, auditory perception, cognitive organization of musical sound, tonal and musical memory, neuromusical research, affective and physiological responses to music, learning theory, musical aptitude, developmental processes, and motivation.

MUED 444. Informal Music Learning in Education. 3 Units.
This course explores the tenets of informal music making as it relates to teaching school music. Students will learn how to create, compose, improvise, and perform on a variety of folk and traditional instruments. Specific topics of this course include songwriting, cover tunes, original songs, and creative warm-ups for traditional ensembles. This course also is designed to assist students in developing diverse school music offerings through utilizing research tools and resources on creativity, generating project-based learning opportunities for school students, assessing creativity, and fostering critical thinking, all within the contexts of formal and informal modes of music teaching and learning. Prereq: Graduate Student in Music Education or requisites not met permission of instructor.

MUED 445. Pedagogy in Practice. 3 Units.
This course is designed to help students better understand music teaching skills and characteristics of effective teachers, and to critique teaching practices and abilities through an examination of research-based and pedagogy-based scholarship. Students will learn to find, interpret, and use music education research to improve their own classroom pedagogy. Group class meetings will take place on campus, and individual, mentored lab experiences will be held via Skype or in students' schools. Prereq: Graduate Student in Music Education or requisites not met permission of instructor.

MUED 446. Sociology of Music Education. 3 Units.
In this course, students explore philosophical, social, cultural, and theoretical issues regularly encountered by music educators in classroom and rehearsal settings. Topics covered include: local, state, and national issues and policies intersecting with music education; social challenges and classroom realities facing music educators; social and cultural diversity issues in music education; and the role(s) of music education in society. Prereq: MUED 440.

MUED 447. Seminar in College Music Teaching. 3 Units.
Seminar in College Music Teaching is a course to help prepare CWRU and CIM music graduate students for careers in university teaching. This course includes information on creating class syllabi, assessing students, interviewing for college jobs, and understanding the university ecosystem. Coursework will be tailored to meet the needs and goals of each graduate student, regardless of content area. Perspectives will be drawn from music education, applied music, musicology, conducting, music theory, and music technology. Prereq: Graduate music student at CWRU and CIM.

MUED 448. Arts Education Advocacy and Policy. 3 Units.
In arts education, policy experts operate as plumbers. They seem to only be acknowledged when a problem occurs - like when a newly implemented policy creates a barrier to licensure or a state department of education changes high school graduation requirements; not to mention perennial budgetary crises that have elective teachers jockeying for legitimacy in the eyes of the decision-makers. Through the study of arts advocacy, political science, and education policy, this course empowers arts advocates and teachers to participate in local policy activism by clarifying their goals and expectations as well as help them explore the education policy quagmire through the arts education lens. Recommended Preparation: moderate understanding of statistical reasoning. Offered as MUED 348, MUED 448, POSC 382B, and POSC 482B.

MUED 450. Special Topics in Music Education. 3 Units.
Close study of a theme or aspect of music education, such as brain development in music education, biomechanics and music, gender studies in music education, and gerontology and music learning.
MUED 491. Music in Early Childhood. 3 Units.
The goal of the course is to provide students with an understanding of the role of music in early childhood and approaches to music education with young children. Students will experience an overview of selected theories of musical development of young children, discuss the importance of music to various areas of child development, explore cultural perspectives and influences on musical development, evaluate curricular materials and methods used in early childhood music education, observe children's music making in early childhood classrooms, and develop teaching skills for early childhood music settings. Topics and content of this course include: music's role in early childhood development; music aptitude and its measurement; theories of early childhood music learning; early childhood making; evaluating curricular materials for early childhood music; the importance of play in early childhood musical development; incorporating State and National Music Education Standards; designing instruction for early childhood music settings; assessment in early childhood music; cultural perspectives on music in early childhood; cultural influences on musical development; music therapy with young children; benefits of family interaction in music; the role of listening in early childhood musical development; and formal music instruction with young children. The class will participate in a weekly service learning project providing music instruction for young children and parents or caregivers from an underserved population. Offered as MUED 391 and MUED 491.

MUED 496A. Student Teaching in Music Education. 9 Units.
Teaching music in both elementary and secondary schools, full-time five days a week for 15 weeks. Closely supervised field experiences of all types with a wide variety of students. Emphasis on planning lessons and organizing materials, teaching methodologies, motivation, and student assessment. Topics addressed include communications and the arts, technology in learning, interdisciplinary learning, collaborative learning and teaching, creating a supportive environment, and professional development. Development of skills needed for self-assessment as well as student assessment. Clinical/Field experiences (all ages) required. Recommended preparation: Concurrent enrollment in MUED 396B. Offered as MUED 396A and MUED 496A. Counts as SAGES Senior Capstone. Prereq: EDUC 255.

MUED 496B. Student Teaching Seminar in Music Education. 3 Units.
This is the SAGES Senior Capstone requirement for students majoring in Music Education. Taken at the same time as the student teaching experience (MUED 396A/496A), this seminar will guide students through preparation for entering the professional world of music education, and mentor them in their preparation of their Senior Capstone Project and Presentation. Recommended preparation: Concurrent enrollment in MUED 496A. Offered as MUED 396B and MUED 496B. Counts as SAGES Senior Capstone.

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

MUED 565. Graduate Chamber Ensemble. 1 Unit.
This course is intended for graduate music education students who desire to perform at a high level. The purposes of this course are to give students the opportunity to further their technical and musical development through the performance of chamber music repertoire; work collaboratively with colleagues in the preparation of this repertoire by functioning as both performer and coach; foster score study and repertoire research by planning each program, writing program notes, and running the performance; and work with other chamber groups and evaluate their performances and assist them with their preparation.

MUED 590. Seminar in Music Education. 3 Units.
This seminar is designed for music education doctoral students to pursue advanced research methodologies and procedures. Topics might include meta-analysis, multiple regression, advanced qualitative coding, and mixed methods research.

MUED 591. Music Education Seminar in Conducting. 3 Units.
In this course, students focus on advanced score study, preparation, and analysis. In depth conducting techniques on contemporary music and mixed meter compositions, along with the development of a comprehensive conducting bibliography are the major components in this seminar. Historical research, analytical evaluation, and the practical elements of the physical techniques required for one to conduct a chosen composition are all addressed for each composition studies. Seminar discussions include aesthetic and philosophical ideologies, and the practical issues a conductor faces when put in control of the advanced ensemble.


MUED 640. Qualitative Research in Music Education. 3 Units.
This course provides music education graduate students with an in-depth look at qualitative research techniques in educational settings, along with an emphasis on design and analysis, and a critical review of selected research studies in music education. The goals of this class include gaining an understanding of the qualitative research paradigm, learning to write effectively and efficiently as a qualitative researcher, and conducting a small-scale qualitative research project. Prereq: Graduate Music Education major and MUED 440 or requisites not met permission.

MUED 641. Quantitative Research Methods in Music Education. 3 Units.
Effective educators of all levels are expected to continually refine their knowledge of how students best learn music in practical applications through assimilation of current research. Implementation of research findings in one's classroom, as well as contributions back to the profession through scholarship, should remain a priority. Quantitative Research Methods will explore fundamentals of research design and appropriate statistical methods for interpretation of data. Specific topics will include: identification of research issues, selection of appropriate experimental designs for investigation, application of statistical methods for data interpretation, and evaluation of available research. Effective and efficient skills in writing and presentation will be expected and reinforced in all course activities. Prereq: MUED 440.

MUED 650. Fieldwork and Advanced Qualitative Analysis in Music Education. 3 Units.
This course provides graduate students interested in music education research with an advanced work on fieldwork and analysis technique for qualitative research in educational setting, and a critical review of selected research studies within and beyond music education. The three main goals of this class are (1) to critique qualitative research paradigm in music education; (2) to learn to conduct data analysis for grounded theory, phenomenology, and narrative inquiry; and (3) to prepare a research proposal for one of the three methodologies listed in point 2. With these perspectives, students will be better prepared to understand qualitative research in music education, evaluate research, and know how to use it in their classrooms. Prereq: MUED 640 or Requisites Not Met permission.

MUED 651. Thesis (M.A. and M.M.). 1 - 6 Units.
(Credit as arranged.)
MUED 696. College Teaching Practicum. 0 Unit.

MUED 701. Dissertation Ph.D. 1 - 9 Units.
(Credit as arranged.) Prereq: Predoctoral research consent or advanced to Ph.D. candidacy milestone.

MUED 710. Music Education Doctoral Seminar. 0 Unit.
This seminar will provide PhD students in music education with a unique opportunity to examine, explore, and discuss topics relevant to their professional lives. Rotating topics will vary in nature and will include developing and presenting research presentations, publishing student work, discussing the political and social landscapes of academia, considering research-oriented collaborations between doctoral students and/or faculty members, preparing for the job hunt, planning for the tenure process, and other pertinent issues surrounding music teaching and learning in higher education. Prereq: PhD student in Music Education.

MUEN Courses

MUEN 324. Case Percussion Ensemble. 0 - 1 Units.
The Case Percussion Ensemble is open to all interested Case-affiliated individuals who seek to continue their musical development by performing percussion ensemble literature. Membership is contingent on an audition that demonstrates moderate percussion ability and the ability to read music. Audition materials can be acquired through the director. Recommended preparation: Audition required. Coreq: MUEN 383.

MUEN 355. Miscellaneous Ensembles. 0 - 2 Units.

MUEN 356. University Circle Wind Ensemble. 1 Unit.
Designed for the most advanced woodwind, brass, and percussion players. Stresses the single-performance concept utilizing only players needed for a given piece. Audition required.

MUEN 370. Popular Music Ensemble. 0 - 1 Units.
The Popular Music Ensemble at Case Western rehearses and performs a wide range of non-jazz popular music styles. Repertoire is usually suggested by students and chosen in collaboration with the instructor. Current popular music of the United States has tended to be favored, but the ensemble has also worked on music that originated as much as several decades ago. The group's instrumentation is typically drums, bass, guitars, keyboard, and a number of vocalists. Occasionally original material is brought into the repertoire.

MUEN 371A. Klezmer Music Ensemble. 0 Unit.
The Klezmer Music Ensemble is dedicated to learning and performing traditional East European Jewish folk music (Klezmer Music). This important genre of world music involves a specialized performance style, a unique repertoire, and chamber-music interaction. Classes will consist of two-hour sessions (once a week) culminating with a performance to be scheduled at the end of the semester. The ensemble is open by audition to all CWRU and CIM instrumentalists and vocalists.

MUEN 371B. Klezmer Music Ensemble. 1 Unit.
The Klezmer Music Ensemble is dedicated to learning and performing traditional East European Jewish folk music (Klezmer Music). This important genre of world music involves a specialized performance style, a unique repertoire, and chamber-music interaction. Classes will consist of two-hour sessions (once a week) culminating with a performance to be scheduled at the end of the semester. The ensemble is open by audition to all CWRU and CIM instrumentalists and vocalists.

MUEN 373. Jazz Ensemble I. 0 - 1 Units.
Recommended preparation: Audition required.

MUEN 374. Jazz Ensemble II. 0 - 1 Units.

MUEN 380A. Case Men's Glee Club. 0 Unit.
Case Mens Glee Club is a lower voice choral ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for tenor, baritone, and bass voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the Case Mens Glee Club include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 380B. Case Men's Glee Club. 1 Unit.
Case Mens Glee Club is a lower voice choral ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for tenor, baritone, and bass voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the Case Mens Glee Club include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 382. Case Concert Choir. 0 - 1 Units.
Case Concert Choir is open to any undergraduate or graduate student by audition. The ensemble performs both a cappella and accompanied choral music from a variety of time periods and genres. Concert Choir members have the opportunity to perform choral-orchestral repertoire through collaborations with the Case University Circle Orchestra and our other University Circle neighbors. The ensemble maintains a tradition of excellence in performance, strives to improve group and individual musicianship skills, and fosters community building. Recommended preparation: Audition required.

MUEN 383. Symphonic Winds. 0 - 1 Units.
Performance of advanced symphonic band repertoire. Open to all Case students, faculty and staff. Audition required for part placement only.

MUEN 384. Spartan Marching Band. 0 - 1 Units.

MUEN 385. Case/University Circle Orchestra. 0 - 1 Units.
The orchestra is comprised of Case students, faculty, staff and community players who play strings, woodwinds, brass and percussion. Recommended preparation: Audition required.

MUEN 386. Case Camerata Chamber Orchestra. 0 - 1 Units.
This chamber string ensemble is open to all interested Case affiliated individuals who seek to continue their music development by performing orchestral literature. Each person is required to audition to determine initial placement, section assignment, and seating. All members are required to perform a minimum of 2 concerts per academic year. Recommended preparation: Audition required.

MUEN 387. University Singers. 0 - 1 Units.
University Singers is open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for tenor, baritone, and bass voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the University Singers include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.
MUEN 388A. University Chorale. 0 Unit.
University Chorale is a treble vocal ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for treble voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the University Chorale include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 388B. University Chorale. 1 Unit.
University Chorale is a treble vocal ensemble open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire written specifically for treble voices. The ability to read music is not required for participation and there is no formal audition. The director will lead members in exercises to ensure everyone is singing the appropriate voice part. Goals of the University Chorale include developing basic musicianship skills, learning healthy singing habits, and enjoying sharing music with fellow singers and the community.

MUEN 389. Keyboard Ensemble. 0 - 1 Units.
Keyboard Ensemble is designed for music majors whose primary instrument is piano. The format involves coaching of in-class performances of solo literature, piano duets, and collaborative piano genres by enrolled students, as well as written and spoken presentations focusing on keyboard history, literature, and performance critique. The course meets once per week. It is highly recommended that students be concurrently enrolled in applied lessons. Non-majors who are pianists and majors whose primary instrument is not piano may enroll with instructor permission following a successful audition.

MUEN 393. Baroque Chamber Ensembles. 0 - 1 Units.
Designed for students interested in exploring baroque music in a chamber setting on historical instruments. Prereq: Audition required.

MUEN 394. Baroque Dance Ensemble. 0 - 1 Units.
This course allows musicians and dancers alike to explore historical dance steps and notation. History of dance and its relationships to music will be emphasized as students learn and perform historical dances. Prereq: MUHI 342 or MUHI 442 or permission of Instructor.

MUEN 395. Collegium Musicum. 0 - 1 Units.
Recommended preparation: Audition required.

MUEN 396. Early Music Singers. 0 - 1 Units.
Recommended preparation: Audition required.

MUEN 397. Baroque Orchestra. 0 - 1 Units.
Recommended preparation: Audition required.

MUGN Courses

MUGN 201. Introduction to Music: Listening Experience I. 3 Units.
A flexible approach to the study of the materials and literature of music. Aural and analytical skills primarily for classical music.

MUGN 212. History of Rock and Roll. 3 Units.
This course surveys the musical practices of the rock and roll era, broadly defined to include much popular music since the 1950s. Music majors are to enroll in MUHI 312. Offered as AFST 212 and MUGN 212. Counts for CAS Global & Cultural Diversity Requirement. Prereq: For Non-Music Majors only.

MUGN 220. Composers of the Musical on Stage and Screen. 3 Units.
This course is meant to provide students with an introduction to the role of music in the history, reception, and popularity of the Broadway and Hollywood musical, with a particular focus on the creators—the composers, lyricists, and orchestrators. We will survey the early history, going back to 19th century experiments, revues, and the origins of the "book" musical, going through the golden age of the 1930s to the 1950s, the nadir of output in the 1960s and 1970s (Oh, Calcutta, anyone?), the revival in the 1980s with the rise of the megamusical, all the way to today's rock-music driven puppet extravaganzas. Classes will also discuss ever-shifting genres and styles of music, new approaches to songwriting, and changes to what qualifies as "acceptable" music. There's also the structure of the stories to consider, as well as gender roles, racial stereotypes, ethnic under/overtones, and camp.

MUGN 294. Stage Movement for Opera I. 1 Unit.

MUGN 296. Acting Technique I. 1 Unit.

MUGN 298. Opera Role Preparation. 1 Unit.

MUGN 308. Digital Music: Composition and Production. 3 Units.
Course focuses on digital music creation and composition using audio sequencing software. Topics include song writing, synthesizers, recording, editing, mixing, and film scoring. Course is open to music majors, minors, and non-majors with sufficient musical background. Emphasis on group work, creativity, and imagination. All work done on Macintosh computers in The Core, the Department of Music's multimedia classroom.

MUGN 309. Audio Production in Pro Tools. 3 Units.
Audio Production in Pro Tools. Practical training in contemporary audio production methods using the industry standard software, Pro Tools. Also covers the use of Pro Tools for musical analysis and evaluation of music copyright issues.

MUGN 310. Russian Song. 1 Unit.
The Russian Song course is dedicated to the exploration and performance of vocal music from Russia and the former USSR. Russia comprises many ethnic groups and has a vast repertoire of folk music, folk instruments, and singing styles. Students will learn children's songs, art songs, "city" romances, Cossack songs, Georgian polyphony and folk dances. Each song is placed in context, with an eye towards culture, symbolism, history, poetry/lyrics, and customs. Students will look at how classical composers use Russian folk music in their long forms. The study of Chastushki, an ancient Russian village phenomenon which continues to evolve, will lead to creating students' own stylistically appropriate poetry and ostinato. Russian percussion and other instruments will enhance the song and dance, all culminating in a final performance at the end of the semester. Offered as RUSN 305 and MUGN 310.

MUGN 323. Applied Diction: German. 1 Unit.
Intended for undergraduate/graduate voice and collaborative piano majors with insufficient background in the fundamental rules of German pronunciation and the International Phonetic Alphabet. Prereq: MUGN 321.

MUGN 324. Applied Diction: French. 1 Unit.
Intended for undergraduate/graduate voice and collaborative piano majors with insufficient background in the fundamental rules of French pronunciation and the International Phonetic Alphabet. Prereq: MUGN 321.
MUGN 370. Intro to Improvisation. 1 Unit.
MUGN 399. Undergraduate Independent Studies. 1 - 3 Units.
Each student develops a topic of interest to be explored with a faculty member.
MUGN 501. Special Reading (M.A. and M.M.). 1 - 18 Units.
MUGN 651. Thesis: (M.A. and M.M.). 1 - 6 Units.
(Credit as arranged.)
MUGN 751. Recital Document I-D.M.A.. 1 - 3 Units.
MUGN 752. Recital Document II - D.M.A.. 1 - 3 Units.

MUHI Courses
MUHI 201. History of Western Music I. 3 Units.
A survey of Western music from the earliest notations to c1800. Prereq: MUTH 102 or MUTH 104.
MUHI 202. History of Western Music II. 3 Units.
A survey of Western music from c1800 to the present. Prereq: MUHI 201.
MUHI 309. Christian Music: Historical and Global Perspectives. 3 Units.
Music has played an outsized role in the history and development of Christianity, from plainchant to polyphony, shape note singing to gospel, congregational hymns to contemporary genres and global musical expressions at Christian worship across different continents and cultures. Offered as an upper-division seminar for advanced undergraduate and graduate students, this seminar examines the history and development of Christian music around the world within the social, cultural, regional, ritual, and spiritual contexts that inspired their emergence and growth. While the primary approach in this seminar is historiographical, ethnomusicological principles may be utilized where appropriate to examine contemporary genres of Christian music from the Two-Thirds or Majority World. Offered as RLGN 318, RLGN 418, and MUHI 309. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.
MUHI 310. Music Cultures of the World. 3 Units.
An introduction to musics of the world, focusing on the relationship of musical traditions and practices to culture and society. Counts for CAS Global & Cultural Diversity Requirement.
MUHI 312. History and Analysis of Rock and Roll. 3 Units.
This course surveys American popular song from the 1890s to the present, with an emphasis on rock 'n' roll and pop music of the last sixty years. The relationship of popular song to important currents in American life and culture will be examined. The origins of various styles of song in the cultures of different ethnic and national groups will be discussed, along with the subsequent diffusion and transformation of such music through mass mediation. The characteristics and meanings of music, lyrics, and images will be discussed with the aid of sound recordings, music videos and films. Students taking this course may not receive credit for MUGN 212. Counts for CAS Global & Cultural Diversity Requirement. Prereq: For Music Majors only.
MUHI 314. Blues Histories and Cultures. 3 Units.
An investigation of the blues as a musical and lyrical form as well as a set of social and cultural practices. Beginning in the Mississippi Delta with the country blues, the course moves roughly chronologically, looking at classic and urban blues, the role of blues language and culture during the Harlem Renaissance, and their ‘revival’ in Britain in the 1960s. Our aim will be to open up questions surrounding blues transformations and black authenticities, the relationship between blues cultures and the rise of modernism, the racial and sexual coding of both black and white blues, and the ways in which blues sounds and aesthetics have permeated American popular music since the 1920s. Offered as AFST 314 and MUHI 314. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.
MUHI 315. History of Jazz and American Popular Music. 3 Units.
Musical styles and structures of jazz and American popular music; emphasis on music since 1900. Recommended preparation: MUTH 202 or MUHI 302. Offered as AFST 315 and MUHI 315. Counts for CAS Global & Cultural Diversity Requirement.
MUHI 316. The Lemonade Class: Religion, Race, Sex and Black Music. 3 Units.
Charles Long suggests that black musical forms are creative responses to the particular circumstances of black peoples’ presence in the U.S and black notions of the sacred. In April of 2016, Beyoncé released her visual album Lemonade two days after the death of Prince. This course is organized around the album's title cuts and links these two artists together in an examination of religion and musical performance as creative response to the racial and gendered conditions of black life. The course investigates how both artists have used music as a platform to explore issues of race, gender, commerce, sexuality, power and divinity. The course also looks at examples from the works of earlier artists who address similar themes such as Ma Rainey, Bessie Smith, Muddy Waters, Billie Holiday, Nina Simone, Little Richard, James Brown, Marvin Gaye, and Aretha Franklin. Offered as AFST 302, ETHS 302, MUHI 316, RLGN 302, RLGN 402, and WGST 302. Counts for CAS Global & Cultural Diversity Requirement.
MUHI 320. Global Pop. 3 Units.
Exploration of popular music practices, particularly rock, pop, and hip hop, outside the United States. Counts for CAS Global & Cultural Diversity Requirement.
MUHI 341. Introduction to Historical Performance Practice. 3 Units.
Summary and perspective of the problems and issues associated with the field of historical performance practices. Offered as MUHI 341 and MUHI 441. Prereq: MUHI 301 and MUHI 302.
MUHI 342. Seminar in Historical Performance Practice. 3 Units.
Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441.
MUHI 350. Topics in Music History. 3 Units.
Close study of a theme or aspect of music such as "Music and Gender," "Symphonies of Mahler," and "Wagner's Ring." Offered as MUHI 350 and MUHI 450.
MUHI 390. Undergraduate Seminar in Music History. 3 Units.
An intensive research seminar in music history for music majors. Counts as SAGES Departmental Seminar.
MUHI 442. Seminar in Historical Performance Practice. 3 Units.
Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441

MUHI 443. Medieval/Renaissance Notation. 3 Units.
Theory of chant, modal, mensural, and tablature notations. Practice in making literal transcriptions, editing, and preparing scores for performances.

MUHI 450. Topics in Music History. 3 Units.
Close study of a theme or aspect of music such as "Music and Gender," "Symphonies of Mahler," and "Wagner's Ring." Offered as MUHI 350 and MUHI 450.

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

MUHI 590. Seminar in Musicology. 3 Units.
Problems in musical criticism, aesthetics, and analysis, as well as interdisciplinary methodologies.

MUHI 601. Special Readings Ph.D./D.M.A.. 1 - 18 Units.

MUHI 610. Research Methods in Music. 3 Units.
Seminar in research methods and techniques, including a historical overview of modern musicology and an introduction to different research methodologies. Significant time will be spent on writing abilities related to writing for scholarly versus general audiences.

MUHI 611. DMA Lecture-Recital and Document Seminar. 3 Units.
This seminar prepares DMA students from CIM to produce either the Lecture-Recital or DMA Document, a crucial degree requirement for which students must demonstrate both scholarly and musical expertise. Over the course of the semester each student will identify a viable topic, develop a bibliography, and write a prospectus. Registered students are expected to attend and participate in every session.

MUHI 612. Analysis for Music Historians. 3 Units.
This seminar will be required of all first-year graduate students in Musicology and Historical Performance Practices. It seeks to develop the analytical skills of music historians, deepening their earlier technical training and teaching them how to approach repertories (music before 1700, after 1900, popular music) they are unlikely to have studied in depth previously. In contrast to the instruction offered at CIM, this seminar will present a range of ways in which to bridge between the details of a musical composition and the historical context within which it first appeared. The seminar deals with five case studies, one representative of each of the following repertories: Before 1700 (e.g., Josquin motets, Monteverdi madrigals, Frescobaldi toccatas) 1700-1820 (e.g., Rameau keyboard suites, Beethoven sonatas, Schubert string quartets) 1820-1910 (e.g., Berlioz Symphonie Fantastique, Brahms symphonies, Mahler songs) After 1910 (e.g., Stravinsky Sacre du Printemps, Webern Symphony, Ruth Crawford Seeger String Quartet, Ligeti Etudes) Popular Music (e.g. 12-bar blues, "rhythm changes," "Round Midnights") Of these, most students will have received training only in the analysis of music 1700-1820, and that training will have concentrated strictly on harmony and structure, without engagement with cultural context. Each unit of this seminar will proceed from basic grammatical norms for the repertory in question to formal criticism to cultural interpretation.

MUHI 651. Thesis (M.A. and M.M.). 1 - 6 Units.
(Credit as arranged.)
MUHI 699. Qualifying Exam Practicum. 0 Unit.
This class is meant to guide students as they prepare their bibliographies and works lists (if applicable) for their qualifying exams. We will discuss how best to address the broad topics they have chosen for their exams, and the manner in which they can begin to focus their research to an achievable list, one that they will craft with input from their exam committee. Beginning with the key works in their areas, they will be shown how best to expand the list to include current literature, and how to prioritize what should and should not be on the list.

MUHI 701. Dissertation Ph.D.. 1 - 9 Units.
(Credit as arranged.) Prereq: Predoctoral research consent or advanced to Ph.D. candidacy milestone.

MUHI 710. Dissertation Seminar. 0 Unit.
This class is meant to give students a place to deal with writing their dissertation: discussion, critique, complaints, and questions are all an accepted and expected part of the process. Once during the semester students will provide the group with a chapter (or part of a chapter, or conference paper), which they will read. The group will discuss the work as a group, giving everyone a chance to provide suggestions, corrections, and other forms of critique. Everyone will get a chance to present their own work and will get many chances to read the work of others. Exposure to different topics and writing styles will not only broaden students’ approach to their own work, but will also prepare them for the multiplicity of research and writing styles they’ll face on the job market and in the academy.

MUHI 751. Recital Document I - D.M.A.. 1 - 3 Units.
MUHI 753. Recital Document III-D.M.A.. 1 - 6 Units.

MULI Courses
MULI 330. Song Literature I. 2 Units.
This course traces the history of the art song genre, including its precursors, major figures, trends, representative works, musical style, and poetry. Primary focus will be on German Lieder. Prereq: MUHI 201.

MULI 331. Song Literature II. 2 Units.
This course traces the history of the art song genre, including its precursors, major figures, trends, representative works, musical style, and poetry. Primary focus will be on national trends in France and other countries, which may include Russia, Spain, England, the US and those in Latin America and Scandinavia. Prereq: MUHI 201.

MUPD Courses
MUPD 399. Undergraduate Independent Studies. 1 - 3 Units.
Each student develops a topic of interest to be explored with a faculty member.

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

MURP Courses
MURP 310. Trumpet Repertoire. 1 Unit.
MURP 311. Horn Repertoire Class. 1 Unit.
MURP 317. Flute Repertoire Class. 1 Unit.

MUSP Courses
MUSP 101. Keyboard Skills I. 1 Unit.
Keyboard Skills class is designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one’s musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.

MUSP 102. Keyboard Skills II. 1 Unit.
Keyboard Skills class is designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one’s musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.

MUSP 103. Keyboard Skills III. 1 Unit.
Keyboard Skills class is designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one’s musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.

MUSP 104. Keyboard Skills IV. 1 Unit.
Keyboard Skills class is designed to build basic keyboard skills and musicianship and to provide the necessary skills for using the keyboard as a tool within one’s musical studies and profession. Emphasis on reading, technique and study of solo and ensemble repertoire.

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

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

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

MUTH 103. Theory I. 3 Units.
Music theory for the nonmusic major. Intervals, scales, rhythmic drill, sight singing, eartraining, keyboard work, and harmony through inversions of triads and seventh chords. Not open to music majors.

MUTH 104. Theory II. 3 Units.
(See MUTH 103.) Recommended preparation: MUTH 103 or consent of department.
MUTH 201. Theory and Aural Skills III. 4 Units.
An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 201 contains four components: (1) written exercises including voice leading and analysis of topics including tonicization, modulation, mixture, and the Neapolitan chord; (2) keyboard exercises that complement theoretical studies, including modulatory progressions, folk melody accompaniment, chorale harmonization, and figured bass realization; (3) ear training consisting of harmonic dictation and listening exercises; and (4) sight singing with an emphasis on chromatic materials. Prereq: MUTH 102 or placement by exam.

MUTH 202. Harmony-Keyboard IV. 4 Units.
(See MUTH 201.) Recommended preparation: MUTH 102 or placement examination.

MUTH 311. 16th Century Counterpoint. 2 Units.
Sixteenth century modal counterpoint. Exercises in the five species. Writing of short compositions and motets in two, three and four voices. Recommended preparation: MUTH 202 or MUTH 206.

MUTH 312. Eighteenth Century Counterpoint. 3 Units.
Analysis and writing of inventions in two parts, and fugues in three and four parts. Recommended preparation: MUTH 202 or MUTH 206.

MUTH 319. Jazz Skills. 3 Units.
This class is designed to teach students basic skills in jazz improvisation, jazz keyboard, arranging/composition and pedagogy. Basic theory is required. Students will eventually arrange their own composition for big band, which will feature them as the improvising soloist. Prereq: MUTH 102 or MUTH 104.

MUTH 320. Form and Analysis. 3 Units.
Aural and visual analysis of structural and stylistic features of 16th through 20th century music. Prereq: MUTH 202 or MUTH 208.

MUTH 390. Music Theory Literature Review. 2 Units.

MUTH 399. Undergraduate Independent Studies. 1 - 3 Units.
Each student develops a topic of interest to be explored with a faculty member.

MUTH 400B. Sightsinging and Eartraining Review. 2 Units.
Background in fundamentals of sight singing in four clefs; melodic and harmonic dictation including chromatic harmony and modulation. Designed for graduate students; credit not applicable toward degree requirements.

MUTH 416. Pre-common Practice Theory and Analysis. 3 Units.
An exploration of treatises and analytical methods appropriate to music of the Medieval and Renaissance eras.

MUTH 422. Musical Analysis for Educators. 3 Units.
Musical Analysis for Educators is designed to strengthen the analysis skills of music educators and explore practical application of these skills. Recommended preparation: Placement exam.

MUTH 423. Analysis of Musical Styles. 3 Units.
Analysis of selected musical compositions from various periods of the common practice era. Emphasis on traditional structures, stylistic features, and the relationship of analysis and performance.

MUTH 424. Introduction to Schenkerian Analysis. 3 Units.

MUTH 461. Theory Pedagogy. 3 Units.
Principles of the teaching of theory at all levels, with examination and appraisal of teaching methods, textbooks, recent concepts, etc.

MUTH 495. Seminar in Music Theory. 3 Units.

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