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| For Academic Affairs and Research Use Only | |
| CIP Code: |  |
| Degree Code: |  |

**New Course Proposal Form**

**[ ] Undergraduate Curriculum Council**

**[X] Graduate Council**

|  |
| --- |
| **[X] New Course or [ ]Experimental Course (1-time offering) (Check one box)** |

Signed paper copies of proposals submitted for consideration are no longer required. Please type approver name and enter date of approval.

Email completed proposals to [curriculum@astate.edu](mailto:curriculum@astate.edu) for inclusion in curriculum committee agenda.

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| --- | --- |
| Lauren Schack Clark 10/15/2018 **Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **COPE Chair (if applicable)** |
| Marika Kyriakos 12/2/2018 **Department Chair:** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Head of Unit (If applicable)** |
| Warren Johnson 1/22/2019 **College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Undergraduate Curriculum Council Chair** |
| Gina Hogue 1/22/2019 **College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Graduate Curriculum Committee Chair** |
| |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |   **General Education Committee Chair (If applicable)** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Vice Chancellor for Academic Affairs** |

1. Contact Person (Name, Email Address, Phone Number)

**Lauren Schack Clark, Dept. of Music,** [**lsclark@astate.edu**](mailto:lsclark@astate.edu) **870-680-8029**

2. Proposed Starting Term and Bulletin Year

**Fall 2019, Bulletin Year 2019-2020**

3. Proposed Course Prefix and Number (Confirm that number chosen has not been used before. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

**MUS 6453**

4. Course Title – if title is more than 30 characters (including spaces), provide short title to be used on transcripts. Title cannot have any symbols (e.g. slash, colon, semi-colon, apostrophe, dash, and parenthesis). Please indicate if this course will have variable titles (e.g. independent study, thesis, special topics).

**Special Topics in Music Analysis**

5. Brief course description (40 words or fewer) as it should appear in the bulletin.

**In-depth seminar focusing on selected music analysis topics.**

6. Prerequisites and major restrictions. (Indicate all prerequisites. If this course is restricted to a specific major, which major. If a student does not have the prerequisites or does not have the appropriate major, the student will not be allowed to register).

1. **No** Are there any prerequisites?
   1. If yes, which ones?

Enter text...

* 1. Why or why not?

**not used for graduate courses**

1. **Yes** Is this course restricted to a specific major?
   1. If yes, which major? **Master of Music, Master of Music Education**

7. Course frequency(e.g. Fall, Spring, Summer). *Not applicable to Graduate courses.*

**N/A**

8. Will this course be lecture only, lab only, lecture and lab, activity, dissertation, experiential learning, independent study, internship, performance, practicum, recitation, seminar, special problems, special topics, studio, student exchange, occupational learning credit, or course for fee purpose only (e.g. an exam)? Please choose one.

**Special Topics**

9. What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental, or other [please elaborate])

**Standard Letter**

10. **No** Is this course dual listed (undergraduate/graduate)?

11. **No** Is this course cross listed?

*(If it is, all course entries must be identical including course descriptions. Submit appropriate documentation for requested changes. It is important to check the course description of an existing course when adding a new cross listed course.)*

**11.1** – If yes, please list the prefix and course number of cross listed course.

Enter text...

**11.2** – **No** Are these courses offered for equivalent credit?

Please explain. Enter text...

12. **No** Is this course in support of a new program?

a. If yes, what program?

Enter text...

13. **No** Does this course replace a course being deleted?

a. If yes, what course?

Enter text...

14. **No** Will this course be equivalent to a deleted course?

a. If yes, which course?

Enter text...

15. **Yes** Has it been confirmed that this course number is available for use?

*If no: Contact Registrar’s Office for assistance.*

16. **No** Does this course affect another program?

If yes, provide confirmation of acceptance/approval of changes from the Dean, Department Head, and/or Program Director whose area this affects.

Enter text...

**Course Details**

17. Outline (The course outline should be topical by weeks and should be sufficient in detail to allow for judgment of the content of the course.)

This course will differ depending on the subject matter at hand; below is an outline if the course were taught focusing on Schenkerian Analysis.

Week 1: Analyzing Two-Part Counterpoint

Week 2: Analyzing Three-Part Counterpoint

Week 3: Pre-Schenkerian Analytical Ideas

Week 4: Schenker – The Person

Week 5: The *Urlinie*

Week 6: The *Bassbrechung*

Week 7: Finding the *Ursatz*

Week 8: Additional Schenkerian Concepts

Week 9: Reading a Schenkerian Graph

Week 10: Creating a Schenkerian Graph

Week 11: Creating a Schenkerian Graph, continued

Week 12: Schenker and Non-Germanic Compositions

Week 13: Schenker in Post-Tonal Compositions

Week 14: Student Presentations of Final Project/Analysis

Week 15 (Finals): Student Presentations Continued

18. Special features (e.g. labs, exhibits, site visitations, etc.)

none

19. Department staffing and classroom/lab resources

Enter text...

1. Will this require additional faculty, supplies, etc.?

No

20**. No** Does this course require course fees?

*If yes: please attach the New Program Tuition and Fees form, which is available from the UCC website.*

**Course Justification**

21. Justification for course being included in program. Must include:

a. Academic rationale and goals for the course (skills or level of knowledge students can be expected to attain)

**This course provides a portion of the background in Music Theory needed by MM and MME students. It will allow music educators, performers, and composers to take an in-depth look at the music of a specific composer or particular topic in Music Theory. This is a common standard at many universities.**

b. How does the course fit with the mission established by the department for the curriculum? If course is mandated by an accrediting or certifying agency, include the directive.

**The Music Department’s Mission is to prepare dynamic music educators, performers, and composers for leadership roles in our profession. We are committed to educating students as well as enhancing and enriching our community through music.**

c. Student population served.

**Master of Music and Master of Music Education majors**

d. Rationale for the level of the course (lower, upper, or graduate).

**The course presupposes a significant musicological and technical background typically achieved only by graduate students.**

**Assessment**

**Relationship with Current Program-Level Assessment Process**

22. What is/are the intended program-level learning outcome/s for students enrolled in this course? Where will this course fit into an already existing program assessment process?

**Master of Music**

Graduates will be able to do the following:

1. Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization

2. Demonstrate professional capability in the area of specialization

3. Write effectively and professionally on a subject that is relevant to one’s specialization

4. Demonstrate competency in repertory and historical performance practices

5. Demonstrate proficiency in one or more fields of music outside the major area

**These two new courses will contribute to 1, 2, 3, 4.**

**Master of Music Education**

Graduates will be able to do the following:

1. Create a performance assessment to be used in the music classroom

2. Demonstrate professional competence before peers and faculty with a high level of academic rigor and scholarly contribution to the field of music education

3. Write effectively and professionally on a subject that is relevant to one’s specialization

**This course will contribute to 2, 3.**

23. Considering the indicated program-level learning outcome/s (from question #22), please fill out the following table to show how and where this course fits into the program’s continuous improvement assessment process.

*For further assistance, please see the ‘Expanded Instructions’ document available on the UCC - Forms website for guidance, or contact the Office of Assessment at 870-972-2989.*

|  |  |
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| **Program-Level Outcome 1, Master of Music,(from question #22)** | **Master of Music**  Graduates will be able to do the following:  1. Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  1. Acceptance for Graduate Study  Program Level Indirect – Other  Details/Description:  The committee will use a rubric (which is under development) for performance evaluation.  Benchmark: Indirect assessment:  Tracking acceptance for further graduate study at another institution, employment, and performances after graduation.  Implementation Plan (timeline):  Key/Responsible Personnel:  The major applied teacher will collect the evaluations of the graduate committee and report results to the full Music Graduate Council and the Department of Music Assessment Committee for analysis and developing action plans.  2. Graduate Recital  Program level Indirect – Other  Details/Description:  Graduate Recitals were evaluated by the major professor using the  Department of Music Performance Evaluation rubric. The rubric was  not in place early enough for all Graduate Committee members to  use it for evaluation  Benchmark:  The committee will use a rubric (which is under development) for  performance evaluation  Implementation Plan (timeline):  Key Responsible Personnel: Music Faculty |
| Assessment  Timetable | Fall semesters, even years. Will alternate with Analytical Procedures every other fall semester.  MM Performance, All Concentrations  2016-17-Outcome 1  2017-18-Outcome 2  2018-2019-Outcome 3  2019-2020-Outcome 1 |
| Who is responsible for assessing and reporting on the results? | Faculty instructor of course, Department Assessment Committee |

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| **Program-Level Outcome 2, Master of Music (from question #22)** | **Master of Music**  Graduates will be able to do the following:  2. Demonstrate professional capability in the area of specialization |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  Professional Capability  Program level Direct – Other  Details/Description: Graduate Recitals are evaluated by the appropriate Graduate Committee using the Department of Music Performance Evaluation Rubric.  Benchmark:  Implementation Plan: (timeline) Since this program produces a small number of graduates each year, the reporting sample for an individual year will be small. As data is collected, the Graduate Committee will look back for a more comprehensive picture of the program.  Key Responsible Personnel: Graduate Advisor and Graduate Committee for individual students, Assessment Chair. |
| Assessment  Timetable | Fall semesters, even years. Will alternate with Special Topics in Music Analysis every other fall semester.  MM Performance, All Concentrations  2016-17-Outcome 1  2017-18-Outcome 2  2018-2019-Outcome 3  2019-2020-Outcome 1 |
| Who is responsible for assessing and reporting on the results? | Faculty instructor of course, Department Assessment Committee |

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| **Program-Level Outcome 3, Master of Music (from question #22)** | **Master of Music**  Graduates will be able to do the following:  3. Write effectively and professionally on a subject that is relevant to one’s specialization |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  Write professionally  Program level Direct – Exam  Details/Description:  The Music Graduate Comprehensive exam include three parts (Theory, History, and Major Performance Area), each of which requires effective writing.  Benchmark:  Implementation Plan (timeline): Since this program produces a small number of graduates each year, the reporting sample for an individual year will be small. As data is collected, the Graduate Committee will look back for a more comprehensive picture of the program.  Key/Responsible Personnel: Graduate Advisor, Graduate Committee for individual students, Assessment Chair |
| Assessment  Timetable | Fall semesters, even years. Will alternate with Special Topics in Music Analysis every other fall semester.  MM Performance, All Concentrations  2016-17-Outcome 1  2017-18-Outcome 2  2018-2019-Outcome 3  2019-2020-Outcome 1 |
| Who is responsible for assessing and reporting on the results? | Faculty instructor of course, Department Assessment Committee |

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| **Program-Level Outcome 4, Master of Music (from question #22)** | **Master of Music**  Graduates will be able to do the following:  4. Demonstrate competency in repertory and historical performance practices |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  Competency in repertory and historical performance  Program level Direct – Other  Details/Description: Graduate Recital are evaluated by the appropriate Graduate Committee using the Department of Music Performance Evaluation rubric.  Benchmark:  Implementation Plan (timeline):  Since this program produces a small number of graduates each year, the reporting sample for an individual year will be small. As data is collected, the Graduate Committee will look back for a more comprehensive picture of the program.  Key/Responsible Personnel: Graduate Advisor, Graduate Committee for individual students, Assessment Chair |
| Assessment  Timetable | Fall semesters, even years. Will alternate with Special Topics in Music Analysis every other fall semester.  MM Performance, All Concentrations  2016-17-Outcome 1  2017-18-Outcome 2  2018-2019-Outcome 3  2019-2020-Outcome 1 |
| Who is responsible for assessing and reporting on the results? | Faculty instructor of course, Department Assessment Committee |

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| **Program-Level Outcome 2, Master of Music Education (from question #22)** | **Master of Music Education**  Graduates will be able to do the following:  2. Demonstrate professional competence before peers and faculty with a high level of academic rigor and scholarly contribution to the field of music education |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure:  Exit Interview  Program level Indirect – Interview  Details/Description:  Graduates with the Master of Music Education degree should be prepared to enter, re-enter, or continue teaching in the public schools. In addition, some may choose to continue their formal education by pursuing more advanced degrees. The Department of Music will follow graduates and keep a record of employment in the profession and acceptance to further graduate study.  Students will be asked to complete and exit interview similar to the one used for the Professional Education Program for undergraduates.  Data Collection: Data will be collected through surveys of graduates.  Data Analysis: The data will be analyzed by summarizing exit interviews and reviewing the Music Education Portfolio.  Benchmark: Implementation Plan (timeline):  Key/Responsible Personnel:  Assessment Measure:  Music Education Portfolio  Program level Direct – Portfolio  Details/Description:  Students will maintain a Music Education Portfolio representative of their best work which demonstrates their success in reaching the stated Learning Outcomes. The portfolio may not be restricted to written work and may include video records of appropriate examples.  Data Collection:  The coursework will give students the opportunity to contribute to the Music Education Portfolio. In many cases, the coursework will require students to produce representative samples which may be included.  Data Analysis:  The portfolio will be review by members of the Music Education Division. At the end of the student’s course of study.  Benchmark:  Implementation Plan (timeline): Key/Responsible Personnel: |
| Assessment  Timetable | Fall semesters, even years. Will alternate with Special Topics in Music Analysis every other fall semester.  MME All Emphases  2016-17-Outcome 1  2017-18-Outcome 2  2018-19-Outcome 3  2019-2020-Outcome 1 |
| Who is responsible for assessing and reporting on the results? | Faculty instructor of course, Department Assessment Committee |

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| **Program-Level Outcome 3, Master of Music Education (from question #22)** | **Master of Music Education**  Graduates will be able to do the following:  3. Write effectively and professionally on a subject that is relevant to one’s specialization |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure:  Exit Interview  Program level Indirect – Interview  Details/Description:  Graduates with the Master of Music Education degree should be prepared to enter, re-enter, or continue teaching in the public schools. In addition, some may choose to continue their formal education by pursuing more advanced degrees. The Department of Music will follow graduates and keep a record of employment in the profession and acceptance to further graduate study.  Students will be asked to complete and exit interview similar to the one used for the Professional Education Program for undergraduates.  Data Collection: Data will be collected through surveys of graduates.  Data Analysis: The data will be analyzed by summarizing exit interviews and reviewing the Music Education Portfolio.  Benchmark: Implementation Plan (timeline):  Key/Responsible Personnel:  Assessment Measure:  Music Education Portfolio  Program level Direct – Portfolio  Details/Description:  Students will maintain a Music Education Portfolio representative of their best work which demonstrates their success in reaching the stated Learning Outcomes. The portfolio may not be restricted to written work and may include video records of appropriate examples.  Data Collection:  The coursework will give students the opportunity to contribute to the Music Education Portfolio. In many cases, the coursework will require students to produce representative samples which may be included.  Data Analysis:  The portfolio will be review by members of the Music Education Division. At the end of the student’s course of study.  Benchmark:  Implementation Plan (timeline): Key/Responsible Personnel: |
| Assessment  Timetable | Fall semesters, even years. Will alternate with Special Topics in Music Analysis every other fall semester.  MME All Emphases  2016-17-Outcome 1  2017-18-Outcome 2  2018-19-Outcome 3  2019-2020-Outcome 1 |
| Who is responsible for assessing and reporting on the results? | Faculty instructor of course, Department Assessment Committee |

**Course-Level Outcomes**

22. What are the course-level outcomes for students enrolled in this course and the associated assessment measures?

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| **Course-Level Outcome 1** | **MUS 6453. Special Topics in Music Analysis**  Course-Level SLOs   1. Write effectively and professionally on a subject that is relevant to one’s specialization |
| Which learning activities are responsible for this outcome? | **MUS 6453. Special Topics in Music Analysis**  Learning Activities   1. Final Project – a final project that can be either a creative project related to the music theory topics discussed throughout the semester or a research/analysis paper. (SLO: 1, 2, 3) 2. Listening Journal – an online journal with entries for each week. Students are given weekly reading assignments and a list of pertinent musical works that they must then document their reactions to, questions about, and analysis of. (SLO: 1, 2, 3, 4) |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  1. Rubric for Final Project – assessed according to three measures: content, research/focus, and organization/writing mechanics  2. Rubric for Final Presentation – assessed according to three measures: content, presentation, and organization  3. Assessment of Listening Journal is based on completion of the task. In doing so, students demonstrate that they have read and listened to all of the assigned readings and musical pieces.  4. Assessment of Daily Participation is based on whether or not the student is present for class and contributes to the day’s conversation. |

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| **Course-Level Outcome 2** | **MUS 6453. Special Topics in Music Analysis**  Course-Level SLOs   1. Demonstrate competency in repertory and historical performance practices |
| Which learning activities are responsible for this outcome? | **MUS 6453. Special Topics in Music Analysis**  Learning Activities  1. Final Project – a final project that can be either a creative project related to the music theory topics discussed throughout the semester or a research/analysis paper. (SLO: 1, 2, 3)  2. Final Presentation – a 20-minute, in-class presentation (plus a 10-minute question period) of the student’s findings and/or project (SLO: 2, 3, 4)   1. Listening Journal – an online journal with entries for each week. Students are given weekly reading assignments and a list of pertinent musical works that they must then document their reactions to, questions about, and analysis of. (SLO: 1, 2, 3, 4) 2. Daily Participation – all students are expected to contribute to the conversation at every class meeting (SLO: 2, 3, 4) |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  1. Rubric for Final Project – assessed according to three measures: content, research/focus, and organization/writing mechanics  2. Rubric for Final Presentation – assessed according to three measures: content, presentation, and organization  3. Assessment of Listening Journal is based on completion of the task. In doing so, students demonstrate that they have read and listened to all of the assigned readings and musical pieces.  4. Assessment of Daily Participation is based on whether or not the student is present for class and contributes to the day’s conversation. |

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| **Course-Level Outcome 3** | **MUS 6453. Special Topics in Music Analysis**  Course-Level SLOs   1. Demonstrate proficiency in one or more fields of music outside the major area |
| Which learning activities are responsible for this outcome? | **MUS 6453. Special Topics in Music Analysis**  Learning Activities  1. Final Project – a final project that can be either a creative project related to the music theory topics discussed throughout the semester or a research/analysis paper. (SLO: 1, 2, 3)  2. Final Presentation – a 20-minute, in-class presentation (plus a 10-minute question period) of the student’s findings and/or project (SLO: 2, 3, 4)  3. Listening Journal – an online journal with entries for each week. Students are given weekly reading assignments and a list of pertinent musical works that they must then document their reactions to, questions about, and analysis of. (SLO: 1, 2, 3, 4)  4. Daily Participation – all students are expected to contribute to the conversation at every class meeting (SLO: 2, 3, 4) |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  1. Rubric for Final Project – assessed according to three measures: content, research/focus, and organization/writing mechanics  2. Rubric for Final Presentation – assessed according to three measures: content, presentation, and organization  3. Assessment of Listening Journal is based on completion of the task. In doing so, students demonstrate that they have read and listened to all of the assigned readings and musical pieces.  4. Assessment of Daily Participation is based on whether or not the student is present for class and contributes to the day’s conversation. |

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| **Course-Level Outcome 4** | **MUS 6453. Special Topics in Music Analysis**  Course-Level SLOs   1. Demonstrate professional competence before peers and faculty with a high level of academic rigor and scholarly contribution |
| Which learning activities are responsible for this outcome? | **MUS 6453. Special Topics in Music Analysis**  Learning Activities  1. Final Presentation – a 20-minute, in-class presentation (plus a 10-minute question period) of the student’s findings and/or project (SLO: 2, 3, 4)  2. Listening Journal – an online journal with entries for each week. Students are given weekly reading assignments and a list of pertinent musical works that they must then document their reactions to, questions about, and analysis of. (SLO: 1, 2, 3, 4)  3. Daily Participation – all students are expected to contribute to the conversation at every class meeting (SLO: 2, 3, 4) |
| Assessment Measure | **MUS 6453. Special Topics in Music Analysis**  Assessment Measure  1. Rubric for Final Project – assessed according to three measures: content, research/focus, and organization/writing mechanics  2. Rubric for Final Presentation – assessed according to three measures: content, presentation, and organization  3. Assessment of Listening Journal is based on completion of the task. In doing so, students demonstrate that they have read and listened to all of the assigned readings and musical pieces.  4. Assessment of Daily Participation is based on whether or not the student is present for class and contributes to the day’s conversation. |

**Bulletin Changes**

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| **Instructions** |
| **Please visit** [**http://www.astate.edu/a/registrar/students/bulletins/index.dot**](http://www.astate.edu/a/registrar/students/bulletins/index.dot) **and select the most recent version of the bulletin. Copy and paste all bulletin pages this proposal affects below. Follow the following guidelines for indicating necessary changes.**  **\*Please note: Courses are often listed in multiple sections of the bulletin. To ensure that all affected sections have been located, please search the bulletin (ctrl+F) for the appropriate courses before submission of this form.**  - Deleted courses/credit hours should be marked with a red strike-through (~~red strikethrough~~)  - New credit hours and text changes should be listed in blue using enlarged font (blue using enlarged font).  - Any new courses should be listed in blue bold italics using enlarged font (***blue bold italics using enlarged font***)  *You can easily apply any of these changes by selecting the example text in the instructions above, double-clicking the ‘format painter’ icon 🡪 , and selecting the text you would like to apply the change to.*  *Please visit* [*https://youtu.be/yjdL2n4lZm4*](https://youtu.be/yjdL2n4lZm4) *for more detailed instructions.* |

**Graduate Bulletin 2018-2019, p. 197-201**

**Music - Performance**

**Master of Music**

**Concentration in Performance – Instrumental or Vocal**

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| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| Subtotal | 4 |
| **Concentration (Performance - Instrumental or Vocal):**  *The Master of Music - Performance Degree requires language proficiency as follows:*  *Students in the vocal concentration must demonstrate reading proficiency in two*  *foreign languages, and students in the instrumental concentration who perform on*  *keyboard instruments must demonstrate reading proficiency in one foreign language.*  *French and/or German are the recommended languages* | **Sem. Hrs.** |
| Performance/Applied Lessons | 8 |
| Large Ensembles  *Students in the instrumental concentration who play piano and guitar are required*  *three hour of large ensembles and/or advised electives.* | 3 |
| MUSP 6112, Pedagogy and Performance | 2 |
| MUSP 6131, Graduate Recital  *All students pursuing the Master of Music - Performance Degree are required to*  *submit a scholarly document to accompany the Graduate Recital. Specifications*  *regarding this document may be obtained from the Graduate Program Supervisor in*  *the Music Department.* | 1 |
| MUS 6413, Graduate Theory I | 3 |
| ~~MUS 6423,~~ ~~Graduate Theory II~~  **MUS 6453, Special Topics in Music Analysis** | 3 |
| MUS 6513, Symphonic and Chamber Literature | 3 |
| MUS 6523, Choral and Opera Literature | 3 |
| Advisor-Approved Electives | 3 |
| Sub-total | 27 |
| **Total Required Hours:** | 30 |

**Music - Performance**

**Master of Music**

**Concentration in Collaborative Piano**

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| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| Subtotal | 4 |
| **Concentration (Performance - Instrumental or Vocal):**  *The Master of Music - Performance Degree requires language proficiency as follows:*  *Students in the vocal concentration must demonstrate reading proficiency in two*  *foreign languages, and students in the instrumental concentration who perform on*  *keyboard instruments must demonstrate reading proficiency in one foreign language.*  *French and/or German are the recommended languages* | **Sem. Hrs.** |
| **Performance Applied Lessons (select 6 from the following)**  MUSP 6111, Performance  MUSP 6112, Performance | 6 |
| MUSP 6131, Graduate Recital  *All students pursuing the Master of Music - Performance Degree are required to*  *submit a scholarly document to accompany the Graduate Recital. Specifications*  *regarding this document may be obtained from the Graduate Program Supervisor in*  *the Music Department.* | 1 |
| ~~MUS 6413, Graduate Theory I OR MUS 6423, Graduate Theory II~~ **MUS 6443, Analytical Procedures** OR **MUS 6453,** **Special Topics in Music Analysis** | 3 |
| MUS 6513, Symphonic and Chamber Literature | 3 |
| MUS 6523, Choral and Opera Literature | 3 |
| Advisor-Approved Electives | 3 |
| Sub-total | 26 |
| **Total Required Hours:** | 30 |

**Music - Performance**

**Master of Music**

**Concentration in Piano Performance and Pedagogy**

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| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| Subtotal | 4 |
| **Concentration (Performance - Instrumental or Vocal):**  *The Master of Music - Performance Degree requires language proficiency as follows:*  *Students in the vocal concentration must demonstrate reading proficiency in two*  *foreign languages, and students in the instrumental concentration who perform on*  *keyboard instruments must demonstrate reading proficiency in one foreign language.*  *French and/or German are the recommended languages* | **Sem. Hrs.** |
| Performance/Applied Lessons | 8 |
| MUED 5642, Piano Pedagogy | 2 |
| MUED 6632, Graduate Piano Pedagogy | 2 |
| MUSP 6112, Pedagogy and Performance | 2 |
| MUSP 6131, Graduate Recital  *All students pursuing the Master of Music - Performance Degree are required to*  *submit a scholarly document to accompany the Graduate Recital. Specifications*  *regarding this document may be obtained from the Graduate Program Supervisor in*  *the Music Department.* | 1 |
| ~~MUS 6413, Graduate Theory I OR MUS 6423, Graduate Theory II~~ **MUS 6443, Analytical Procedures** OR **MUS 6453,** **Special Topics in Music Analysis** | 3 |
| MUS 6513, Symphonic and Chamber Literature | 3 |
| MUS 6523, Choral and Opera Literature | 3 |
| Advisor-Approved Electives | 2 |
| Sub-total | 26 |
| **Total Required Hours:** | 30 |

**Music - Performance**

**Master of Music**

**Concentration in Composition**

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| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| Subtotal | 4 |
| **Concentration (Composition)** | **Sem. Hrs.** |
| Performance/Applied Lessons | 8 |
| Select three hours from the following  MUSP 6111, Performance Applied Electronic Music Techniques  MUSP 6112, Performance Applied Electronic Music Techniques | 3 |
| MUSP 6112, Pedagogy and Performance | 2 |
| MUSP 6131, Graduate Recital  *All students pursuing the Master of Music - Performance Degree are required to*  *submit a scholarly document to accompany the Graduate Recital. Specifications*  *regarding this document may be obtained from the Graduate Program Supervisor in*  *the Music Department.* | 1 |
| MUS 6413, Graduate Theory I | 3 |
| ~~MUS 6423,~~ ~~Graduate Theory II~~  **MUS 6453, Special Topics in Music Analysis** | 3 |
| MUS 6513, Symphonic and Chamber Literature | 3 |
| MUS 6523, Choral and Opera Literature | 3 |
| Sub-total | 27 |
| **Total Required Hours:** | 30 |

**Music - Performance**

**Master of Music**

**Concentration in Conducting**

|  |  |
| --- | --- |
| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| Subtotal | 4 |
| **Concentration (Conducting):** | **Sem. Hrs.** |
| Performance/Applied Lessons | 8 |
| MUSP 6112, Pedagogy and Performance | 2 |
| MUSP 6131, Graduate Recital  *All students pursuing the Master of Music - Performance Degree are required to*  *submit a scholarly document to accompany the Graduate Recital. Specifications*  *regarding this document may be obtained from the Graduate Program Supervisor in*  *the Music Department.* | 1 |
| MUSP 6131, Graduate Recital  *All students pursuing the Master of Music -* | 1 |
| MUS 6413, Graduate Theory I | 3 |
| ~~MUS 6423,~~ ~~Graduate Theory II~~  **MUS 6453, Special Topics in Music Analysis** | 3 |
| MUS 6513, Symphonic and Chamber Literature | 3 |
| MUS 6523, Choral and Opera Literature | 3 |
| Sub-total | 27 |
| **Total Required Hours:** | 30 |

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**Music Education**

**Master of Music Education**

**General Emphasis**

|  |  |
| --- | --- |
| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUED 6533, Research in Music Education | 3 |
| MUED 6632, Historical and Philosophical Foundations in Music Education | 3 |
| MUED 6653, Assessment and Statistics in Music Education | 3 |
| MUED 6613, Leadership in Contemporary Music Education | 3 |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| **Select one of the following (or course as approved by advisor):**  MUSP 6111, Applied Voice, Instrument, or Conducting (2 hours) **OR**  MUSP 6112, Applied Voice, Instrument, or Conducting **OR**  MUSP 6121, Pedagogy and Performance (2 hours) **OR**  MUSP 6122, Pedagogy and Performance **OR**  MUED 680V Independent Study | 2 |
| 6000-Level Music Theory Elective, **such as** **MUS 6443, Analytical Procedures** OR **MUS 6453,** **Special Topics in Music Analysis** | 3 |
| 6000-Level Music History Elective | 3 |
| **Sub-total** | 23 |
| **Emphasis Area (General):** | **Sem. Hrs.** |
| MUED 6322, Pedagogy and Performance – General Music Curriculum Approaches | **2** |
| **Thesis/Research Option:** |  |
| **Thesis/Research Option (Select one of the following options:)**  **Research Project Option:**  *Electives must be chosen in consultation with the Graduate advisor from*  *amongst Music courses and/or courses outside the music department such*  *as the College of Education and Behavioral Sciences/Liberal Arts and*  *Communication and /or related fields of study.*  MUED 6662, Music Education Research Project  Advisor-Approved Electives  **Thesis Option (select two of the following):**  *This written work is directed by the Graduate Advisor and/or specific Faculty*  *Topic Advisor after approval by the Thesis Committee and Music Chair.*  MUED 664V, Thesis | **6** |
| **Total Required Hours:** | **32** |

**Music Education**

**Master of Music Education**

**Emphasis in Choral**

|  |  |
| --- | --- |
| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUED 6533, Research in Music Education | 3 |
| MUED 6632, Historical and Philosophical Foundations in Music Education | 3 |
| MUED 6653, Assessment and Statistics in Music Education | 3 |
| MUED 6613, Leadership in Contemporary Music Education | 3 |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| **Select one of the following (or course as approved by advisor):**  MUSP 6111, Applied Voice, Instrument, or Conducting (2 hours) **OR**  MUSP 6112, Applied Voice, Instrument, or Conducting **OR**  MUSP 6121, Pedagogy and Performance (2 hours) **OR**  MUSP 6122, Pedagogy and Performance **OR**  MUED 680V Independent Study | 2 |
| 6000-Level Music Theory Elective, **such as** **MUS 6443, Analytical Procedures** OR **MUS 6453,** **Special Topics in Music Analysis** | 3 |
| 6000-Level Music History Elective | 3 |
| **Sub-total** | 24 |
| **Emphasis Area (General):** | **Sem. Hrs.** |
| MUED 6312, Pedagogy and Performance – Vocal Literature and Styles | **2** |
| **Thesis/Research Option:** |  |
| **Thesis/Research Option (Select one of the following options:)**  **Research Project Option:**  *Electives must be chosen in consultation with the Graduate advisor from*  *amongst Music courses and/or courses outside the music department such*  *as the College of Education and Behavioral Sciences/Liberal Arts and*  *Communication and /or related fields of study.*  MUED 6662, Music Education Research Project  Advisor-Approved Electives  **Thesis Option (select two of the following):**  *This written work is directed by the Graduate Advisor and/or specific Faculty*  *Topic Advisor after approval by the Thesis Committee and Music Chair.*  MUED 664V, Thesis | **6** |
| **Total Required Hours:** | **32** |

**Music Education**

**Master of Music Education**

**Emphasis in Instrumental**

|  |  |
| --- | --- |
| **University Requirements:** |  |
| See Graduate Degree Policies for additional information (p. 35) |  |
| **Program Requirements:** | **Sem. Hrs.** |
| MUED 6533, Research in Music Education | 3 |
| MUED 6632, Historical and Philosophical Foundations in Music Education | 3 |
| MUED 6653, Assessment and Statistics in Music Education | 3 |
| MUED 6613, Leadership in Contemporary Music Education | 3 |
| MUS 6121, Introduction to Research, Writing, and Bibliography in Music | 2 |
| MUS 6222, Teaching and Learning Music | 2 |
| **Select one of the following (or course as approved by advisor):**  MUSP 6111, Applied Voice, Instrument, or Conducting (2 hours) **OR**  MUSP 6112, Applied Voice, Instrument, or Conducting **OR**  MUSP 6121, Pedagogy and Performance (2 hours) **OR**  MUSP 6122, Pedagogy and Performance **OR**  MUED 680V Independent Study | 2 |
| 6000-Level Music Theory Elective, **such as** **MUS 6443, Analytical Procedures** OR **MUS 6453,** **Special Topics in Music Analysis** | 3 |
| 6000-Level Music History Elective | 3 |
| **Sub-total** | 24 |
| **Emphasis Area (General):** | **Sem. Hrs.** |
| MUED 6332, Pedagogy and Performance – Instrumental Literature and Styles | **2** |
| **Thesis/Research Option:** |  |
| **Thesis/Research Option (Select one of the following options:)**  **Research Project Option:**  *Electives must be chosen in consultation with the Graduate advisor from*  *amongst Music courses and/or courses outside the music department such*  *as the College of Education and Behavioral Sciences/Liberal Arts and*  *Communication and /or related fields of study.*  MUED 6662, Music Education Research Project  Advisor-Approved Electives  **Thesis Option (select two of the following):**  *This written work is directed by the Graduate Advisor and/or specific Faculty*  *Topic Advisor after approval by the Thesis Committee and Music Chair.*  MUED 664V, Thesis | **6** |
| **Total Required Hours:** | **32** |

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**MUS 5553. Music History Seminar** A seminar course on specific music history topics drawn from the medieval period through the 20th century.

**MUS 6131. Graduate Recital** A full length formal recital with an accompanying scholarly document.

**MUS 6141. Small Ensemble** May be repeated for credit. Special course fees may apply.

**MUS 6212. Introduction to Research, Writing, and Bibliography in Music** An introduction to bibliography of music resources and its application in research and writing.

**MUS 6222. Teaching and Learning Music** Students will explore the combined academic fields of psychology, sociology, teaching methods, motivation, and developmental aspects within learning music. Students will benefit learning how music performance can be enhanced through understanding how people learn music.

**MUS 6311. Wind Ensemble** Special course fees may apply.

**MUS 6321. Symphonic Band** Special course fees may apply.

**MUS 6331. Marching Band** Special course fees may apply.

**MUS 6341. Jazz Ensemble** Special course fees may apply.

**MUS 6351. Concert Choir** Special course fees may apply.

**MUS 6361. University Singers** Special course fees may apply.

**MUS 6413. Graduate Theory I** Styles of the Medieval, Renaissance, and Baroque periods examined through parametric analysis.

**MUS 6423. Graduate Theory II** Styles, forms, and compositional techniques of the Classic, Romantic, and Twentieth Century periods examined through parametric analysis.

**MUS 6433. Advanced Conducting** An advanced study of conducting techniques combined with practical score reading application. This course is for the experienced choral and/or instrumental conductor.

**MUS 6453. Special Topics in Music Analysis** In-depth seminar focusing on selected music analysis topics.

**MUS 6471. Opera Production** A course in the study and performance of selected opera literature. Emphasis placed on directing and production. Special course fees may apply.

**MUS 6481. Orchestra** Special course fees may apply.

**MUS 6513. Symphonic and Chamber Literature** A study of the development in style, form, structure, and instrumental techniques in symphonic and chamber music extending from its beginnings to the twenty-first century.

**MUS 6523. Choral and Opera Literature** A study of the development in style, form, structures, and techniques in choral music from the medieval period to the present and in opera music from the sixteenth through the twenty-first centuries.

**MUS 6533. Research Techniques** A study of research procedures in music.

**MUS 6662. Music Education Research Project** This course is a culmination of the MME body of work for students not choosing the Thesis option. In consultation with music faculty advisors, a research topic is chosen that is meaningful to the music education profession. This capstone project should be of the highest professional quality, demonstrate breadth of competence and the growth achieved through MME degree coursework, and meet the rigorous scholarship demands of academia. Prerequisite: All MME coursework and any remediation(s) must be completed with a minimum grade of “B” in all coursework and a cumulative GPA of 3.0 as well as successful completion of comprehensive exams prior to course enrollment. MUS 680V. Independent Study