

DANA SCHOOL OF MUSIC

Introduction

Welcome to the Dana School of Music (<https://academics.yzu.edu/dana-school-of-music/>).

Founded in 1869 (<https://academics.yzu.edu/dana-school-of-music/history/>) in Warren, Ohio by William Henry Dana, the Dana School of Music (DSM) is one of the oldest institutions of its kind in the United States. In 2004, the DSM became the first public university in Ohio to gain recognition as an All-Steinway School. YSU is an accredited member of the National Association of Schools of Music (<https://nasm.arts-accredit.org/>) (NASM).

The Dana School of Music provides exceptional training for performers, educators, composers, and scholars that focuses on specialized educational and artistic experiences designed to prepare students for a myriad of careers in music (<https://academics.yzu.edu/dana-school-of-music/student-experience/career-preparation/>). The school offers three undergraduate, and two graduate degrees as well as one associate degree, and provides opportunities for students to diversify their studies with a variety of certificates, minors, and elective courses they will use throughout their professional lives.

Our world-class faculty (<https://academics.yzu.edu/dana-school-of-music/faculty-directory/>) of performers, composers, and scholars are dedicated to creating deep educational experiences that encourage innovation, develop leadership skills, and prepare students for the widely-varied purposes of music in today's world. The school also invites non-majors to participate, providing numerous opportunities for students in other colleges to perform in ensembles (<https://academics.yzu.edu/dana-school-of-music/ensembles/>), take General Education courses (<https://catalog.yzu.edu/undergraduate/colleges-programs/academic-initiatives/general-education-requirements/>) (look for the MUHL prefix), or pursue one of our minors (p. 3) or certificates.

To schedule a personalized campus visit, contact the Cliffe College of Creative Arts (<https://academics.yzu.edu/cliffe-college-of-creative-arts/>) Program Coordinator of Admissions and Recruitment at 330.941.2346 or sawaltman@yzu.edu. We would love to hear about your interests, show you our school, and become an important part of your future.

Joseph Carucci (<https://academics.yzu.edu/dana-school-of-music/faculty-directory/joseph-carucci/>)

D.M.A., Director

Dana School of Music (<https://yzu.edu/academics/college-creative-arts-and-communication/dana-school-of-music/>) and University Theatre (<https://academics.yzu.edu/university-theatre/>)

Bliss Hall 3010

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Youngstown, OH 44555

330.941.1439

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Mission Statement

The Dana School of Music aspires to foster a vibrant community of student and faculty musicians/scholars who work across broad yet interrelated areas of inquiry including performance, improvisation, composition, pedagogy, theory, history, technology, mind/body research, and the music industry. Our purposes are to lead in the discovery, dissemination, and application of knowledge; to prepare students for careers, including entrepreneurship; to inspire creativity and collaboration; to advocate for the importance of the arts in society; and to engage meaningfully with the larger community of which we are a part.

Accreditation

Youngstown State University is accredited by the National Association of Schools of Music (<https://nasm.arts-accredit.org/>) (NASM).

- Date of Initial Accreditation: 9/1/1947
- Year of Most Recent Comprehensive Review: 2024
- Academic Year of Next Scheduled Comprehensive Review: 2032-33

Degrees, Majors, Minors, and Certificates

DEGREES AND MAJORS

Associate of Applied Science (A.A.S.)

- Audio and Music Production (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-creative-arts-communication/school-music/aas-audio-music-production/>)

Bachelor of Music (B.M.)

- Audio and Music Production (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-creative-arts-communication/school-music/bm-music-recording-technology-musicianship-emphasis/>)
- Music Education (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-creative-arts-communication/school-music/music-education/>)
- Music Performance (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-creative-arts-communication/school-music/music-performance/>)

MINORS

- Minor in Interdisciplinary Game Studies (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-science-technology-engineering-mathematics/departments-computer-science-information-systems/minor-interdisciplinary-game-studies/>)
- Minor in Music (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-creative-arts-communication/school-music/music-minor/>)

CERTIFICATES

- Audio and Music Production Certificate (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-creative-arts-communication/school-music/certificate-in-audio-and-music-production/>)
- Audio and Music Production Pedagogy Certificate (<https://catalog.yzu.edu/undergraduate/colleges-programs/college-creative-arts-communication/school-music/certificate-in-audio-and-music-production-pedagogy/>)

Academic Advising

The Cliffe College Academic Advising Office (<https://academics.yzu.edu/cliffe-college-of-creative-arts/advising-student-success/>) provides optimum assistance to help our students navigate through their undergraduate years and prepare them for academic and future career endeavors. Our advisors can provide advice about staying on track with your degree program, combining your major with a supporting minor, finding resources to enhance your coursework with study abroad or other student enrichment experiences, career development, and more. Our goal is to see you succeed! The academic advisor for music students may be reached at 330.941.3728 or smholdridge@yzu.edu.

Student Ensembles

DSM has numerous performing ensembles (<https://yzu.edu/academics/cliffe-college-creative-arts/dana-school-of-music/ensembles/>). Students who are not music majors are invited to participate in most ensembles. For additional information, visit the Course Catalog (p. 3) or contact the Music Academic Advisor at 330.941.3728 or book an appointment (<https://outlook.office.com/>)

book/CliffeCollegeofCreativeArtsAdvising@ysuprod.onmicrosoft.com/?ismsaljsauthenbled).

Admittance to the Dana School of Music

Admittance to all B.M. degrees and the M.M. performance degree is granted upon acceptance to YSU and completion of a successful audition. Auditions (https://academics.yosu.edu/dana-school-of-music/auditions/?_gl=1%2A1g95866%2A_up%2AMQ..%2A_ga%2AMjk4NzYzNTMuMTc0ODg4MDg5OA..%2A_ga_9H64PBJ5HV%2AczE3NDg4ODA40TckbzEkZzAkdDE3NDg4ODA40TckajYwJGwwJGgw) are typically held during the spring of a prospective student's senior year. Admittance to the online M.M. Music Education degree requires acceptance to YSU, a writing sample, and a completed undergraduate degree with a minimum GPA of 3.0, preferably in music education but any degree in music is acceptable. No audition is required for the A.A. in Audio & Music Production or online M.M. in Music Education.

For information about acceptance to YSU, please visit YSU Admissions (<https://ysu.edu/admissions/apply-to-ysu/>) or call the Admissions Office toll free 877.468.6978 or local 330.941.2000. For information about music auditions, visit this page (https://academics.yosu.edu/dana-school-of-music/auditions/?_gl=1%2A1g95866%2A_up%2AMQ..%2A_ga%2AMjk4NzYzNTMuMTc0ODg4MDg5OA..%2A_ga_9H64PBJ5HV%2AczE3NDg4ODA40TckbzEkZzAkdDE3NDg4ODA40TckajYwJGwwJGgw) or contact the Cliffe College of Creative Arts (<https://academics.yosu.edu/cliffe-college-of-creative-arts/>) Program Coordinator of Admissions and Recruitment at 330.941.2346 or sawaltman@ysu.edu.

Major Requirements FOR ALL MUSIC MAJORS

Acceptance into a performance area is contingent upon an audition (https://academics.yosu.edu/dana-school-of-music/auditions/?_gl=1%2A1g95866%2A_up%2AMQ..%2A_ga%2AMjk4NzYzNTMuMTc0ODg4MDg5OA..%2A_ga_9H64PBJ5HV%2AczE3NDg4ODA40TckbzEkZzAkdDE3NDg4ODA40TckajYwJGwwJGgw). At the discretion of the applied instructor and DSM Director, a student who does not qualify for major-level lessons (e.g., PIAN 1501, FLUT 1501) may be approved to take the relevant minor-level lessons (e.g., PIAN 1500A, FLUT 1500A).

After an assessment of skills by members of the faculty, advanced standing in performance may be granted tentatively (e.g., for transfer students). The final classification is made at the end of the first semester of resident study. Enrollment in applied lessons is contingent upon the approval of the DSM Director, with priority given to full-time music majors and music minors participating in major ensembles.

APPLIED LESSONS

Assignment of students to applied lesson teachers is made by the DSM Director in consultation with the area coordinator. Requests for a change of teacher should be addressed to the Director in writing. To the extent possible, a student's choice of applied teacher will be taken into consideration, but the final assignment resides with the Director.

Students registered for 4 s.h. of applied lessons receive 50 minutes of individual instruction and one 50-minute seminar weekly; they are required to practice three hours daily. Students registered for 2 or 3 s.h. of applied lessons receive 50 minutes of individual instruction and one 50-minute seminar weekly; they are required to practice two hours daily. Students registered for minor-level lessons receive individual instruction for 30 minutes each week and are required to practice one hour daily.

Lessons missed due to legal holidays or school closings will not be rescheduled. In the case of prolonged student illness, the lessons may be rescheduled at the discretion of the applied teacher.

DEGREE AND NON-DEGREE RECITALS

In partial fulfillment of graduation requirements, candidates for all B.M. degrees and the M.M. in Performance degree are required to give a degree recital. B.M. in Performance majors will present a 25-minute recital their junior year and a 50-minute recital their senior year. B.M. in Music Education and Audio & Music Production majors will give a 25-minute recital of music. Outstanding students may present non-degree recitals, subject to certain conditions. For more information, students should speak with their studio faculty. Student recitals should include a varied and balanced repertory, preparation of a printed program and program notes, and consideration of performance aspects such as attire, stage presence, and marketing to an audience.

Upon consultation with their applied instructor, students interested in performing a recital must complete and pass a recital hearing prior to their recital. Each applied area may have different policies related to the recital hearing process and time frame. Students should consult with the applied instructor or refer to the applied lesson syllabus for further information. Performance Rubrics are available for each area in the Dana School of Music office.

PERFORMANCE EXAMINATIONS

Students enrolled in the applied music lesson complete a Performance Jury every semester. Each area has a Performance Rubric used to grade the performance and provide feedback. The 4th semester jury serves as the benchmark to upper-level (3000+) music classes, including applied lessons.

Students presenting an approved degree recital may be granted a Performance Jury waiver for the term of the recital. Students who have earned a grade of C or lower, or with a grade of PR, may be retained in the same proficiency level. Students who fail to meet the standards of the examining faculty may be required to reduce the number of credits for which they register in subsequent terms or withdraw completely from the course sequence.

PERFORMANCE ATTENDANCE

Recognizing that performing for an audience and attending performances plays a vital role in musical and artistic growth, the Dana School of Music offers its students many opportunities to perform in public and attend performances. All undergraduate music majors pursuing a Bachelor of Music degree are required to attend 12 approved performances each semester for six semesters.

For a schedule of all Cliffe College of Creative Arts and Dana School of Music performances, visit Cliffe College Events (<https://exploreyosu.com/cliffe-college-of-creative-arts-events-calendar/>) or call 330.941.2307.

General Procedures and Policies

Students are responsible for knowing about degree requirements and university and Dana School of Music policies and procedures. This information may be found through the Dana office, from the Music Academic Advisor, or from several sections of this *Catalog*, including details in Academic Policies, Rights, and Responsibilities (<https://catalog.yosu.edu/undergraduate/general-information/academic-policies-procedures/>).

MUAC 2681 Class Piano 3 1 s.h.

Continuation of MUAC 1581-1582 and required of all non-keyboard music majors. Students perform all technical requirements with fluidity and early intermediate repertoire with appropriate musical style. Emphasis on two- to three-part score reading involving transpositions, harmonization with secondary dominant chords and various accompanying patterns.

Prereq.: grade of "C" or better in MUAC 1582.

Coreq.: Major-level applied lessons (1501 or higher), placement test, or permission of coordinator.

MUAC 2682 Class Piano 4 1 s.h.

Final class piano required of all non-keyboard music majors that culminates in the Piano Proficiency Exam. The course emphasizes solo repertoire (including a patriotic selection for Music Education and Voice majors), three- and four-part score reading excerpts of choral, mixed-instruments repertoire, advanced accompanying, and introduction to piano pedagogy. 1s.h.

Prereq.: grade of "C" or better in MUAC 2681.

Coreq.: Major-level applied lessons (1501 or higher), placement test, or permission of coordinator.

MUAC 2691 Professional Piano Skills 1 1 s.h.

The course consists of a combination of piano skills in addition to vocal and instrumental accompanying. These may include transposition, sight reading, improvisation, creation of piano accompaniment, reading of lead-sheets and numbered bass, playing basic piano accompaniments in a number of styles including gospel, country, classical, new age, and/or the knowledge of and ability to play excerpts of the major classical works for piano for medley play and demonstration in a teaching environment.

MUAC 2692 Professional Piano Skills 2 1 s.h.

The course consists of a combination of piano skills in addition to vocal and instrumental accompanying. These may include transposition, sight reading, improvisation, creation of piano accompaniment, reading of lead-sheets and numbered bass, playing basic piano accompaniments in a number of styles including gospel, country, classical, new age, and/or the knowledge of and ability to play excerpts of the major classical works for piano for medley play and demonstration in a teaching environment.

MUAC 2693 Professional Piano Skills 3 1 s.h.

The course consists of a combination of piano skills in addition to vocal and instrumental accompanying. These may include transposition, sight reading, improvisation, creation of piano accompaniment, reading of lead-sheets and numbered bass, playing basic piano accompaniments in a number of styles including gospel, country, classical, new age, and/or the knowledge of and ability to play excerpts of the major classical works for piano for medley play and demonstration in a teaching environment.

MUAC 2694 Professional Piano Skills 4 1 s.h.

The course consists of a combination of piano skills in addition to vocal and instrumental accompanying. These may include transposition, sight reading, improvisation, creation of piano accompaniment, reading of lead-sheets and numbered bass, playing basic piano accompaniments in a number of styles including gospel, country, classical, new age, and/or the knowledge of and ability to play excerpts of the major classical works for piano for medley play and demonstration in a teaching environment.

MUAC 3732 Brass Methods 1 s.h.

Designed to prepare students for instrumental music teaching relative to brass instruments. Emphasis on tone production, the harmonic series, technique development, ranges and transposition, pedagogy, troubleshooting, and arranging techniques for brass instruments. Meets 2 hours per week.

Prereq.: MUTC 1531 or MUTC 1531N or permission of the instructor.

MUAC 3733 Woodwind Methods 1 s.h.

Designed to prepare students for instrumental music teaching relative to woodwind instruments (flute, clarinet, oboe, bassoon, saxophone). Components include concepts of tone production, embouchure, articulation, and technique. Study material stresses common features as well as differences.

Prereq.: MUTC 1531 or MUTC 1531N or permission of instructor.

MUAC 3734 String Methods 1 s.h.

Designed to prepare students for instrumental music teaching relative to string instruments (violin, viola, cello, string bass). Components include concepts of tone production, bowing, fingering as well as appropriate evaluation of pedagogy. Study material stresses common features as well as differences.

Prereq.: MUTC 1531 or MUTC 1531N or permission of the instructor.

MUAC 3735 Jazz Methods 1 s.h.

Designed to prepare students for jazz teaching relative to instruments and voice. Components include fundamental techniques and approaches for directing small and large jazz ensembles, teaching of basic improvisation skills, rhythms section/soloist interaction, and stylistic interpretation. Students will demonstrate basic performance proficiencies in jazz on their applied instruments and/or voices. Meets 2 hours per week.

Prereq.: MUTC 1531 or MUTC 1531N or permission of the instructor.

MUAC 3755 Guitar Methods 1 s.h.

Study of the guitar at the beginning level to explore techniques and approaches appropriate to school music instruction. A minimum level of performance is required.

Prereq.: MUTC 1531 or MUTC 1531N or permission of instructor.

MUAC 3756 Marching Band Methods 1 s.h.

This course covers the organization, techniques, administration, and materials of the high school marching band as part of the total instrumental music program.

Prereq.: None.

MUAC 3759 Voice Methods 1 s.h.

A study of voice at the beginning level to explore techniques and approaches appropriate to school music instruction. A minimum level of performance is required. May be repeated.

Prereq.: EDFN 1501.

MUAC 3763 Percussion Methods 1 s.h.

Study of snare drum, marching percussion, timpani, jazz drum set, keyboard, Latin percussion, and orchestral accessories. Topics include instrument selection and maintenance techniques as well as pedagogical approaches. Designed to prepare students for instrumental music teaching careers.

Prereq.: MUTC 1531 or MUTC 1531N or permission of the instructor.

MUAC 3764 Instrumental Techniques for Vocal Educators 1 s.h.

Provides prospective choral educators with enough familiarity with instruments to enable them to rehearse mixed choral / instrumental groups competently and to work with or assist instrumental specialists. Includes a functional overview of all instruments and emphasizes basic teaching strategies for common brass, woodwind, and percussion instruments at a beginner to advanced beginner level.

Prereq.: MUED 2622 with a grade of "C" or better and sophomore standing.

MUAC 3781 Jazz Class Piano 1 1 s.h.

(For keyboard and non-keyboard majors). Class instruction and keyboard experience in jazz chordal voicing techniques including shell voicings and open voicings. Techniques will be applied to blues and jazz repertoire including performance of melodies, rhythmic accompaniments, and improvised comping. Classes must be taken in sequence. Meets two days per week.

Prereq.: grade of "B" or better in MUAC 1582 or permission of instructor.

MUAC 3782 Jazz Class Piano 2 1 s.h.

(For keyboard and non-keyboard majors). Class instruction and keyboard experience in jazz chordal voicing techniques including a study of open voicings using altered dominants and quartal voicings. Techniques will be applied to blues and jazz repertoire including performance of melodies, rhythmic accompaniments, and improvised comping. Meets two days per week.

Prereq.: MUAC 3781, or permission of instructor.

MUAC 4867 Jazz Improvisation 3 3 s.h.

Advanced jazz techniques with emphasis on analysis of harmonic progressions, form, style, and performance requirements of the jazz idiom. Courses must be taken in sequence.

Prereq.: MUAC 2668.

MUAC 4868 Jazz Improvisation 4 3 s.h.

Advanced jazz techniques with emphasis on analysis of harmonic progressions, form, style, and performance requirements of the jazz idiom. Courses must be taken in sequence.

Prereq.: MUAC 2668.

Music Conducting

MUCO 3715 Beginning Conducting 2 s.h.

Conducting techniques for vocal and instrumental groups; experience in conducting through class laboratory situations.

Prereq.: MUTC 2631.

MUCO 3716 Advanced Instrumental Conducting 1 s.h.

Experience in selecting, conducting, and rehearsing instrumental music; emphasis on performance problems unique to instrumental ensembles.

Prereq.: MUCO 3715.

MUCO 3717 Advanced Choral Conducting 1 s.h.

Advanced Choral Conducting is a course designed to develop skills, hone competencies, and share conceptual knowledge relative to the art and pedagogy of choral conducting. Students develop skills in conducting, score analysis and preparation, rehearsal techniques, error detection, and create artistic interpretations with a peer-lab ensemble.

Prereq.: MUCO 3715.

Music Education

MUED 2611 Computer Applications in Music Education 2 s.h.

An overview of computer applications as they relate to the music educator. Specific hardware and software in music education will be discussed.

Project topics: administrative software, music notation, MIDI, arranging and improvisation with computers, and designing multimedia. Meets two hours per week.

Prereq.: MUTC 1532 or MUTC 1532N.

MUED 2622 Introduction to Music Education 3 s.h.

This introductory course explores the purposes, organizations, and outcomes of schooling with special emphasis on the perspective of music education. Candidates undertake critical inquiry into teaching as a profession. Licensure requirements, teachers' legal responsibilities, and the accountability of public schools are also explored. Additionally, students are introduced to historical, philosophical, social, and political aspects of music education, and the unique challenges of public-school music instruction in the 21st Century. Includes 15 hours of exploratory fieldwork in which students observe and collect information on the structure, governance, socio-economic makeup, and culture of three different school districts while paying special attention to how their music programs are structured and delivered.

MUED 2631 Teaching Music Students with Exceptionalities 2 s.h.

The purpose of this course is to further explore and develop the principles and practices for effective classroom procedures, strategies, methods, curriculum, and materials for teaching students with learning, emotional, and intellectual disabilities along with other areas of exceptional educational needs and quality learning experiences. Areas of focus will be to understand how to teach students with exceptionalities in music classrooms and through meaningful music experiences. In addition to learning the legal, ethical, and professional responsibilities of teaching students of varying needs, pre-service teachers will become more sensitive to the similarities, differences, and critical issues related to the education of students with exceptionalities, their families, and the community in a K-12 music setting. This course has five (5) hours of pre-clinical fieldwork.

Prereq.: C or better in MUED 2622.

MUED 3722 Music in Early Childhood 3 s.h.

Fundamental skills, repertoire, materials, and techniques for teaching music to pre-kindergarten through third grade children. For non-music majors.

Prereq.: CHFM 2633.

MUED 4820 Teaching Music Students with Exceptionalities 2 s.h.

The purpose of this course is to further explore and develop the principles and practices for effective classroom procedures, strategies, methods, curriculum, and materials for teaching students with learning, emotional, and intellectual disabilities along with other areas of exceptional educational needs and quality learning experiences. Areas of focus will be to understand how to teach students with exceptionalities in music classrooms and through meaningful music experiences. In addition to learning the legal, ethical, and professional responsibilities of teaching students of varying needs, pre-service teachers will become more sensitive to the similarities, differences, and critical issues related to the education of students with exceptionalities, their families, and the community in a K-12 music setting. This course has five (5) hours of pre-clinical fieldwork.

Prereq.: MUED 2622 and upper-division status.

MUED 4821 Instrumental Music Education 2 s.h.

Materials, methods and literature for teaching elementary, middle school, and high school instrumental music programs. Emphasis on curriculum design, pedagogy, orchestration/arranging techniques, and learning theories related to jazz, concert, marching band, and orchestra. Requires 5 hours of field experience.

Prereq.: MUED 2622 and upper-division status in the College of Education.

MUED 4822 Teaching Choral Music 2 s.h.

Materials, methods and literature for school vocal ensembles. Additional emphasis is on vocal pedagogy, curriculum design, score study, adolescent voice, vocal literacy, arranging techniques, vocal improvisation, programming, designing and implementing choreography in vocal ensembles, and current issues in vocal music education. Requires 5 hours of field experience.

Prereq.: MUED 2622 and upper division status in the college of education.

MUED 4823 Teaching Elementary and General Music 3 s.h.

The prime objective of this course is to introduce and develop the fundamental skills, repertoire, materials, and methods for teaching music to pre-kindergarten through third grade children as well as general music in grades K-12. This course has 10 hours of pre-clinical fieldwork.

Prereq.: MUED 2622 and upper division status in the Music Education Program.

MUED 4824 Music Teaching in the Middle School 2 s.h.

Music materials and methods of instruction in middle schools with emphasis on understanding the physiological and psychological development of early adolescents in the context of general music classes. Course content includes managing the learning environment, motivating students, developing music curricula, planning musical experiences and assessing musical behaviors. Requires 12 hours of field experience.

Prereq.: MUED 4821 or MUED 4822 or concurrent enrollment, and upper division status in the college of education.

MUED 4825 Teaching Music in the Secondary School 4 s.h.

Methods of organizing, administering, teaching, and conducting music in the high schools; instruction methods, curriculum, technology, scheduling, philosophy, classroom management, and applying learning theories and research to practice. Special focus on designing and implementing standards-based music objectives in both choral and instrumental rehearsal settings. Secondary focus on methods and procedures for facilitating a choral and instrumental program in the secondary schools. This course has fifteen (15) hours of pre-clinical fieldwork.

Prereq.: MUED 4823 with a grade of a "C" or better and upper-division status in the Music Education program.

MUED 4828 Teaching Popular and Folk Music 2 s.h.

Students will explore the tenets of vernacular music making as it relates to teaching school music. Specifically, students will investigate various approaches to composing, improvising, and performing on a variety of folk and traditional instruments. Specific topics include song writing, cover tunes, teaching vernacular ensembles (e.g. rock band, ukulele), electronic music production/performance, and creative warm-ups for school ensembles. Students will investigate the organizing elements of music teaching, including assessment, lesson planning for diverse students, managing the learning environment, motivating students, development of contemporary curricula, communication skill development, and the fostering of critical thinking, all within the context of vernacular and some traditional forms of music teaching and learning. This course has five (5) hours of pre-clinical fieldwork.
Prereq.: MUED 2622 and upper-division status in the Music Education program.

MUED 4844 Supervised Student Teaching, Music (K-12) 10 s.h.

Sixteen weeks supervised student teaching experience in K-12 music settings.
Prereq.: Passage of OAE Music Content Exam and APK, BCI/FBI background check, CCCAC Upper Division Status, completion of all other requirements in the program including graduation recital.
Coreq.: MUED 4842A.

MUED 5814 Selected Topics in Music Education 3 s.h.

This course will examine some of the major ideas about the value of music education that have been advanced by music education scholars and others, ranging from the ancient Greeks to contemporary philosophers and psychologists. May be repeated for credit with different topics.
Prereq.: MUED 4823 or MUED 4825 or permission of instructor.

MUED 5841 Music Workshop 1-3 s.h.

For students and teachers in service; topics may vary from year to year. Specific topics are announced each time the workshop is offered. May be repeated with different topic.

MUED 5841C CE Music Workshop 1-3 s.h.

For students and teachers in service; topics may vary from year to year. Specific topics are announced each time the workshop is offered. May be repeated with different topic.

MUED 5858 Piano Pedagogy 3 s.h.

Methods and materials involved in teaching piano in private and classroom settings. Fundamentals of technique as well as repertoire. Supervised practice teaching.

Prereq.: Two years of applied keyboard.

MUED 5880 Vocal Pedagogy 1 s.h.

A comparative study of physiological and psychological approaches to voice instruction and their application to private and class instruction.

Prereq.: Two years of applied voice classes.

Music Ensembles

MUEN 0002 Dana Chorale 1 s.h.

Dana Chorale.

MUEN 0004 University Chorus 1 s.h.

An entry-level ensemble designed for music majors and non-music students alike. Students are placed within the ensemble after an informal hearing with the conductor. Each singer must be devoted to producing their highest quality of performance through both individual study, and group rehearsals, of the music being prepared. Study, rehearsals (tutti, individual, and sectional), memorization and performances in public comprise the course of study.

MUEN 0004C CE University Chorus 1 s.h.

An entry-level ensemble designed for music majors and non-music students alike. Students are placed within the ensemble after an informal hearing with the conductor. Each singer must be devoted to producing their highest quality of performance through both individual study, and group rehearsals, of the music being prepared. Study, rehearsals (tutti, individual, and sectional), memorization and performances in public comprise the course of study.

MUEN 0005 Concert Band 1 s.h.

Concert Band.

MUEN 0006 Marching Band 1 s.h.

Marching Band.

MUEN 0007 Wind Ensemble 1 s.h.

Wind Ensemble.

MUEN 0008 Symphony Orchestra 1 s.h.

Symphony Orchestra.

MUEN 0009 Percussion Ensemble 1 s.h.

Percussion Ensemble.

MUEN 0010 String Ensemble 1 s.h.

String Ensemble.

MUEN 0011 Men's Chorus 1 s.h.

Men's Chorus.

MUEN 0012 Dana Opera Ensemble 1 s.h.

Opera Ensemble.

Prereq.: By audition and by permission of instructor and voice teacher only.

MUEN 0013 Contemporary Ensemble 1 s.h.

Contemporary Ensemble.

MUEN 0014 Women's Chorus 1 s.h.

Women's Chorus.

MUEN 0015 Early Music Ensemble 1 s.h.

Early Music Ensemble.

MUEN 0016 Woodwind Ensemble 1 s.h.

Woodwind Ensemble.

MUEN 0018 Horn Choir 1 s.h.

Horn Choir.

MUEN 0019 Trombone Ensemble 1 s.h.

Trombone Ensemble.

MUEN 0020 Tuba Ensemble 1 s.h.

Tuba Ensemble.

MUEN 0022 Trumpet Ensemble 1 s.h.

Trumpet Ensemble.

MUEN 0023 Jazz Ensemble 1 s.h.

Jazz Ensemble.

MUEN 0024 Composer's Ensemble 1 s.h.

Composer's Ensemble.

MUEN 0025 Gospel Choir 1 s.h.

A choral music performance group whose repertoire focuses on African American Gospel music and the culture in which it was created. Musical styles will encompass Spirituals through Contemporary Gospel. Meets 2 hours per week. Open to all YSU students.

MUEN 0026 Chamber Orchestra 1 s.h.

Chamber Orchestra.

MUEN 0027 Musical Theatre Ensemble 1 s.h.

Ensemble experience in staged musical productions including performance and pedagogy in ensemble precision, rhythm section techniques, and musical style.

Prereq.: Audition.

MUEN 0028 Chamber Winds 1 s.h.

Chamber Winds.

MUEN 0029 Guitar Ensemble 1 s.h.

Guitar Ensemble.

MUEN 0030 Jazz Combo 1 s.h.

Jazz Combo.

MUEN 0031 Chamber Music 1 s.h.

Mixed chamber music groups may be initiated by students and, pending final approval, run under this course code. Groups will be regularly coached by a faculty member and will also rehearse independently. Each member of the group must be prepared for rehearsals and coachings, through individual practice of his or her part and through score study. This course may fulfill in part the chamber ensemble requirement for music majors. "Mixed chamber" will be defined as any small, non-conducted group beyond those specific groups already listed in the undergraduate course catalogue. Such groups will typically be comprised of representatives of different instrument families (brass quartet or woodwind quintet, string trios, etc.), and occasionally comprised of different instruments within the same family, such as saxophone quartet. The course will be optional for vocal students. Vocal students taking the course must work collaboratively with piano students and/or other instrumental or mixed voice students.

Prereq.: Permission of the School of Music Chair/Chamber Music Coordinator; May be repeated for credit.

Coreq.: Major-applied lessons.

MUEN 0035 Saxophone Quartet 1 s.h.

Saxophone Quartet.

MUEN 0040 University Band 1 s.h.

University Band.

MUEN 0041 Basketball Pep Band 1 s.h.

Basketball Pep Band.

MUEN 0044 Barbershop Singers 1 s.h.

An a cappella vocal chamber ensemble designed for music majors, minors and non-music students. Students are placed within the ensemble after an informal hearing with the conductor. Each singer must be devoted to producing his/her highest quality of performance through individual study, quartet rehearsals and group rehearsals of the music being prepared. Study, rehearsals (tutti, individual, and quartet), memorization and performances in public comprise the course of study.

MUEN 0049 Electronic Music Ensemble 1 s.h.

Designed to explore performative, improvisatory, and experimental performance practices in electronic music. This ensemble provides students with a collaborative opportunity to engage their computer, as well as other both electronic and acoustic instruments and learn how to approach electronic and electro-acoustic environments. 1 cr.

MUEN 0051 Piano Chamber 1 s.h.

Piano Chamber.

Music History and Literature

MUHL 2616 Survey of Jazz 3 s.h.

A historical survey of the origins, influences, and stylistic features of jazz from its beginnings to the present, with emphasis on performers, compositions, and innovations.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 2616H Honors Survey of Jazz 3 s.h.

A historical survey of the origins, influences, and stylistic features of jazz from its beginnings to the present, with emphasis on performers, compositions, and innovations.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 2617 Film Music 3 s.h.

A historical survey of the use of music in the motion picture. Examination of different styles in works by major composers.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 2617H Honors Film Music 3 s.h.

A historical survey of the use of music in the motion picture. Examination of different styles in works by major composers.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 2618 Rock n' Roll to Rock 3 s.h.

A historical survey of the evolution of rock n' roll into rock with emphasis on the interrelationships of the music and social and political influences and the interaction of rock with other musical styles.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 2618H Honors Rock n Roll to Rock 3 s.h.

A historical survey of the evolution of rock n' roll into rock with emphasis on the interrelationships of the music and social and political influences and the interaction of rock with other musical styles.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 2619 Music of Non-Western Societies 3 s.h.

A historical survey of music as it relates to the different cultures, with emphasis on the development of instruments, vocal practices and performance media within specific cultures.

Gen Ed: Arts and Humanities 2024, International Perspect 2024, Social and Pers Awareness 2024.

MUHL 2620 Music and the African-American Experience 3 s.h.

The study of African American musical genres from slavery to the present with focus on stylistic features, innovations, and the culture in which they were created. Topics may include Folk Music, Blues, Gospel, Ragtime, Jazz, Musical Theatre, Art/Classical Music, Rhythm & Blues, Funk, Disco and House, Techno, Hip-Hop, Rap, Gender Issues, Popular Music Industry, and Musical Agency.

Gen Ed: Arts and Humanities 2024.

MUHL 2621 Music Literature and Appreciation 3 s.h.

The development of listening techniques applicable to Western and non-Western music through the comparison and contrast of the music of significant historical periods. For non-music majors.

Gen Ed: Arts and Humanities, Arts and Humanities 2024, International Perspect 2024, Social and Pers Awareness 2024.

MUHL 2622 Popular Music in America 3 s.h.

The changing styles in American popular music from its origins to the present day studied through an examination of representative compositions and performers.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 2623 Core Concepts of Music 1 s.h.

Introduction to the study of music and culture. Basic parameters of music and its function in society are explored. Two MUEN large ensembles other than Marching Band must be taken in addition to this course to satisfy the requirements for GER credit. 1 s.h.

MUHL 2624 Survey of Hip Hop 3 s.h.

An historical survey of Hip Hop music from its origins through the early 21st Century.

Gen Ed: Arts and Humanities, Arts and Humanities 2024.

MUHL 3771 Music History and Literature 1 3 s.h.

An introduction to the intersection of music and culture. Students will explore the cultural contexts and the social, economic, and technological forces that influence the creation and dissemination of music. In addition to the core content of the class, students will be introduced to parallel narratives in the visual arts, literature, and theater. Students will demonstrate, through examination and written assignments, their understanding of how music history is a function of cultural values and choices.

Prereq.: sophomore standing.

Gen Ed: International Perspect 2024, Social and Pers Awareness 2024.

MUHL 3772 Music History and Literature 2 3 s.h.

An introductory history of musical culture in Europe from Antiquity to 1750 C.E. Students will study the important composers and musical genres and the cultural contexts and social forces that influence the creation and dissemination of music. In addition to the core content of the class, students will be introduced to parallel narratives in the visual arts, literature, and theater. Students will also demonstrate, through examination and written assignments, their understanding of how music history is a function of cultural values and choices.

Prereq.: sophomore standing and MUHL 3771 or permission of instructor.

Gen Ed: Arts and Humanities 2024.

MUHL 3773 Music History and Literature 3 3 s.h.

An introductory history of musical culture in Europe from 1750 C. E. to the present. Students will study the important composers and musical genres and the cultural contexts and social forces that influence the creation and dissemination of music. In addition to the core content of the class, students will be introduced to parallel narratives in the visual arts, literature, and theater. Students will also demonstrate, through examination and written assignments, their understanding of how music history is a function of cultural values and choices.

Prereq.: sophomore standing and MUHL 3772 or permission of instructor.

Gen Ed: Arts and Humanities 2024.

MUHL 3774 Music History and Literature 4 3 s.h.

A historical survey of music in America. Students will study the important composers and musical genres and the cultural contexts and social forces that influence the creation and dissemination of music. In addition to the core content of the class, students will be introduced to parallel narratives in the visual arts, literature, and theater. Students will also demonstrate, through examination and written assignments, their understanding of American musical styles and how they have developed within America's unique historical context, demographics, and social structures.

Prereq.: sophomore standing and MUHL 3773 or permission of instructor.

Gen Ed: Arts and Humanities 2024.

MUHL 3775 Jazz History 3 s.h.

Students will study and develop an understanding of jazz origins, influences, performers, compositions, and stylistic features from the turn of the century to the present. This will include study of early jazz, the swing era, bebop, cool, hard bop, post bop, modal music, modal chromatic music, free jazz, and fusion.

Prereq.: sophomore standing or permission of the instructor.

MUHL 5860 Keyboard Literature 3 s.h.

An investigation of the solo keyboard works of major composers from the earliest times to the present day.

Prereq.: MUTC 2632.

MUHL 5878 Selected Topics in Music History 3 s.h.

A study of a specific topic to be announced each time the course is offered. May be repeated once with different topic.

Prereq.: MUTC 2632, MUHL 3771, MUHL 3772, MUHL 3773, and MUHL 3774.

MUHL 5879 Vocal Literature 3 s.h.

A study of vocal literature from all periods. Special emphasis on English language repertoire and on material especially suitable for high school students. Songs are prepared for performance in class.

Prereq.: MUTC 2632, MUHL 3771, MUHL 3772, MUHL 3773, and MUHL 3774.

Music Industry

MUIN 1561 Recording Workshop 3 s.h.

Introduction to the music recording process and the recording studio.

An overview of music recording grounded in history and the principles of acoustics. An exploration of analog and digital technology involved in music recording.

MUIN 1564 Microphone Techniques 3 s.h.

Investigation of the characteristics of different microphones, microphone design, microphone selection, and microphone placement. The accessories of various miking situations will be investigated. Experiments with different microphone techniques in both the analogue and digital domains.

Prereq.: MUIN 1561 or permission of instructor.

MUIN 2622 Studio Ear Training 1 s.h.

Studio ear training will feature active listening across the frequency spectrum. Students will examine EQ, delay, compression, and harmonic modulatory effects from an aural perspective through the lens of the listener to aid in the recording and mixing environment.

Prereq.: MUIN 1561 or permission of instructor.

MUIN 2662 Live Sound Production 3 s.h.

This course prepares students for how to configure, operate, and optimize live sound systems in order to amplify an ensemble of musicians in a variety of indoor and outdoor event productions.

Prereq.: MUIN 1561 or permission of instructor.

MUIN 3700 Survey of Music Industry 2 s.h.

A general overview of the major functional areas of the music industry, with attention to the theoretical foundations and practical application of current business practices in the music industry.

Prereq.: Junior standing or permission of instructor.

MUIN 3739 Dana Records 3 s.h.

This class meets once a week for the three credit hours to facilitate hosting in-person recording sessions, applying knowledge with clients in the studio. Other topics include marketing, branding, website, advertisement, pricing model, duplication, distribution, and other current topics. This course will create a collaborative project.

Prereq.: MUIN 1561 and MUIN 3765.

MUIN 3742 Video and Sound for Games and Film 3 s.h.

Basics of video editing for the recording engineer; synchronization of sound to video, foley engineering, theory of surround panning and mixing. Mixing audio and sound design for video games.

Prereq.: MUIN 1561.

MUIN 3762 Digital Sound Production 3 s.h.

An overview of MIDI and electronic musical instrument technology. Sequencers and mixing in the MIDI environment. Basic compositional techniques using MIDI and the computer and the application of MIDI in the music recording environment.

Prereq.: MUIN 1561.

MUIN 3763 Digital Recording and Editing 2 s.h.

A study of both linear and non-linear music recording and editing various hardware and software options, as well as the production of recording projects in both domains.

Prereq.: MUIN 1561.

MUIN 3764 Advanced Microphone Techniques 2 s.h.

Investigation of the characteristics of different microphones, microphone design, microphone selection, and microphone placement. The accessories of various miking situations will be investigated. Experiments with different microphone techniques in both the analogue and digital domains.

Prereq.: MUIN 3763.

MUIN 3765 Advanced Recording and Digital Editing 3 s.h.

Expertise in multiple DAW software with both linear and non-linear editing techniques joins an investigation in hybrid mixing with the SSL Origin 32 console and other analog gear; the course features advanced techniques in noise reduction and restoration techniques and a multitude of plug-in effects and outboard hardware gear. 3 s.h.

Prereq.: MUIN 1561.

MUIN 4833 Career Development in Music 3 s.h.

Development of the professional skills necessary for a sustainable career in music. Self-marketing, business and finance, networking, and interviewing topics will be explored. Creation of professional documents needed for personal promotion in the industry.

Prereq.: MUTC 3733 or MUTC 3712.

MUIN 4866 Recording Internship 3 s.h.

Practicum in appropriate music recording environments. Addresses all aspects of the music recording industry. Students communicate weekly with the professor to share and discuss experiences from the intern position. An average of 3-5 hours per week will be spent in the field.

Prereq.: MUIN 3765 and senior standing in music recording.

MUIN 4867 Senior Project 3 s.h.

Capstone experiences are expected of all seniors in the degree programs of the department. This capstone project represents a significant demonstration of practical or scholarly ability in one of the sub-disciplines of audio and music production. Faculty approved project proposal and presentation of capstone project in a public exhibition is required. Grading is A, B, C, NC/PR.

Prereq.: MUIN 3765 and senior standing in music recording.

MUIN 5878 Special Topics in Music Industry 3 s.h.

Topics in music industry and recording arts not covered in regular upper-division offerings. Topics may include event planning, copyright law and music publishing, grant writing and fundraising. May be repeated once with a different topic.

Prereq.: Junior or senior standing.

Music Theory and Composition

MUTC 1520 Materials of Music 3 s.h.

Musical styles, listening concepts, and harmonic techniques as they relate to the literature of music. For students who do not qualify for MUTC 1531 or MUTC 1531N.

MUTC 1531 Music Theory 1 2 s.h.

The first of four courses in the Music Theory sequence. Accelerated review of scales, intervals, and chords. Principles of harmonic progression with diatonic chords in common-practice and popular styles. Introduction to analysis and phrase structure. Two-part counterpoint. Introduction to four-voice writing with diatonic, root-position triads.

Prereq.: Music majors who have completed a successful audition for the Dana School of Music, and have achieved 80% or higher on the Theory Placement Exam, or permission of the instructor.

MUTC 1531N Music Theory 1 Intensive 3 s.h.

Intensive section of Music Theory 1. Music fundamentals, including pitch notation in treble and bass clefs, major and minor scales and key signatures, rhythm and meter, intervals and triads. Principles of harmonic progression with diatonic chords in common-practice and popular styles. Introduction to analysis and phrase structure.

Prereq.: Music major, having achieved a successful audition for the Dana School of Music.

MUTC 1532 Music Theory 2 2 s.h.

The second of four courses in the Music Theory sequence. Review of four-part writing and analysis. Non-harmonic tones, expanding harmonic functions with diatonic triads and seventh chords, six-four chord techniques.

Prereq.: grade of "C" or better in both MUTC 1531 and MUTC 1541.

MUTC 1532N Music Theory 2 Intensive 3 s.h.

Intensive section of Music Theory 2. Introduction to two-part counterpoint and four-voice writing with diatonic, root-position triads. Non-harmonic tones, expanding harmonic functions with diatonic triads and seventh chords, six-four chord techniques.

Prereq.: Grade of "C" or better in MUTC 1531N and MUTC 1541.

MUTC 1541 Aural Theory 1 2 s.h.

Dictation exercises including solfege patterns, bass line recognition, melody with simple rhythm, and 2-part counterpoint examples. Sight-singing including simple diatonic melodies, duets, chord-singing, and improvisation. Keyboard exercises including solfege patterns, play-and-sing, and transposition exercises. Solfege drills to build and maintain fluency with the solfege system.

Prereq.: Music majors who have completed a successful audition for the Dana School of Music.

MUTC 1542 Aural Theory 2 2 s.h.

Sight-sing diatonic and chromatic melodies. Aurally recognize and sing all diatonic triads and seventh chords. Diatonic and chromatic melodic dictation. Dictation and singing of diatonic chord progressions. Dictation of diatonic two-voice counterpoint in both strict species and free styles. Mastery of cadential patterns and voice-leading at the keyboard.

Prereq.: Grade of "C" or better in both MUTC 1531 (or MUTC 1531N) and MUTC 1541.

MUTC 2631 Music Theory 3 2 s.h.

The third of four courses in the Music Theory sequence. Continued mastery of basic voice-leading. Chromatic harmony including secondary dominants, modulations, modal mixture, and augmented sixths. Study of small and large classical forms.

Prereq.: Grade of "C" or better in both MUTC 1532 or MUTC 1532N and MUTC 1542.

MUTC 2632 Music Theory 4 2 s.h.

Advanced chromaticism, including chromatic and enharmonic modulation, extended tertian structures, chromatic mediants, altered dominants, and common tone diminished-sevenths. Early twentieth-century musical styles and model composition.

Prereq.: Grade of "C" or better in both MUTC 2631 and MUTC 2641.

MUTC 2633 Composition and Songwriting 2 s.h.

Students study the music of leading songwriters in the process of developing their craft and forming their own style. Assignments will include the creation of a portfolio of original compositions, as well as analysis of compositions by George Gershwin, Cole Porter, Harold Arlen, Duke Ellington, Woody Guthrie, Leadbelly, Bob Dylan, Joni Mitchell, Lennon/McCartney, Stevie Wonder, Donald Fagan, Franz Schubert, Robert Schumann, Antonio Carlos Jobim, Ivan Lins, Sara Bareilles, Kendrick Lamar, John Mayer, and many others.

Prereq.: MUTC 2631 with grade of a "C" or better.

MUTC 2641 Aural Theory 3 2 s.h.

Practice and mastery of advanced sight singing, aural recognition, and piano/instrumental skills. Dictation exercises including chromatic solfege patterns, chord progressions, contextual listening, and chromatic melodies. Sight-singing exercises including chromatic patterns, melodies, duets, chord-singing, and improvisation.

Prereq.: MUTC 1532 or MUTC 1532N and MUTC 1542 with grade of "C" or better.

MUTC 2642 Aural Theory 4 2 s.h.

Dictation exercises include melodies, melodic fragments, chord qualities, and harmonic progressions with enharmonic and chromatic modulations. Sight-singing exercises include melodies with advanced chromaticism and post-tonal melodies. Sight-singing repertoire including four-part chorales and music from the late nineteenth and early twentieth centuries. 2 s.h.

Prereq.: MUTC 2631 and MUTC 2641 with grades of "C" or better.

MUTC 3710 Orchestration and Arranging 3 s.h.

A hands-on course in which students develop and demonstrate fundamental skills in orchestration/arranging for wind band, orchestra, and choir. Topics include standard ranges, transpositions, clefs, timbres, playability/singability, tessituras, and common techniques and devices for scoring instruments and voices. Particular focus on arranging for school ensembles.

Prereq.: MUTC 2631 or permission of instructor.

MUTC 3712 Jazz Arranging 1 3 s.h.

Scoring in the jazz idiom with emphasis on harmonic concepts, voicing procedures, form, and stylistic trends developed by major jazz composer-arrangers. Detailed study of instrumental techniques with projects scored for various size ensembles. Student arrangements are performed in reading sessions and concerts. Classes must be taken in sequence.

Prereq.: MUTC 1532 and MUAC 2668 or permission of instructor.

MUTC 3713 Jazz Arranging 2 3 s.h.

Scoring in the jazz idiom with emphasis on harmonic concepts, voicing procedures, form, and stylistic trends developed by major jazz composer-arrangers. Detailed study of instrumental techniques with projects scored for various size ensembles. Student arrangements are performed in reading sessions and concerts. Classes must be taken in sequence.

Prereq.: MUTC 1532 and MUAC 2668 or permission of instructor.

MUTC 3733 Composition and Songwriting 2 s.h.

Students study the music of leading songwriters in the process of developing their craft and forming their own style. Assignments will include the creation of a portfolio of original compositions, as well as analysis of compositions by George Gershwin, Cole Porter, Harold Arlen, Duke Ellington, Woody Guthrie, Leadbelly, Bob Dylan, Joni Mitchell, Lennon/McCartney, Stevie Wonder, Donald Fagan, Franz Schubert, Robert Schumann, Antonio Carlos Jobim, Ivan Lins, Sara Bareilles, Kendrick Lamar, John Mayer, and many others.

Prereq.: MUTC 2631: Music Theory with a grade of 'C' or better.

MUTC 3750 Analytical Techniques 3 s.h.

Analysis of representative repertoire from the Renaissance, Baroque, Classical, Romantic, and Contemporary periods.

Prereq.: MUTC 2632 and MUTC 2642 with grades of "C" or better.

MUTC 5821 Composition for Minors 2 s.h.

Composition in two- and three-part forms, and other compositions of small scope, such as variation and sonatina. Works are composed both for piano alone, and in combination with other instruments or voice. May be repeated by composition majors to meet requirements for freshman and sophomore composition for majors.

Prereq.: MUTC 2632 with a grade of "C" or better, or permission of instructor for composition majors.

MUTC 5822 Composition for Minors 2 s.h.

Composition in two- and three-part forms, and other compositions of small scope, such as variation and sonatina. Works are composed both for piano alone, and in combination with other instruments or voice. May be repeated by composition majors to meet requirements for freshman and sophomore composition for majors.

Prereq.: MUTC 2632 with a grade of "C" or better, or permission of instructor for composition majors.

MUTC 5828 Music Technology 3 s.h.

An exploration of the use of computers and technology in music. Applications related to composition, performance, analysis, teaching, and research.

Prereq.: MUTC 2632 with grade of "C" or better or permission of instructor.

MUTC 5830 Materials of 20th Century Music 3 s.h.

Study of the various elements of 20th century compositions, including melody, harmony, rhythm, texture, and form.

Prereq.: MUTC 2632 with a grade of "C" or better.

MUTC 5831 Modal Counterpoint 3 s.h.

Sixteenth century contrapuntal style including introduction of species technique; analysis of liturgical and secular repertoire; writing of imitative counterpoint with stylistic rhythms and cadences.

Prereq.: MUTC 2632 with a grade of "C" or better.

MUTC 5832 Tonal Counterpoint 3 s.h.

Contrapuntal style of baroque music including an analysis of examples in imitative and invertible counterpoint; writing two- and three-part inventions and three- and four-part fugal expositions.

Prereq.: MUTC 2632 with a grade of "C" or better.

MUTC 5833 Theory Seminar 3 s.h.

Topics in music theory not covered in regular upper-division offerings. May be repeated once with different topic.

Prereq.: MUTC 2632 with a grade of "C" or better.

MUTC 5834 Electronic Music 3 s.h.

Techniques of analog and digital synthesis including tape composition, musique concrete; advanced MIDI applications such as sequencing and sampling; and digital audio editing. Composition in electronic and mixed media.

Prereq.: For composition majors, COMP 1502 or equivalent; for non-composition majors, MUTC 2632 with a grade of "C" or better; for non-majors, permission of instructor.

MUTC 5840 Instrumentation 3 s.h.

Ranges, transposition, technical characteristics, and tonal features of the instruments. Scoring for large and small ensembles which are available as laboratory reading groups.

Prereq.: MUTC 2632 with a grade of "C" or better.