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# Music

## FACULTY

*\*Year of initial appointment at Binghamton*

Biggers, Jonathan, *Visiting Associate Professor of Music (Link Professor of Organ) and Director of Graduate Studies*, DMA, 1991, Eastman School of Music: Organ, harpsichord, history and literature, theory. (1992)\*

Boroff, Edith, *Professor Emerita*, PhD, 1958, University of Michigan: Music history, American music, style studies, humanities. (1973)

Borton, Bruce, *Associate Professor and Department Chair*, DMA, 1983, College Conservatory of Music, University of Cincinnati: Director of choral activities, conducting, voice. (1988)

Brackett, David, *Assistant Professor*, DMA, 1991, Cornell University: Composition, history, literature. (1992)

Brady, Janet, *Associate Professor*, MM, 1973, Temple University: Violin, chamber music. (1981)

Burgess, Mary M., *Associate Professor*, BM, 1965, Curtis Institute of Music: Voice, opera. (1984)

Buttolph, David L., *Associate Professor Emeritus*, MS, 1959, Juilliard School of Music: Director of choral activities, Kodaly methodology, conducting. (1965)

Chianis, Sam, *Professor Emeritus*, PhD, 1967, University of California at Los Angeles: Ethnomusicology, organology, musicology. (1968)

Clatworthy, David, *Professor*, MA, 1959, Teachers College, Columbia University: Voice, opera. (1971)

Fink, Seymour M., *Professor Emeritus*, MM, 1953, Yale University: Piano, piano literature. (1971)

Goldstaub, Paul, *Assistant Professor*, DMA, 1977, Eastman School of Music: Theory, computer-assisted instruction. (1998).

Hamme, Albert P., *Bartle Professor*, MST, 1969, State University of New York at Binghamton: Jazz, saxophone, orchestration. (1968)

Hanson, John R., *Associate Professor Emeritus*, PhD, 1969, Eastman School of Music: Theory, musicianship. (1977)

Jordan, Paul, *Professor Emeritus*, MM, 1967, Yale University: Organ, conducting, recorder, harpsichord, German diction. (1973)

Lincoln, Harry B., *Distinguished Service Professor Emeritus*, PhD, 1951, Northwestern University: Music history, Renaissance Italian polyphony, computer applications to music research. (1951)

Mitchell, Alice L., *Associate Professor*, MA, 1948, Smith College: Theory, history and literature, piano. (1970)

Perry, Timothy, *Associate Professor*, DMA, 1985, Yale University: Conductor of orchestra and wind ensemble, clarinet. (1986)

Ponce, Walter, *Professor Emeritus*, DMA, 1975, Juilliard School of Music: Piano. (1972)

Reardon, Colleen, *Associate Professor and Director of Undergraduate Studies*, PhD, 1987, University of California at Los Angeles: Music history, Italian 17th-century music. (1993)

Rothgeb, John, *Professor Emeritus*, PhD, 1968, Yale University: Theory. (1973)

Schlosser, Roberta D., *Associate Professor Emerita*, PhD, 1964, University of Rochester: Voice, vocal literature, theory, opera. (1963)

### Part-Time Faculty

Aldridge, Benjamin L., *Adjunct Lecturer*, MM, 1972, Yale University: Trumpet. (1976)

Barg, Lisa, *Adjunct Lecturer*, MA, 1993, State University of New York at Stony Brook: Music history. (1998)

Browne, Peter, *Adjunct Lecturer*, MM, 1980, State University of New York at Binghamton: Choral conducting, musicianship. (1998)

Carbone, Michael, *Adjunct Lecturer*, MM, 1985, State University of New York at Binghamton: Jazz ensemble, improvisation. (1997)

Crawford, Roberta, *Adjunct Lecturer*, MM, 1989, Eastman School of Music: Viola. (1983)

Fabricius, Daniel, *Adjunct Lecturer*, MM, 1983, Ithaca College: Percussion. (1992)

Gobrecht, Edward, *Adjunct Lecturer*: Bassoon. (1990)

Hibbitt, Peyton M., *Adjunct Professor Emeritus*: Opera, voice. (1977)

Lathwell, John, *Adjunct Lecturer*, MM, 1984, Manhattan School of Music: Oboe. (1988)

Lefebvre, Timothy, *Adjunct Lecturer*, MM, 1993, State University of New York at Binghamton: Voice, theory. (1998)

Lucas, April, *Adjunct Lecturer*, MM, 1991, State University of New York at Binghamton: Saxophone. (1995)

Mackiewicz-Wolfe, Ewa, *Adjunct Lecturer*, MA, 1967, Academy of Music (Lodz, Poland): Piano. (1985)

Maiolo, Georgetta, *Adjunct Lecturer*, BSME, 1961, Duquesne University: Flute. (1977)

Mallinson, Chai-Kyou, *Adjunct Lecturer*, MA, 1970, State University of New York at Binghamton: Accompanist, piano. (1974)

Olsson, Kenneth, *Adjunct Lecturer*, BM, 1994, Ithaca College: Accompanist. (1996)

Reitz, Margaret, *Adjunct Lecturer*, BM, 1978, Boston University: Accompanist. (1992)

Richardson, Diane, *Associate Professor*, MA, 1971, Teachers College, Columbia University: Vocal coach, accompanying, vocal literature. (1983)

Robertson, Donald, *Adjunct Lecturer*, MM, 1975, State University of New York at Binghamton: Low brass. (1980)

Sicilian, Peter, *Adjunct Assistant Professor*, MM, 1984, State University of New York at Binghamton: Opera, voice. (1998)

Skrabalak, Duane, *Adjunct Assistant Professor*: Opera, voice. (1998)

Stalker, Stephen, *Adjunct Lecturer*, MM, 1970, Manhattan School of Music: Cello, chamber music, double bass. (1980)

Sternberg, Brian, *Adjunct Lecturer*, BS, 1964, Ithaca College: French horn. (1977)

## UNDERGRADUATE PROGRAMS

### Course Designations

Course offerings in the Music Department are lettered and numbered to reflect the content and sequence of courses.

MUS: History and literature, theory, orchestration, conducting, performance not by audition.

MUSP: Performance courses requiring an audition. Auditions are held the first week of classes each semester. If accepted, the student will add the course at a special registration held in the Music Department during the second week of classes.

The department views the grade of D as passing but unsatisfactory. Therefore, a course in which a grade of D was received cannot be used to fulfill the requirements for the major or minor in music. No course taken Pass/Fail will count toward the minimum requirements for the major or minor, with the exception of ensembles.

### Music Major—BA Degree

Students who wish to become music majors in the BA program should first consult with the undergraduate director for advising and then declare their intentions formally through the Harpur College academic advising office. The department urges all prospective BA majors to begin the major core as early as possible during their college residence to permit sufficient time for the sequence of courses. Studio instruction is encouraged but cannot substitute for any of the required courses.

The BA degree in music requires the following courses as the basis for a liberal arts program in music:

*Theory and Musicianship (to be taken in sequence)*

MUS 215. Theory I, and MUS 216.

Musicianship I

MUS 217. Theory II, and MUS 218.

Musicianship II

MUS 315. Theory III, and MUS 316.

Musicianship III

MUS 317. Theory IV, and MUS 318.

Musicianship IV

*History and Literature (to be taken in sequence)*

MUS 201. Introduction to Music History and Literature (prerequisite to all other history and literature courses)

MUS 301. History of Music: Antiquity through Renaissance

MUS 302. History of Music: Baroque and Classical

MUS 303. History of Music: Romantic and 20th-Century

*Music Electives*

A total of eight credits from among the following courses: MUS 323, 324, 325, 326, 331, 332, 427, 428, 431, 432 and 497.

Composition may be used only once to satisfy one music elective. A total of four credits of music electives is required for double majors.

*Performance*

Music majors in the BA program are required to participate for at least four semesters in any of the varied music-making activities, such as vocal and instrumental ensembles or accompanying. Students are placed by the director(s) of the appropriate ensemble program(s).

## Music Major—BMus Degree

Students who wish to become music majors in the BMus program should first consult the undergraduate director during their freshman year to assure that the appropriate courses are taken during the first year of study. Admission to the BMus program is open only to students who demonstrate excellence in music performance; acceptance to the program will be based on an audition at the end of the freshman year or the beginning of the sophomore year, which will be heard by a music faculty committee.

For music majors pursuing the BMus degree the department prescribes a core of 86 credit hours in music:

### *Theory/Musicianship/Conducting*

- MUS 215. Theory I, and MUS 216. Musicianship I
- MUS 217. Theory II, and MUS 218. Musicianship II
- MUS 315. Theory III, and MUS 316. Musicianship III
- MUS 317. Theory IV, and MUS 318. Musicianship IV
- MUS 427. Conducting I
- MUS 428. Conducting II

### *History and Literature (to be taken in sequence)*

- MUS 201. Introduction to Music History and Literature (MUS 201 is prerequisite to all other history and literature courses)
- MUS 301. History of Music: Antiquity through Renaissance
- MUS 302. History of Music: Baroque and Classical
- MUS 303. History of Music: Romantic and 20th-Century

### *Performance Courses*

- Primary concentration (8 semesters/28 credits)
- Secondary concentration (2 semesters/2 credits)
- Ensemble participation (8 semesters/0 credits)
- MUSP 394. Junior Recital (2 credits)
- MUSP 494. Senior Recital *or*
- MUSP 498. Senior Honors Recital (4 credits)

### *Music Electives*

- Two additional 300- or 400-level courses, designated specifically for music major credit. Composition may be used only once to satisfy one music elective.
- Two additional performance/applied courses (4 credits).

## Music Minor

Students who wish to minor in music should first consult with the undergraduate director for advising and then declare their intentions formally through the Harpur College academic advising office. Studio instruction is encouraged but cannot substitute for any of the required courses:

### *Theory and Musicianship*

- MUS 215. Theory I, and MUS 216. Musicianship I
- MUS 217. Theory II, and MUS 218. Musicianship II

### *Student Choice, one of the following:*

- MUS 315. Theory III, and MUS 316. Musicianship III; or MUS 323. Counterpoint

### *History and Literature*

- MUS 201. Introduction to Music History and Literature (prerequisite to all other history and literature courses)

### *Student Choice, two of the following:*

- MUS 301. History of Music: Antiquity through Renaissance; or MUS 302. History of Music: Baroque and Classical; or
- MUS 303. History of Music: Romantic and 20th-Century

### *Performance*

Music minors are required to participate for at least two semesters in any of the varied music-making activities provided by the department, such as vocal and instrumental ensembles or accompanying. Students are placed by the director(s) of the appropriate program(s).

## Honors (BA Degree)

To register for a senior honors project (MUS 499, maximum total of four credits) a student must have declared a music major or music minor, have a 3.5 average in music courses and be recommended by the person who agrees to serve as the faculty adviser (studio teacher, history/theory teacher or composition teacher). The recommendation must include evidence of appropriate accomplishment in the field of the proposed project: in performance, an evaluation by the prospective adviser and one other faculty member of a performance by the student in a Thursday department recital in the semester preceding that of the proposed project; in research and composition, an evaluation and/or an example of written work from a previous or current course. With the supporting documentation, a petition to register for honors, including the specific proposal, must be submitted to the director of undergraduate studies during the semester preceding that of the initiation of the proposed project and will be subject to approval by the undergraduate committee.

Prior to the middle of the semester of a performance project, the student must perform on a Thursday department recital for approval, by the adviser and one other faculty member, to proceed on the honors track.

When the final performance has been given or the written project completed, a committee consisting of the adviser and two other full-time faculty members will decide if the project meets expected standards. If so, a grade of A will be assigned with honors, high honors or highest honors designated; if not, the course registration will revert to independent study, and the course grade will be given by the adviser. Faculty committee members are selected by the student.

A checklist for the student considering an honors recital and the appropriate forms for the submission of the program to the Undergraduate Committee for approval, as well as for the evaluation of both the midday recital and the final performance, are available from the undergraduate director.

## Honors (BMus)

The BMus student may use the Senior Recital as a senior honors project under the following conditions:

1. The student must have a 3.5 average in music courses.
2. The student must be recommended by the primary concentration faculty member.
3. The repertoire to be performed must be of sufficient difficulty to merit the honors designation. The program will require the approval of the undergraduate committee at least two months preceding the performance. Any changes in the program, once approved, will also require approval by the committee.
4. The performance will be held to an extremely high standard, with at least two members of the undergraduate committee serving on the jury (in addition to the student's principal adviser.)

5. Recitals in voice and keyboard instruments, in which the custom is to perform from memory, will be memorized. Recitalists on other instruments, whose tradition may not include memorization, will be required to perform at least one quarter of the program from memory.

The BMus student pursuing honors should register for MUSP 498 for four credits rather than MUSP 494. The grade of A must be received to qualify for Honors; if not, the registration will revert to MUSP 494, Senior Recital.

A checklist for the student considering an honors recital and the appropriate forms for the submission of the program to the Undergraduate Committee for approval, as well as for the evaluation of the final performance, are available from the undergraduate director.

## GRADUATE PROGRAMS

The Department of Music offers graduate studies leading to the master of music degree. In the master of music degree, the field of specialization may be composition, music history or performance (instrumental, vocal, opera, conducting).

### Admission

All students entering the Master of Music program must satisfy the general conditions for admission as stated in the *Bulletin*.

Students applying for the Master of Music program in composition or music history should submit examples of their recent work and arrange for a personal interview. Students applying for the Master of Music program in performance are expected to arrange for an audition and should submit a preaudition tape exemplifying recent performance capabilities.

## PLACEMENT EXAMINATIONS

On admission to the graduate program, students are expected to demonstrate levels of achievement in music history and theory equivalent to those for the baccalaureate degree with a major in music. Proficiency is determined by written placement examinations normally given each semester during the week preceding the beginning of classes. The results are used for diagnostic and advisory purposes; it may be required that students do remedial work before taking specified graduate courses.

Master of music students in voice or in the Specialization in Opera Program are required to take a placement examination in French, German, Italian and English lyric diction during the week preceding the beginning of classes. Students will be informed which diction courses are required and which (if any) are waived.

## Master of Music Program COURSE REQUIREMENTS (EXCEPT OPERA SPECIALIZATION)

A minimum of 32 graduate credits in music, with a B average or above, must be completed. Distribution requirements are the following:

MUS 503. Research Materials and Methods* ...	4
Music history and literature .....	4
Music theory .....	4
Field of specialization .....	12
Electives in music** .....	4
MUS 599. Thesis .....	4

\*Suggested within the first year of study.

\*\*With the approval of the principal adviser and the director of graduate studies.

## COURSE REQUIREMENTS (SPECIALIZATION IN OPERA)

Offered by the University in collaboration with the Tri-Cities Opera Company, this is generally a two-year program of professional training in preparation for an operatic career. A minimum of 36 graduate credit hours in music with a B average or above must be completed. (In the two-year program, full-time students normally will exceed the 36-hour minimum.) Distribution requirements are the following:

Music history and literature or MUS 503 .....	4
Music theory .....	4
Studio Voice .....	9
Opera Workshop .....	9
Electives (chosen from German, French, Italian, English lyric diction; vocal literature; coaching; advanced musicianship; keyboard/piano; vocal pedagogy; stage movement) .....	6
MUS 599. Thesis .....	4

## COMPREHENSIVE EXAMINATIONS

Majors in composition and music history are required to take comprehensive examinations during their program of study.

## ADDITIONAL REQUIREMENTS (MASTER OF MUSIC/MUSIC HISTORY)

All music history candidates must demonstrate a reading knowledge of one foreign language (German or one Romance language); proficiency is demonstrated by translating a passage from a reading in the field of music, chosen by the music history faculty.

Piano proficiency must be demonstrated by the ability to play a Bach chorale.

## THESIS

Candidates in composition must submit two substantial compositions; acceptability is judged by the thesis committee, consisting of the principal adviser and two other faculty members.

Candidates in music history must submit an acceptable written thesis that demonstrates knowledge of appropriate research techniques. Acceptability of the thesis is judged by a thesis committee consisting of the principal adviser and two other faculty members, and an oral defense of the thesis must be made before the same committee.

Candidates in performance (except those specializing in opera) must present two recitals. In most cases, one will include ensemble performances. Consult the director of graduate studies concerning recital requirements.

Candidates whose field of specialization is opera must present one solo recital and perform one of the following: (a) one leading role, (b) two featured roles or (c) three or more supporting roles.

Candidates in conducting must conduct, in public performances, one substantial work (or concert segment) with a major ensemble and at least two additional appropriate performances.

All thesis recitals and roles must be approved in advance by the graduate committee and the performance be judged satisfactory by a thesis committee, consisting of the principal adviser(s) and two other faculty members.

## COURSE OFFERINGS/ UNDERGRADUATE

**NOTE:** Unless otherwise noted, all undergraduate courses carry 4 credits and are offered every year.

**MUS 497. INDEPENDENT STUDY** *variable credit*  
Reserved mainly for seniors. Individual study under direct supervision of faculty member. Prior to registration, student must consult proposed sponsor and submit written proposal, approved by sponsor, to undergraduate adviser.

Approval required by undergraduate adviser and chairman. May be selected as restricted senior elective, with consent of the undergraduate adviser and instructor. Prerequisites: consent of department chair and departmental adviser.

**MUS 499. HONORS** *variable credit*  
See description under "Honors (BA Degree)," above.

### History and Literature

**MUS 101. INTRODUCTION TO MUSIC**  
Learning to listen to music with intelligence and pleasure. Lectures, readings, performances and recordings; principal elements of musical structure and expression. Open to all students.

**MUS 111. MUSIC CULTURES: FAR EAST, ASIA**  
Musical traditions of world cultures; role of music in societies; musical instruments; forms and types of music. Far East, Pacific, Southeast Asia and India.

**MUS 112. MUSIC CULTURES: EUROPE, AFRICA, AMERICA**  
Musical traditions of world cultures; role of music in societies; musical instruments; forms and types of music. Africa, Middle East, Southern Europe (Spain, Balkans, Turkey), Latin America, North America.

**MUS 113. JAZZ IN AMERICAN MUSIC**  
Survey through lectures, recordings and live demonstrations of techniques, procedures, idioms and role of jazz in American music.

**MUS 115. POP, ROCK AND SOUL MUSICS**  
Study of North American and British popular music from the 1950s to the present. Musical style, social history and the impact of technology are examined through recordings, films, videos and readings. Styles studied include R&B, British Invasion, folk-rock, soul, psychedelic, reggae, punk, disco, heavy metal, rap, techno and alternative. Relationship between style and identity studied through contributions of African Americans, Latino Americans and European Americans to contemporary popular music.

**MUS 201. INTRODUCTION TO MUSIC HISTORY AND LITERATURE** *fall, 2 credits*  
Examination of traditional forms and genres of Western and non-Western music. Preparatory course for further study of history of music. Required of music majors, open to nonmajors who can read music and have had some previous training.

**MUS 204. THE SYMPHONY**  
Symphonic literature from the mid-18th century through the mid-20th century. Illustrations of various styles and techniques drawn from symphonic masterworks of such composers as Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Brahms, Berlioz, Liszt, Richard Strauss. Absolute music, program music, structural principles, classicism, neo-classicism, romanticism, nationalism are among topics.

**MUS 280. SPECIAL TOPICS IN MUSIC** *4 credits*  
Particular topic announced in advance. May be repeated for credit if topic varies.

**MUS 281. SPECIAL TOPICS IN MUSIC** *2 credits*  
Particular topic announced in advance. May be repeated for credit if topic varies.

**MUS 301. HISTORY OF MUSIC: ANTIQUITY THROUGH RENAISSANCE** *spring*

Development of Western music from antiquity through Renaissance. Survey of genres and styles through readings, study scores, recordings, performance in class. Prerequisites: MUS 201 and 215.

**MUS 302. HISTORY OF MUSIC: BAROQUE AND CLASSICAL** *fall*

Development of musical styles of the 17th and 18th centuries. Recordings, study scores and performance in class illustrate material presented in lectures and discussions. Prerequisites: MUS 201, 301 and 217.

**MUS 303. HISTORY OF MUSIC: ROMANTIC AND 20TH CENTURY** *spring*

Development of music in the 19th and 20th centuries. Material studied through readings, scores, recordings, performance in class. Prerequisites: MUS 201, 218, 301 and 302.

**MUS 491. PRACTICUM IN COLLEGE TEACHING** *variable credit*

Independent study by means of teaching in particular course in Music Department. Various assignments closely directed by instructor in that course, including development of syllabi and other course materials; construction and reading of examinations; lecturing and/or discussion leadership; laboratory supervision; academic counseling of students. May be repeated for total of no more than 8 credits. Credit may not be earned in conjunction with course in which student is concurrently enrolled. Does not satisfy major or all-college requirements. Prerequisites: consent of instructor and department.

**Theory**

**MUS 120. MUSIC THEORY FOR NONMAJORS**

Rudiments of music and their expression in notation; rhythm and meter, melody and scales, texture and sonorities, structural principles. Open to all undergraduates not majoring in music.

**MUS 215. THEORY I** *fall*

Basic materials of music and elements of notation. Introduction to chord structure and voice-leading. Prerequisite: ability to read music.

**MUS 216. MUSICIANSHIP I** *fall, 1 credit*

Drills in ear-training, dictation, sight-singing and reading, keyboard harmony, in conjunction with and based on materials of MUS 215.

**MUS 217. THEORY II** *spring*

Continuation of MUS 215. Chords, voice-leading and harmonic principles based on musical practices of 18th and 19th centuries. Prerequisite: MUS 215.

**MUS 218. MUSICIANSHIP II** *spring, 1 credit*

Continuation of MUS 216.

**MUS 315. THEORY III** *fall*

Continuation of MUS 217. Linear and sonoric chromaticism in tonal music of 17th through 19th centuries. Prerequisite: MUS 217.

**MUS 316. MUSICIANSHIP III** *fall, 1 credit*

Continuation of MUS 218.

**MUS 317. THEORY IV** *spring*

Advanced techniques involving dissonance and chromaticism, including structural organization of larger contexts. Prerequisite: MUS 315.

**MUS 318. MUSICIANSHIP IV** *spring, 1 credit*

Continuation of MUS 316.

**MUS 323. COUNTERPOINT** *1996-97*

Development of contrapuntal skills through appropriate exercises and analysis of polyphonic styles from selected periods. May be selected as restricted music major elective with consent of departmental adviser and instructor. Prerequisite: MUS 217.

**MUS 325. ORCHESTRATION**

Fundamental techniques in writing for instruments in various combinations. May be selected as restricted music major elective with consent of departmental adviser and instructor. Prerequisite: MUS 217.

**MUS 427. CONDUCTING I** *2 credits*

Principles and practice of conducting techniques in music of various periods and styles. May be selected as restricted music major elective with consent of departmental adviser and instructor. Prerequisite: MUS 217.

**MUS 428. CONDUCTING II** *2 credits*

Continuation and expansion of materials and techniques presented in MUS 427. May be selected as restricted music major elective with consent of departmental adviser and instructor. Prerequisite: MUS 427.

**Composition**

**MUS 331. COMPOSITION I**

Examination and practice of creative music composition; main focus on basic technique and motivic manipulation. May be selected as restricted music major elective with consent of departmental adviser and instructor. Prerequisite: MUS 217.

**MUSP 458B. COMPOSITION II**

Continuation of MUS 331, focusing on small forms and structural principles. Prerequisite: MUS 331.

**MUSP 458C. COMPOSITION III**

Continuation of MUSP 458B, focusing on larger forms and idiomatic instrumental procedures. Prerequisite: MUSP 458B.

**MUSP 458D. COMPOSITION IV**

Continuation of MUSP 458C, focusing on timbral and textural issues, as well as contemporary aesthetic values and professional standards. Prerequisite: MUSP 458C.

**Performance (no audition required)**

**MUS 141. BEGINNING PIANO** *2 credits*

Introductory piano for beginners. includes basic aspects of music theory and its practical application on keyboard: scales, chords, cadences, simple composition and improvisation.

**MUS 143, 243, 343, 443. SPECIAL TOPICS IN PERFORMANCE**

*variable credit*  
Available for qualified students as appropriate. Precise subjects announced each semester.

### Studio Instruction by Audition

Individual studio instruction in performance is offered in areas of faculty expertise and to the extent of available faculty time. To receive lessons initially, a student must audition for the appropriate faculty member(s) at the beginning of a semester. The decision for acceptance is based on natural aptitude, current level of achievement and promise for future growth. (To be eligible for private lessons, a student must be enrolled in an ensemble.) The commitment for instruction is for one semester at a time renewable based on subsequent auditions or by consent of instructor. Students not accepted for studio instruction are encouraged to audition in a subsequent semester.

**MUSP 251/351/451. WOODWINDS—FLUTE, OBOE, CLARINET, BASSOON, SAXOPHONE** *variable credit*

**MUSP 252/352/452. BRASS—FRENCH HORN, TRUMPET, TROMBONE, TUBA, BARITONE** *variable credit*

**MUSP 253/353/453. PERCUSSION** *variable credit*

**MUSP 254/354/454. STRINGS—VIOLIN, VIOLA, CELLO, BASS** *variable credit*

**MUSP 255/355/455. KEYBOARD—PIANO, HARPSICHORD, ORGAN** *variable credit*

**MUSP 256/356/456. VOICE** *variable credit*

**MUSP 257. NON-WESTERN INSTRUMENTS** *variable credit*

### Ensembles by Audition

Vocal and instrumental ensembles are open to all by audition and are offered every year. Credit is not awarded for basic participation (100 level). However, students may receive credit for their participation by registering for ensemble instruction at the 200, 300 or 400 level.

**MUSP 160. BAND, WIND ENSEMBLE**

**MUSP 162. ORCHESTRA**

**MUSP 164. JAZZ ENSEMBLE, JAZZ WORKSHOP**

**MUSP 166. CHAMBER ENSEMBLE** (Strings, woodwinds, brass, percussion, flute, mixed)

**MUSP 167. EARLY MUSIC ENSEMBLE, KEYBOARD TRAINING, ORGAN REPERTOIRE**

**MUSP 170. HARPUR CHORALE**

**MUSP 172. UNIVERSITY CHORUS**

**MUSP 174. WOMEN'S CHORUS**

### Additional Performance Courses by Audition

**MUSP 258. SECONDARY CONCENTRATION—BMUS** *variable credit*

For students intending to follow BMus core. A. piano; B. voice.

**MUSP 260-276/360-376/460-476. ENSEMBLE INSTRUCTION/REPERTOIRE CLASSES** *variable credit*  
Available for qualified students by audition. May be repeated for credit.

**MUSP 283-286/383-386/483-486. SPECIAL TOPICS IN PERFORMANCE PRACTICE** *variable credit*  
Available for qualified students as appropriate. Precise subjects announced each semester. MUSP 283/383/483, woodwinds, brass, percussion; MUSP 284/384/484, strings; MUSP 285/385/485, keyboard (piano, harpsichord, organ); MUSP 286/386/486, voice—diction, sight-singing, etc. Prerequisites: enrollment in a studio instruction course, consent of instructor. May be repeated for credit.

**MUSP 394. REPERTOIRE CLASS (JUNIOR RECITAL)** *2 credits*

For BMus candidates only. Preparation of repertoire for junior recital.

**MUSP 494. REPERTOIRE CLASS (SENIOR RECITAL)**  
For BMus candidates only. Preparation of repertoire for senior recital.

**MUSP 498. SENIOR HONORS RECITAL (BMus)**  
For BMus candidates only. See description under "Honors (BMus)."

## EVALUATION

All MM degree candidate students will be reviewed at the end of each semester of study; continuation in the program of specialization will be contingent on satisfactory academic progress, as well as satisfactory artistic progress as judged by a committee of faculty experts in, or appropriate to, the candidate's discipline.

## COURSE OFFERINGS/ GRADUATE

Course offerings are lettered and numbered to reflect the content and sequence of courses. MUS: history and literature, theory and composition. MUSP: performance courses requiring an audition.

### Academic Courses

**MUS 501. HISTORY OF MUSICAL STYLES I**  
Survey of history of music and musical styles; combines lectures, discussions, quizzes, individual projects in analysis, chosen from six major eras in history of music (Medieval, Renaissance, Baroque, Classical, Romantic, 20th century).

**MUS 502. HISTORY OF MUSICAL STYLES II**  
Continuation of MUS 501, with greater scope of analytical techniques and study of more difficult works. Prerequisite: MUS 501 or permission of instructor.

**MUS 503. RESEARCH MATERIALS AND METHODS**  
Music bibliography, research techniques in music history, theory and criticism.

**MUS 521. THEORY SURVEY**  
Studies in voice leading and harmony through strict counterpoint and figured bass, with applications to analysis and performance of tonal music.

**MUS 581. SEMINAR IN THE HISTORY AND LITERATURE OF MUSIC**  
Study of single composer or genre, historical epoch or idiomatic literature. Precise subjects announced in advance. May be repeated for credit.

**MUS 591. THE TEACHING OF COLLEGE MUSIC** *variable credit*  
Available to teaching assistants with special permission. (Course credit but no grade.)

**MUS 597. INDEPENDENT STUDY** *1-4 credits*  
Faculty member assists and advises in independent study project. Student submits written proposal, subject to ap-

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proval by supervising faculty, director of graduate studies, and department chairperson.

**MUS 599. THESIS** *1-4 credits*  
Preparation of thesis: research, composition, or recitals. Student submits written proposal, subject to approval by supervising faculty, thesis committee, and graduate committee.

**MUS 700. CONTINUOUS REGISTRATION** *1 credit/semester*  
Required for maintenance of matriculated status in graduate program. No credit toward graduate degree requirements.

**MUS 707. RESEARCH SKILLS** *1-4 credits*  
Development of research skills required within graduate programs. May not be applied toward course credits for any graduate degree. Prerequisite: approval of relevant graduate program director or department chair.

### **Performance by Audition**

**MUSP 551, 552, 553, 554, 555, 556, 557, 558, 559.**  
**STUDIO INSTRUCTION** *1-4 credits*  
Individual lessons. Students accepted on basis of audition. MUSP 551, Woodwinds—flute, oboe, clarinet, bassoon, saxophone; MUSP 552, Brass—French horn, trumpet, trombone, tuba, baritone; MUSP 553, Percussion; MUSP 554, Strings—violin, viola, cello, bass; MUSP 555, Keyboard—piano, harpsichord, organ; MUSP 556, voice, coaching, etc.; MUSP 557, Non-Western Instruments; MUSP 558, Composition; MUSP 559, Conducting. May be repeated for credit.

**MUSP 560/561, 562/563, 564/565, 566, 567, 570/71, 572/573, 574, 575, 576, 577. ENSEMBLE INSTRUCTION** *1-4 credits*  
Open to all by audition. Appropriate ensemble(s) required of graduate students enrolled in studio instruction program. MUSP 560/561, Concert Band/Sectionals; MUSP 562/563, Orchestra/Sectionals; MUSP 564/565, Jazz Ensembles/Sectionals; MUSP 566, Chamber Ensembles; MUSP 567, Early Music, Keyboard Training; MUSP 570/571, Harpur Chorale/Sectionals; MUSP 572/573, University Chorus/Sectionals; MUSP 574, Men's Chorus, Women's Chorus; MUSP 575, Chamber Singers; MUSP 576, Opera Workshop; MUSP 577, Tri-Cities Opera Workshop. May be repeated for credit.

**MUSP 583, 584, 585, 586. SPECIAL TOPICS IN PERFORMANCE PRACTICE** *1-4 credits*  
Open by audition to qualified students as appropriate. Precise subjects announced each semester. MUSP 583, Woodwind, Brass, Percussion; MUSP 584, Strings; MUSP 585, Keyboard—accompanying, organ literature, church music skills, organ building and design, etc.; MUSP 586, Voice—diction, sightsinging, vocal literature, etc. May be repeated for credit.