DEPARTMENT OF MUSIC

Haydn Hall 201
music.case.edu/
Phone: 216.368.2400; Fax: 216.368.6557
David J. Rothenberg, Department Chair
david.rothenberg@case.edu

The Department of Music offers a range of degree programs and ensemble experiences for undergraduate and graduate students. The degree programs are as follows:

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

Since 1969, the department has participated in a Joint Music Program (JMP) with the Cleveland Institute of Music (http://www.cim.edu) (CIM). Through the JMP, students enjoy the advantages of a top research university while receiving conservatory-level training in theory and performance. They also benefit from our active collaborations with the Cleveland Orchestra, the Rock and Roll Hall of Fame and Museum, the Cleveland Museum of Art, the Music Settlement, and other local cultural and educational institutions.

The Department of Music offers private instruction through the JMP. Music majors should consult with their program advisor before registering for lessons. Non-major students interested in private instruction should visit the department office (Haydn 201) to begin the lesson registration process and learn further details (there are additional fees for non-music majors).

A number of music ensembles (http://music.case.edu/ensembles) are open to all students. Entrance into the primary ensembles may be subject to a gateway audition; others require an audition for part participation. Students may elect to earn up to one credit unit per semester for participation. Auditions for ensembles are held during the first week of classes each semester. Further information is available on the department website (http://music.case.edu).

Facilities

Haydn Hall (https://goo.gl/ghQde8)
Haydn Hall houses the Department of Music faculty and staff offices, classrooms, the Kulas Music Library, the Music Education Resource Center, The Core (see below), early music practice/rehearsal rooms, graduate student workspace, and a lounge. It is located in the heart of the Mather Quad. Originally a combination of a dormitory and classrooms, this building served as the only student center on campus. It was given to the college by Flora Stone Mather and named in honor of Hiram Collins Haydn, fifth president of Western Reserve University, pastor of the Old Stone Church, and the individual most active in convincing Western Reserve College to move to Cleveland. Charles F. Schweinfurth, the premier residential architect of Euclid Avenue ("Millionaire's Row") mansions, who also rebuilt the interior of the Old Stone Church in 1884 and designed Trinity Cathedral, designed Haydn Hall.

Florence Harkness Memorial Chapel (https://goo.gl/bKg9gA)
Harkness Chapel (http://music.case.edu/facilities/florence-harkness-memorial-chapel), built in 1902, features neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. It is a warm, intimate, and acoustically resonant space for the performance of vocal and instrumental chamber music. The building provides space for concerts, music classes, and department recitals. Harkness Chapel was built to honor Florence Harkness Severance, the only daughter of Stephen Harkness and his second wife, Anna M. Richardson Harkness.

Maltz Performing Arts Center (https://case.edu/maltzcenter)
The Milton and Tamar Maltz Performing Arts Center at The Temple–Tifereth Israel opened in 2015 after the extensive restoration and renovation of a historic University Circle synagogue. Today, the center is an active venue for performances and events, including lectures and music concerts. Located at 1855 Ansel Road at East 105th Street, it includes Silver Hall, a 1,000-seat concert hall for large ensemble performances, and Koch Hall, a 90-seat recital hall for smaller performances.

Denison Hall (https://goo.gl/uaUDe2)
Denison Hall, located near Wade Commons (the main hub for the North Residential Village), is used primarily for instrumental ensemble rehearsals. This facility houses several Wenger practice modules; a percussion studio; and a music library. Classrooms include the Spartan Rehearsal Hall, Wade Rehearsal Hall, Denison Rehearsal Hall, and Denison Classroom. 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 students who are music majors or are enrolled in music ensembles (MUEN) or applied music lessons (MUAP).

Kulas Music Library (https://goo.gl/YkTB5n)
Kulas Music Library is a satellite library of Kelvin Smith Library, the university’s main library. It contains more than 45,000 items, including music scores, books on music, sound recordings, video recordings, microforms, and music periodicals. The library contains a listening room for use of the sound recording and video collections. Music majors at the university also have access to the Robinson Music Library of the Cleveland Institute of Music. The Case Western Reserve Kulas Music Library and the CIM Robinson Music Library coordinate acquisitions and services, and their collections reflect institutional strengths while also supporting the CWRU/CIM Joint Music Program.

The Core (http://music.case.edu/facilities/the-core)
The Core is a Macintosh computer classroom and lab dedicated to mind, sound, and vision. The Core is a collaborative space for all CWRU students, faculty, and staff, as well as the University Circle community, to gather, create, and design in visual and aural mediums. It not only offers computers and software, but also video and digital equipment for checkout, one-on-one tutorials, workshops, and class/meeting space. The Core also donates computers to local programs in need.

Kulas Collection of Early Instruments (http://music.case.edu/centers-and-areas-of-study/historical-performance-practice)
The department maintains an impressive collection of modern reproductions of early instruments. The instruments are used by the
CWRU/CIM Baroque Orchestra, the Collegium Musicum, and other ensembles in the department's program in historical performance practice. The collection includes medieval, Renaissance, and baroque strings, as well as brass, woodwinds, and keyboards.

**Music Education Resource Center**
The department provides a resource center for music education students to prepare educational materials and research projects. The center is located in Haydn Hall, Room 12, and contains a variety of audiovisual media, including a library of education-oriented music software. Students may borrow items from a large collection of music textbooks, educational recordings, testing materials, vocal and instrumental books, curriculum guides, and classroom instruments. Use of this center is encouraged and sometimes required for many of the projects and assignments in courses throughout the music education curriculum.

Details about Department of Music practice rooms, operating hours, general usage guidelines, and building access, etc., are available online within the Music Facilities Summary Guide & Procedures (http://music.case.edu/facilities/room-reservation-information).

**Department Faculty**

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

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

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

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

Eric Charnofsky, MM  
(The Juilliard School)  
*Instructor; Coordinator of Undergraduate Enrollment*  
20th-century music; piano accompanying; keyboard repertoire

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 in Music; Head of Musicology*  
16th and 17th-century music; cultural criticism; music theory and analysis; 21st-century opera

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

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

**Undergraduate Programs**

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

**Double Major, Dual-Degree, and Secondary Major Opportunities.** The department encourages qualified students to consider a double major in music and another subject. More than half of the music majors at Case Western Reserve pursue a double major. Typical combinations include
the BA in music with theater, English, classics, psychology, sociology, or the natural sciences. Once the SAGES and General Education Requirements have been met, a BA student can add another major by meeting the course and hour 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 with the BS in engineering. All admissions requirements must be met for each school, and course and hour 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.

**Music Major - BA degree (or a BS degree with a secondary major in music)**

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

**Requirements for the major in music are as follows:**

**Applied instruction on primary instrument:**

- **Recital Class component required (auto-enrolled) with each principal performance area.**
  - MUAP 121: Principal Performance Area I (2 credits)
  - MUAP 122: Principal Performance Area II (2 credits)
  - MUAP 10: Progress Jury Examination (0 credits)
  - MUAP 221: Principal Performance Area III (2 credits)
  - MUAP 222: Principal Performance Area IV (2 credits)
  - MUAP 20: Level 300 Applied Music Entrance (0 credits)
  - MUAP 321: Principal Level Performance Area V (2 credits)
  - MUAP 322: Principal Level Performance Area VI (2 credits)
  - MUAP 30: BA Performance Exit Jury Examination (0 credits)

**Ensemble participation:**

Eight semesters of ensemble participation for 0–1 credits each, of which six semesters must be in a Primary Ensemble designated for the student’s primary instrument. Primary ensembles for each instrument are listed in the Undergraduate Music Handbook.

**Music theory and eurythmics:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 101</td>
<td>4</td>
</tr>
<tr>
<td>or MUTH 101I</td>
<td></td>
</tr>
<tr>
<td>MUTH 102</td>
<td>4</td>
</tr>
<tr>
<td>MUTH 201</td>
<td>4</td>
</tr>
<tr>
<td>MUTH 202</td>
<td>4</td>
</tr>
<tr>
<td>MUDE 101</td>
<td>0</td>
</tr>
<tr>
<td>MUDE 102</td>
<td>0</td>
</tr>
</tbody>
</table>

**Music history:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUDE 101</td>
<td>0</td>
</tr>
<tr>
<td>MUDE 102</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUDE 101</td>
<td>0</td>
</tr>
<tr>
<td>MUDE 102</td>
<td>0</td>
</tr>
</tbody>
</table>

**Electives in music history/analysis/education/technology**

- MUHI at 300 level or higher
- MUTH at 300 level
- MUED 240 (Foundations of Music Education, 3 credits)
- MUED 310 (Instrumental and Choral Arranging, 3 credits)
- MUED 391 (Music in Early Childhood, 3 credits)
- MUED 275 (Elements of Conducting, 2 credits-instructor permission required)
- MUED 276 (Advanced Conducting, 2 credits-instructor permission required)
- MUED 200A-P (Skills and Pedagogy, 2 credits each-instructor permission required)
- MUGN 308 (Digital Music: Composition and Production, 2 credits)

**BS in Music Education**

The mission of the Music Education Program is to prepare proactive scholar-practitioners who can incorporate productive attitudes (positivity, passion, and resilience) with professional skills (critical thinking, creative inquiry, and reflection) to demonstrate outcomes of a lifelong learner/educator (effective teaching to empower students). Proactive individuals will look for opportunities to lead and distinguish themselves in a positive manner, using scholarship (academic skills and resources) to effectively practice their craft (teach).

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

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

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

**Requirements for the BS in music education are as follows:**

**A. Core Courses**

- Music theory/Musicianship; Eurythmics:
  - MUTH 101 or MUTH 101I: Theory and Aural Skills I (4 credits)
  - MUTH 102: Theory and Aural Skills II (4 credits)
  - MUTH 201: Theory and Aural Skills III (4 credits)
  - MUTH 202: Harmony-Keyboard IV (4 credits)
  - MUDE 101: Eurhythmics I (Fulfills SAGES Phys Ed requirement; CIM class) (0 credits)
  - MUDE 102: Eurhythmics II (Fulfills SAGES Phys Ed requirement; CIM class) (0 credits)

**Music history/literature:**
### Department of Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 305</td>
<td>World Music in Education (Fulfills SAGES Global and Cultural Diversity requirement)</td>
<td>3</td>
</tr>
<tr>
<td>MUHI 201</td>
<td>History of Western Music I</td>
<td>3</td>
</tr>
<tr>
<td>MUHI 202</td>
<td>History of Western Music II</td>
<td>3</td>
</tr>
</tbody>
</table>

Applied music lessons (every semester except student teaching):

<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 Jury Exam</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 323</td>
<td>Principal Performance Area VII</td>
<td>2</td>
</tr>
<tr>
<td>MUAP 35</td>
<td>BS Music Education Jury Examination</td>
<td>0</td>
</tr>
</tbody>
</table>

Ensembles:
- Required Primary Ensemble (every semester except student teaching) \(^1\)
- Added ensemble (one full year, keyboard students may sign up for MUEN 386 as their added ensemble)

### B. Music Education Sequence

#### Methods:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 240</td>
<td>Foundations of Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUED 300</td>
<td>Intensive Field Experience</td>
<td>0</td>
</tr>
<tr>
<td>MUED 320</td>
<td>Technology Assisted Music Teaching and Learning</td>
<td>3</td>
</tr>
<tr>
<td>MUED 350</td>
<td>General Music Methods</td>
<td>3</td>
</tr>
<tr>
<td>MUED 352</td>
<td>Instrumental Methods and Materials</td>
<td>3</td>
</tr>
<tr>
<td>or MUED 353</td>
<td>Choral Methods and Materials</td>
<td></td>
</tr>
<tr>
<td>MUED 355</td>
<td>Vernacular Music in Education (Fulfills SAGES Departmental Seminar requirement)</td>
<td>3</td>
</tr>
</tbody>
</table>

Conducting and arranging:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 275</td>
<td>Elements of Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUED 276</td>
<td>Advanced Conducting, Score Analysis and Rehearsal Techniques</td>
<td>3</td>
</tr>
<tr>
<td>MUED 310</td>
<td>Instrumental and Choral Arranging</td>
<td>3</td>
</tr>
</tbody>
</table>

Secondary instrument classes:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 200A</td>
<td>Basic Skills and Pedagogy: Voice</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200B</td>
<td>Basic Skills and Pedagogy: Guitar</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200C</td>
<td>Basic Skills and Pedagogy: Brass</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200E</td>
<td>Basic Skills and Pedagogy: Clarinet and Saxophone</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200F</td>
<td>Basic Skills and Pedagogy: Double Reeds and Flute</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200H</td>
<td>Basic Skills and Pedagogy: Strings</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200J</td>
<td>Basic Skills &amp; Pedagogy: Piano for Music Educators</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200P</td>
<td>Basic Skills and Pedagogy: Percussion</td>
<td>2</td>
</tr>
</tbody>
</table>

### C. Professional Education Courses

#### SAGES Requirements

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSCL 101</td>
<td>General Psychology I</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 301</td>
<td>Introduction to Education</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 304</td>
<td>Educational Psychology</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 255</td>
<td>Literacy Across the Content Areas</td>
<td>3</td>
</tr>
</tbody>
</table>

22 hours in addition to those major courses that fulfill SAGES requirements

1. Strings: MUEN 385 Case/University Circle Orchestra
   - Winds/Percussion: MUEN 383 Symphonic Winds
   - Piano: MUEN 389 Keyboard Ensemble
   - Voice: MUEN 382 Case Concert Choir
   - Guitar: MUEN 355 Miscellaneous Ensembles

2. See: Required Methods and Secondary Instrument Courses by Music Education Focus Area, 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:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 353</td>
<td>Choral Methods and Materials</td>
<td>3</td>
</tr>
</tbody>
</table>

Secondary Instruments

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 200A</td>
<td>Basic Skills and Pedagogy: Voice</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200B</td>
<td>Basic Skills and Pedagogy: Guitar</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200H</td>
<td>Basic Skills and Pedagogy: Strings</td>
<td>2</td>
</tr>
</tbody>
</table>

One of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 200E</td>
<td>Basic Skills and Pedagogy: Clarinet and Saxophone</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200F</td>
<td>Basic Skills and Pedagogy: Double Reeds and Flute</td>
<td>2</td>
</tr>
</tbody>
</table>

### Instrumental Focus- Winds/Percussion

Required Methods Specialization Class:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 352</td>
<td>Instrumental Methods and Materials</td>
<td>3</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUED 200A</td>
<td>Basic Skills and Pedagogy: Voice</td>
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</tr>
<tr>
<td>MUED 200C</td>
<td>Basic Skills and Pedagogy: Brass</td>
<td>2</td>
</tr>
<tr>
<td>MUED 200E</td>
<td>Basic Skills and Pedagogy: Clarinet and Saxophone</td>
<td>2</td>
</tr>
</tbody>
</table>
Admission to the program requires:

- the end of the third semester of study or after the completion of MUED Official admission to the Music Education Program generally occurs at Decision Point 1: Application for Admission to the Program

<table>
<thead>
<tr>
<th>Decision Point 2: Application for Advanced Standing</th>
</tr>
</thead>
<tbody>
<tr>
<td>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:</td>
</tr>
<tr>
<td>1. a successful review of the updated Teaching ePortfolio</td>
</tr>
<tr>
<td>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</td>
</tr>
<tr>
<td>3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty</td>
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<table>
<thead>
<tr>
<th>Decision Point 3: Application for Student Teaching</th>
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</thead>
<tbody>
<tr>
<td>Application for Student Teaching should be completed by the end of the semester prior to student teaching (seventh semester of study). The application requires:</td>
</tr>
<tr>
<td>1. a successful review of the updated Teaching ePortfolio</td>
</tr>
<tr>
<td>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</td>
</tr>
<tr>
<td>3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty</td>
</tr>
<tr>
<td>4. passing a TB test</td>
</tr>
<tr>
<td>5. presenting documentation of Hepatitis B vaccination</td>
</tr>
<tr>
<td>6. passing an official criminal background check</td>
</tr>
<tr>
<td>7. a satisfactory interview with music education faculty</td>
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<table>
<thead>
<tr>
<th>Decision Point 4: Retention during Student Teaching</th>
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<tbody>
<tr>
<td>Retention during Student Teaching should be completed by midterms of the student teaching semester. The assessment requires:</td>
</tr>
<tr>
<td>1. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty</td>
</tr>
<tr>
<td>2. passing scores on the Case Student Teaching Mid-Semester Assessment by the cooperating teacher(s) and university supervisor</td>
</tr>
<tr>
<td>3. completion of a self-reflective essay</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Decision Point 5: Application for Initial Licensure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application for Initial Licensure occurs after successful completion of all degree requirements. This application requires:</td>
</tr>
<tr>
<td>1. a successful review of the updated Teaching ePortfolio</td>
</tr>
<tr>
<td>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</td>
</tr>
<tr>
<td>3. a passing score on the Candidate Disposition Assessment Inventory completed by the student and the music education faculty</td>
</tr>
<tr>
<td>4. passing scores on Ohio licensure exams</td>
</tr>
<tr>
<td>5. completion of the Case Teacher Licensure Exit Interview and Survey</td>
</tr>
<tr>
<td>6. passing scores on the Case Student Teaching Final Assessment by the cooperating teacher(s) and university supervisor</td>
</tr>
<tr>
<td>7. successful completion of Student Teaching course work with a grade of B or better</td>
</tr>
</tbody>
</table>

MUED 396A & MUED 396B  
Student Teaching in Music Education and Student Teaching Seminar in Music Education
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

Students of exceptional merit majoring in music or music education may earn their degree "with departmental honors," a distinction that appears on the transcript, is announced at Commencement and is printed in the Commencement program. Students in the music major who maintain a GPA of 3.75 in the major and complete an ambitious and outstanding Music Capstone project (MUHI 395A-B) can earn departmental honors by faculty nomination and vote of the Department of Music Faculty. For BS students in music education, admission to honors status requires advanced standing in music education. Music education majors who maintain a GPA of 3.75 in the major and receive a high score on their Teacher Work Sample Project from the Music Education faculty can earn departmental honors by vote of the Department of Music faculty.

The music minor requires 15 credit units: 6 in music theory (MUTH), 6 in music history or appreciation (MUHI or MUGN), and 3 others, which may include applied music lessons (MUAP) or music ensembles (MUEN). A maximum of 3 approved transfer course credits may be applied toward music minor requirements. For questions regarding eligible course substitutions, please contact the Department Coordinator of Undergraduate Studies.

Music Theory:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 103</td>
<td>Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUTH 104</td>
<td>Theory II</td>
<td>3</td>
</tr>
</tbody>
</table>

Music History: Any two MUHI or MUGN courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHI</td>
<td>Russian Song</td>
<td>3</td>
</tr>
<tr>
<td>MUGN</td>
<td>Historical Performance</td>
<td>3</td>
</tr>
<tr>
<td>MUGN</td>
<td>Digital Music: Production</td>
<td>3</td>
</tr>
<tr>
<td>MUGN</td>
<td>Russian Song</td>
<td>1</td>
</tr>
</tbody>
</table>

Total Units 15

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

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

Electives for Non-Music Majors

Electives designed for students not majoring in music are:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN</td>
<td>Russian Song</td>
<td>3</td>
</tr>
<tr>
<td>MUGN</td>
<td>Historical Performance</td>
<td>3</td>
</tr>
<tr>
<td>MUGN</td>
<td>Digital Music: Production</td>
<td>3</td>
</tr>
<tr>
<td>MUGN</td>
<td>Russian Song</td>
<td>1</td>
</tr>
</tbody>
</table>

Total Units 36

Ensembles (http://music.case.edu/ensembles) (MUEN) are open to all students. Placement auditions are required. For more information about the department's ensemble offerings, please contact the individual ensemble director.

Music lessons for students not majoring in music (http://music.case.edu/music-lessons-for-students-not-majoring-in-music) are available with consent of the department (there are additional fees for non-music majors). For more information about the department's applied music (MUAP) offerings, please visit the Current Student/General (http://music.case.edu/general) section of the Department of Music website.

Graduate Programs

General descriptions are given here; complete information on all degrees is available from the Department of Music Graduate Student Handbook (http://music.case.edu/graduate-handbooks). Admission to each degree follows established guidelines of the School of Graduate Studies (https://case.edu/gradstudies). The Graduate Students: Apply to the University (http://music.case.edu/prospective-graduate-students/apply-to-the-university) section of the music webpage outlines in detail the procedures and timeline for submitting an application.

MA Degree

The MA degree is offered in the fields of:

1. historical performance practice
2. music education
3. music history

MA in Historical Performance Practice

The MA in HPP focuses on music before 1850 and combines advanced study in performance, music history, and performance practices. A minimum of 21 credit hours of course work is required, together with 12 hours of applied music and 3 hours of lecture-recital preparation. Students are also required to demonstrate proficiency in one foreign language relevant to their field of study and to pass a performance jury.

Bibliography and Research

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>9</td>
</tr>
<tr>
<td>Seminars</td>
<td>2</td>
</tr>
<tr>
<td>Notation</td>
<td>3</td>
</tr>
<tr>
<td>Pre-Tonal</td>
<td>3</td>
</tr>
<tr>
<td>Lessons</td>
<td>12</td>
</tr>
<tr>
<td>Ensembles</td>
<td>3</td>
</tr>
<tr>
<td>Lecture</td>
<td>3</td>
</tr>
<tr>
<td>Recital</td>
<td>3</td>
</tr>
<tr>
<td>Total Units</td>
<td>36</td>
</tr>
</tbody>
</table>

Students are admitted by audition and interview, and are required to take an initial placement test in music history and theory on matriculation.
MA in Music Education

This degree is built on a set of foundation courses in philosophy, curriculum, psychology, research, evaluation, and musicianship. Additional courses and independent studies enable students to tailor programs to their interests and needs.

Three degree options are available. Students who choose Plan A (thesis option) write a thesis based on original research and defend the thesis in an oral examination. Students who choose Plan B (comprehensive exam option) complete a comprehensive examination in music education. Applicants for Plans A or B should have a bachelor’s degree in music education, an undergraduate GPA of 3.0 or better, and, at least one year of successful music teaching experience, usually in the public schools.

Students seeking teacher licensure credentials pursue Plan C (MA for Licensure, or MAL). The program includes a core of graduate music education courses, graduate music courses, undergraduate music education methods courses, and one semester of student teaching. Applicants for the MAL should have a bachelor’s degree in music (BA or BM), an undergraduate GPA of 3.0 or better, and some prior experience in working with children. 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.

Foundation courses for Plan A and Plan B include the following ranges:

<table>
<thead>
<tr>
<th>Course Area</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music education core of philosophy, curriculum, and research</td>
<td>12-15</td>
</tr>
<tr>
<td>Music core of history, theory, and applied music</td>
<td>9-12</td>
</tr>
<tr>
<td>Electives</td>
<td>3-9</td>
</tr>
<tr>
<td>Total Units</td>
<td>24-36</td>
</tr>
</tbody>
</table>

Students in Plan A receive 6 credit hours for thesis research. Students in Plan B complete a comprehensive written examination at the conclusion of course work, whereas students in Plan C complete a comprehensive oral examination.

A minimum of 30 credit hours is required for Plans A and B. Plan C requires a minimum of 65 hours, including:

<table>
<thead>
<tr>
<th>Course Area</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music education licensure core</td>
<td>43</td>
</tr>
<tr>
<td>Teacher licensure professional education core</td>
<td>9</td>
</tr>
<tr>
<td>Graduate music education core</td>
<td>12</td>
</tr>
<tr>
<td>Graduate music core</td>
<td>9</td>
</tr>
<tr>
<td>Total Units</td>
<td>73</td>
</tr>
</tbody>
</table>

To remain in Plan C’s MAL program, students must meet GPA and professional standards each year. For more information, contact the area head of music education.

MA in Music History

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

<table>
<thead>
<tr>
<th>Course Area</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bibliography and Research</td>
<td>3</td>
</tr>
<tr>
<td>Music History</td>
<td>9</td>
</tr>
<tr>
<td>Theory-Analysis</td>
<td>6</td>
</tr>
<tr>
<td>Electives</td>
<td>6-12</td>
</tr>
</tbody>
</table>

The PhD degree is offered in two fields: (1) musicology (with concentrations in historical musicology and historical performance practice), and (2) music education.

PhD in Musicology

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

Historical Musicology Concentration

The PhD requires 36 credit hours of course work and an additional 18 credit hours of dissertation research. Required course work includes MUHI 610 Bibliography and Research Methods in Music and MUHI 612 Analysis for Music Historians as well as three doctoral seminars. In the first two years, students will be expected to take three courses (or 9 credits) per semester, for a total of 36 hours.

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

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

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

Students who advance to candidacy for the PhD will register for dissertation research 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 Student Handbook (http://music.case.edu/graduate-handbooks) outlines in detail the procedures and timeline for dissertation completion and graduation.

Under the rules of the School of Graduate Studies, a student must complete the thesis no later than five years after registering for the first dissertation research (701) credits.
Historical Performance Practice Concentration
The PhD in historical musicology with a concentration in historical performance practice requires a minimum of 36 hours of course work (including the lecture-recital) and an additional 18 credit hours of dissertation research. Students are also required to pass qualifying examinations and to demonstrate proficiency in two foreign languages relevant to their field of study.

Course distribution is as follows:

- Bibliography and research 3
- Historical Performance Practice (Introduction and 2 Seminars) 9
- Notation and Theory 9
- Doctoral MusicoLOGY Seminars 6
- Music History/HPP Electives 6
- MUHI 751 Recital Document I - D.M.A. 3
- Total Units 36

Students are admitted by audition and interview, and are required to take an initial placement test in music history and theory on matriculation. At least three semesters of applied music (0 credits) are required. Ensemble participation is also required for performance practice students but does not earn credit hours toward the degree.

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 total of 60 credit hours is required for the doctoral degree beyond the master’s level. Courses include:

- Music education: research, philosophy, cognition/psychology, curriculum, and assessment 15
- Music: theory, history, applied music 9-12
- Outside cognate 6
- Music education electives 9-12
- Dissertation 18
- Total Units 57-63

A qualifying examination follows the completion of course work, 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.

DMA in Historical Performance Practice
The DMA in HPP focuses on music before 1850 and is granted in recognition of outstanding ability as a performer and scholar of early music. A minimum of 36 credit hours of course work is required (to include the first lecture recital (3 credit hours)), together with a minimum of 18 hours of applied music and 6 hours of lecture-recital/document preparation. Students are also required to give a recital, to pass a jury and qualifying examinations, and to demonstrate proficiency in two foreign languages relevant to their field of study.

Bibliography and Research 3
- Historical Performance Practice (Introduction and 3 Seminars) 12
- Notation and Pre-Tonal Theory 6
- Music History/HPP Electives 12-18
- Lessons and Ensembles 18-24
- MUHI 751 Recital Document I - D.M.A. 3
- MUAP 700 Historical Performance Recital 0
- MUHI 753 Recital Document III-D.M.A. 6
- Total Units 60-72

Students are admitted by audition and interview, and are required to take an initial placement test in music history and theory on matriculation. Lessons and Ensembles must be taken every semester the student is on campus.

MUAP Courses
- MUAP 10. Progress Jury Examination. 0 Unit.
  Progress Jury Examination (All BA and BS Music Majors)
- MUAP 20. Level 300 Applied Music Entrance Jury Exam. 0 Unit.
  Level Jury Examination
- MUAP 25. BA Exit Jury Examination. 0 Unit.
  BA Exit Jury Examination (Audio and General Music Concentrations)
- MUAP 26. BA Exit Jury Examination. 0 Unit.
  BA Exit Jury Examination (Music History, Music Theory, and Early Music Performance Practice)
- MUAP 30. BA Performance Exit Jury Examination. 0 Unit.
  BA Performance Exit Jury Examination
- MUAP 35. BS Music Education Jury Examination. 0 Unit.
  BS Music Education Jury Examination
- MUAP 121. Principal Performance Area I. 2 Units.
  Limited to music and music education majors. Recommended preparation: Entrance Jury/Audition
- MUAP 122. Principal Performance Area II. 2 Units.
  Limited to music and music education majors. 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 III. 2 Units.
- MUAP 130. 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 222. Principal Performance Area IV. 2 Units.
- MUAP 225. Principal Performance Area VII. 2 Units.
  Limited to music and music education majors. Prereq: MUAP 224.
MUAP 226. Principal Performance Area VIII. 2 Units.
Limited to music and music education majors. Prereq: MUAP 225.

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

MUAP 322. Principal Level Performance Area VI. 2 Units.
Limited to music and music education majors. Prereq: MUAP 321. Prereq
or Coreq: MUTH 202.

MUAP 323. Principal Performance Area VII. 2 Units.
Limited to music performance and music education majors.

MUAP 324. Principal Performance Area VIII. 2 Units.
Limited to music performance and music education majors.

MUAP 421. Principal Level Performance Area VII. 2 Units.
Limited to music and music education majors. Prereq: MUAP 322.

MUAP 422. Principal Level Performance Area VII. 2 Units.
Limited to music and music education majors. Prereq: MUAP 421.

MUAP 500. Applied Music/Ensembles. 1 - 3 Units.
Registration to reflect combined participation in a number of Historical
Ensemble classes, each of which is taken for 0 credit hours.

MUAP 521. Principal Performance Area IX. 0 - 3 Units.
Limited to music and music education majors.

MUAP 522. Principal Performance Area IX. 0 - 3 Units.
Limited to music and music education majors.

MUAP 523. Principal Performance Area IX. 0 - 3 Units.
Limited to music and music education majors.

MUAP 524. Principal Performance Area IX. 0 - 3 Units.
Limited to music and music education majors.

MUAP 525. Principal Performance Area IX. 0 - 3 Units.
Limited to music and music education majors.

MUAP 526. Principal Performance Area IX. 0 - 3 Units.
Limited to music and music education majors.

MUAP 531. Secondary Performance. 0 - 3 Units.
Secondary instrumental or vocal instruction (graduate level). Each
student not majoring in music has the option of taking one-hour weekly
classes (2 credit units) or half-hour weekly lessons (1 credit unit).
Graduate students in music may be advised by their program advisor to
take this course for variable credit (0-3 units). The applied lesson fee is
waived for all music majors. Contact the Department of Music directly for
registration consent.

MUAP 600. Historical Performance Progress Jury. 0 Unit.
Historical Performance Progress Jury, generally taken at the end of the
second semester.

MUAP 601. Principal Performance Lessons. 3 Units.

MUAP 602. Principal Performance Lessons. 3 Units.

MUAP 651. M.A. Lecture - Recital and Document. 3 - 6 Units.
M.A. Lecture - Recital for students in Historical Performance Practice.

MUAP 698. Historical Performance Practice Studio Class. 0 Unit.
This course is intended to provide a weekly opportunity for students
to perform in front of their peers, CWRU faculty, and guest coaches; to
discuss and critique the performances of their colleagues; and to receive
feedback and advice.

MUAP 699. Historical Performance Practicum. 0 Unit.
This course is intended to give graduate students in the historical
performance practice program the opportunity to rehearse and perform
in concert with a non-CWRU or professional early music ensemble, to put
into practice the HPP skills and knowledge they have acquired at CWRU,
and to observe and learn from professional performers and others in their
field.

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

MUAP 751. Doctoral Lecture-Recital and Document I. 0 - 3 Units.

MUAP 752. Doctoral Lecture-Recital and Document II. 3 Units.

MUAP 753. Doctoral Lecture-Recital and Document III. 1 - 6 Units.

MUAR Courses

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

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

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

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

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

MUAR 201. Audio Recording II. 2 Units.
Further study of basic recording principles and systems with an

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

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

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

MUAR 251B. Case Audio Recording Internship I. 0 Unit.
Professional level work in the Case Western Reserve University Harkness
audio service.
MUAR 252B. Case Audio Recording Internship II. 0 Unit.
MUAR 253B. Case Audio Recording Internship III. 0 Unit.
MUAR 254B. Case Audio Recording Internship IV. 0 Unit.
MUAR 300. Advanced Recording Techniques I. 2 Units.
A study of advanced microphone, recording, and monitoring systems and techniques with an emphasis on two track digital recordings of classical music and critical listening. Recommended preparation: MUAR 201.
MUAR 301. Advanced Recording Techniques II. 2 Units.
Further study of advanced microphone, recording, and monitoring systems and techniques, with an emphasis on two track digital recordings of large ensemble classical music. Recommended preparation: MUAR 300.
MUAR 302. Multitrack Recording Techniques I. 2 Units.
A study of multitrack recording and mixdown techniques. Recommended preparation: MUAR 301. Audio recording majors only.
MUAR 303. Multitrack Recording Techniques II. 2 Units.
Further study of multitrack recording and mixdown techniques, with an emphasis on synchronization to video. Recommended preparation: MUAR 302.
MUAR 310. Recording Studio Maintenance I. 1 Unit.
Study of techniques for optimizing professional recording equipment performance. Recommended preparation: MUAR 201. Audio recording majors only.
MUAR 311. Recording Studio Maintenance II. 1 Unit.
MUAR 320. Acoustics of Music I. 1 Unit.
A seminar in the basic concepts of musical acoustics and research in this area. The students actively participate in experiments exploring various topics in musical acoustics.
MUAR 321. Acoustics of Music II. 1 Unit.
A seminar in the basic concepts of musical acoustics and research in this area. The students actively participate in experiments exploring various topics in musical acoustics.
MUAR 322. Recording Workshop I. 1 Unit.
Recording Workshop provides an increased level of hands-on intensive study of microphone placement. Each week a different instrument or group of instruments will be available for experimentation. Each class represents a recording session centered on a specific instrument, resulting in a comprehensive set of test recordings at the end of each semester. These will provide the basis of reference for future recording decisions. Recommended preparation: MUAR 200.
MUAR 323. Recording Workshop II. 1 Unit.
Recording Workshop provides an increased level of hands-on intensive study of microphone placement. Each week a different instrument or group of instruments will be available for experimentation. Each class represents a recording session centered on a specific instrument, resulting in a comprehensive set of test recordings at the end of each semester. These will provide the basis of reference for future recording decisions. Recommended preparation: MUAR 200.
MUAR 380. Junior Recording Techniques Thesis. 3 Units.
MUAR 385. Recording Studio Internship. 4 Units.
MUAR 390. Senior Recording Tech Thesis/Senior Capstone. 6 Units.
Students will originate, design, organize, and complete a project that will demonstrate and document proficiency with his/her accumulated audio recording technology skills. This project must include evidence of critical thinking, clear planning, and establishment of reasonable goals with an appropriate plan of action. There is a significant written component that requires regular submission of drafts, progress reports, evidence of project advancement, and a final written document. There must also be a public presentation of the project in a venue approved by the department. Counts as SAGES Senior Capstone.

MUCP Courses
MUCP 399. Undergraduate Independent Studies. 1 - 3 Units.
Each student develops a topic of interest to be explored with a faculty member.
MUCP 400. Composition Seminar. 0 Unit.
MUCP 501. Composition Independent Study. 1 Unit.

MUED Courses
MUED 200A. Basic Skills and Pedagogy: Voice. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.
MUED 200B. Basic Skills and Pedagogy: Guitar. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.
MUED 200C. Basic Skills and Pedagogy: Brass. 2 Units.
This course is designed to provide music education majors with basic skills and pedagogy in the areas of group and individual brass instruction techniques. The course will consist of two components: applied study on each brass instrument; and study/discussion of current pedagogical practices. Students need not have completed any prior music education courses prior to enrolling.
MUED 200E. Basic Skills and Pedagogy: Clarinet and Saxophone. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.
MUED 200F. Basic Skills and Pedagogy: Double Reeds and Flute. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.
MUED 200H. Basic Skills and Pedagogy: Strings. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.
MUED 200J. Basic Skills & Pedagogy: Piano for Music Educators. 2 Units.
Designed for music education majors to provide the fundamentals of using piano in the classroom for pedagogy and accompaniment. Prereq: MUED 240.
MUED 200P. Basic Skills and Pedagogy: Percussion. 2 Units.
Designed for music education majors to provide the fundamentals of teaching methods for various instruments. Recommended preparation: Music education majors. Non-music majors accepted with consent of department.

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

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

MUED 275. Elements of Conducting. 3 Units.
This course is designed to develop the cognitive, affective and psychomotor skills necessary for students to communicate effectively with performing ensembles. Students will learn to listen, think, and communicate verbally and nonverbally through systematic exercises, in order to prepare for ensemble rehearsal and performance experiences.

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

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

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

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

MUED 320. Technology Assisted Music Teaching and Learning. 3 Units.
Fundamental concepts and skills for using technology in music teaching and learning. This project-oriented class will develop knowledge and competencies related to electronic 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 350. General Music Methods. 3 Units.
General Music Methods introduces student to methods and materials for planning and implementing general music experiences for all ages, with concentration on Pre-K through sixth grade children. Topics of the course include: multiple meanings of music for children; characteristics/needs of young children and creating a supportive learning environment; theories of music learning and teaching; learning styles and collaborative learning; assorted teaching methods, rhythm, pitch, listening, movement, performing, composing; curriculum design; technology for music instruction; multicultural music; music for exceptional children; integrating music with the arts and other curricula; motivation and classroom management; lesson planning and record keeping; developing a personal philosophy of music education; national, state, and professional standards; and assessment. Clinical/Field experiences (Clinical-all ages; Field-focus on Pre-K through elementary) required.
MUED 352. Instrumental Methods and Materials. 3 Units.
This course acquaints students with effective ways to develop, organize and maintain a successful instrumental program for any age group, based on a comprehensive instrumental music education model. Students are given a "womb to tomb" view of the instrumentalists' development, including physiological development and age appropriate instrumental exceptions. Topics and content include: philosophical basis for music education, considerations for selecting repertoire including multicultural music; rehearsal techniques; assessment and record keeping; planning for the rehearsal; recruitment, auditioning, and placement; motivation and classroom management; team teaching and collaborative learning; managing an instrumental program; participation in professional activities; effective use of technology in the instrumental program; philosophy; and national, state, and professional standards. Clinical/Field experiences (all ages) required.

MUED 353. Choral Methods and Materials. 3 Units.
This course acquaints students with effective ways to develop, organize and maintain a successful choral program for any age group, based on a comprehensive choral music education model. Students review fundamental vocal pedagogy of the singing voice, including physiological development, age appropriate vocal expectations, and establishing and maintaining vocal health. Topics include: philosophical basis for vocal music education; the child voice, the adolescent voice, and the adult voice; vocal tone; considerations for selecting repertoire including ensemble assessment, music evaluation, and multicultural music; rehearsal techniques, collaborative learning, and motivation; planning for the rehearsal; developing conducting technique; recruitment, auditioning, placement, score analysis and preparation; classroom management; managing a choral program; participation in professional activities; effective use of technology in a choral program; and national state, and professional standards. Clinical/Field experiences (all ages) required. Recommended preparation: MUED 276.

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

MUED 359. 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 450. Special Topics in Music Education. 3 Units.
Close study of a theme or aspect of music education, such as brain development in music education, biomechanics and music, gender studies in music education, and gerontology and music learning.
MUED 491. Music in Early Childhood. 3 Units.
The goal of the course is to provide students with an understanding of the role of music in early childhood and approaches to music education with young children. Students will experience an overview of selected theories of musical development of young children, discuss the importance of music to various areas of child development, explore cultural perspectives and influences on musical development, evaluate curricular materials and methods used in early childhood music education, observe children’s music making in early childhood classrooms, and develop teaching skills for early childhood music settings. Topics and content of this course include: music’s role in early childhood development; music aptitude and its measurement; theories of early childhood music learning; early childhood making; evaluating curricular materials for early childhood music; the importance of play in early childhood musical development; incorporating State and National Music Education Standards; designing instruction for early childhood music settings; assessment in early childhood music; cultural perspectives on music in early childhood; cultural influences on musical development; music therapy with young children; benefits of family interaction in music; the role of listening in early childhood musical development; and formal music instruction with young children. The class will participate in a weekly service learning project providing music instruction for young children and parents or caregivers from an underserved population. Offered as MUED 391 and MUED 491.

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

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

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

MUED 544. Advanced Research in Music Education. 3 Units.
Advanced studies in models and methods of music education research. Research projects using data analysis. In-depth examination of selected quantitative and/or qualitative research designs according to student interests. Discussion of thesis and dissertation proposal format process. Recommended preparation: MUED 444.

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

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

MUED 696. College Teaching Practicum. 0 Unit.

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

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

MUEN Courses

MUEN 324. Case Percussion Ensemble. 0 - 2 Units.
The Case Percussion Ensemble is open to all interested Case-affiliated individuals who seek to continue their musical development by performing percussion ensemble literature. Membership is contingent on an audition that demonstrates moderate percussion ability and the ability to read music. Audition materials can be acquired through the director. Recommended preparation: Audition required. Coreq: MUEN 383.

MUEN 355. Miscellaneous Ensembles. 0 - 2 Units.

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

MUEN 365. Case Chamber Music. 0 - 1 Units.
This course will utilize wind instruments in different combinations, performing chamber music dating from the Renaissance to the 21st Century. The creation of new works and the adaptations of other repertoire will also be encouraged for unique/non-standard instrumentalizations. All combinations of Woodwinds, Brass, Voice, Strings, Guitar, Harp, Percussion, and Keyboard instruments will be considered; repertoire will be determined by available instrumentation. Membership is contingent on an audition that demonstrates moderate proficiency and the ability to read music. Audition materials can be acquired through the director. Coreq: MUEN 383 or MUEN 385 or MUEN 386.

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

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

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

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

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

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

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

MUEN 382. Case Concert Choir. 0 - 1 Units.
Case Concert Choir is open to any undergraduate or graduate student by audition. The ensemble performs both a cappella and accompanied choral music from a variety of time periods and genres. Concert Choir members have the opportunity to perform choral-orchestral repertoire through collaborations with the Case University Circle Orchestra and our other University Circle neighbors. The ensemble maintains a tradition of excellence in performance, strives to improve group and individual musicianship skills, and fosters community building. Recommended preparation: Audition required.
MUEN 383. Symphonic Winds. 0 - 1 Units.
Performance of advanced symphonic band repertoire. Open to all Case students, faculty and staff. Audition required for part placement only.

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

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

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

MUEN 387. University Singers. 0 - 1 Units.
University Singers is open to all students enrolled in the University who enjoy singing. The ensemble performs a wide variety of accompanied and a cappella repertoire. The ability to read music is not required for participation and no audition is necessary. Students must be able to match pitch and can expect to sing for the conductor to determine their appropriate vocal parts. Goals of the University Singers include developing basic musicianship skills, learning to sing safely and efficiently, and enjoying sharing music with fellow singers and the community.

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

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

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

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

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

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

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

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

MUGN Courses

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

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

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

MUGN 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.
MUHI 302. History of Western Music II. 3 Units.
Developments in Western music from early Christian times to c1700.

MUHI 301. History of Western Music I. 3 Units.
A survey of Western music from c1800 to the present. Prereq: MUHI 201.

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 300. Blues Histories and Cultures. 3 Units.
An investigation of the blues as a musical and lyrical form as well as a set of social and cultural practices. Beginning in the Mississippi Delta with the country blues, the course moves roughly chronologically, looking at classic and urban blues, the role of blues language and culture during the Harlem Renaissance, and their 'revival' in Britain in the 1960s. Our aim will be to open up questions surrounding blues transformations and black authenticities, the relationship between blues cultures and the rise of modernism, the racial and sexual coding of both black and white blues, and the ways in which blues sounds and aesthetics have permeated American popular music since the 1920s. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 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 314. Blues Histories and Cultures. 3 Units.
An investigation of the blues as a musical and lyrical form as well as a set of social and cultural practices. Beginning in the Mississippi Delta with the country blues, the course moves roughly chronologically, looking at classic and urban blues, the role of blues language and culture during the Harlem Renaissance, and their 'revival' in Britain in the 1960s. Our aim will be to open up questions surrounding blues transformations and black authenticities, the relationship between blues cultures and the rise of modernism, the racial and sexual coding of both black and white blues, and the ways in which blues sounds and aesthetics have permeated American popular music since the 1920s. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 315. History of Jazz and American Popular Music. 3 Units.
MUHI 316. The Lemonade Class: Religion, Race, Sex and Black Music. 3 Units.
Charles Long suggests that black musical forms are creative responses to the particular circumstances of black peoples’ presence in the U.S and black notions of the sacred. In April of 2016, Beyoncé released her visual album Lemonade two days after the death of Prince. This course is organized around the album’s title cuts and links these two artists together in an examination of religion and musical performance as creative response to the racial and gendered conditions of black life. The course investigates how both artists have used music as a platform to explore issues of race, gender, commerce, sexuality, power and divinity. The course also looks at examples from the works of earlier artists who address similar themes such as Ma Rainey, Bessie Smith, Muddy Waters, Billie Holiday, Nina Simone, Little Richard, James Brown, Marvin Gaye, and Aretha Franklin. Offered as ETHS 302, MUHI 316, 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 326. The Holocaust and the Arts. 3 Units.
This course explores artistic output during the Holocaust, as well as responses to the Holocaust in various forms, including music, art, architecture, film, and literature. Offered as MUHI 326, JDST 326, HSTY 326 and RLGN 326 Counts for CAS Global & Cultural Diversity Requirement.

MUHI 341. Introduction to Historical Performance Practice. 3 Units.
Summary and perspective of the problems and issues associated with the field of historical performance practices. Offered as MUHI 341 and MUHI 441. Prereq: MUHI 301 and MUHI 302.

MUHI 342. Seminar in Historical Performance Practice. 3 Units.
Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441

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

MUHI 390. Undergraduate Seminar in Music History. 3 Units.
An intensive research seminar in music history for music majors. Counts as SAGES Departmental Seminar.

MUHI 395A. Capstone for Music Majors A. 2 Units.
Not required for the music major, but intended for music majors in concentrations other than Audio Recording who choose to complete a capstone project in music. Course consists of projects varying according to the students’ area of study and interests, but each must include a document of appropriate length and scope and must be presented publicly in an appropriate forum. MUHI 395A guides students through the preliminary stages of the project and preparation of a formal Capstone proposal. Counts as SAGES Senior Capstone. Prereq: Successful completion of MUHI 201 and MUHI 202.

MUHI 395B. Capstone for Music Majors B. 1 - 4 Units.
Not required for the music major, but intended for music majors in concentrations other than Audio Recording who choose to complete a capstone project in music. Course consists of projects varying according to students’ area of study and interests, but each must include a document of appropriate length and scope and must be presented publicly in an appropriate forum. MUHI 395B guides students through completion of the project, including the document and public presentation. Counts as SAGES Senior Capstone. Prereq: Successful completion of MUHI 395A.

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

MUHI 401. Methodologies of Music History. 3 Units.
Introduction to the scholarly study of music, including principles of music bibliography, techniques of library research, and evaluation of editions. Special emphasis given to the relationship between musical performance and research in the history and criticism of music. Attention will also be given to design of program notes and essays. Required of first-year students in the Master of Music degree program.

MUHI 430. Music History for Educators. 3 Units.
Examines the intersections of composers’ musical output as it overlaps with theories of general education, music education, and pedagogy.

MUHI 431. Medieval Music: Early Christian to 1425. 3 Units.
The mass, liturgical drama, and early polyphony through the Ars Nova.

MUHI 432. Music of the Renaissance. 3 Units.
Vocal polyphonic music from the Burgundian school through the Elizabethan madrigal.

MUHI 433. Music of the Baroque. 3 Units.
Musical developments from Monteverdi to Bach and Handel.

MUHI 434. Viennese Classicism. 3 Units.
Development of the symphony, concerto, chamber music, and opera in the works of the Mannheim composers, Haydn, Mozart, and Beethoven.

MUHI 435. Nineteenth Century Music. 3 Units.
Romanticism and other 19th century trends in music up to impressionism.

MUHI 436. Twentieth Century Music. 3 Units.
Critical and analytical study of music since 1900. Examination and discussion of stylistic characteristics and aesthetic aims of contemporary composers.

MUHI 437. Popular Music Studies. 3 Units.
Introduction to the interdisciplinary field of popular music studies, with emphasis on musicological approaches. Analysis of musical signification within the complex cultural contexts shaped by place, history, commerce, and technology.

MUHI 441. Introduction to Historical Performance Practice. 3 Units.
Summary and perspective of the problems and issues associated with the field of historical performance practices. Offered as MUHI 341 and MUHI 441.

MUHI 442. Seminar in Historical Performance Practice. 3 Units.
Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441
MUHI 443. Medieval/Renaissance Notation. 3 Units.
Theory of chant, modal, mensural, and tablature notations. Practice in making literal transcriptions, editing, and preparing scores for performances.

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

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

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

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

MUHI 610. Bibliography and Research Methods in Music. 3 Units.
Seminar in research methods and techniques, stressing the analytic and functional approaches to bibliography.

MUHI 611. Doctor of Musical Arts Seminar. 3 Units.
Recommended preparation: MUHI 610.

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.

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.

MUTH Courses

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

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

MUTH 102. Theory and Aural Skills II. 4 Units.
An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 102 contains four components: (1) written exercises including voice leading and analysis of topics including nondominant seventh chords, harmonic sequences, and tonicization; (2) keyboard exercises that complement theoretical studies, including harmonic progressions, folk melody accompaniment, chorale harmonization, and figured bass realization; (3) ear training consisting of various types of dictation and listening exercises; and (4) sight singing with an emphasis on advanced diatonic and beginning chromatic materials. Prereq: MUTH 101 or MUTH 101I or placement by examination.
MUTH 103. Theory I. 3 Units.
Music theory for the nonmusic major. Intervals, scales, rhythmic drill, sight singing, eartraining, keyboard work, and harmony through inversions of triads and seventh chords. Not open to music majors.

MUTH 104. Theory II. 3 Units.
(See MUTH 103.) Recommended preparation: MUTH 103 or consent of department.

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

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

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

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

MUTH 319. Jazz Skills. 3 Units.
This class is designed to teach students basic skills in jazz improvisation, jazz keyboard, arranging/composition and pedagogy. Basic theory is required. Students will eventually arrange their own composition for big band, which will feature them as the improvising soloist. Prereq: (MUTH 102 and MUTH 106) or MUTH 108 or permission of instructor.

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

MUTH 390. Music Theory Literature Review. 2 Units.

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

MUTH 408. 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.