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The Mary Pappert School of Music

Duquesne University's School of Music was established in 1926 and awarded its first graduate degree in 1928. On April 29, 1967, the present music building was dedicated. On this occasion Van Cliburn was awarded an Honorary Doctorate of Music degree. The School of Music has been fully accredited by the National Association of Schools of Music since 1966.

Today the Graduate Division continues to add to the numbers of prominent professionals in the world of music by offering degrees in Performance, Composition, Theory, Music Education, Music Technology, Sacred Music and the Artist Diploma in Performance.

Duquesne University recognizes the changes that technology is bringing to the world of music, with applications of the latest advances in computers and electronic instruments to the concert hall, the recording studio, and the music classroom. State-of-the-art electronic music labs, learning sources and recording facilities benefit all students within the School, and technology courses are available in every degree program.

The Mary Pappert School of Music Mission Statement

The Mary Pappert School of Music provides musical education that connects the broad spectrum of historical and current practices; and in promoting the relationship between theory and practice, prepares professionals who will be the leaders in the musical culture of the 21st century.

The Graduate Committee

Sr. Carole Ann Riley, C.D.P., Ph.D., Director
Elaine Abbott, Ph.D.
Judith Bowman, Ph.D.
Kenneth Burky, M.M.
James Houlik, M.S.
Ann Labounsky, Ph.D.
William Purse, M.M.
Jessica Wiskus, D.M.A.

Duquesne University Graduate Programs Missions and Goals

Introduction

The purpose of graduate programs at Duquesne University emanates from the University's Mission that emphasizes education for the mind, heart and soul. Graduate programs must build upon prior collegiate learning experiences to enhance the academic knowledge, professional competence and the personal growth of the student, the academic discipline, and the communities in which the student will live and work.

Graduate programs at Duquesne University teach students advanced theories and methods of scholarly and professional work, building upon previous education and experience, preparing them to assume positions of leadership in their respective fields of study or work, and to advance knowledge and practice in those disciplines. Moreover, graduate educational

programs at Duquesne develop the spiritual and intellectual potential of students so that they model life-long approaches to learning and service. This is the Duquesne spirit. It is from this perspective that the Mission and Goals of the graduate programs at Duquesne University are crafted.

The Duquesne University Mission Statement

“Duquesne University of the Holy Spirit is a Catholic university, founded by members of the Congregation of the Holy Spirit, the Spiritans, and sustained through a partnership of laity and religious. Duquesne serves God by serving students-through commitment to excellence in liberal and professional education, through profound concern for moral and spiritual values, through the maintenance of an ecumenical atmosphere open to diversity, and through service to the Church, the community, the nation, and the world.”

Goals

As a consequence of this Mission, the graduate programs at Duquesne University have the following goals:

- To provide graduate curricula that are responsive to the needs of individuals and groups throughout their lifespan; that encourage critical thinking; and that promote integration of moral thought in personal and professional decisions;
- To provide graduate curricula at the master’s and doctoral levels that prepare advanced specialists who are committed to lifelong learning; who are competent in relationship-centered skills that empower individuals and the greater society; who conduct research that increases knowledge; who are involved in activities that contribute to the betterment of the public; and who demonstrate leadership and integrity in their professional and personal activities;
- To promote tolerance and acceptance of diversity in individuals and groups while maintaining core values of goodness, truth, and integrity, and challenging behavior that offends or degrades human conduct; and
- To respond to the needs of society on a regional, national, and international basis with respect for differences in cultural traditions and politics.

Right to Amend

As the educational process from admission through graduation requires continuing review and appropriate approval by University officials, the provisions of this catalog are to be considered directive in character. The University, therefore, reserves the right to change requirements and regulations contained herein, including fees, tuition, and board and room, and to determine whether an individual has satisfactorily met the requirements for admission or graduation. The material contained herein is subject to change from time to time and this publication cannot be considered an agreement or contract between individual students and the University. The University reserves the right to alter or amend the terms, conditions, and requirements herein, and to eliminate programs or courses as necessary.

Notice of Nondiscrimination and Non-Harassment Policy

Duquesne University is motivated by its Catholic identity and values equality of opportunity, human, dignity, racial, cultural and ethnic diversity, both as an educational institution and as an employer.

Accordingly, the University prohibits and does not engage in discrimination or harassment on the basis of race, color, religion, national origin, sex, age, disability or status as a veteran or disabled veteran. Duquesne University will continue to take affirmative steps to support and advance these values consistent with the University's mission statement.

This policy applies to all program and activities of the University, including, but not limited to, admission and employment practices, educational policies, scholarship and loan programs and athletic or other University-sponsored programs.

This is a commitment by the University in accordance with its religious values and applicable federal, state and local laws and regulations. Nothing herein, however, should be interpreted as a waiver by the University of its own Constitutional and legal rights based upon its religious affiliation.

The person responsible for coordinating its efforts under this policy is Dr. Judith Griggs, Affirmative Action Officer, Ground Floor, Administration Building, university extension 6661.

Notice of Right to Privacy

Under the Family Educational Rights and Privacy Act, access to student records by non-University personnel is restricted unless granted by the student, or dependency of the student is demonstrated by a parent or guardian.

Security Statistics, Policies, and Procedures

In accordance with the College and University Security Information Act (Pennsylvania Act 73 of 1988) and the U.S. Student Right to Know and Security Act (P.C. 101-542), information regarding Duquesne University's crime statistics, security policies and procedures is available in the Admissions Office.

University Policies and Procedures

Introduction

While each graduate program at Duquesne University has unique requirements and procedures, there are some policies and practices which govern all graduate study. Those common procedures appear as links below. After reviewing these common procedures, the reader should proceed to the web page for the specific program of interest.

Academic Calendar

View the academic calendar for important information on registration, breaks, diploma ceremonies, and more: <http://www.registrar.duq.edu>

University Administration

Find contact information (email and phone numbers) of the university administration:

<http://www.administration.duq.edu>

Academic Affairs

View <http://www.academicaffairs.duq.edu> for information on the following topics, except where noted:

Academic Centers and Institutes Guidelines

Academic Integrity Policy

Academic Program Closure Procedures

Change of Grade Policy for Graduate Courses

Criteria for Dissertation Service

Graduate Council Members

Graduate Program Review

Intellectual Property Policy <http://www.hr.duq.edu/tap/tap40.html>

New Program Approval Procedures

University Copyright Policy

Student Services

Office of Judicial Affairs and Multicultural Affairs <http://www.studentlife.duq.edu>

DU Card Center <http://www.ducard.duq.edu> The DU Card Center is located on the second floor of the Student Union. The Center and the DU Card provide a variety of services for students, such as the following:

- Building and Resident Hall Access
- Power Center Recreational Facilities Access
- Dining and Meal Plan Access
- Gumberg Library Access
- Computer Lab Access
- Duquesne Dollars Program
- ISIC Card-International Student ID Card for those who study abroad
- Vending Refunds

Computing and Technology Services <http://www.cts.duq.edu>

CTS (Computing and Technology Services) provide a variety of information about the following services:

- Accounts
- Classroom Technology
- Data Storage
- Educational Technology
- Email and Electronic Communication
- Network Services

Gumberg Library <http://www.library.duq.edu>

View services, resources, “ask a librarian”, ETDs (Electronic Thesis and Dissertation Guidelines), presentations, and more.

Amenities and Other Services

The Power Recreation Center offers a wide array of services for students. The 80,000 square foot facility has a card access entrance with DU-only access to 2-4 floors. Modern cardio-fitness exercise equipment, basketball and racquetball courts, locker rooms, exercise and dance studios, recreation offices and wellness resource center are all available in the Power Recreation Center. <http://www.duq.edu/powercenter/>

Other interesting venues and topics in the Power Center:

- Campus Bookstore
- Barnes and Noble Bookstore and Café
- Power Ballroom
- Red Ring Restaurant
- Jamba Juice and the Market place
- Project History
- Giving and Naming Opportunities

Office of Residence Life <http://www.residencelife.duq.edu>

The Office of Residence Life performs a very important role in the lives of resident students. By establishing and maintaining a “holistic” living and learning community, students will experience an expanse of “personal growth and positive involvement in the world and community.”

Dining Services <http://www.campusdish.com/en-US/CSMA/Duquesne>

View information on dining locations, meal plans, catering, gifts, nutrition tips, and more.

Parking and Traffic Management <http://www.parking.duq.edu>

Includes information on parking on campus, parking enforcement, visitor’s guide, permits, and ridesharing.

Health Care Resources

Health Services <http://www.healthservice.duq.edu>

“The mission of the Health Service is to develop programs and services to assist students in the maintenance of optional medical and mental health for study, work, as well as personal and community life.”

Health Service is located on the second floor in the Duquesne Union. Hours vary. For more information, visit site or call 412.396.1650.

Counseling Center <http://www.counselingcenter.duq.edu>

Counseling services are provided free and confidential to Duquesne students and may be short-term or long-term depending on the student’s needs. The Center is located in the Administration Building (room 308) and is operational M-F 8:30 a.m. to 4:30 p.m. For additional information and emergency numbers, visit site or call 412.396.6204.

Student Financial & Academic Services

Office of Financial Aid <http://www.financialaid.duq.edu/>

Student Accounts Office <http://www.controller.duq.edu/stuacct.htm>

Career Services <http://www.careerservices.duq.edu/>

Registrar's Office <http://www.registrar.duq.edu/index.html>

Graduate Admissions and Policies

Admission

An applicant must have completed an adequate undergraduate preparation in music—normally, a bachelor's degree from an institution of recognized standing or its foreign equivalent. The minimum overall quality point average must be 2.5, and 3.0 in music courses (A=4.0).

Additional requirements for admission to specific programs are as follows:

Performance

An audition is required for admission to this program. Audition times are scheduled at specific times throughout the year, and may be scheduled by calling the Director of Music Admissions at 412.396.5983. The applicant should prepare for the audition the equivalent of a senior recital for undergraduate performance majors. DVDs, CDs and videotapes may be acceptable for a preliminary audition, although applicants should expect to audition at the University before a faculty panel.

Composition

1. Submission of a portfolio of original work.
2. Submission of a 1-page statement of career goals.

Theory

1. Submission of two analytical essays. Essays should demonstrate the applicant's analytical skills and writing proficiency and should preferably focus upon repertoire from two different historical eras.
2. Submission of a 1-page statement of career goals.

Music Education

1. Submission of a portfolio highlighting academic and professional work and achievements. The portfolio should include an essay outlining teaching philosophy and goals.
2. Experience in teaching is strongly recommended. Three letters of recommendation are required from professionals in the field.

Music Supervisor Certification

1. Bachelor's degree in Music Education
2. Pennsylvania Certificate in Music

3. Grade point average of 3.0 or better in all music, music education and professional education courses.

Music Technology

Digital Music Pedagogy Option:

1. Submit a portfolio highlighting work in teaching, technological instructional materials such as PowerPoint, desktop music notation, sequencing, digital audio workstations, electronic keyboards or instruments, and computer assisted music instruction.
2. Submit an essay outlining goals for teaching with technology.

Electronic Composition Option:

1. Submit a portfolio of original work including scores, audio files, sound design and video. Works for the portfolio should contain electronic and electro-acoustic pieces including one major work.
2. Submit an essay outlining goals for composing with technology.

Electronic Performance Option:

1. An audition is required. Applicants should prepare the equivalent of a senior recital for undergraduate performance majors. Those who live more than 150 miles from the University may submit a video presentation in CD-ROM or DVD media.
2. Submit an essay outlining goals for performing with technology.

Sacred Music

Organ Audition:

The applicant must demonstrate organ proficiency equivalent to the senior undergraduate level in both performance and repertoire. For the entrance audition, the applicant should perform one work by J.S. Bach and at least one other work in a contrasting style. Although memorization is not required for the audition, it is encouraged. In addition, the applicant must bring a listing of repertoire to the audition.

Piano Audition:

Scales: all major and minor scales for four octaves in sixteenth notes: M.M. – 120. All diminished, dominant seventh, major and minor arpeggios for four octaves in sixteenth notes: M.M. = 104.

Representative literature: Bach: a prelude and fugue; Beethoven: a sonata comparable in difficulty to Op.10, No.1; Chopin: a nocturne; one work from the Impressionist or Modern periods.

Artist Diploma in Performance

Applicants must have earned a bachelor's degree, master's degree, a college-level conservatory diploma or their foreign equivalent.

Application

Application forms may be obtained in the Graduate Viewbook or by writing to the Director of Music Admissions, Duquesne University, Mary Pappert School of Music, 600 Forbes Avenue, Pittsburgh, Pennsylvania 15282. Application forms are also available on: <http://www.music.duq.edu>. All application materials must be received by the school no later

than one month prior to the beginning of the term in which the applicant anticipates commencing graduate work.

Three letters of recommendation are required from professionals in the field who can attest to the applicant's qualifications.

Official Transcripts

Each student applying for admissions to the Graduate Division must request an official transcript from each institution attended, including any attended during summer sessions, regardless of whether or not credit was received.

Note: All official documents which are accepted toward admission become the property of the University.

International Students

Applicants from other countries are welcome in Duquesne University's Graduate Music programs and are considered for admission on the same basis as students from the United States. In addition to the aforementioned admission requirements, international students must submit the following:

Test of English as a Foreign Language (TOEFL) scores.

Applicants who have not taken the TOEFL or whose TOEFL score is below that required (550 paper-based or 213 computer-based), may be granted admission on condition of taking the Duquesne University English Placement Tests upon arrival and successfully completing any required English language course work. This may involve at least one semester of course work or until such time as English language skills improve sufficiently to take graduate-level courses on a full-time basis as indicated by TOEFL results.

Note: TOEFL scores are not required of applicants to the Artist Diploma in Performance.

For additional TOEFL information, contact:

Educational Testing Service

Princeton, New Jersey 08540 U.S.A.

1.800.GO.TOEFLL

<http://www.toefl.org>

English Language Placement Testing Fees

Placement testing fees are one-time fees. They may range from \$25 to \$100 depending on the type and number of placement tests required.

Number of ESL Classes Needed

A Master of Music student who requires only one or two ESL classes during a semester would need between \$750 and \$1,500 for ESL course fees and books. These fees are *in addition* to tuition charges related to the academic degree program courses.

A student requiring three to four ESL courses would need between \$2,100 and \$2,700 for course fees and book. Students requiring five ESL courses would need \$3,500. This (five-class) situation fits students whose test results indicate a need for an Intensive English Program (IEP) of twenty hours of English in the semester and no academic degree courses until English language skills are developed sufficiently.

Number of Semesters Needed in the ESL Program

If a student needs more than one semester of ESL study, the student should estimate costs as above. Also, such students should assume one or possibly two additional semesters of study, depending on whether they started work in the ESL Program at a basic, intermediate or advanced level.

For additional ESL information, contact:

Office of International Programs

601 Duquesne Union

Pittsburgh, PA 15282

412.396.6113

412.396.5178 fax

<http://www.oip.duq.edu>

email: oip@duq.edu

International students are expected to maintain full-time status, which is at least seven credits (semester hours) each term.

Acceptance

After all application materials have been reviewed and evaluated, the Mary Pappert School of Music will issue the applicant an official statement of acceptance or rejection. Admission to the Graduate Division does not guarantee ultimate degree candidacy. Degree candidacy will be automatic upon the completion of 12 credits in required courses with at least a 3.0 average. At the discretion of the Director of Graduate Studies, a personal interview may be required of any applicant before admission.

Types of Admission

Applicants will be granted admission in the following ways:

1. Formal

Full and unconditional admission into a graduate degree program.

2. Conditional

Duquesne University Students

Applicants registered in the Mary Pappert School of Music who require no more than 12 semester hours for the completion of their baccalaureate studies may apply for conditional acceptance. Upon successful completion of the bachelor's degree, formal acceptance will be automatic, provided that all other admission requirements for the specific graduate program have been met.

Duquesne University Students Campus Courtesy

Especially qualified students within 12 semester hours of the completion of their baccalaureate studies may be granted conditional acceptance with permission to take graduate courses applicable to the master's degree.

Normally, only courses numbered 500-599 are offered, subject to the approval of both the instructor and the Director of Graduate Studies. The maximum number of credits thus earned shall not exceed six hours. Upon successful completion of the bachelor's degree, formal acceptance will be automatic, provided that all other admission requirements for the specific graduate program have been met.

Students from other Institutions

Qualified applicants from other institutions who file their applications during the final year of work toward a bachelor's degree may be granted conditional acceptance. Formal admission will be granted upon subsequent filing of a satisfactory supplementary transcript showing the degree awarded.

3. Temporary Transfer

This is granted to a student in good standing in any recognized graduate school who wishes to enroll in the Mary Pappert School of Music for any one term or summer session and who plans to return thereafter to his or her former college or university.

The student's graduate dean must provide a statement that he or she is in good academic standing, and must give written approval for the student's temporary transfer to Duquesne.

4. Special Status

Music Education students who need credits for certification, and other students who do not wish to become degree candidates may be given special permission to register for courses, pending the approval of the Director of Graduate Studies and the professor(s) concerned. Credits thus accrued will not be counted toward a graduate degree unless all required application materials for formal admission have been submitted, evaluated, and approved.

5. Doctoral Courtesy

Scholars who have attained doctoral status from this or other recognized universities and who wish to continue study in special fields may be permitted to attend individual courses subject to the permission of the instructor in charge. No official record will be made of the work done. If credit and/or official transcript are desired, regular admission procedures must be followed.

6. Auditor

With the permission of the School, auditors may attend certain courses provided they pay regular rates per semester hour. Under no circumstances will credit be allowed for such attendance.

Diagnostic Examinations

New graduate students will be required to take an examination covering music history/literature and theory/analysis. The exam is given online and is for diagnostic and

advisement purposes.

Academic Policies

Restrictions on Time

A full-time student normally takes seven or eight credits in one semester. A minimum of seven credits is needed for full-time status, but eight credits for two of the semesters will be needed to meet the 30-credit degree requirement in two years of full-time enrollment.

All work acceptable toward the master's degree must be completed within a period of five years. Stop-out students, i.e., those who do not plan to take any courses during a given semester, must register for Leave of Absence in order to keep their files active. Such students may thus return to resume their degree work without having to reapply.

Residence

Course requirements are met in residence. Certain programs include online/distance courses.

Transferred Graduate Credit

With the Director's approval, a maximum of six graduate credits taken at an accredited institution may be accepted toward the master's degree. Official transcripts and catalog course descriptions from the institution must be submitted for evaluation.

Thesis

Adequate command of written English is assumed before the student embarks upon a thesis. Where such competence is in doubt, the Graduate Committee may require proof of the student's command of the language before the thesis can be begun.

Each student should request from the Director of Graduate Studies a set of general directions on the preparation and presentation of theses. This is to be done during the semester prior to the actual writing, at which time the Graduate Committee reviews and approves the thesis topic.

Registration follows the usual procedure and may be extended by registering for thesis continuation until work is completed. Students engaged in thesis writing should be careful to note in the calendar the last day for submitting theses to the Graduate Division. The Dean, by and with the consent of the Graduate Committee, approves or disapproves the thesis, following the separate reports of a committee of readers appointed from the faculty of the Graduate Division.

For information on electronic theses and dissertation guidelines, visit:

<http://www.library.duq.edu>

Intern Certification

Intern certification has been designed for persons with a baccalaureate degree but without certification to teach, who desire to become fully certified in Pennsylvania as music teachers. Applicants who qualify for admission to graduate study in music education and enroll in the

program specified become eligible for employment in the teaching field. An Intern Certificate is valid for three years of teaching, during which the holder must continue study in the School of Music.

The number of semester hours needed to complete the master's degree and obtain full certification varies with a student's previous preparation and the requirements for the Instructional I Certificate.

Registration

Prior Advisement

After being admitted to the Graduate Division, the student should contact the Academic Advisor by email at musicadvisement@duq.edu

How to Register

After initial registration with the Academic Advisor, Duquesne University uses online registration DORI (Duquesne Online Resources & Information) except for international students who may proceed directly to the advisement office (301 Music School). Registration occurs before each term of enrollment. Visit: <http://www.dori.duq.edu>

Official Registration

Only students who are recognized as *officially registered* are bona fide students of Duquesne University. Unless students are officially registered, they are not permitted to attend classes, engage in student affairs, or generally have access to the buildings and grounds or use of the University's facilities.

Official registration is the recognition given by the University to persons who have met these conditions:

1. Appropriate authority for admission to study in a school or department has been given by an authorized officer of the University. The admitting authority of graduate music students resides in the Dean of the School of Music.
2. Authorization to continue in the program selected has been given and registration for classes has been accomplished in compliance with all academic requirements and procedures.
3. Arrangements have been made to the satisfaction of the University for payment in full of all financial charges, including fees, tuition and housing charges, any of which are due and payable in full before the beginning of classes.

Grading Policies and Practices

Grading

The following grading system is in effect in the Graduate Division of the School of Music:

A	(4.0)	Distinguished scholarly work
A-	(3.7)	
B+	(3.3)	
B	(3.0)	Normal progress toward the degree.

- B- (2.7)
- C (2.0) Failure: No credit given.
- I Incomplete: Grade is deferred because of incomplete work; completion is expected within one semester.
- W Official withdrawal.

Graduate students are expected to maintain an average not lower than B; those failing to meet this standard will be subject to faculty action.

Grade Reports

A report of final grades is available to the student at the close of each semester and summer session through DORI (Duquesne Online Resources & Information).

<http://www.dori.duq.edu>

Transcripts

To obtain additional copies of their academic records, students must write to the Registrar for transcripts for themselves or for other institutions and agencies. Students may also use DORI for online transcripts requests. All official transcripts issued by the Office of the Registrar bear the signature of the Registrar and the embossed signature of the Office of the Registrar. Whenever an official transcript is released directly to the student, it will bear the stamped designation, *Issued to Student*. No transcript will be issued unless all financial obligations owed by the student to the University have been fulfilled. For additional information, visit:

<http://www.dori.duq.edu>

The Office of the Registrar is open Monday through Friday from 8:30 a.m. to 4:30 p.m.

Financial Information

2009-2010 Graduate Tuition

Tuition Per Credit (Part Time, Overload, Graduate) \$989

Fees

Non-refundable Application Fee \$50

University Services Fee Per Credit Hour (Part-time, Overload, Graduate) \$78 per credit

Continuous Registration Fee \$100

International Services Fee \$125

Removal of "I" Grade \$0

Credit by Examination (per course credit hour) \$30

Auditor's Fee Same as those taking the course credit

Thesis Filing Fee \$60

Health Insurance

Duquesne University requires all full-time students to have health insurance. This requirement recognizes the increasing importance of health insurance to every individual. Most students have coverage under existing family coverage and will not be affected by this requirement other than to demonstrate they have coverage. Those who do not otherwise have

coverage will be required to purchase a policy offered by the University at the beginning of the academic year. This requirement, or Hard Waiver, will allow the University to offer as comprehensive and cost effective plan as possible to all full-time students. Those students who demonstrate that they have coverage from any other source will not be required to purchase the University sponsored plan.

Graduate Program Graduation Requirements: Master of Music Degree

Diagnostic Graduate Theory Exam

During the first semester, each student takes an online Diagnostic Graduate Theory Exam for advisement purposes.

Program of Study

A minimum of thirty (30) credit hours will be required in the Master of Music programs. The thirty credits include ten (10) credits in the Major, ten (10) credits of a Music Core, and ten (10) credits of Electives.

Music Core Studies

The following courses comprise the Music Core Studies, which are common to all Master of Music degree programs.

Introduction to Research in Music	2 credits
Philosophies of Music History and Theory	2 credits
(Selection from GMAP, GMENS, or GMPF courses)	2 credits
(Selection from GMTH courses)	2 credits
(Selection from GMLI courses)	2 credits
Total 10 credits	

For the Music Education major, the requirement will be satisfied by the completion of 30 credits including a thesis or field project and the presentation of a professional portfolio.

The Theory and Composition programs require 26 hours in course credits and a four-credit thesis. For Composition majors, the thesis will take the form of an original composition, ordinarily for orchestra and sufficiently mature to warrant professional performance. The thesis will be accompanied by an analytical paper describing in detail the technical features of the composition. A professional portfolio is presented at the Final Comprehensive Oral Examination.

For the Performance major, the requirement will be satisfied by completing thirty (30) credits including the preparation of a recital program which, after approval by a faculty committee, must be presented in public. The performance of a concerto (for singers, a leading role in a staged production) may be arranged at the discretion of the instructor. An essay on the structure, style and performance problems of the literature performed will be submitted prior to the recital. The process is described in the Graduate Student Handbook, and includes a portfolio presentation.

For the Sacred Music degree programs, the requirement will be satisfied by completing thirty (30) credits, which are described in detail in the Sacred Music Handbook. Candidates for the Sacred Music degree will also present a public recital as part of the required Internship or in addition to the Internship. A professional portfolio is presented at the Final Comprehensive Oral Examination.

All options of the Music Technology degree program require twenty-eight (28) hours in course credits and a two-credit music technology recital or digital music pedagogy project featuring music technology to satisfy the degree requirements. Each student will develop a professional music technology portfolio that represents work accomplished during the program. The portfolio must be delivered digitally, that is, via the Internet, CD, or DVD. The two final credits for each music technology option are as follows:

- Students in the **digital music pedagogy** option will develop a final music technology project whose primary purpose is pedagogical. This may be a music course web site, an online course, a music technology course designed for the face-to-face classroom, or other project determined in consultation between the student and the advisor. The project will be delivered and demonstrated through a digital medium. A paper describing the conceptual basis, the structure of the project, and assessment of student learning will accompany the project.
- Students in the **electronic composition** option will compose and present a performance of a substantial original work that showcases some of the following elements: electronic instruments, electro-acoustic orchestration, multimedia, and other aspects of music technology. An analytical paper describing the music technology features of the composition will accompany the composition.
- Students in the **electronic performance** option will prepare and present a recital incorporating advanced music technology performance techniques such as digital signal processing, digital audio recordings, MIDI sequencing, and advanced MIDI controller performance and/or improvisation. A paper describing the music technology features of the performance will accompany the performance.

It is the responsibility of each graduate student to comply with all degree requirements, and to initiate all requests for action pertaining to his or her degree program. Such requests must be submitted in writing to the Director of Graduate Studies for consideration by the Graduate Committee.

Final Comprehensive Oral Examination

A Final Comprehensive Oral Examination will be administered to each candidate in every degree program. This examination is normally conducted in conjunction with the music education field project, music technology recital or pedagogical project, defense of thesis, or the degree recital. In all programs, a professional portfolio is presented at the oral exam. Candidates should contact their advisors regarding details of examination protocol.

Degree Programs

The School of Music offers a wide range of options for graduate study within the Master of Music degree. The program in Music Education culminates in a thesis or field project and the presentation of a professional portfolio, which is developed through the course of graduate studies. The Theory and Composition programs allow for emphasis in either theoretical and pedagogical studies or in original creative work. The Sacred Music program is offered for majors in organ. Those seeking performance careers will normally choose to pursue a master's degree in performance. The Music Technology program offers options in digital music pedagogy, electronic composition and electronic performance. The digital music pedagogy and electronic composition degrees may be completed by means of fall and spring on-line courses with additional on campus summer courses. The electronic performance option is only available on campus but can include summer courses. In addition, the Artist Diploma program, while not a degree program, offers uniquely structured courses of study for those pursuing careers for which an academic degree is not a requisite.

Master of Music in Performance

Overview of Program

Graduate students study with master teachers, many of whom are renowned performers in their field, through applied music study in keyboard, guitar, electric bass and all orchestral instruments and voice. Students perform in a variety of ensembles which rank among the finest in the country by virtue of the quality of concerts, recordings, broadcasts, tours and repertoire.

Admission Requirements

1. Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.
2. An audition is required for admission to this program. Audition times are scheduled at specific times throughout the year, and may be scheduled by calling the Director of Music Admissions at 412.396.5983 or sending email musicadmissions@duq.edu. The applicant should prepare for the audition the equivalent of a senior recital for undergraduate performance majors. DVDs, CDs and videotapes may be acceptable for a preliminary audition, although applicants should expect to audition at the University before a faculty panel.

Sample Curriculum:

Orchestral Instruments including Saxophone and Euphonium

Applied Music: (3 semesters at 3 credits)	9 credits
Recital	1 credit
Total	10 credits

Core Studies in Music

Total	10 credits
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Electives

May include a fourth semester of applied music, pedagogy courses, technology and additional courses in orchestral repertoire/chamber music and ensemble (Wind Symphony or

Orchestra).

Total **10 credits**
Total Degree Program **30 credits**

Faculty Information

James Houlik, Kenneth Burky, co-chairs
412.396.5478, 412.396.5868
houlik@duq.edu burky@duq.edu

Sample Curriculum:

Voice
Applied Music: (3 semesters at 3 credits) 9 credits
Recital 1 credit
Total **10 credits**

Core Studies in Music

Total **10 credits**

Electives

Electives may include a fourth semester of Applied Voice, Vocal Coaching, Stagecraft and Movement, Diction and Repertory, Singer's Repertory (Repertory courses include a rotating sequence of Italian, German, French and English repertoire. Languages not able to be covered by this four-credit sequence will be covered in the Singer's Repertory Course. Basic study of the respective foreign languages is a prerequisite to enrollment in these courses.), Opera Workshop or Choral Ensemble and pedagogy courses.

Total **10 credits**
Total Degree Program **30 credits**

Faculty Information

Guenko Guechev, chair
412.396.6076
guechev@duq.edu

Sample Curriculum:

Piano
Applied Music: (3 semesters at 3 credits) 9 credits
Recital 1 credit
Total **10 credits**

Core Studies in Music

Total **10 credits**

Electives

May include a fourth semester of Applied Piano, Pedagogy or Piano Literature courses.

Total **10 credits**
Total Degree Program **30 credits**

Faculty Information

Kenneth Burky, chair

412.396.5868

burky@duq.edu***Sample Curriculum:*****Organ**

The organ performance major parallels that of the major in sacred music, except that courses and electives pertaining to sacred music will be replaced with others appropriate to the student's needs and wishes, but subject to the approval of the Chair of Organ.

Sample Curriculum:**Organ**

Applied Music: (3 semesters at 3 credits) 9 credits

Recital 1 credit

Total 10 credits**Core Studies in Music****Total 10 credits****Electives**

May include improvisation, Gregorian Chant, hymnody, practicum, and choral or instrumental conducting.

Total 10 credits**Total Degree Program 30 credits****Faculty Information**

Dr. Ann Labounsky Steele, chair

412.396.5871

steele@duq.edu***Sample Curriculum:*****Guitar and Electric Bass**

Applied Music: (3 semesters at 3 credits) 9 credits

Recital 1 credit

Total 10 credits**Core Studies in Music****Total 10 credits****Electives**

May include a fourth semester of applied music, pedagogy courses, technology and additional courses in orchestral repertoire/chamber music and ensemble (Wind Symphony or Orchestra).

Total 10 credits**Total Degree Program 30 credits**

Faculty Information

Bill Purse, chair

412.396.5866

maestrobp@aol.com

Master of Music in Piano Performance: Collaborative Piano Emphasis

Overview of Program

The emphasis in collaborative piano is designed for the advanced pianist who wishes to make accompanying and chamber music a career focus. Students may elect a concentration in either instrumental collaboration and chamber music or vocal collaboration and coaching. Each track will include practical experience in the appropriate instrumental or vocal studios and ensembles.

Admission Requirements

1. Applicants must meet the admission requirements as stated in the *Graduate Admission and Policies* section in this publication.
2. A completed bachelor's degree in piano performance (or equivalent) from an accredited institution.
3. Repertoire lists and programs showing performing experience and knowledge of either instrumental or vocal literature.
4. An audition of solo literature equivalent to a senior recital. The audition will also include sight-reading of accompaniments from instrumental and vocal repertoire.

Additional requirements pertinent to the specific concentration are as follows:

Program I – Concentration in Instrumental Collaboration and Chamber Music

1. Substantial ensemble repertoire and experience.
2. Proficiency in a foreign language (recommended, but not required).

Program II – Concentration in Vocal Collaboration and Coaching

1. Substantial ensemble repertoire and experience.
2. Reading knowledge of German, French or Italian with language proficiency equivalent to one year of college-level instruction.

Sample Curriculum:

Piano

Piano (2 semesters/2 credits per semester)	4 credits
Collaborative Piano (4 semesters/1 credit/semester, instrumental or vocal)	4 credits
Recitals (2 recitals/1 credit each)	2 credits
Total	10 credits

Core Studies in Music

Total	10 credits
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Electives

Total	10 credits
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Total Degree Program **30 credits**

Sample Curriculum:

Piano Pedagogy Emphasis

Piano (3 semesters/2 credits per semester) 6 credits

Piano (1 semester/3 credits) 3 credits

Recitals (1 recitals/1 credit) 1 credits

Total **10 credits**

Core Studies in Music

Total **10 credits**

Electives

Electives are Group Pedagogy for Children I and II, Group Pedagogy for Adults I and II, and Entrepreneurship.

Total **10 credits**

Total Degree Program **30 credits**

Faculty Information:

Kenneth Burky, chair

412.396.5868

burky@duq.edu

Sample Curriculum:

Jazz Emphasis

Applied Music: (3 semesters at 3 credits) 9 credits

Recital 1 credit

Total **10 credits**

Core Studies in Music

Total **10 credits**

Electives

Electives are Jazz Arranging I and II, Jazz Harmony, Jazz History, Jazz Ear-training, and Entrepreneurship.

Total **10 credits**

Total Degree Program **30 credits**

Faculty Information:

Michael Tomaro, chair

412.396.5867

mike@miketomaro.com

Master of Music in Composition

Overview of Program

The Composition Program serves to provide the graduate student with a solid background of theoretical studies, which is applied to the further personal development of compositional skills. Under the guidance of a master composer, students learn to express their creativity in the composition of works ordinarily for orchestra, and sufficiently mature to warrant professional performance. Student composers enjoy the opportunity to hear their works performed by the school's ensembles.

Admission Requirements

1. Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.
2. Submit a portfolio of original work.

Sample Curriculum:

Composition

Composition (3 semesters at 2 credits)	6 credits
Thesis	4 credits
Total	10 credits

Core Studies in Music

Total	10 credits
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Electives

May include courses in Theory/Analysis, Technology, Jazz Studies, Music History, Music Theory, Ensembles or Special Topics.

Total	10 credits
Total Degree Program	30 credits

Faculty Information

Dr. Jessica Wiskus, chair
412.396.6074
wiskus@duq.edu

Master of Music in Theory

Overview of Program

Through advanced theoretical studies, the graduate student acquires an artistic knowledge of the materials and workings of Western music. Scholarly research is supported by a nurturing faculty and by resources from the University's Gumberg Library as well as resources (hardcopy and electronic) from other major libraries throughout the region. Courses in advanced analytical techniques culminate in the authoring of a thesis devoted to the theoretical aspects of a major composer's work that may be of particular interest to the student. Graduates of the program have gone on to doctoral study at prominent institutions and many of them hold teaching positions in music schools throughout the country.

Admission Requirements

1. Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.
2. Submission of two analytical essays. Essays should demonstrate the applicant's analytical skills and writing proficiency and should preferably focus upon repertoire from two different historical eras.
3. Submission of a 1-page statement of career goals.

Sample Curriculum:

Theory

Schenkerian Theory and Analysis	2 credits
Analysis of 20 th Century Music	2 credits
Pro Seminar in Music Theory	2 credits
Thesis	4 credits
Total	10 credits

Core Studies in Music

Total **10 credits**

Electives

May include courses in Theory & Analysis, Music Literature & Ideas, Technology, Jazz Studies, Ensembles, Applied Music, or General Studies.

Total **10 credits**

Total Degree Program **30 credits**

Faculty Information

Dr. Jessica Wiskus, chair
412.396.6074
wiskus@duq.edu

Master of Music in Music Education

Overview of Program

The Master of Music in Music Education program emphasizes excellence in musicianship, teaching, and leadership in the profession. The program is designed to provide rigorous learning opportunities in foundation subjects in addition to a wide array of specialized topics, including curriculum, pedagogy, psychology, improvisation, measurement and evaluation, and methods and techniques related to teaching band, choir, general music, and strings.

There are several options for completion of the requirements for the M.M. in Music Education. Courses are available:

- On campus during the academic year
- On campus during summer sessions
- Online during the academic year

Most students in the Music Education degree program take courses through a combination of

these options. The program culminates in a thesis or field project and the presentation of a professional portfolio that is developed throughout the course of graduate studies. The program consists of 30 credits, ten of which may be taken either as a secondary concentration or distributed among a variety of topics in an exploratory fashion. Secondary concentrations may be elected in choral music education, instrumental music education, music technology, or general music. Those who do not choose a secondary concentration may combine a variety of electives to satisfy the requirements. All courses, regardless of whether they are taken in the academic year or in the summer are worth *two credits* towards the degree requirement.

Admission Requirements

1. Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.
2. Submission of a portfolio highlighting academic and professional work and achievements. The portfolio should include an essay outlining teaching philosophy and goals.
3. Experience in teaching is strongly recommended. Three letters of recommendation are required from professionals in the field.

Sample Curriculum:

Music Education

Foundations of Music Education	2 credits
Music and the Mind	2 credits
Curricular Strategies in Music Education	2 credits
Music Education Research Design (1)	2 credits
Music Education Master's Project (2)	2 credits
Total	10 credits

Core Studies in Music

Total	10 credits
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Electives

Electives may include courses in conducting, history, theory, technology, and workshops in music education methods.

Total	10 credits
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Total Degree Program	30 credits
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- (1) Thesis/Field Project Design
- (2) Thesis/Field Project completion. Offered online only.

Faculty Information

Dr. Judith Bowman
 412.396.5857
bowmanj@duq.edu

Music Supervisor Certification

Overview of Program

The Program for Supervisor in Music was developed in 1992 as a cooperative program between the School of Music and the School of Education. The program is open to persons with a bachelor's degree in Music Education and a Pennsylvania Certificate in Music who have a grade point average of 3.0 or better in all music, music education and professional education courses.

Eligibility for certification requires graduate study and five years of certified music teaching experience. Requirements for completion of the program will vary, depending on the candidate's background; the individual program is determined through assessment by faculty members of each School. Music courses constitute part of the Master of Music in Music Education degree program and education courses are from the approved supervisor certification program offered in Duquesne's School of Education.

Admission Requirements

1. Bachelor's degree in Music Education
2. Pennsylvania Certificate in Music
3. Grade point average of 3.0 or better in all music, music education and professional education courses

Sample Curriculum:

Course

Orientation to School Administration and Supervision 3 credits

Introduction to Graduate Study 2 credits

Foundations of Music Education credits

Psychology of Music Teaching and Learning 2 credits

Leadership in the Arts 2 credits

Music Education Seminar I 2 credits

Music Education Seminar II 2 credits

Elementary School Curriculum or

Secondary School Curriculum 3 credits

Advanced Curriculum 3 credits

Supervision 3 credits

Elementary School Administration and Management or

Secondary School Administration and Management 3 credits

School Law 3 credits

Supervision Practicum 3 credits

Approved Electives:

Psychology of Exceptional Persons 3 credits

Music and Movement for the Exceptional Person 2 credits

Summer Music Workshops in music administration 2 credits

Summer Music Workshops in music technology 2 credits

Total Degree Program 42 credits

Faculty Information

Dr. Paul Doerksen, chair

412.396.1888

doerksenp@duq.edu

Master of Music in Music Technology

Overview of Program

Duquesne's innovative Music Technology degree offers options in digital music pedagogy, electronic composition, and electronic performance. Guided by faculty members who are acknowledged leaders in their fields, graduate students master powerful technological tools in the state-of-the-art electronic studios, including the Music Technology Center, the Digital Keyboard Lab, the Fender Electronic Studio and the multi-track Recording Studios. Graduates are in demand in higher education, K-12 music education, and in the music, film and recording industries throughout the world. The Master of Music Technology is designed for students with an undergraduate degree in music but not necessarily in music technology. Its goal is to help students develop mastery of music technology knowledge and skills appropriate to the chosen area of expertise, i.e., digital music pedagogy, electronic composition, or electronic performance.

Admission Requirements for Digital Music Pedagogy Option

1. Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.
2. Submit a portfolio highlighting work in teaching with an emphasis on technological instructional materials considered such as: instructional web pages, multimedia, music notation software, sequencing and audio software.
3. Submit an essay outlining goals for teaching with technology.

Sample Curriculum:

Music Technology

Sound Design/Sequencing (Online or Music Tech II)	2 credits
Digital Music Pedagogy (Online)	2 credits
Digital Audio Production (TI:ME Level II Summer)	2 credits
Advanced Computer Notation (Online)	2 credits
Music Technology Pedagogy Project (Online)	2 credits
Total	10 credits

Core Studies in Music

Total	10 credits
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Electives

Electives are selected in consultation between the student and the advisor, and may include Electronic Ensemble, TI:ME Level II courses, Graduate Audio for Media I and/or II, Electronic Orchestration, Music and the Mind, Directed Study in Music Technology, and a maximum of two courses from offerings in the M.S. in Multimedia Technology.

Total	10 credits
Total Degree Program	30 credits

Faculty Information

Bill Purse, chair

412.396.5866

maestroBP@aol.com

Admission Requirements for Electronic Composition Option

1. Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.
2. Submit a portfolio of original work including scores, audio files, sound design and video. Works for the portfolio should contain electronic and electro-acoustic pieces including one major work.
3. Submit an essay outlining goals for composing with technology.

Sample Curriculum:

Music Technology

Sound Design/Sequencing (Online, TI:ME Level II or Music Tech II)	2 credits
Digital Music Pedagogy (Online)	2 credits
Advanced Computer Notation (Online)	2 credits
Digital Audio Production (TI:ME Level II or Music Technology IV)	2 credits
Recital Music Technology	2 credits
Total	10 credits

Core Studies in Music

Total **10 credits**

Electives

Electives are selected in consultation between the student and the advisor, and may include Electronic Ensemble, Electronic Orchestration, Graduate Audio for Media I and/or II, Form and Analysis, TI:ME Level II Courses, Directed Studies In Music Technology, and a maximum of two courses from offerings in the M.S. in Multimedia Technology.

Total **10 credits**
Total Degree Program **30 credits**

Faculty Information

Bill Purse, chair

412.396.5866

maestroBP@aol.com

Admission Requirements for Electronic Performance Option

1. Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.
2. An audition is required. Applicants should prepare the equivalent of a senior recital for undergraduate performance majors. Those who live more than 150 miles from the University may submit a video presentation in CD-ROM or DVD media.
3. Submit an essay outlining goals for performing with technology.

Sample Curriculum:

Music Technology

Sound Design/Sequencing (Online, TI:ME Level II or Music Tech II)	2 credits
Digital Music Pedagogy (Online)	2 credits
Advanced Computer Notation (Online)	2 credits
Digital Audio Production (Music Technology IV or TI:ME Level II)	2 credits
Recital Music Technology	2 credits

Total 10 credits

Core Studies in Music

Total 10 credits

Electives

Electives are selected in consultation between the student and the advisor, and may include applied lessons, Electronic Ensemble or Electronic Instruments, Electronic Orchestration, Graduate Audio for Media I and/or II, Form and Analysis, TI:ME Level II Courses, Directed Studies In Music Technology, and a maximum of two courses from offerings in the M.S. in Multimedia Technology.

Total 10 credits

Total Degree Program 30 credits

Faculty Information

Bill Purse, chair

412.396.5866

maestroBP@aol.com

Master of Music in Sacred Music

Overview of Program

One of the most recognized sacred music programs in the country, the Sacred Music degree emphasizes the spiritual and musical development of graduate students and educates them to become Ministers of Music through a full range of church music courses, practical training, church internships and work in the Duquesne University Chapel. Graduate students may take applied studies in organ, piano, voice and directed study in choral conducting. Graduate students perform on Duquesne's beautiful Steinway pianos and have access to a variety of superior organs in the Pittsburgh area.

Admission Requirements

Applicants must meet the admission requirements as stated in the Graduate Admissions and Policies section in this publication.

1. Organ Audition: The applicant must demonstrate organ proficiency equivalent to the senior undergraduate level in both performance and repertoire. For the entrance audition, the applicant should perform one work by J.S. Bach and at least one other work in a contrasting style. Although memorization is not required for the audition, it is encouraged. In addition, the applicant must bring a listing of repertoire to the audition.
2. Piano Audition: Scales: all major and minor scales for four octaves in sixteenth notes:

M.M. – 120. All diminished, dominant seventh, major and minor arpeggios for four octaves in sixteenth notes: M.M. = 104.

3. Representative literature: Bach: a prelude and fugue; Beethoven: a sonata comparable in difficulty to Op.10, No.1; Chopin: a nocturne; one work from the Impressionist or Modern periods.

Sample Curriculum:

Sacred Music

Applied Music* (3 semesters at 3 credits)	9 credits
Recital, Project, Internship	1 credit
*Applied Music may include organ, piano, voice, and directed study in choral conducting.	
Total	10 credits

Core Studies in Music

Total	10 credits
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Electives

May include improvisation, Gregorian Chant, hymnody, practicum, and choral or instrumental conducting.

Total	10 credits
Total Degree Program	30 credits

Faculty Information

Dr. Ann Labounsky Steele, chair
412.396.5871
steele@duq.edu

Artist Diploma in Performance

Overview of Program

This program is reserved for advanced performers who have completed academic degrees or their foreign equivalent and whose accomplishments have already been amply demonstrated in various performance venues. Artist Diploma students devote most of their time perfecting their performance skills with private lessons from an artist teacher, many who are members of the Pittsburgh Symphony Orchestra. Performance in large ensembles and chamber music groups rounds out their musical studies, as they expand their solo and ensemble repertoire, and prepare for auditions with renowned professional ensembles.

The Artist Diploma is not an academic degree. It is a special certificate granted upon demonstration of an extraordinary level of performance skills.

Admission Requirements

Applicants must have earned a bachelor's degree, master's degree, a college-level conservatory diploma or their foreign equivalent.

Application

Application forms are included in the Graduate Viewbook or may be downloaded from:

<http://www.music.duq.edu>. All application materials must be completed and received by the School of Music no later than one month prior to the beginning of the term in which the applicant anticipates commencing graduate work.

Sample Curriculum:

Voice

First Term

Applied Voice	3 credits
Vocal Coaching	1 credit
Singer's Repertory	2 credits
Opera Workshop	1 credit
Total	7 credits

Second Term

Applied Voice	3 credits
Vocal Coaching	1 credit
Diction/Repertory*	2 credits
Opera Workshop	1 credit
Recital	1 credit
Total	8 credits

Third Term

Applied Voice	3 credits
Vocal Coaching	1 credit
Opera Workshop	1 credit
Elective	1 credit
Recital	1 credit
Total	7 credits

Fourth Term

Applied Voice	3 credits
Vocal Coaching	1 credit
Diction/Repertory*	2 credits
Opera Workshop	1 credit
Stagecraft/Movement	0 credit
Recital	1 credit
Total	8 credits
Total Degree Program	30 credits

*Includes French, German, Italian and English languages on a rotating basis.

Sample Curriculum:

Instrument

This program is flexible and personalized to address the specific needs of the professionally advanced student. The curricular structure generally consists of a balance each semester among Applied Music, Ensemble and Chamber Music performance and public recitals. For example, a typical semester would include:

Course

Applied Music

Ensemble/Chamber Music

Course* or Artist Diploma recital (7 or 8 credits per semester)

Total Degree Program**30 credits**

*Courses in history or theory, which would enhance performance musicianship.

General Regulations*Time Limitations*

Artist Diploma students will be enrolled full time for four consecutive semesters, or two academic years of study.

Transfer of Credits

The program consists of 30 credits taken at Duquesne University. No credits may be transferred from any other institution.

Financial Aid

Financial Aid is available in the form of graduate awards which consist of a full remission of tuition and fees. Students receiving such awards are required to provide a service to the school on a regular basis. For Artist Diploma students, this is usually, but not exclusively, in the area of performance. Awards are decided every spring for the following academic year. No applicant can be considered for an award until all application materials have been received and audition requirements fulfilled.

Student Life Contact Information**Academic Calendar**

<http://www.registrar.duq.edu/acaCalen.html>

Athletics

Palumbo Center

412.396.6565

<http://goduquesne.cstv.com/>

Blackboard Learning System

<http://www.blackboard.duq.edu>

Bookstore: Barnes & Noble

1015 Forbes Ave

Pittsburgh, PA 15282

412.434.6626

<http://duquesne.bncollege.com>

Campus Ministry

412.396.6020

<http://www.campusministry.duq.edu>

Commuter Affairs

1st Floor, Duquesne Union

412.396.6660

<http://www.commuteraffairs.duq.edu>

email: commuteraffairs@duq.edu

Computing and Technology Services (CTS)

Rockwell Hall

412.396.HELP (4357)

<http://www.cts.duq.edu>

Counseling Center

Room 308, Administration Building

Hours: 8:30 a.m. to 4:30 p.m. (Monday-Friday)

412.396.6204

<http://www.counselingcenter.duq.edu>

Dining Services and Locations

Room 333, Duquesne Union

412.396.6612

DORI, Duquesne Online Resources & Information

<http://www.dori.duq.edu>

DU Card Center

Room 203, Duquesne Union

412.396.6191

<http://www.duq.edu/aboutdu/DUcard/index.html>

email: ducards@duq.edu

Financial Aid

Ground Floor, Administration Building

412.396.6607

<http://www.financialaid.duq.edu>

Gumberg Library

412.396.6130 Circulation Desk

412.396.6133 Reference Desk

<http://www.sites.duq.edu/library/index.shtml>

Health Services

2nd Floor, Duquesne Union

412.396.1650

<http://www.healthservice.duq.edu>

Information Center

3rd Floor, Duquesne Union
412.396.6632

International Student Organization

Room 104, Duquesne Union
412.396.5404
<http://www.iso.duq.edu>

Police/Emergency

412.396.6002
<http://www.publicsafety.duq.edu/index.html>

Registrar

Ground Floor, Administration Building
412.396.6212
<http://www.registrar.duq.edu>

Residence Life

Ground Floor, Assumption Hall
412.396.6655
<http://www.studentlife.duq.edu/depRL.html>

Student Accounts

Room 208, Administration Building
412.396.6585
<http://www.studentaccounts.duq.edu/index.html>
email: studentaccounts@duq.edu

University Switchboard Telephone

412.396.6000

For more information on these departments and more, visit:

<http://www.duq.edu/frontpages/main/mStudentLife.html>

School of Music Contact Information**Administrative Assistant to the Director of Music Admissions**

Peggy Eiseman
Room 317
412.396.5064
eiseman@duq.edu

Assistant to the Dean

Kathy Ingold
Room 315
412.396.6082

ingold@duq.edu

Career Services Office

Amanda Ford, director and Assistant Dean

Room 304

412.396.5058

forda@duq.edu

<http://www.music.duq.edu/career.html>

Dean of Music

Edward Kocher, Ph.D.

Room 315

412.396.6082

kocher@duq.edu

Director of Graduate Studies

Assistantship Supervisor

Sr. Carole Riley, C.D.P., Ph.D.

Room 214

412.396.5057

rileyc@duq.edu

Director of Music Admissions

Troy Centofanto

Room 316

412.396.5983

musicadmissions@duq.edu

Main Office

Ginny Fisher, Office Manager

Room 319

412.396.6080

fisher@duq.edu

Manager of Musical Events

Chris Bromley

Room 302

412.396.6083

bromleyc@duq.edu

Mary Pappert School of Music

600 Forbes Avenue

Pittsburgh, PA 15282

www.music.duq.edu

Music Events Line

412.396.4632

Operations Manager

Thomas Haas
Room 318
412.396.1695
haast@duq.edu

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412.396.5857
bowman@duq.edu

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412.396.5871
steele@duq.edu

Composition Jessica Wiskus, D.M.A. Room 105
412.396.6074
wiskus@duq.edu

Performance, Artist Diploma Sr. Carole Riley, C.D.P., Ph.D.
Room 214
412.396.5057
rileyc@duq.edu

Theory Jessica Wiskus, D.M.A.
Room 105
412.396.6074
wiskus@duq.edu

Technology William Purse, M.M.
Room 101
412.396.5866
maestrobp@aol.com

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Elaine Abbott, Ph.D.
412.396.5578
Music Therapy

Kenneth Burky
412.396.5868
Piano

Robert Cameron, D.M.A.
412.396.6078
Ensembles

James Houlik
412.396.5478
Woodwind

Paul Doerksen, Ph.D.
412.396.1888
Music Education

Ann Labounsky Steele, Ph.D.
412.396.5871
Sacred Music

Guenko Guechev
412.396.6076
Voice

Bill Purse
412.396.5866
Music Technology
Guitar

Andrew Reamer
412.396.6080
Percussion

H. Carl Hess
412.396.1728
Brass

Charles Stegeman
412.396.5119
String

Michael Tomaro
412.396.5867
Jazz

Jessica Wiskus, D.M.A.
412-396-6074
Musicianship

Course Descriptions

Fall courses have odd numbers. Spring courses have even numbers.

General Studies (GMUS)

GMUS 500. Introduction to Research in Music

Two credits

Proseminar on resources and methodologies for music research. Required for all M.M. students during the first semester of graduate study.

GMUS 700. Thesis

Four Credits

For theory and composition majors only. Work on the thesis may be initiated by the student at any time, but registration for 700 Thesis is reserved until most course work has been completed, normally, the final semester of graduate study.

GMUS 704. Thesis Continuation

One Credit

For students who do not complete their thesis on schedule. Registration for this course provides continuation of guidance and supervision by the student's thesis director. Credit thus earned is not counted toward the total required for the degree.

Music Literature & Ideas (GMLI)

GMLI 532. Music of the Baroque: A Practical Approach

Two Credits

By combining study of Baroque performance techniques with listening and with ensemble and individual performances, the student gets a "hands-on" experience of Baroque music and a chance to consider new musical perspectives. Class discussion of the philosophy of music performance is an important facet of the course.

GMLI 543. Philosophies of Music History and Theory

Two Credits

This course traces the development of musical thought and aesthetics from the Ancient Greeks to the 20th century, emphasizing connections between philosophical theory and compositional practice. With respect to each historical era we ask, "What was considered to constitute great or beautiful music?" and "What ideas and theories shaped this conception of the beautiful and toward what purpose did musical expression aim?" Primary source material includes readings drawn from music theorists, historians, and composers as well as major philosophical figures (from Plato to Adorno).

GMLI 545. J.S. Bach

Two Credits

A wide-ranging exploration of the life and works of Johann Sebastian Bach, addressing questions like these: Is Bach's music truly universal? How can we reconcile the intellectual and expressive sides of Bach's musical personality? What is the religious context for Bach's music, and why does it matter? How does Bach's music relate to that of his contemporaries, and what makes Bach special? Issues of performance and interpretation, including some unconventional modern responses to Bach, will be considered throughout.

GMLI 546. Chamber Music of Schubert, Schumann and Brahms Two Credits

The piano music, songs and small-ensemble music of Schubert, Schumann and Brahms are suffused with a poetic, literary element that transcends genre. In this course, we will immerse ourselves in the intimate expressive world of the *Hausmusik* of these three closely-related composers, drawing connections across the boundary between vocal and instrumental music. Fusing scholarship with active music-making, we will focus on selected repertoire through musicological study, analysis and discussion, followed by group coaching of student performances of that repertoire. Along the way, we will tackle a variety of issues, including cultural and political context, historical and contemporary performance practice, and the relevance of the composers' biographies.

GMLI 547. Music and the Enlightenment Two Credits

This course investigates music of the Classic Period within the context of the social, political, and philosophical movement recognized as the "Enlightenment." Analysis and discussion will draw upon the works of Haydn, Mozart, and their contemporaries, focusing primarily upon the expression of musical ideas through the development of formal structures and, where applicable, the setting of text. Genres may include the symphony, string quartet, concerto, oratorio, and opera.

GMLI 548: Romanticism in European Music and Culture Two Credits

The Romantics of the 19th century put the individual and their own subjective perspective at the center of the universe. As a consequence, music was now considered the greatest of all the arts, precisely for its ability to engage our emotions and imaginations without recourse to overly concrete concepts or representations of reality. Poetry, literature, the visual arts, criticism and even philosophy aspired to be like music in order to achieve their own Romantic aims. In this course, we will compare musical expressions of Romanticism with its other cultural manifestations, not only to better understand Romantic music, but also to discover how the legacy of Romanticism continues to impact cultural life today.

GMLI 549. Music and the Political: The 20th Century Two Credits

"Between 1922 and 1930... almost every year a new kind of music was created and that of the preceding year collapsed." – Arnold Schoenberg. What motivated the unprecedented musical pluralism that has characterized the entire era of the 20th century? This course focuses upon the relationship between the various "isms" of 20th-century music (Impressionism, Primitivism, Expressionism, Futurism, Serialism, Neoclassicism, Minimalism, etc.) and the political context to which each style is essentially connected.

GMLI 551. 552. 553. 554.

Topics in Music History and Literature Two Credits Each

Specific topics are determined according to each professor's area of expertise, but may include, for example, a study of performance techniques in the music of the Renaissance, an assessment of the significance of Mozart's operas, or a survey of the evolution of the symphony from the 18th century to the 20th century.

GMLI 557. History of Jazz**Two Credits**

A course focused upon the chronological study of jazz from its inception to the present time. The course includes extensive analysis of the recorded works of jazz artists.

GMLI 558. History of Electronic Music**Two Credits**

An historical survey that embraces the evolution and revolution of electronic instruments, music technology compositional techniques, the impact of the tape recorder, and composers/performers of electronic music in the 20th century. The understanding of the historical development of electronic instruments is essential to understanding where we have been and where we are headed in the field of music technology. Studies will include recorded examples featuring specific types of electronic instruments, composers and style.

GMLI 560. Women and Music in World Cultures**Two Credits**

Recent studies of folklore and culture suggest that in many societies, women and men occupy separate expressive spheres and create two different but complimentary halves of music cultures. The goal of this course is the exploration of music around the world vis-à-vis the musicianship and involvement of women. How and why do women make music? How are women represented in music and how does it reflect the cultural past and present? Focusing on diverse musical genres, this study will examine the roles women play as creators, performers, sponsors, and custodians and transmitters of traditions and cultures.

GMLI 570. Perspectives in Ethnomusicology**Two Credits**

This course is designed to introduce graduate students to the origins, research orientations and trends in the field of ethnomusicology. It aims to give a broad understanding of the discipline by discussing its history, theory, and methodology as well as providing necessary tools for researching, preparing and presenting of scholarly findings. The writings of major scholars in the field, with emphasis on their contributions, limitations, and implications for future directions, will be studied.

GMLI 580. Music and the Mind**Two Credits**

Music cognition and the development of musical ability are the central topics of this course. Additional thematic areas include music and meaning; cognitive structures in music (mental representation); development of musical skills, including performance, composition, improvisation, and listening; musical response (affective, aesthetic, physiological); and, music learning theories. (Same as GMED 562, which is required for Music Education majors.)

GMLI 600. The Gendering of Music**Two Credits**

The goal of this course is to critically examine and explore recent issues of gender ideology as it affects women's musical activities. Drawing on the vast diversity of musical traditions and genres of world cultures, as well as through case studies and analysis of musical examples, this course discusses women's roles in the historical and contemporary music practices. Also, it investigates the various ways in which women and feminine images are represented in music, creative processes, gender constructions, negotiation of performance space, and how these issues are problematized in music scholarship.

GMLI 626. Hymnody**Two Credits**

A study of the textual, musical and theological perspectives of the church's heritage of congregational song; the psalms; the great hymns of the Medieval church; the heritage of Luther, Calvin and their followers; English and American traditions; 20th-century developments in the history of hymnody.

GMLI 627. Gregorian Chant**Two Credits**

This course examines the history, notation, and modal systems of Gregorian chant. It features class participation in the singing of chant, as well as the consideration of chant as prayer and current liturgical applications.

GMLI 632. Pro Seminar in Music Aesthetics**Two Credits**

Intensive study, with readings drawn from contemporary writers in music aesthetics. Prerequisite: GMLI 543 (Philosophies of Music History and Theory).

Jazz (GMJZ)**GMJZ 510. Jazz Harmony, Form & Notation****Two credits**

This course will present the foundations of harmony and form essential to the jazz musician. Topics to be covered include chord types and movement, chord voicing and substitutions, voice leading, scales, modes, the blues and other standard jazz song forms. This course should be a prerequisite to all jazz classes.

GMJZ 541. Jazz Chamber Music**Two credits**

All aspects of jazz are applied through the live performance of the music in small ensemble settings.

GMJZ 616. Jazz Composition**Two credits**

A thorough understanding of the song forms used in jazz and popular music will be achieved through analysis of existing compositions, followed by original composition by the student.

GMJZ 723. 727. Jazz Improvisation I, II**Two credits**

This course will present concepts designed to improve technique, ear training, and creativity, all essential components of improvisation.

GMJZ 730. Directed Study in Jazz**One to Three credits**

This course is offered so that a student may study any aspect of the jazz idiom (aside from improvisation) at a deeper level through a one-on-one encounter. Student and instructor will create a contract outlining student expectations and course outcomes.

GMJZ 737. Directed Study-Jazz Improvisation**Two credits**

This course is offered so that a student may study jazz improvisation at a deeper level through a one-on-one encounter. Student and instructor will create a contract outlining student expectations and course outcomes.

Music Theory & Analysis (GMTH)

GMTH 024. Diagnostic Graduate Theory Exam

Zero Credits

This consists of an online exam, taken for diagnostic purposes during the first semester of enrollment.

GMTH 533. Form and Analysis

Two Credits

This course engages with a study of formal design in music and the phenomenon of style in various historical periods. Work will focus upon recognition of the constituent elements of a composition as well as how each of these elements contributes to the whole. Special attention will be given to the relevance between formal analysis and the art of interpretation in musical performance.

GMTH 535. Sixteenth Century Counterpoint

Two Credits

A study of the contrapuntal technique of Palestrina and his contemporaries.

GMTH 537. Eighteenth Century Counterpoint

Two Credits

A study of the contrapuntal techniques of the eighteenth century, from the realization and elaboration of figured bass to the composition of choral preludes, inventions, and fugues.

GMTH 538. Advanced Musicianship Skills

Two Credits

A study of advanced techniques in solfège and melodic and harmonic dictation. Repertoire focuses upon works of the late 19th century (including examples of extended chromaticism) through the 20th century (including examples involving serial techniques and the manipulation of pitch class sets). Special attention will be given to excerpts from repertoire that is standard to each student's instrument or major.

GMTH 540. Orchestration

Two Credits

This course focuses upon understanding the techniques, ranges, and timbres of orchestral instruments through study of the musical literature, leading to discussion of orchestration for various small and large ensembles. Special attention will be given to the practical application of orchestration techniques.

GMTH 557. Debussy and Fin-de-Siècle France

Two Credits

This course focuses primarily upon the musical works of Debussy, examining his revolutionary developments in harmony, orchestration, and (especially) form. Analysis includes works such as *Prélude à l'après-midi d'un faune*, *Nocturnes*, *La mer*, and excerpts from *Pelléas et Mélisande*. Debussy's relationship to the culture of his times is emphasized through discussions and readings that investigate the work of Monet, Cézanne, Mallarmé, and Proust, as well as through discussions and readings of philosophical engagements with these artistic works.

GMTH 561. Schenkerian Theory and Analysis

Two Credits

This course focuses upon analysis of various musical genres as based upon the theories of Heinrich Schenker. Schenker's work, praised by musicians in diverse fields, seeks to disclose structural models that underlie musical expression, especially in music of the tonal tradition. GMTH 533 (Form and Analysis) or its equivalent is a prerequisite for this course.

GMTH 562. Analysis of 20th Century Music**Two Credits**

This course studies analytical strategies appropriate to the music of the 20th century, including principles of serial organization and set theory. Also important to the investigation of this repertoire are other musical parameters such as rhythm, texture and form. GMTH 533 (Form and Analysis) or its equivalent is a prerequisite for this course.

GMTH 565. Chromaticism in the 19th Century**Two Credits**

Much of the expressive richness of 19th-century music comes from its chromatic harmonic language. Chromaticism could function as a colorful ornament; it could create the impression of a strange, uncanny space within a diatonic world; it could tug mercilessly at the very foundations of tonality; it could even generate a new hierarchy of pitch relations that still relied on familiar tonal sonorities. In this course, we will explore chromaticism and its effects from a variety of theoretical and analytical perspectives. Composers to be studied may include Beethoven, Schubert, Chopin, Schumann, Liszt, Berlioz, Wagner, Bruckner, Brahms, Mussorgsky, Rimsky-Korsakov, Tchaikovsky, Mahler, Strauss and Schoenberg.

GMTH 630. Pro Seminar in Music Theory**Two Credits**

Intensive study in music theory and analysis. The techniques explored in this seminar move beyond what is covered in other courses; therefore, this seminar may not be substituted for any other required course. Recommended for theory majors, but open to all students with a substantial background in music theory, with special permission of the instructor.

GMTH 638. 639. 640. Composition I – III**Two Credits Each**

Creative writing in the larger forms. For composition majors only.

Performance (GMNS, GMAP, GMPF)**GMNS 503-543. Ensemble****Credit, Variable**

Participation in one of the school's ensembles. Decision as to which ensemble is selected will be made by the advisor, based on recommendation and requirements of the ensemble conductors.

GMAP 501-533. Applied Music**Credit, Variable**

Private study in voice or instrument. Jury examinations are conducted.

GMAP 534. Collaborative Piano I**Two Credits**

This course serves as an introduction to the art of collaborative pianism. Students will work with the instructor on the preparation of the repertoire for their performance projects, both solo and collaborative, and basic principles of ensemble playing will be explored.

GMAP 535. Collaborative Piano II**Two Credits**

This course continues the work begun in Collaborative Piano I, with emphasis on stylistic awareness and solution of practical issues in the studio and on stage.

GMAP 536. Collaborative Piano III**Two Credits**

This course continues the emphases of Collaborative Piano II, with exploration of further repertoire and rehearsal techniques.

GMAP 537. Collaborative Piano IV**Two Credits**

This course serves as the culmination of the Collaborative Piano curriculum, preparing the student for their Masters recital and setting goals for future study.

GMPF 507. Accompanying Class**One or Two Credits**

Emphasis is on literature, sight reading, transposition and score reading. Requires working with vocal and instrumental soloists.

GMPF 511. Choral Conducting**Two Credits**

An intensive study of the elements of conducting, and problems of interpretation and repertory of the major style periods. Prerequisite: Undergraduate conducting or special permission of the instructor.

GMPF 512. Piano Literature I**Two Credits**

This course explores the major piano work from 1685-1828, with particular emphasis on the works of Bach, Haydn, Mozart, Beethoven and Schubert. Extensive reading and listening assignments and exams will familiarize the students with the important piano music of these composers. Prerequisite: Two years of university level piano major study, or by permission of instructor.

GMPF 513. Piano Literature II**Two Credits**

A continuation of Piano Literature I from 1828 to the present, with emphasis on the great composers of the Romantic period (Chopin, Schumann, Liszt, Brahms) and the 20th century. Extensive reading and listening assignments and exams will familiarize students with the piano music of the important composers of this period. Prerequisite: Two years of university level piano major study, or by permission of instructor.

GMPF 516. Opera Workshop**One or Two Credits**

A performing class in which students learn standard and other opera repertory in English and the original languages.

GMPF 530. Chamber Music: Jazz**One Credit**

A performance class with emphasis on repertoire and small ensemble techniques.

GMPF 538. Piano Pedagogy I**Two credits**

This course introduces piano methods for technical proficiency and surveys method books. Students are guided in assessment and sequencing teaching methods for individual learners

GMPF 539. Piano Pedagogy II**Two credits**

This course guides students in peer teaching of selected repertoire on the elementary and early intermediate levels.

GMPF 540. Pedagogy for Performance Majors**Two Credits**

This course is designed to provide an introduction to the various aspects of studio teaching. Topics will include learning theory, pedagogical approaches, materials, and business considerations.

GMPF 541. Orchestral Repertoire and Chamber Music**Two Credits**

An intensive study of orchestral excerpts with emphasis on style, performance practice, and audition preparation. The course includes performance of selected chamber music for various combinations of instruments.

GMPF 545. Group Piano Pedagogy—Child I**Two credits**

Using the teaching lab, students are provided practical experience in observing and tutoring beginners in a group setting.

GMPF 546. Group Piano Pedagogy—Child II**Two credits**

Using the piano lab, students are provided practical experience in teaching beginners in a group setting with the supervision of a master teacher.

GMPF 547. Group Piano Pedagogy—Adult I**Two credits**

This course presents learning theories and methods of adult learning in a group setting. Through discussion, observation and reflection, students develop strategies for helping adults develop pianist skills

GMPF 548. Group Piano Pedagogy—Adult II**Two credits**

This course applies learning theories and methods of adult learning to beginners in a group setting. Using a combination of piano lab and individual tutoring, the student's practice teaching with a specific group. Seminars meet weekly to assess student progress and to discuss pedagogical challenges and successes.

GMPF 549. Singer's Repertory**Two Credits**

A performance class designed to increase the repertory of advanced students with special attention to literature they may not have had the opportunity to study elsewhere. Includes opera and oratorio repertory. Required for all voice performance majors.

GMPF 550, 551. Diction and Repertory**Two Credits Each**

Pronunciation, comprehension and interpretive skills in Italian, German, French and English repertoire. One language is offered each semester on a rotating basis. Prerequisite: one semester, or its equivalent, in the basics of the respective foreign language.

GMPF 579. Instrumental Conducting**Two Credits**

A course concerned with the more complex skills, knowledge and technique involved in instrumental conducting: Score reading, preparation and analysis, rehearsal procedures and artistic use of the baton.

GMPF 590. Performance Internship**Credit, Variable**

A rigorous occupational and academic opportunity for highly qualified students to combine career goals in an individually-designed work experience. Skills in performance, research,

analysis and communication are developed under the supervision of an on-site supervisor in cooperation with a faculty member who may require an academic project.

GMPF 595. Entrepreneurship

Two Credits

This course focuses on issues of music entrepreneurship such as building a unique career path, creating a demand, marketing strategies, leadership issues, and audience development.

GMPF 630. Directed Study in Conducting

Two Credits

Advanced, specialized study in instrumental or choral conducting, taught on an individual basis. May be taken only after successful completion of both 511 and 579. Concurrent participation in one of the school's major ensembles is expected. This course may not be taken in lieu of a course in conducting—required or elective.

GMPF 701. Recital

One Credit

For performance majors only. Registration for Recital 701 requires special permission of the advisor and the applied music teacher. Additionally, the student must pass a pre-recital hearing to be presented before a faculty panel not less than one month prior to the scheduled date of performance. The recital carries with it the requirement of a paper (essay) focusing on the structure, style, interpretation or performance problems of the music selected for the recital program. (This will be included as part of the final oral comprehensive examination.) Special note: Students who have already completed their nine prescribed credits of applied music prior to the semester in which the recital is to be given may be required to take additional applied music.

GMPF 702. Artist Diploma Recital

One to Three Credits

Periodic public performances as prescribed by the Artist Diploma curriculum. No written papers are required as for the degree recital, but the works to be performed will usually be of greater complexity than those normally expected for the performance degree major. Registration for the Artist Diploma Recital requires special permission of the advisor, and the approval and guidance of the student's applied music teacher.

Music Education (GMED)

GMED 500. Musicianship for Music Educators

Two credits

This course addresses basic musicianship through a sequential approach encompassing audiation, movement, sightsinging, dictation, transposition, improvisation, theory, keyboard assignments and vocal training. This course is offered in summers only.

GMED 561. Foundations of Music Education

Two credits

Foundations of Music Education encompasses a broad range of topics from the field of music education, including philosophical principles of music education, the historical foundations of music education in the United States, current trends (e.g., reform, standards, advocacy) and their implications for music education.

GMED 562. Music and the Mind

Two Credits

Music cognition and the development of musical ability are the central topics of this course. Additional thematic areas include music and meaning; cognitive structures in music (mental

representation); development of musical skills, including performance, composition, improvisation, and listening; musical response (affective, aesthetic, physiological); and, music learning theories. Required for Music Education majors. (Same as GMLI 580.)

GMED 630. Directed Study in Music Education **One to Six Credits**

Intensive study and research of the literature in music education beyond what is covered in other courses, and therefore may not be used as a substitution for any other course, required or elective. Recommended for Music Education majors who anticipate pursuing doctoral studies in music education.

GMED 660. Curricular Strategies in Music Education **Two credits**

Three areas compose this standards-based, curriculum seminar: Procedures for developing courses for today's school music programs; determination of goals, content, instructional materials, and evaluative criteria within a comprehensive music curriculum; and exploration of significant curriculum development projects, and other efforts in music education.

GMED 668. Music Education Research Design **Two credits**

Research seminar focusing on the development of a research proposal to investigate contemporary concerns in music education. *Prerequisites: GMUS 500, GMED 500, 561, 562, 660*

GMED 669. Music Education Master's Project **Two credits**

Implementation of project or study developed in GMED 668—Music Education Research Design. Students registered for this course must register concurrently for GMUS 731 Music Ed Project (0 cr.). *Prerequisite: GMED 668*

GMED 671. Special Topics in Music Education **Two credits**

A variety of topics of changing focus.

Sacred Music (GMSM)

GMSM 520, 521. Organ Improvisation I, II **Two Credits Each**

A practical application of the basic and advanced tools of improvisation including choral/chant-based and contrapuntal forms with emphasis on their liturgical application. Advanced service playing prerequisite.

GMSM 522. Sacred Choral and Solo Literature **Two Credits**

A survey of sacred literature presented chronologically and by usage in liturgical situations (Catholic, Protestant, Jewish) including performance practice. Class participation will be included.

GMSM 531. Service Playing **One or Two Credits**

The development of service playing skills necessary for church services of all major denominations. Includes a study of applied harmony, counterpoint, hymnody, anthem accompaniments, conducting from the console, and artistic use of organ registration. May be taken by theory majors for keyboard harmony and score reading skills.

GMSM 576. Organ Design and Maintenance**Two Credits**

A study of the basic concepts of organ construction with emphasis on the historical development of the organ, and the impact of that development on present-day organ design and construction. Tuning, voicing, and aesthetics of organ design will be discussed in depth.

GMSM 611. Liturgical Music Practicum I**One Credit**

An exploration of the relationship of liturgy and the music which expresses the rituals of liturgy. Fifteen areas of liturgical celebration in the worship life of the church are analyzed, set into historical perspective, and evaluated as to their effectiveness in parish life including: the demands of ritual, theology of the rites and their musical expression, and pastoral issues in their celebration.

GMSM 612. Liturgical Music Practicum II**One Credit**

An exploration of the relationship of the current practice of liturgy and the music which supports, assists, and enhances Christian worship in the mainline denominations. Eight areas of liturgical celebration in the worship life of the church are analyzed, and evaluated as to their effectiveness in parish life including: the demands of ritual, theology of the rites and their musical expression, and pastoral issues in their celebration.

GMSM 613. Liturgical Music Practicum III**One Credit**

In the third semester of the Liturgical Practicum students will be assisted in the refinement of their philosophy of church music and their own theological perspective. The class sessions deal with the everyday life of a church musician: working with a lectionary, staff relations, children's choirs, hand bells, working in a parish without a priest, the interview process, the spiritual life.

GMSM 618, 619. Organ Literature I, II**Two Credits Each**

A survey of organ literature and organ building as it relates to organ registration. The first semester treats organ music from the Renaissance through J.S. Bach. The second semester deals with the literature from 1750 to the present. Outside listening, readings and term papers will be required.

GMSM 670. Sacred Music Internship**Two Credits**

The internship in Sacred Music is an ongoing formational process in the student's music ministry at the church of his/her employ. This course, a requirement for the sacred music masters students and an elective for undergraduate students, is designed around the needs of each particular student who will work under the professor's guidance to strengthen his/her skills as ministers of music in their parishes. A public presentation in the form of a worship service or organ recital may be included.

GMSM 690. Choral Conducting and Cantor Development**Two Credits**

Conducting skills and technique paired with sessions on cantor leadership and repertory.

Music Technology (GMTK)

GMTK 501. Music Technology I

Two Credits

MIDI theory, intermediate to advanced computer notation and sequencing, including an overview of electronic instruments.

GMTK 507. Digital Audio Production (Music Technology IV) Two Credits

A hands-on approach to designing and implementing audio projects and using and configuring digital audio workstations will be presented. Advanced audio & video projects will be developed throughout the semester with main focus on the design of audio tracks, sound tracks, foley, sound design and voiceover for video and film with the Pro Tools software application. In addition, an overview of the sample editing software Mach Five2 will be utilized. Electronic music in video and film clips will be presented and discussed throughout the term to observe how electronic sound can successfully merge with electronic images.

GMTK 510. Graduate Audio for Media I

Two Credits

An introduction to the basic concepts of audio propagation both acoustically and electrically. Mathematics for audio concepts is covered in full. All concepts are then related to audio.

GMTK 515. Computers for Musicians II

Two Credits

This Course will examine the role of computers and music technology in various music applications, particularly focusing on computer-assisted instruction, multi-media development and presentation, and Internet applications. Students will acquire technological skills in the creation and application of digital media preparation, multimedia creation with branched logic, and interactive web page design. These skills will be closely integrated with advanced research techniques in electronic databases and the Internet, assessment and application of CAI software, and the design and creation of music based research, performance, and teaching presentations. Musical skills and knowledge acquired in prior Musicianship studies will serve as the basis for researching and preparing the mid-term and final projects.

GMTK 522. Graduate Audio For Media II

Two Credits

A presentation of more basic audio concepts both acoustically and electrically. Mathematics for audio concepts is covered in full. All concepts are then related to audio.

GMTK 610. Sound Design/Sequencing (Music Technology II) Two Credits

Synthesis and sound design advanced sequencing and basic Web page design.

GMTK 615. Audio I

Two Credits

Foundations of the recording process. Covered are all aspects of the recording chain and basic procedures for two-track and multi-track production. Laboratory work required. Prerequisite: 522. Graduate Audio for Media II.

GMTK 620. Musicians and the Internet

Two Credits

Examination of various topics and issues concerning music, analysis and music theory on the Internet, including the science of sound and digital audio, designing Web audio, file formats

for audio on the Web, interactive sound design, and copyright issues.

GMTK 621. Digital Music Pedagogy

Two Credits

The art of teaching music with technology with emphasis on forms of online learning. Topics include designs for online learning, including web-enhanced, blended/hybrid, and online formats, syllabus design, learning management systems, web-based tools, and current issues in online learning.

GMTK 655. Electronic Composition

Credit, Variable

Composition taught in a small group format. Electronic software and hardware are integrated as tools for development and presentation of original works.

GMTK 701. Directed Study in Music Technology

One to Three Credits

A variable credit course where the student under faculty direction works independently or in a small group on a subject of particular interest to the student in the field of Music Technology. Topics will focus on techniques of music synthesis, including sequencing, sound design, sampling and music synthesis integration with digital audio, and synchronization with video and animation.

GMTK 702. Directed Study in Digital Music Pedagogy

One to Three Credits

Intensive study and research in digital music pedagogy beyond what is covered in other courses. Recommended for Music Technology majors who intend to pursue doctoral studies in music and technology.

GMTK 710. Advanced Computer Notation

Two Credits

An in-depth study of advanced desktop music notation/publishing emphasizing musical realization through computer software and MIDI. Advanced computer/music skills will be covered with users creating projects that will contain computerized music scores, MIDI sequences, and multi-media files executed in the computer and synthesizer lab. All projects will include a detailed journal.

GMTK 714. Electronic Orchestration

Two Credits

A study of the basic problems of scoring for electronic instruments in a variety of music contexts, including scoring for both electronic and electroacoustic ensembles. Analysis of the techniques of electronic orchestration of selected contemporary composers in a variety of musical styles. Prerequisite: Consult the Chair of Technology.

GMTK 720. Music Tech Internship

Credit, Variable

A rigorous occupational and academic opportunity for highly qualified students to combine career goals in an individually designed work experience. Skills in performance, research, analysis and communication are developed under the supervision of an on-site supervisor in cooperation with a faculty member who may require an academic project.

GMTK 725. Digital Music Pedagogy Project

Two Credits

Students in the Digital Music Pedagogy option will develop a final project whose primary purpose is pedagogical. The project may be a music course web site, an online music course,

a blended/hybrid music course, a music technology course designed for the face-to-face classroom, or other project determined in consultation between the student and the advisor. A project proposal is required and should be developed in consultation with the advisor. The project will be delivered and demonstrated through a digital medium and accompanied by a paper (final report) describing the conceptual basis, the structure of the project, and assessment of student learning.

GMTK 805. Electronic Performance Techniques

Two Credits

The study and application of unique performance techniques used with electronic instruments. Through analysis of acoustic and electronic performances, and study of technical exercises, students will learn to control the nuance of performance on electronic instruments and computer performance software.

Degree Completion Requirements

Graduate students registered for final projects in all degree programs must also register for the appropriate non-credit requirements from the following list in order to complete their degrees. This requirement includes both Oral Exam (GMUS 720-725) and Thesis, Project or Paper (GMUS 726-734). They must also complete an Academic Degree Application early in the semester they intend to graduate. The form is available in the Music Advisement Office, and must be submitted by the deadline stipulated in the current University schedule.

GMUS 720. Oral Exam: Theory

Zero Credits

GMUS 721. Oral Exam: Music Education

Zero Credits

GMUS 722. Oral Exam: Performance

Zero Credits

GMUS 723. Oral Exam: Sacred Music

Zero Credits

GMUS 724. Oral Exam: Technology

Zero Credits

GMUS 725. Oral Exam: Composition

Zero Credits

GMUS 726. Composition: Thesis

Zero Credits

GMUS 730. Theory: Thesis

Zero Credits

GMUS 731. Music Education Project

Zero Credits

GMUS 732. Performance Paper

Zero Credits

GMUS 733. Sacred Music Paper

Zero Credits

GMUS 734. Music Technology Thesis/Project

Zero Credits

