The Hartt School

The Hartt School is an internationally acclaimed performing arts school with programs in music, dance, and theatre. The school began its life as Julius Hartt, Moshe Paranov, and Associated Teachers in 1920 and was one of the three founding institutions of the University of Hartford in 1957. Alongside the traditional performance-oriented majors in music, music theatre, theatre (actor training), and dance, the school offers programs in music history, music theory, music education, and composition. Hartt also offers innovative programs in pre-cantorial music, music management, performing arts management, and music production and technology.

With a strong tradition of excellence, Hartt takes pride in its talented artist-faculty. Recognized nationally and internationally as performers, educators, and scholars, The Hartt School faculty members are active in their areas of expertise. Through performances, recordings, books, articles, major awards, grants and fellowships, faculty members set an excellent example for their students. Interaction between faculty and students provides the framework for the development of future professional performing artists, arts managers, composers, music and production technologists, and teachers. A strong commitment to the select student body ensures a high quality of education.

A wide range of performance opportunities is provided to Hartt’s students. Musicians benefit from participation in large orchestral, wind, or choral ensembles. Smaller chamber music ensembles as well as solo opportunities help to create well-rounded musicians. Each year, master classes are given by musicians such as Joe Wilder, John Musto, Marni Nixon, John Corigliano, Angel Romero, James Galway, Midori, Vieri Bottazzini, Eugene Levinson, Pamela Frank, and the Emerson, Colorado, Miami, Lark, and Miró string quartets. Hartt also boasts Performance 20/20, a highly competitive, full-scholarship honors chamber music program that provides its students with the opportunity to perform many additional concerts. Vocal opportunities include a variety of choral performing organizations as well as black-box and fully staged operas. Voice students also have the opportunity to audition for and perform in productions by Connecticut Opera and Connecticut Concert Opera, as well as to hold section-leader positions in fine area choirs. Future music educators have years of hands-on practical training with children from The Hartt School Community Division, the University of Hartford Magnet School, the Hartt String Project, and area schools. Dancers thrive in workshops and large-scale productions. They benefit from working with local professional arts organizations, including the American Ballet Studio Company, Full Force Dance Theatre, the Adam Miller New Choreography Project, and Connecticut Opera, as well as collaborating with Hartt music and theatre students. They also perform, teach, and choreograph works during the four-year comprehensive curriculum. Dance teaching majors have four semesters of hands-on teaching with students in the Hartt Community Division.

In the Theatre Division, the classroom experience is enhanced by the production of 16 plays and musicals, incorporating a broad repertoire of contemporary and classical works. A highlight of the actor training program is the third-year “semester in England.” Both the music theatre and actor training programs present a yearly showcase in New York City.

For nearly four decades, the growth of The Hartt School was nurtured by the philanthropy of Alfred C. Fuller, founder of the famous Fuller Brush Company. Fuller’s generosity helped to create scholarship opportunities that continue to benefit Hartt students. Additional support from the Fuller family enabled Hartt to build the beautiful Alfred C. Fuller Music Center, the four-story building that houses The Hartt School. In the same spirit of generosity demonstrated by her husband, Mary Primrose Fuller left a bequest of $19.8 million in 1998, creating new and exciting opportunities for Hartt.

The University of Hartford has plans to build an exciting new performing arts center that will provide much-needed, additional facilities for talented students at The Hartt School. Architectural plans are being finalized that will convert an industrial building designed in 1929 by pioneering industrial architect Albert Kahn into a vibrant new center for performing arts education that will also serve as a resource for the entire community. The 70,000-square-foot center will provide performance and rehearsal spaces, classrooms, and studios for students in The Hartt School’s Vocal, Dance, Theatre, and Community divisions.
The Hartt School of the University of Hartford is an accredited institutional member of the National Association of Schools of Music and the National Association of Schools of Dance. Its programs in music education are accredited by the National Council for Accreditation of Teacher Education, and Hartt shares the University of Hartford accreditation by the Commission of Higher Education of the State of Connecticut and the New England Association of Schools and Colleges.

Mission Statement
As a vibrant community of performers, composers, managers, teachers, and scholars, The Hartt School seeks to enhance the practice and appreciation of all aspects of the performing arts through

- Professional training in a conservatory environment
- Avocation programs
- Service and advocacy in its immediate and extended community

Facilities
The University’s Alfred C. Fuller Music Center is served by a four-building complex.

Millard Auditorium provides the main performance venue on the University of Hartford campus. An intimate, 428-seat house, it is home to the Vocal, Instrumental, Dance, and Theatre divisions of The Hartt School. In addition, Millard is used for symphonies, operas, chamber music concerts, solo recitals, and lectures. Millard has computerized sound and lighting equipment, a 50-foot proscenium arch with a stage depth of 32 feet, a 22-line-set fly rail and a full orchestra pit.

O'Connell Hall houses the Organ Studio, Berkman Auditorium (a black-box theatre and recital hall), practice rooms, teaching studios, and offices for the Hartt Community Division.

Lincoln Theater welcomes outside bookings as well as campus-based activities. It is used for commencements, lectures, concerts, theatre and music theatre performances, solo performances, larger choral and symphonic concerts, and a variety of other activities. Lincoln Theater seats 716 and has a thrust stage that measures 65 feet at its widest, 52 feet from back wall to front edge of thrust. It has a full orchestra pit, computerized sound, and lighting equipment with follow spots. The dressing rooms easily accommodate up to 50 performers.

Paranov Hall, a four-story instructional building, houses classrooms, the Hartt recording studio, faculty and administrative offices, the University of Hartford Center for Computer and Electronic Music, and the LEGO Learning Center, a state-of-the-art research facility housing a large classroom and an adjoining observation room designed to further the understanding of how children in their first seven years develop musical understandings and skills.

All courses for dance majors are taught at the Hartford Courant Arts Center in Hartford. The center is also home to the Connecticut Opera Association and the Hartford Symphony Orchestra. The main building includes five spacious studios, an opera and dance rehearsal studio, artistic and production offices, an extensive dance library, conference rooms, a costume shop, and dressing and shower facilities. The 9,000 square feet of dance studios have ceilings that pitch from 13 to 21 feet in height, skylights, hallway observation windows, wooden barres, mirrors, and specially designed multilayered dance floors.

The University has a black-box theatre on each of its campuses. Both theatres are equipped with flexible seating: Berkman on the main campus holds up to 100 patrons; Upper Cheney on the Asylum Avenue campus holds 60. Performances in these venues include the third-year student public performances in theatre and music theatre, recitals, lectures, undergraduate vocal recital, opera black box, and Community Division performances. Upper Cheney is home to Hartt’s annual New Play Festival. The theatres share a brand-new, computerized light board, and the University’s Sound Technologies department supplies sound equipment.

The Mildred P. Allen Memorial Library is located on the second floor of the east wing of the Harry Jack Gray Center. The Allen Library houses reference and circulating materials for students, faculty, and staff of the University of Hartford. Its holdings include approximately 22,000 books and bound journals on music; 38,000 scores; 22,000 sound recordings; 2,000 recordings of Hartt operas, concerts, and recitals; and 675 videocassettes and DVDs. Subscriptions to more than 400 online and print journals allow students and faculty to remain abreast of current research. An integrated, automated library system provides easy access to these materials from locations on and off campus, as well as to catalogs and resources in libraries throughout the world. In addition, the Allen Library Web site presents extensive re-
sources in music, dance, theatre, and the performing arts (http://libraryhartford.edu/allen).

There are 20 personal computers and three laptops for use in the library. The library has three fully equipped listening rooms. Eight individual audio carrels house additional equipment. A teaching seminar room fitted with a full complement of listening and viewing equipment is available to faculty for classes and lectures. An additional seminar room is open for general use. Self-service photocopying machines are located at the front of the library. Metronomes and tape recorders are available at the circulation desk for use at Hartt. Microfilm may be used at Mortensen Library.

**Faculty**

Graduate programs offered by The Hartt School reflect the wide variety of professionally focused needs of today’s performers, scholars, and educators. Students have the opportunity to grow and thrive guided by a nurturing faculty, recognized nationally and internationally for its artistic and academic accomplishments. Hartt faculty members are recipients of major awards, fellowships, and grants and have performed in many of the world’s great concert halls. The faculty is justifiably proud of Hartt’s select student body and is committed to maintaining the high quality of its graduate programs. For complete faculty biographies, please visit www.hartford.edu/hartt.

**Administration**

Malcolm Morrison, Dean
Michael Yaffe, Executive Director
T. Clark Saunders, Associate Dean and Director of Graduate Studies
Irene Conley, Director of Undergraduate Studies
David C. Bell, Managing Director

**Academic Studies Division**

Kenneth Nott, Director, Chair of History
Robert Carl, Chair of Composition
Scott Metcalfe, Chair of Music Production and Technology
Patrick Miller, Chair of Music Theory
Natalie Wing, Coordinator
Peter Woodard, Chair of The Jackie McLean Institute of Jazz

**Instrumental Studies Division**

Margreet Francis, Co-chair of Keyboard and Chair of Chamber Music
Anne Griffin, Coordinator
Steven Larson, Chair of Strings
Roger Murtha, Chair of Woodwind, Brass, and Percussion
Alan Spriestersbach, Chair of Guitar
David Westfall, Co-chair of Keyboard and Chair of Accompanying

**Music Education Division**

John Feierabend, Director of Music Education and Chair of Undergraduate Music Education
Demaris Hansen, Chair of Graduate Music Education
Meghan Hansen, Coordinator

**Vocal Studies Division**

Edward Bolckovac, Director and Primrose Fuller Professor of Choral Conducting
Joanna Levy, Chair of Voice
Barbara Porter, Coordinator
Wayne Rivera, Chair of Undergraduate Performance

**Instrumental Studies Division**

**Strings**

Robert Black, double bass
Ivan Chan, violin, Miami String Quartet
Melinda Daetsch, viola, Suzuki pedagogy
Teri Einfeldt, violin, Suzuki pedagogy
Linda Wear Fiore, violin, Suzuki pedagogy
Rebecca Flannery, harp
Terry King, violoncello
Anthea Kreston, viola
Katie Lansdale, violin
Steven Larson, viola
Steve P. Metcalf, Interim Director of Instrumental Studies
Anton Miller, violin
Emlyn Ngai, violin
Chauncey Patterson, viola, Miami String Quartet
Richard Provost, guitar
Mickey Reisman, violin, orchestral repertoire
Cathy Meng Robinson, violin, Miami String Quartet
Keith Robinson, cello, Miami String Quartet
Edward Rozie, double bass, orchestral repertoire
Alan Spriestersbach, guitar
Steven Thomas, violoncello, orchestral repertoire

**Keyboard**

Gregory Babal, class piano
Amy Champagne, class piano
Luiz de Moura Castro, piano
Margreet Pfeifer Francis, piano
Raymond Hanson, piano, emeritus
Watson Morrison, piano, emeritus
Paul Rutman, piano
Robert Edward Smith, harpsichord
Patricia Snyder, organ
David Westfall, piano, accompanying
Oxana Yablonskaya, piano

Woodwinds, Brass, Percussion, and Ensemble
Janet Arms, flute
Curt Blood, clarinet
Ronald Borror, trombone
Marc Goldberg, bassoon
Daniel Grabois, horn
Joanna Hersey, tuba
Alan Kay, clarinet
Carrie Koffman, saxophone
Alexander Lepak, percussion, emeritus
Jay Lichtmann, trumpet
Humbert Lucarelli, oboe
Roger Murtha, trumpet
Peter Reit, horn
Greig Shearer, flute
Richard Shillea, clarinet
Andrew Spearman, French horn
Benjamin Toth, percussion
John Wion, flute

Conductors
Glen Adsit, Wind Ensemble
Gary Partridge, Capitol Winds
Christopher Zimmerman, Hartt Symphony Orchestra

Chamber Music
Steven Thomas, Chair

Vocal Studies Division
Voice and Vocal Coaching
Michael Budewitz, coach
Cherie Caluda, voice
Jason Charneski, accompanist
Miriam Charney, head vocal coach
Gaylien Chun, accompanist
Sanford Cohn, pre-cantorial
Kosloff, Doris Lang, coach
Joanna Levy, voice, Chair of Voice Department
Constance McMillan, accompanist
Fredric Moses, voice
Jerome Pruett, voice
David Richardson, accompanist
Wayne Rivera, voice, Chair of Undergraduate Vocal Performance
Barbara Robbins, accompanist
Stephen Scarlato, accompanist
Kenneth Shelly, voice
Kyle Swann, coach
John Zei, voice, emeritus

Conductors
Edward Bolkovac, Director of Vocal Studies Division and Chair of the Choral Department
Stuart Younse

Technical Staff
Marla Perlstein, costumer/designer
Larry Z. Rowe, Technical Director

Music Education Division
Nola Campbell
John Feierabend, Director of Music Education and Chair of Undergraduate Music Education
Demaris Hansen, Chair of Graduate Music Education
Kimberly Reese
Geoffrey Reynolds
T. Clark Saunders, Associate Dean
Stuart Younse

Academic Studies Division
Ira Braus, music history
Robert Carl, Chair of Composition
Ann Comiskey, music theory
Irene Conley, music management, Director of Undergraduate Studies
Steve Davis, jazz trombone
Edward Diemente, composition and music theory, emeritus
Stephen Gryć, composition and music theory
David Mačbride, composition and music theory
Donna Menhart, music theory
Patrick Miller, Chair of Music Theory
Akane Mori, music theory
Kenneth Nott, music history, Director of Academic Studies and Chair of Music History
Nat Reeves, jazz bass
Michael Schiano, theory
Myron Schwager, music history, emeritus
Larry Alan Smith, composition
Kenneth Steen, composition and theory, Contemporary Players
Charles Turner, music history
Gabor Viragh, music theory
Immanuel Willheim, music history, emeritus
Peter Woodard, music theory, Chair of The Jackie McLean Institute of Jazz

ADMISSION

Application Requirements
Applicants to graduate programs at The Hartt School must submit a completed Graduate Application, Hartt Supplemental Application, and supporting materials that vary according to the intended program of study. A list of necessary supporting materials for each graduate program is included with graduate application forms. All application materials are to be submitted to the Center for Graduate and Adult Academic Services at the University of Hartford.
Admission Requirements

Master of Music
Applicants are expected to have received a bachelor’s degree in music or its equivalent from an accredited college/university. This includes but is not limited to (1) Bachelor of Music, (2) Bachelor of Music Education, (3) Bachelor of Arts, or (4) Bachelor of Science. Candidates must demonstrate background and preparation that will contribute to probable success in the chosen curriculum.

Master of Music Education
Applicants are to have completed a bachelor’s degree in music education at an accredited college/university. Although not required, applicants are encouraged to have completed a minimum of one year of teaching at an elementary or secondary, public or private school.

Certificate of Advanced Graduate Study
Applicants should have earned a master’s degree in music or music education and show evidence of genuine musicianship and a distinguished record of service in teaching.

Graduate Professional Diploma
Applicants are to have earned a Performance Diploma, a Bachelor of Music, or equivalent, at a recognized institution. They are expected to give evidence of advanced technical and artistic ability.

Artist Diploma
Applicants should demonstrate a high level of accomplishment and should be in the beginning stages of a professional career. A diploma, certificate, master’s degree, or an equivalent from an accredited institution is required for admission.

Doctor of Musical Arts
Applicants must exhibit high scholarly ability and have a broad musical and educational background as well as the appropriate master’s degree from an accredited institution. Performance majors are expected to demonstrate advanced technical and artistic ability.

Doctor of Philosophy—Music Education
Applicants must provide evidence of superior scholastic ability, a broad musical and educational background, and the capacity to profit from advanced study in music education. In addition, all applicants must have earned a master’s degree at an accredited institution and have completed a minimum of two years of successful music teaching at an elementary or secondary, public or private school.

Application Procedures

Graduate Applications may be obtained by mail, phone, e-mail, or the Web.

Director of Admissions
The Hartt School
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599
860.768.4465
harttadm@hartford.edu

or

Online at
www.hartford.edu/hartt

Center for Graduate and Adult Academic Services
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599
860.768.4371

or

Online at
www.hartford.edu/admission/grad

Graduate Financial Aid
Graduate fellowships, assistantships, and scholarships are available to full-time students only. Duties may include performance in designated ensembles or organizations, undergraduate teaching, grading and related faculty support services, or other departmental functions. Every effort is made to have assistantship duties correspond to the student’s educational objectives.

Performance majors receiving financial aid are required to play in an instrumental performing organization (IPO) during the semester being funded.

Renewal
Graduate awards are reviewed on an annual basis and are renewable. Awards will generally be limited to four semesters for master’s degree and diploma students and six semesters for doctoral degree students. This review is to determine whether or not an award will be continued, raised, or decreased for the next academic year. If a student is not progressing sufficiently, a warning will be given. If after one semester of warning the progress is still insufficient, the award will be reduced or eliminated.

Nonmatriculated Status
With special permission students may register for a maximum of 6 credits of graduate courses prior to matriculation. Students who have not been formally accepted must secure permission of instructors for admission to graduate courses.
GRADUATE PROGRAMS

DEGREE PROGRAMS
Offered at the graduate level are the Doctor of Philosophy (Ph.D.), Doctor of Musical Arts (D.M.A.), Master of Music (M.M.), and the Master of Music Education (M.M.Ed.).

MASTER’S DEGREES

Proficiency Examinations for Placement
All entering master’s students are required to demonstrate basic proficiencies in music history, music theory, and ear training by completing a set of placement examinations. Some master’s degrees require additional placement examinations; please consult the Hartt Graduate Admissions information booklet for specific requirements. Students with deficiencies may be required to take one or more of the following courses within the first 18 credit hours of graduate study. The credits from these courses do not fulfill degree requirements. Students must earn a grade of B– or better to proceed to graduate courses in these areas.

TH 611 Graduate Theory Review: Tonal Harmony
TH 612 Graduate Theory Review: Tonal Form
TH 613 Graduate Theory Review: 20th-Century Materials
TH 614 Graduate Ear Training Review
HLM 611 Music History Review: Medieval and Renaissance
HLM 612 Music History Review: Baroque and Classical Music
HLM 613 Music History Review: Romantic and Early 20th-Century Music

Placement examinations are administered during the week prior to a new semester. Students who do not complete the placement examination will not be able to register for classes. For precise dates and times of the administration of placement examinations, consult The Hartt School Admissions Office.

Language Examinations
Master’s candidates in music history, theory, piano accompanying, choral conducting, and voice are required to take a language proficiency examination. M.M./D.M.A. choral conducting students will be given a language proficiency test at the time of their audition, consisting of two parts: (a) Reading Comprehension and (b) Diction. M.M. Vocal Performance: (a) Translation and (b) Diction. Voice candidates with foreign-language deficiencies may be required to audit undergraduate language courses. All language exams will be administered by the appropriate division or department. Students should contact division coordinators for details.

Transfer Credit
Graduate credits that will be used as transfer credits must be agreed upon during the admission process. Six credits beyond a bachelor’s degree are allowed for master’s programs, and 12 graduate credits beyond the master’s degree are allowed for doctoral candidates. Students who wish to earn graduate credits at another institution during their course of study at The Hartt School must receive advance approval from the director of their division.

Grade Requirements
All graduate performance majors must receive a jury grade by the end of the first 8 credits of major instrument study. Courses in the major field of study with grades lower than B– and electives with grades lower than C are not accepted toward fulfillment of degree requirements. In the D.M.A. and Ph.D. degree programs, no grade lower than B– will be accepted toward degree requirements.

Students who receive 6 credits of Cs or a single grade of D will have their academic standing reviewed by the Committee on Academic Standing. These students may be asked to withdraw from the program. Students who receive a course grade of F are normally withdrawn from the program.

Incomplete grades (I) are granted at the discretion of the instructor. Normally, incomplete grades are allowed only for medical reasons or for reasons beyond the student’s control. Students wishing to graduate must have removed all incomplete grades one month prior to the last day of classes.

Thesis Requirements
Master’s thesis proposals must be approved by the department in which the student’s program is administered. Exact proposal requirements and information on format and style may be obtained from the director of graduate studies. All proposals are to be prepared in consultation with an approved advisor. For May graduation, the completed master’s thesis must be submitted to the department chair no later than March 15. The department may require an oral defense of the thesis. All members of an
appointed committee vote on the acceptance of a thesis. Students who have not completed their thesis within the credit hours allotted in their program must continue to register until their thesis/degree requirements are complete.

Comprehensive Examinations

All master’s degree candidates are required to take written comprehensive examinations. Examination questions pertain to material covered in completed courses and are submitted and graded by the major department faculty. The major department may request questions from other departments such as History or Theory. The examination, administered separately by each department or division, is approximately three hours in duration. Candidates should inquire about specific content, dates, times, and places at their division office.

International students whose written English may prove to be a handicap in the examination may be examined orally to ascertain their comprehension of the required materials.

Students who fail the comprehensive examination may request to retake it the following semester. The comprehensive examination may be attempted only twice.

Timetable for May Graduation

March—Master’s Comprehensive Examination
First week in February—last day to file May degree applications
Second week in March—last date to submit thesis copies to Thesis Committee
Fourth week in April—last date for thesis defense
First week in May—last date to submit final copies

Master of Music

The Hartt School offers a variety of majors within the Master of Music degree program. Curricula are designed to elevate student accomplishments to the highest possible professional levels. Applicants for this degree will usually have completed a bachelor’s degree in music from an NASM-accredited institution or from a comparable foreign school. The Graduate Studies Committee reserves the right to decide if and when students have the equivalent of a bachelor’s degree. Applicants may be required to take a special examination to determine their level or preparation for one of Hartt’s degree programs.

Specific Undergraduate Prerequisites:

Choral Conducting
Score Reading
Figured Bass Realization
Keyboard Skills
Tonal Counterpoint
Music History
A minimum of 24 credits in Music History and Literature
A thorough background in European History Theory
Tonal Harmony and Counterpoint
Form and Analysis
Instrumentation and Orchestration
Keyboard Skills
Score Reading

All curricula for the Master of Music require a minimum of 36 credits beyond the bachelor’s degree. These credits normally are earned during four semesters of full-time study (minimum of 9 credits per semester, maximum of 13 credits); however, part-time study is possible. A maximum of 16 credits of studio lessons may count toward the degree. Normally, performance majors must complete two recitals for zero (0) credit. Up to 4 credits in chamber music may be earned toward the degree. The thesis, if required, may be begun during the last (fourth) semester of full-time study or after the successful completion of 30 credits. The degree must be completed within five years from the date of matriculation.

All M.M., D.M.A., and Ph.D. programs require HLM 615 Proseminar in Music History to be completed during the first year of study. HLM 615 is a prerequisite for enrollment into any other graduate music history courses.
### Performance Majors

#### Major in an Instrument—Suzuki Pedagogy Emphasis

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Instrument (four semesters)</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>TPR 500-503 Suzuki Pedagogy I-IV</td>
<td>3, 3, 3, 3</td>
</tr>
<tr>
<td>Elective in Music History</td>
<td>3</td>
</tr>
<tr>
<td>Elective in Music Theory</td>
<td>3</td>
</tr>
<tr>
<td>REC 562 Lecture Recital</td>
<td>0</td>
</tr>
<tr>
<td>Performing Organization (four semesters)</td>
<td>0</td>
</tr>
<tr>
<td>Chamber Music¹</td>
<td>2</td>
</tr>
</tbody>
</table>

Total credits 36

¹Students may be assigned to one semester of Contemporary Players in lieu of one semester of Chamber Music.

#### Major in Piano—Performance Emphasis

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>API 999 Piano Studio Instruction</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>APC 630, 631 Studies in Piano Repertoire</td>
<td>2, 2</td>
</tr>
<tr>
<td>ENS Chamber Music² (two semesters)</td>
<td>0–2</td>
</tr>
<tr>
<td>REC 560, 561 Recitals</td>
<td>0–4</td>
</tr>
</tbody>
</table>

One course (2 credits) chosen from the following:

- ACC 640, 641 Vocal Repertory                           2, 2
- ACC 644, 645 Sonatas                                   2, 2

#### Supporting Courses

**APC 520 Communicating with an Audience** (1)

**APC 523 Building a Music Career** (1)

**HLM 050 Info Literacy, Performing Arts** 0

**HLM Graduate Seminar in Music History** 3

**HLM Music History elective³** 3

**TH 553 Analysis for Performance⁴** 3

**TH Music Theory elective⁵** 3

One course (2 credits) chosen from the following:

- TPR 641, 643 Pedagogy Seminar                           2

#### Other Courses

Electives (with approval of advisor) 0–16

Total credits 36

³Must be taken during the final semester of the degree program.

²Offered through the College of Education, Nursing and Health Professions.

³HLM 610 and 611 (1.5 credits each) are required unless the placement examination determines that the student is exempted from one or both. If the student is exempt, these credits may be fulfilled with other HLM courses.

⁴Or other theory course in music analysis.

⁵TH 611-613 (1 credit each) are required if deficiencies are identified during placement examinations. If no deficiencies are identified, these credits may be fulfilled with electives.

*Not required if student has had Hartt course APC 423.

#### Major in Piano—Pedagogy Emphasis

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>API 888 Piano Studio Instruction</td>
<td>2, 2</td>
</tr>
<tr>
<td>API 999 Piano Studio Instruction</td>
<td>4, 4</td>
</tr>
<tr>
<td>REC 560 Recital</td>
<td>0–2</td>
</tr>
<tr>
<td>TPR 640-643 Pedagogy Seminar</td>
<td>2, 2, 2, 2</td>
</tr>
<tr>
<td>TPR 644 Pedagogy Practicum</td>
<td>1</td>
</tr>
</tbody>
</table>

One course (3 credits) chosen from the following:

- EDP 540 Appl. Devel. Learning Theory² 3
- MED 613 Sem. in Instrum. Music Ed. 3
- MED 619 Music Learning Theory 3

#### Supporting Courses

**APC 523 Building a Music Career** (1)

**HLM 050 Info Literacy, Performing Arts** 0

**HLM Grad. Seminar in Music History** 3

**HLM Music History elective³** 3

**TH 553 Analysis for Performance⁴** 3

**TH Music Theory elective⁵** 3

#### Other Courses

Electives (with approval of advisor) 0–16

Total credits 36

¹In addition to class requirements, all piano performance majors are required to complete 28 hours of accompanying or comparable assignment with an instrumental performing organization over the two-year program.

²Students may be assigned to one semester of Contemporary Players in lieu of one semester of Chamber Music.

³HLM 610 and 611 (1.5 credits each) are required unless the placement examination determines that the student is exempted from one or both. If the student is exempt, these credits may be fulfilled with other HLM courses.

⁴Or other theory course in music analysis.

⁵TH 611-613 (1 credit each) are required if deficiencies are identified during placement examinations. If no deficiencies are identified, these credits may be fulfilled with electives.

*Not required if student has had Hartt course APC 423.

#### Major in Piano Accompanying

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>API 888 Piano Studio Instruction</td>
<td>2, 2</td>
</tr>
<tr>
<td>ACC 640, 641 Vocal Repertoire</td>
<td>2, 2</td>
</tr>
<tr>
<td>ACC 642, 643 Skills of Instrum. Accompl.</td>
<td>1, 1</td>
</tr>
<tr>
<td>ACC 644, 645 Sonatas</td>
<td>2, 2</td>
</tr>
<tr>
<td>ACC 646 Survey of Operatic Repertoire</td>
<td>1</td>
</tr>
<tr>
<td>ACC 647 Techniques of Vocal Coaching</td>
<td>1</td>
</tr>
<tr>
<td>REC 560 Recital (Vocal Accompanying)</td>
<td>0–2</td>
</tr>
<tr>
<td>REC 561 Recital (Instrumental Accompanying)</td>
<td>0–2</td>
</tr>
</tbody>
</table>

#### Supporting Courses

**APC 520 Communicating with an Audience** (1)

**APC 523 Building a Music Career** (1)

**DIC 610, 611 Diction** 1, 1

**HLM 050 Info Literacy, Performing Arts** 0

**HLM Graduate Seminar in Music History** 3

¹In addition to class requirements, all piano performance majors are required to complete 28 hours of accompanying or comparable assignment with an instrumental performing organization over the two-year program.

²Students may be assigned to one semester of Contemporary Players in lieu of one semester of Chamber Music.

³HLM 610 and 611 (1.5 credits each) are required unless the placement examination determines that the student is exempted from one or both. If the student is exempt, these credits may be fulfilled with other HLM courses.

⁴Or other theory course in music analysis.

⁵TH 611-613 (1 credit each) are required if deficiencies are identified during placement examinations. If no deficiencies are identified, these credits may be fulfilled with electives.

*Not required if student has had Hartt course APC 423.
HLM Music History elective
TH 553 Analysis for Performance
TH Music Theory elective

Other Courses
Electives (with approval of advisor) 2–18
Total credits 36

1HLM 610 and 611 (1.5 credits each) are required unless the placement examination determines that the student is exempted from one or both. If the student is exempt, these credits may be fulfilled with other HLM courses.
2Or other theory course in music analysis.
3TH 611-613 (1 credit each) are required if deficiencies are identified during placement examinations. If no deficiencies are identified, these credits may be fulfilled with electives.
*Not required if student has had Hartt courses APC 420 and APC 423.

Major in an Orchestral Instrument

Major Courses
Credits
A 999 Major Instrument Instruction 4, 4, 4, 4
ENS Chamber Music 1, 1, 1, 1
IPO Instrumental Perf. Org. (four semesters) 4–8
REC 560, 561 Recitals 0–4

Supporting Courses
APC 520 Communicating with an Audience* 1
APC 523 Building a Music Career* 1
HLM 050 Info Literacy, Performing Arts 0
HLM Graduate Seminar in Music History 3
HLM Music History elective 3
TH 553 Analysis for Performance 3
TH Music Theory elective 3
TPR 520, 521 Applied Teaching Principles** 1, 1

Other Courses
Electives (with approval of advisor) 0–16
Total credits 36

1The master’s degree will be conferred in a specific instrument, e.g., Master of Music in Violin Performance.
2Students may be assigned to one semester of Contemporary Players in lieu of one semester of Chamber Music.
3HLM 610 and 611 (1.5 credits each) are required unless the placement examination determines that the student is exempted from one or both. If the student is exempt, these credits may be fulfilled with other HLM courses.
4Or other theory course in music analysis.
5TH 611-613 (1 credit each) are required if deficiencies are identified during placement examinations. If no deficiencies are identified, these credits may be fulfilled with electives.
*Required of non-Hartt graduates.

Major in Guitar

Major Courses
Credits
AGT 999 Guitar Studio Instruction 4, 4, 4, 4
APC 514, 515 Electric Guitar Styles 1, 1
APC 662 Contemporary Guitar Music 2
ENS Guitar Ensemble/Contemporary Players (four semesters) 1–4
HLM 520, 521 Guitar Literature 1, 1
HLM 540 Guitar Tablature 1
HLM 541 Lute Tablature 1, 3
REC 560, 561 Recitals 0–4
TPR 520, 521 Teaching Principles 2

Supporting Courses
APC 520 Communicating with an Audience* 1
APC 523 Building a Music Career* 1
HLM 050 Info Literacy, Performing Arts 0
HLM 573 Seminar in Performance Practices 3
HLM Music History elective 3
TH 553 Analysis for Performance 3
TH Music Theory elective 3
TPR 510, 511 Applied Teaching Principles 1, 1

Other Courses
Electives (with approval of advisor) 0–16
Total credits 36

1Baroque lute or Baroque guitar may be included with approval of guitar department chair.
2If previously taken, may be replaced with electives.
3If previously taken, may be replaced with HLM 642 Advanced Techniques of Lute Transcription.

Major in Organ and Liturgical Music

Major Courses
Credits
AOR 999 Organ Studio Instruction 4, 4, 4, 4
CHU 614, 615 Organ Performance Class 1, 1, 1, 1
CHU 616, 617 Seminar in Liturgical Music 0–2
CON 620, 621 Choral Conducting Methods and Techniques 2, 2
ENS Chamber Music 1 (two semesters) 0–2
REC 560, 561 Recitals 0–4

Supporting Courses
APC 523 Building a Music Career* 1
HLM 050 Info Literacy, Performing Arts 0
HLM Graduate Seminar in Music History 3
HLM Music History elective 3
TH 511 Eighteenth-Century Counterpoint 3
TH 553 Analysis for Performance 3
TH Music Theory elective 3
TPR 332 Continuo Realization 0
TPR 520, 521 Applied Teaching principles** 1, 1
Other Courses

Electives (with approval of advisor)  0–16
Total credits  36

1Students may be assigned to one semester of ContemporaryPlayers in lieu of one semester of Chamber Music.
2HLM 610 and 611 (1.5 credits each) are required unless the placement examination determines that the student is exempted from one or both. If the student is exempt, these credits may be fulfilled with other HLM courses.
3Other Theory course in Music Analysis.
4TH 611-613 (1 credit each) are required if deficiencies are identified during placement examinations. If no deficiencies are identified, these credits may be fulfilled with electives.
5Undergraduate course required for students who have not had the equivalent.
*Not required if student has had Hartt course APC 423.
**Not required if student has had Hartt courses TPR 420 and TPR 421 or the equivalent.

Major in Voice

Private Voice Instruction 4, 4, 4, 4
(four semesters)
Vocal Coaching 2
HLM 522 Vocal Literature 4
Electives (with approval of advisor)  11
REC 560, 561 (two recitals)  0
600-level Seminar in Music History  3
Total credits  36

Language requirement: Ability to pronounce correctly Italian, French, and German, and be able to translate a song or aria text of moderate difficulty, with the help of a dictionary.

Conducting Majors

Major in Choral Conducting

ACN 888 Private Study in Conducting 4, 4
CON 620-623 Choral Conducting Methods and Techniques 2, 2, 2, 2
ENS 406, 407 Vocal Arts Ensemble (four semesters) 1, 1, 1, 1
HLM 620, 621 Choral Literature 2, 2
HLM 650 Bibliography Seminar 3
TH 630 Advanced Score Reading 2
Electives 7
REC 560 Recital 0
Performing Organization (four semesters)  0
Total credits  36

1Language Proficiency Exit Requirements for the Master of Music in Choral Conducting: (a) Comprehension: Two languages, including German and one other chosen from French, Italian, or Latin in consultation with the head of the choral department; (b) Diction: Students will be expected to demonstrate a comprehensive understanding of language pronunciation in French, German, English, Italian, and Latin (Italianized and Germanic).
2Piano playing and accompanying proficiency (minimum sophomore performance level) is required for graduation.

Major in Orchestral Conducting

Major Courses

ACN 888 Private Instruction  2, 2, 2, 2
CON 520-523 Conducting Practicum  0–4
CON 650, 651 Sem. in Orch. Conducting  2, 2, 2, 2
REC 560 Recital 0–2
TH 628 Graduate Score Reading 1  2
TH 630 Advanced Score Reading 1  2

Supporting Courses

APC 520 Communicating with an Audience* (1)
APC 523 Building a Music Career* (1)
CON 540 Advanced Orchestration 3
CON 690 Composition for Conductors 3
HLM 050 Info Literacy, Performing Arts 0
HLM 573 Seminar in Performance Practices 3
HLM Music History elective  2  3
TH 553 Analysis for Performance  3
TH Music Theory elective  4 (1–3)

Other Courses

Electives (with approval of advisor)  1–16
Total credits  36

1May be taken, credit by examination.
2HLM 610 and 611 (1.5 credits each) are required unless the placement examination determines that the student is exempted from one or both. If the student is exempt, these credits may be fulfilled with other HLM courses.
3Or other theory course in music analysis.
4TH 611-613 (1 credit each) are required if deficiencies are identified during placement examinations. If no deficiencies are identified, these credits may be fulfilled with electives.
*Required for non-Hartt graduates.

Composition Major

Major in Composition

Advanced Composition (four semesters) 3, 3, 3, 3
TH 550 Music: 1900–1950 3
TH 551 Music since 1950 3
Music Technology 3
COM 570-571 Composers’ Seminar 0
Music History elective  3
Electives (with approval of advisor)  9
HLM 650 Bibliography Seminar or Advanced Seminar in Music History 3
Thesis (concurrent with COM 613) 0
Total credits 36

1Electives are normally taken in theory and history. Four credits of private music instruction, for an additional fee, may be allowed. Acoustics (ES 562) should be included if not previously taken in undergraduate program.
Music Theory Major

Major in Music Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 550 Music: 1900–1950</td>
<td>3</td>
</tr>
<tr>
<td>TH 552 Schenkerian Analysis</td>
<td>3</td>
</tr>
<tr>
<td>TE 600-601 Thesis</td>
<td>6</td>
</tr>
<tr>
<td>TH 570 Seminar in Theory/Analysis</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total credits</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

Other Studies in Music

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 650 Bibliography Seminar</td>
<td>3</td>
</tr>
<tr>
<td>HLM 660 History of Music Theory</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total credits</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elective courses</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total credits</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

Elective courses

1. Theory majors are required to pass a German reading test before they earn more than 18 credits toward the degree.
2. To be completed by the end of the first year of study.
3. Electives are normally taken in theory and history. Four credits of private music instruction, for an additional fee, may be allowed. Acoustics (ES 562) should be included if not previously taken in undergraduate program.

Music History Major

Major in Music History

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 650 Bibliography Seminar</td>
<td>3</td>
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<tr>
<td>Music History seminars</td>
<td>12</td>
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<tr>
<td>Theory electives</td>
<td>6</td>
</tr>
<tr>
<td>Electives</td>
<td>9</td>
</tr>
<tr>
<td>Thesis</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total credits</strong></td>
<td><strong>36</strong></td>
</tr>
</tbody>
</table>

Scholarship and Research Emphasis

1. History majors are required to pass a German reading test before they earn more than 18 credits toward the degree.
2. May include chamber music, performance, or academic courses.

Performance Practices Emphasis

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Music Instruction (three semesters)</td>
<td>4, 4, 4</td>
</tr>
<tr>
<td>HLM 650 Bibliography Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Music History seminars</td>
<td>6</td>
</tr>
<tr>
<td>HLM 573 Seminar in Performance Practices</td>
<td>3</td>
</tr>
<tr>
<td>ENS 521 Early Music Ensemble</td>
<td>2, 2</td>
</tr>
<tr>
<td>REC 560 Recital</td>
<td>0</td>
</tr>
<tr>
<td>Electives</td>
<td>4</td>
</tr>
<tr>
<td>Master’s essay</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total credits</strong></td>
<td><strong>36</strong></td>
</tr>
</tbody>
</table>

Master of Music Education

The Master of Music Education (M.M.Ed.) degree program is intended for new and experienced music teachers who seek advanced study in music curriculum and instruction. Applicants for this degree will have completed a bachelor’s degree in music education at an accredited institution. Part-time and summers-only programs of study are available for teachers who hold full-time teaching positions. The Music Education department strongly urges applicants to complete one year of experience in the field before beginning an M.M.Ed. degree.

Candidates for the Master of Music Education have the option of pursuing a non-thesis course of study that focuses on teaching pedagogy and teaching techniques or a thesis-required course of study that focuses on methodological, historical, or experimental research. Non-thesis emphases include pedagogy, technology, Kodály, performance, choral conducting, and wind band conducting. Thesis-required emphases include early childhood and research.

The M.M.Ed. consists of 36 to 41 credits that include (a) 12 credits of music education core courses, (b) 12 credits of music history and music theory courses, and (c) 12 to 17 credits of music education emphasis courses.

Master of Music Education—Core Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 620 Research and Writing</td>
<td>3</td>
</tr>
<tr>
<td><strong>9 credits from the following:</strong></td>
<td></td>
</tr>
<tr>
<td>MED 510 Evaluation in Music</td>
<td>3</td>
</tr>
<tr>
<td>MED 511 Psychology of Music</td>
<td>3</td>
</tr>
<tr>
<td>MED 614 Seminar in Music Administration and Supervision</td>
<td>3</td>
</tr>
<tr>
<td>MED 616 Hist. and Philos. of Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MED 619 Music Learning Theory</td>
<td>3</td>
</tr>
</tbody>
</table>

Master of Music Education—Music History Courses

6 credits, required for all emphases

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Music History electives</td>
<td>6</td>
</tr>
<tr>
<td>HLM 610 Styles I [1.5] and HLM 611 Styles II [1.5]</td>
<td>6</td>
</tr>
</tbody>
</table>

Master of Music Education—Music Theory Courses

6 credits, required for all emphases

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Music Theory elective</td>
<td>3</td>
</tr>
<tr>
<td>TH 611 [1], 612 [1], 613 [1] (Graduate Music Theory Review)</td>
<td>3</td>
</tr>
<tr>
<td>TH 625 Graduate Ear Training I</td>
<td>1.5</td>
</tr>
<tr>
<td>TH 626 Graduate Ear Training II</td>
<td>1.5</td>
</tr>
</tbody>
</table>
Performing Organizations

Students are expected to be in a performing organization each semester of full-time enrollment. If qualified, students may elect to perform in additional performing ensembles.

Research Colloquium

Each semester of full-time enrollment, music education graduate students are required to enroll in MED 520 Music Education Research Colloquium.

**Emphasis Courses**

Emphasis courses are chosen by advisor and student.

### Performance Emphasis

<table>
<thead>
<tr>
<th>Credits</th>
<th>Private Music Instruction</th>
<th>(four semesters)</th>
<th>REC 560 Recital</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>4, 4, 4, 4</td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

### Pedagogy Emphasis

<table>
<thead>
<tr>
<th>Credits</th>
<th>MED 513 Improvisation for Music Ed.</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MED 611 Seminar in Music in General Ed.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 612 Seminar in Choral Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 613 Seminar in Instrumental Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 618 Pedagogy in Early Child. Music</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 619 Music Learning Theory</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MEW 603 Summerterm Workshops</td>
<td>3</td>
</tr>
</tbody>
</table>

### Early Childhood Emphasis

<table>
<thead>
<tr>
<th>Credits</th>
<th>EDY 640 Theory/Res. in Early Child. Ed.</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MED 618 Pedagogy in Early Child. Music</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 621 Research Design in Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 690 Early Childhood Music Internship</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(two semesters)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TE 610-611 Thesis¹</td>
<td>3–6</td>
</tr>
</tbody>
</table>

### Research Emphasis

<table>
<thead>
<tr>
<th>Credits</th>
<th>EDM 554 Research and Statistics in Ed. and Human Services</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EDP 540 Applied Developmental and Learning Theories</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 619 Music Learning Theory</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MED 621 Research Design in Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>TE 610-611 Thesis¹</td>
<td>3–6</td>
</tr>
</tbody>
</table>

### Technology Emphasis

<table>
<thead>
<tr>
<th>Credits</th>
<th>TH 450 Sound Technology I</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TH 451 Sound Technology II</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>COM 561 Music Technology I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>COM 562 Music Technology II</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>COM 563 Music Technology III</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>COM 566 Introduction to Computer Music</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>ES 562 Acoustics for Musicians</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MEW 603 Summerterm Workshops</td>
<td>3</td>
</tr>
</tbody>
</table>

**Kodály Certification**

*12.5–13 summer or academic-year credits*

<table>
<thead>
<tr>
<th>Credits</th>
<th>MEW 602 Kodály Level I Methods</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>or MEW 602 First Steps in Music</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>or MED 618 Pedagogy Early Child. Mus.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MEW 602 Folksong Research I</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>MEW 602 Kodály Level II Methods</td>
<td>1.5</td>
</tr>
<tr>
<td></td>
<td>MEW 602 Kodály Level III Methods</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>or MED 611 Seminar in Gen. Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MEW 602 Folksong Research II</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>MEW 602 Masterworks Research</td>
<td>1.5</td>
</tr>
<tr>
<td></td>
<td>MEW 602 Kodály Conducting</td>
<td>1.5</td>
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</table>

### Choral Conducting Emphasis

*12 credits from the following:*

<table>
<thead>
<tr>
<th>Credits</th>
<th>CON 620 Choral Conducting Methods and Techniques I–IV</th>
<th>2, 2, 2, 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>HLM 573 Seminar in Performance Practice</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>HLM 620 Choral Literature I</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>HLM 621 Choral Literature II</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>MED 612 Seminar in Choral Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MEW 603 Summerterm Workshops</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Conducting Lessons—Independent Study in Conducting (4 credits)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CON 610 Indep. Study in Conducting</td>
<td>2</td>
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<tr>
<td></td>
<td>CON 611 Indep. Study in Conducting</td>
<td>2</td>
</tr>
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</table>

### Wind Band Conducting Emphasis

*12 credits:*

<table>
<thead>
<tr>
<th>Credits</th>
<th>CON 512 Special Studies in Conducting I</th>
<th>2</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>CON 513 Special Studies in Conducting II</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>CON 640 Instr. Cond. Meth. and Tech. I</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>CON 641 Instr. Cond. Meth. and Tech. II</td>
<td>2</td>
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<tr>
<td></td>
<td>CON 642 Instr. Cond. Meth. and Tech. III</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>CON 643 Instr. Cond. Meth. and Tech. IV</td>
<td>2</td>
</tr>
</tbody>
</table>

**Certification**

Graduate students who wish to obtain State of Connecticut certification for teaching in the public schools may do so independently or in combination with completing a Master of Music Education degree program. Students must complete a Graduate Application, an audition in their major performing area, and an interview with the chair of graduate studies in music education. Candidates must hold a previously earned bachelor’s degree in music or a music-related discipline.

¹Students will enroll for one or more semesters of thesis credit at 3 credits each as necessary to complete the thesis project.
Certification candidates must complete General/Vocal or Instrumental certification courses, College of Education certification courses, and must successfully complete the Sophomore Examination. The Sophomore Examination must be completed prior to enrollment in MED 410 Student Internship. The State of Connecticut Department of Education also requires candidates to complete Standardized Professional Exams (Praxis I and II) successfully before graduation.

### Certification Only

#### General/Vocal Music Certification Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CON 314 Conducting Fundamentals</td>
<td>2</td>
</tr>
<tr>
<td>CON 315 Choral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MEA 100 Classroom Instruments</td>
<td>1</td>
</tr>
<tr>
<td>MEA 200 Percussion Class</td>
<td>1</td>
</tr>
<tr>
<td>MEA 307 Vocal Development K–12</td>
<td>2</td>
</tr>
<tr>
<td>MEA 308 String Class (vocal emphasis)</td>
<td>1</td>
</tr>
<tr>
<td>MEA 103 Wind Instrument Class</td>
<td>1</td>
</tr>
<tr>
<td>MED 340 Elementary Vocal Methods N–2</td>
<td>3</td>
</tr>
<tr>
<td>or MED 618 Pedagogy Early Child. Music</td>
<td></td>
</tr>
<tr>
<td>MED 341 Elementary Vocal Methods 3–6</td>
<td>3</td>
</tr>
<tr>
<td>or MED 611 Sem. in General Music Ed.</td>
<td></td>
</tr>
<tr>
<td>MED 310 School Choral Program</td>
<td>3</td>
</tr>
<tr>
<td>or MED 612 Sem. in Choral Music Ed.</td>
<td></td>
</tr>
<tr>
<td>MED 513 Improv. for Music Education</td>
<td>2</td>
</tr>
<tr>
<td>MEA 104 Technology for Music Ed.</td>
<td>1</td>
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<tr>
<td>DIC 110 IPA English Diction</td>
<td>.5</td>
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<tr>
<td>Diction elective</td>
<td>.5</td>
</tr>
<tr>
<td>MED 410 Student Internship¹</td>
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</table>

#### Instrumental Music Certification Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CON 314 Conducting Fundamentals</td>
<td>2</td>
</tr>
<tr>
<td>CON 316 Instrumental Conducting</td>
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<tr>
<td>MEA 101 Voice Class</td>
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<tr>
<td>MEA 200 Percussion Class</td>
<td>2</td>
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<tr>
<td>MEA 201 Brass Class</td>
<td>2</td>
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<tr>
<td>MEA 202 Woodwinds I (Single Reeds/Flute)</td>
<td>2</td>
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<tr>
<td>MEA 300 Woodwinds II (Double Reeds)</td>
<td>1</td>
</tr>
<tr>
<td>MEA 303-304 String Class and Lab</td>
<td>2</td>
</tr>
<tr>
<td>Orchestra I-II</td>
<td>2, 2</td>
</tr>
<tr>
<td>MED 303 Elem. Instrumental Methods</td>
<td>2</td>
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<tr>
<td>MED 304 Sec. Instrumental Methods</td>
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<tr>
<td>or MED 613 Seminar in Instrumental Music Ed.</td>
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<tr>
<td>MED 341 Elem. Vocal Methods 3–6</td>
<td>3</td>
</tr>
<tr>
<td>MED 513 Improv. for Music Education</td>
<td>2</td>
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<tr>
<td>MEA 104 Technology for Music Ed.</td>
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<tr>
<td>MED 350 Jazz Ens. for Music Educators</td>
<td>1</td>
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<tr>
<td>MED 410 Student Internship¹</td>
<td>8</td>
</tr>
</tbody>
</table>

#### College of Education Certification Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDF 120 Intro to Ed. and Human Services</td>
<td>3</td>
</tr>
<tr>
<td>or EDF 568 Philosophy and Cultural Issues</td>
<td></td>
</tr>
<tr>
<td>in Contemporary Society</td>
<td></td>
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<tr>
<td>EDH 120 Psychology of Exceptionalities</td>
<td>3</td>
</tr>
<tr>
<td>or EDH 510 Graduate Theory Fundamentals</td>
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<tr>
<td>of Special Needs</td>
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<tr>
<td>EDP 230 Educational Psychology</td>
<td>3</td>
</tr>
<tr>
<td>or EDP 540 Applied Learning Theory</td>
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</tr>
</tbody>
</table>

Also required is previous study in:

- Private Lessons (proficiency level: 4b)
- Music History (four semesters)
- Music Theory (four semesters)
- Ear Training (four semesters)
- Piano (four semesters)
- American History
- Natural Science (lab)

### Required for Certification

Successful completion of the Sophomore Evaluation; the Sophomore Evaluation must be passed prior to enrollment in MED 410 Student Internship. Also required is HE 112 Modern Health Concepts (or credit by exam).

### Master of Music Education with Certification

Students may elect to complete the certification requirements while at the same time completing a Master of Music Education degree program. Normally, the program of study includes the student’s completing a single graduate course each semester while other certification requirements are being completed.

### Certificate of Advanced Graduate Study

Sixth-Year Certificates are available for music educators seeking advanced professional development.

Minimum requirements for admission include a master’s degree in music or music education, evidence of genuine musicianship, and a distinguished record of service in teaching. Prospective candidates should consult the chair of graduate studies in music education.

¹Minimum grade of C required. Cumulative grade point average of 2.67 required for enrollment in MED. All MED courses must be completed prior to student internship. Student internship must be supervised by a faculty member of the Music Education Division.

²Teaching certification requires students to show competence in health issues by successfully completing HE 112 with a credit by examination or by taking the course.
30-Hour General Certificate (Sixth-Year Certificate)

Music Education Core Courses (6 cr.) Credits
- MED 511 Psychology of Music 3
- MED 510 Evaluation in Music 3
- MED 614 Seminar in Music Admin. and Supervision 3
- MED 616 History and Philosophy of Music Education 3
- MED 620 Research and Writing 3
- MED 619 Music Learning Theory 3
- Music Education electives (12 cr.) 12 (with approval of advisor)
  - HLM 615 Proseminar in Music History 3
  - Graduate Music History elective 3 (with approval of advisor)

Music Theory (6 cr.)
- Graduate Music Theory elective 3 (with approval of advisor)
- TH 645 Graduate Ear Training 3

Performing Organizations (0 cr.)
Students are expected to be in a performing organization each semester of full-time enrollment. If qualified, students may elect to perform in additional performing ensembles.

Research Colloquium (0 cr.)
All full-time music education graduate students are required to enroll in MED 520 Music Education Research Colloquium.

DOCTORAL DEGREES

Doctoral Programs—General Requirements

Doctoral Examinations for Admission
Doctoral applicants must complete essays in music history and music theory as well as submit a music history or music theory research paper to be considered for admission. D.M.A. candidates in composition and conducting, or with a conducting minor, must take a proficiency examination in score reading, keyboard proficiency, and keyboard harmony. (See Application Requirements for a full listing of materials needed for admission consideration.)

Prior Experience
All applicants to the D.M.A. and Ph.D. in Music Education must have completed a minimum of two years of successful music teaching in an elementary or secondary, public, or private school.

Doctoral Programs—Academic Policies

Placement Examinations
All doctoral students must complete appropriate Graduate Placement Examinations prior to first semester of study (for details see Master’s Degrees Proficiency Examinations for Placement).

Transfer Credit
Twelve graduate credits beyond the master’s degree may be transferred from another institution upon approval. Transfer credits must be approved prior to matriculation.

Language Requirements
A candidate for the Doctor of Musical Arts in an instrument must demonstrate proficiency in a language other than English that allows for the pursuit of research appropriate to her/his major instrument. (Appropriate languages could be, but are not limited to, French, German, Italian, Russian, and Spanish.) Composition majors are expected to achieve a reading proficiency in German or French. Music education majors are expected to show proficiency in any language required for the scholarly investigation of their topics. All language exams will be administered by the appropriate division or department.

Candidacy
After completion of 18 credits of course work, an oral Preliminary Examination will be administered. The Preliminary Examination is administered by an Advisory Committee that is composed of the division director, chair of the major department, one other faculty member from the performance area if the candidate is a student of the chair, and one representative each from the Music History and Music Theory departments. After questioning the student, the Advisory Committee will recommend future course work if weaknesses are found. In exceptional cases, a student may be advised to continue the doctoral program as a result of extremely poor exam results. The Advisory Committee for admission.

Note: HLM 611 (1), HLM 612 (1), and HLM 613 Graduate Music History Review are required if deficiencies are identified during placement examinations. Credit earned from any of the Graduate Music History review courses will not count toward the fulfillment of degree requirements.

Music History (6 cr.)
- HLM 615 Proseminar in Music History 3
- Graduate Music History elective 3 (with approval of advisor)
Committee’s recommendations will be communicated in writing to the student. Official candidacy status is conferred upon successful completion of the Oral Qualifying Exam. A student is allowed to take the Oral Preliminary Exam twice. The exam must be completed before 27 credits are completed.

**Minor Area**

With the exception of the Music Education Ph.D. program, studies in a minor area are recommended but not required in doctoral programs. A minimum of 18 credits of upper-level work in a specific field fulfills this option. A maximum of 9 credits from previous graduate study may be transferred toward the minor. Students may be accepted into a minor program only with the approval of the department offering courses in the minor area.

**Language Proficiency Exit Requirements**

**Comprehension**

*D.M.A. in Choral Conducting.* Students must be able to demonstrate competency in German and two other languages among French, Italian, or Latin by being able to translate into English song/aria texts with the use of a dictionary.

*D.M.A./A.D. Voice Performance.* Comprehension competency required in French, German, and Italian.

**Diction**

*D.M.A. Choral Conducting.* Students must demonstrate an understanding in language pronunciation in French, German, English, Italian, and Latin (Italianized and Germanic) with the use of the International Phonetic Alphabet (IPA).

*D.M.A./A.D. Voice Performance.* Students must demonstrate an understanding of language pronunciation in French, German, English, and Italian with the use of IPA.

**Final Comprehensive Examinations**

A written comprehensive examination is taken after all doctoral course work is completed and all language requirements have been met. Comprehensive exams are two days long, six hours each day. The first day consists of questions submitted by the faculty of the student’s major department; the second day consists of questions submitted by the Music History and Music Theory departments. The final comprehensive examination may be attempted twice.

**Dissertation/Essay**

A dissertation or essay, depending on the degree emphasis, is required of all doctoral candidates.

*Performance.* Candidates write an analytical, historical, experimental, pedagogical, or other original essay in their major area.

*Composition.* Candidates submit a work of major proportions.

*Music Education.* Candidates write an analytical, historical, pedagogical, or experimental dissertation.

All doctoral dissertation or essay proposals and lecture-recital topics must be approved by the Committee on Graduate Studies. For proposal format, consult with the director of graduate studies.

**Dissertation/Essay Defense**

Upon completion of all course work, recitals, dissertations, and essays, candidates may be administered a final oral exam. Doctoral programs in Performance may not require a final oral exam; however, they are mandatory for doctoral programs in Music Education. The exam is designed to focus on the dissertation or essay, although the questions may originate from a wide range of topics. The oral examination is given by the readers of the dissertation or essay; any member of the faculty, however, is invited to attend and participate in the exam.

**Timetable for May Graduation**

First week in February—last date to file for May degree applications
Second week in March—last date to submit reading copies to dissertation/essay examining committee
Fourth week in April—last date for final dissertation/essay defense
First week in May—last date to submit final copies of dissertation/essay

September and January graduation dates follow parallel timetables.

**Active Status/Continuing Registration**

All graduate students are obligated to maintain “continuing registration” while pursuing degree objectives. This is accomplished by filling out a registration form and gaining an approval from the student’s program division director.
Doctor of Musical Arts

The Doctor of Musical Arts degree program is designed to develop the complete musician, emphasizing both the highest level of musicianship and practical scholarly insight. Each curriculum is intended to prepare the respective candidate for a career at the most advanced level of performance, teaching, or composition.

Completion of the D.M.A. usually takes a minimum of two full years beyond the master’s degree. The first year should be spent in residence, implying full-time status with a minimum course load of 9 credits per semester. One summer session prior to residence is permitted. Doctor of Musical Arts programs must be completed within seven years from the date of matriculation.

The D.M.A. consists of an area of concentration and an elective minor area.

Performance

Major in an Instrument Credits
Private Music Instruction 4, 4, 4, 4
Ensembles and/or additional private lessons in preparation for recitals 1 2, 2, 2
REC 660, 661, 662 (three recitals) 2 2, 2, 2
Performing Organization (each semester) 0
HLM 650 Bibliography Seminar 3
Music History 6
Music Theory 6
TE 630-631 Essay 2
Minor area or electives 3 6–18
Total credits 55–67

1 Additional private lessons beyond four semesters incur an extra fee.

2 Three recitals are required in the performance concentration, including one lecture recital. The topic of the lecture recital must be approved by the Graduate Studies Committee.

3 Declaration of a minor area must be approved by the department offering courses in the minor area. Up to 9 credits may be applied from previous graduate work. Students who have fulfilled their history or theory requirements through their minor may substitute free electives toward minimum credit requirements.

Conducting

Major in Orchestral Conducting
Major in Choral Conducting Credits
Private Conducting Lessons 1 4, 4, 4, 4
Ensembles and/or additional private lessons in preparation for recitals 1 10
REC 660, 662 (two recitals) 2 2, 2
Performing Organization (each semester) 0
HLM 650 Bibliography Seminar 3
Music History 6
Music Theory 6
TE 630, 631 Doctoral Document 4
Minor area or electives 3 6–18
Total credits 55–67

1 Additional private lessons beyond four semesters incur an extra fee.

2 One recital and one lecture recital. The topic of the lecture recital must be approved by the Graduate Studies Committee.

3 Declaration of a minor area must be approved by the department offering courses in the minor area. Up to 9 credits may be applied from previous graduate work. Students who have fulfilled their history or theory requirements through their minor may substitute free electives toward minimum credit requirements.

Composition

Major in Composition Credits
Courses in Music Composition, Music Theory 24
Music History 9
HLM 650 Bibliography Seminar 3
TE 660-661 Dissertation 12
Minor area or electives 3 6–18
Total credits 54–66

Minor-Area Requirements

Music Theory 1 Credits
HLM 660 History of Music Theory 3
TH 552 Schenkerian Analysis 3
TH 570 Music Theory Sem. or elective in Music of 20th-Century Composer 3

1 TH 610 may not count toward the theory minor.

Music History 1
Nine of the required 18 credits should be in one specific area of music history (one style period or research area). This, together with 9 credits in other historical areas, should qualify the candidate to teach survey courses in music history.

1 HLM 610-611 Musical Styles and HLM 650 Bibliography Seminar may not count toward the history minor.
Choral Conducting
Courses selected from the following:
CON 620 Choral Conducting Methods and Materials or Choral Conducting Seminars 3–6
TH 630 Advanced Score Reading 2
CON 610-611 Independent Study in Conducting 2–6
CON 600-601 Adv. Conducting I and II 2–2
HLM 620-621 Choral Literature I and II 1.5–3
HLM 573 Sem. in Performance Practices 3
Choral Performing Organization1 0

1Participation is required during each semester of residency.

Instrumental Performance Credits
ENS Chamber Music 2
IPO Large Ensemble 2
REC 660 Recital 0
Private Instrument/Vocal Study 4, 4
Electives (with permission of advisor) 6

1Declaration of a minor area must be approved by the department offering courses in the minor area. Up to 9 credits may be applied from previous graduate work. Students who have fulfilled their history or theory requirements through their minor may substitute free electives toward minimum credit requirements.

Doctor of Musical Arts—Music Education
The D.M.A. with a major in music education is intended for students who have interests in advanced music performance skills, pedagogical skills, educational theories, and knowledge of music literature and curriculum. A course of study will be offered for the advanced understanding of current learning processes, teaching and curriculum development. The purpose of the D.M.A. is to teach in-depth knowledge/skills in a subject field and provide understanding of research in that subject field so students are able to effectively translate research into education practice. The D.M.A. may be described as an advanced practice degree. Students will learn advanced methods of instruction, performance, conducting, and theoretical concepts related to music curriculum. Typical subject fields are historical/theoretical facets of music education, supervision and administration of music programs, philosophical considerations for school music, music performance, conducting, and the disciplines of classroom instruction and ensemble rehearsal. Upon completion of the D.M.A. in Music Education, students will seek opportunities in music teaching, teacher training, music performance, and music program administration.

The D.M.A. in Music Education comprises core courses, an area of emphasis, and a minor area. Doctor of Musical Arts programs must be completed within seven years from the date of matriculation.

D.M.A. Music Education
Pedagogy Emphasis
Performance Emphasis
Conducting Emphasis

Core Courses

Music Education Core Courses1 (18 credits) (required for all emphases) Credits
MED 620 Research and Writing 3
MED 510 Evaluation in Music 3
MED 511 Psychology of Music 3
MED 619 Music Learning Theory 3
MED 621 Research Design in Music Ed. 3
EDM 554 Research and Statistics in Education and Human Services 3
TE 660 Dissertation 6

1All students are required to participate in a performing ensemble every semester of full-time enrollment.

History Courses1 (6 credits) (required for all emphases)
Graduate Music History electives 6

1HLM 610 Styles I [1.5] and HLM 611 Styles II [1.5] do not count toward the fulfillment of the history course requirement.

Theory Courses (6 credits) (required for all emphases)
Graduate Music Theory electives1 6

1TH 611 [1], 612 [1], and 613 [1] Graduate Music Theory Review do not count toward the fulfillment of the theory course requirement.

Emphasis Courses
Pedagogy Emphasis (18 credits) (Instrumental—General Music—Choral)
Courses selected from the following: Credits
MED 513 Improv. for Music Education 2
MED 611 Sem. in Music in General Music Ed. 3
MED 612 Seminar in Choral Music Education 3
MED 613 Seminar in Instrumental Music Ed. 3
EDA 640 Curriculum Development 3
EDE 653 Instructional Media and Materials—Elementary 3
EDE 654 Models of Instruction 3
EDT 610 Computer as an Instructional Tool 3
MEW 603 Summerterm Workshops 3

Performance Emphasis
Private Music Instruction 4, 4, 4, 4
REC 560 Recital 2
Conducting Emphasis (17 credits)
(Instrumental—Choral)
Courses selected from the following: Credits
MED 612 Seminar in Choral Music Ed. 3
MED 613 Seminar in Instur. Music Ed. 3
CON 512-513 Special Studies in Conducting 1–3
CON 620-623 Choral Conducting Methods and Techniques 3-3-3-3
CON 640-643 Instrumental Conducting Methods and Techniques 3-3-3-3
CON 610-611 Indep. Study in Conducting 2-2
HLM 573 Seminar in Performance Practice 3
HLM 620 Choral Literature I 2
HLM 621 Choral Literature II 2
TH 553 Analysis for Performance 3
TH 630 Advanced Score Reading 2
MEW 603 Summerterm Workshops 3

Minor Courses
Psychology/Education (9 credits)
Courses selected from the following: Credits
PSY 520 Learning: Prin., Theories, Apps. 3
PSY 620 Cognitive/Affec. Basis of Behavior 3
PSY 552 Social Psychology 3
EDP 540 App. Devel. and Learning Theories 3

Statistics (9 credits)
Courses selected from the following:
PSY 575 Computer Anal. of Statistical Data 3
PSY 570 Correlational Techniques in Behavioral Science Research 3
PSY 675 Multivariate Methods in the Behavioral Sciences 3
EDD 844 Quantitative Research Methods 3
EDD 842 Qualitative Research Methods 3
Music History (9 credits)
Music History electives 9
Music Theory (9 credits)
Music Theory electives 9
Total credits 64–66

Doctor of Philosophy with a Major in Music Education

The Doctor of Philosophy (Ph.D.) in music education attracts outstanding students who have an interest in research and wish to be able to conduct research in the areas of music teaching, the psychology of music learning, and early childhood music. The purpose of the degree is to instruct students in methods of scientific inquiry so that they can engage in research to make new discoveries of human music behaviors. Students will learn investigative and experimental techniques (quantitative and qualitative) and their application to the improvement of music education practice. To pursue this type of research, familiarity with psychology, research design and analysis, and measurement in conjunction with computer science is necessary. Upon completion of the Ph.D. in Music Education, students will be able to pursue successfully a research agenda that will contribute to the growth of the music education knowledge base.

The equivalent of at least three years of full-time study beyond an earned master’s degree is typically required, not including the dissertation. All work must be completed within eight years of the beginning of doctoral study. A comprehensive examination shall be passed within five years of the beginning of doctoral study, at which time a student is able to create a research proposal and begin a dissertation. Prior to the completion of the comprehensive exam, after a student has completed 12–15 credit hours of course work, a written and oral preliminary examination will be administered. A student will fulfill the demands of a Ph.D. program only with concentrated study and research with a minimum of outside distractions. Therefore, a minimum of two consecutive semesters of study during the regular academic year must be completed as a full-time student.

Ph.D. in Music Education
Pedagogy Emphasis
Early Childhood Emphasis

Core Courses (45 credits)
Music Education Core (15 credits) Credits
MED 510 Evaluation in Music 3
MED 511 Psychology of Music 3
MED 619 Music Learning Theory 3
MED 620 Research and Writing 3
MED 621 Research Design in Music Ed. 3
Music Core (12 credit hours) 1
Music History 6
Music Theory 6

1Additional music core courses may be required if deficiencies are discovered as a result of a diagnostic examination.

Statistics/Computer Core (12 credits)
EDM 554 Research and Statistics in Ed. 3
PSY 570 Correlational Techniques 3
PSY 675 Multivariate Methods 3
PSY 575 Computer Anal. of Statis. Data 3
Dissertation 6

Emphasis Courses
Pedagogy (15 credits)
EDA 640 Curriculum Development 3
EDE 654 Models of Instruction 3
PSY 520 Learning Principles 3
EDP 540 App. Devel. Learning Theory 3
One of the following:
MED 611 Seminar in General Music Ed. 3
MED 612 Seminar in Choral Music Ed. 3
MED 613 Sem. in Instrumental Music Ed. 3
Early Childhood (14 credits)
EDY 630 Model Prog. in Early Childhood 3
EDY 640 Theory and Research in Early Childhood 3
MED 618 Pedagogy in Early Childhood Music 3
MED 690 Early Childhood Internship 1 2
One of the following:
EDP 540 App. Devel. Learning Theory 3
PSY 520 Learning Principles 3
Total credits 60

1A two-semester requirement of supervised student-teaching. Students will have a three-hour commitment, once a week for 12 weeks, to fulfill the clinical experience requirement.

**Graduate Professional Diploma**

Students of exceptional ability who wish to concentrate on professional development with a minimum of academic requirements may apply for admission to the Graduate Professional Diploma (GPD) program. International students whose English-language skills do not effectively allow them to participate in lecture classes are advised to pursue this program until their improved language comprehension allows their transfer into a master’s degree program. A baccalaureate or equivalent degree or certificate from a recognized institution is required for admission.

Normally, the GPD requires a residence of two years and a minimum of 24 earned credits. Full-time course load: 6 to 9 credits per semester. The Graduate Professional Diploma must be completed within three years from the date of matriculation.

**Performance**

**Concentration in an Instrument**

<table>
<thead>
<tr>
<th>Major Instrument</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>Electives (with approval of advisor)</td>
<td>0–12</td>
</tr>
<tr>
<td>REC 563, 564 (two recitals)</td>
<td>2, 2</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>4</td>
</tr>
</tbody>
</table>

Total credits 24–36

**Concentration in Voice**

| Private Voice Instruction | 4, 4, 4, 4 |
| ACO 899 Vocal Coaching | 1, 1, 1, 1 |
| Electives (with approval of advisor) | 0–12 |
| REC 563, 564 (two recitals) | 2, 2 |

Total credits 24–36

**Conducting**

**Concentration in Orchestral Conducting**

| ACN 888 Private Conducting Study | 2, 2, 2, 2 |
| CON 620 (Choral) or CON 640-643 (Instrumental) Conducting Methods and Techniques I–IV | 2, 2, 2, 2 |
| Electives (with approval of advisor) | 6–18 |
| REC 563 Recital | 2 |
| Performing Organization (4 semesters) | 0 |

Total credits 24–36

**GPD Recital Requirements**

**Orchestral Conducting Majors**: One public performance with approved organizations*

**Instrumentalists**: Two public recitals

**Voice Majors**: Two public recitals, one of which may be replaced by the performance of a major opera role

*Not applicable to orchestral conducting majors

**Composition**

**Concentration in Composition**

The purpose of this program is to provide intensive study in contemporary compositional techniques and the presentation of new work for those composers who plan to work primarily outside of academia. (For those composers who plan to make teaching their primary focus, an M.M. or D.M.A. degree program is recommended.)

| Composition Lessons | 12 |
| Music Technology/Computer Music | 6 |
| Composers Seminar | 2 |
| Electives (with permission of advisor) | 4–12 |

Total credits 24–32

At the end of the program of study, the GPD Composition candidate must present a portfolio of works in a variety of media—electronic, multimedia, or performance art/dramatic works—for evaluation. The portfolio should represent one concert’s worth of music. A majority of these pieces should have been performed at The Hartt School during the program of study.

**Placement Exams**

After acceptance into the Graduate Professional Diploma program, students are required to take an Ear Training Placement Exam. In addition, applicants for the GPD in composition and orchestral conducting are required to take an examination in score reading, keyboard proficiency, and keyboard harmony. Based on the results of the exams, students may be required
to take appropriate classes during the first year of graduate study. Students with severe deficiencies may be asked to complete appropriate undergraduate courses.

**Artist Diploma**

The Artist Diploma is the most advanced non-academic performance program offered by The Hartt School. Candidates for this program will be expected to demonstrate a high level of professional accomplishment and should be in the beginning stages of a professional career. A graduate diploma, certificate, master’s degree or the equivalent from an accredited institution is required for admission. The Artist Diploma must be completed within four years from the date of matriculation.

**Performance**
- Concentration in Voice
- Concentration in an Instrument
- Composition
- Concentration in Composition
- Conducting
  - Concentration in Orchestral Conducting

The curriculum is designed around the interests, abilities, and needs of individual students. Each program is designed jointly by the student and an advisory committee (major teacher, department chair, and division director) and could include private lessons, chamber music, ensemble performance, and optional academic classes.

The Artist Diploma requires a residence of two full-time semesters and a minimum of 24 earned credits, including two recitals at 2 credit hours each. Full-time course load is 6 to 9 credits per semester.

After acceptance into the Artist Diploma program, students are required to take an Ear Training Placement Exam. In addition, applicants for the Artist Diploma in Composition are required to take an examination in score reading, keyboard proficiency and keyboard harmony. Students who fail the exams must enroll in the appropriate classes during the first year of their graduate study. Students whose examinations reveal deficiencies at the undergraduate level will be required to take the appropriate undergraduate courses. Proficiency examinations will be administered the week prior to the beginning of each semester.

Different courses of study may require the student to attend certain courses offered in alternate years or semesters, thus demanding the student’s presence during a given semester. Students should not expect to complete their programs by summer residence.

**Student Performing Organizations**

Membership in all performing organizations is by audition and is open to all University students.

**Instrumental**

**Hartt Symphony Orchestra**

Hartt’s principal instrumental performing organization, the Hartt Symphony Orchestra, is intended for training in orchestral techniques. More than six public concerts, featuring a healthy balance of classic symphonic literature and newly composed music, are presented, and a number of reading sessions are scheduled. The concert repertory is drawn from the standard symphonic literature, with attention also given to the performance of new music.

**Hartt Contemporary Players**

Hartt Contemporary Players is a mixed ensemble of advanced players whose repertoire includes music of established as well as emerging 20th-century composers. The ensemble has appeared in New York, Boston, Cleveland, and Indianapolis; has recorded for Opus One and CRI; and has been heard on Connecticut Public Radio and WNYC-FM (New York City). In addition to works by the students, faculty, and alumni, the past several seasons have featured music by Berio, Birtwistle, Cage, Diemente, Druckman, Feldman, Reich, Schoenberg, Stravinsky, Takemitsu, Varese, Volpe, Webern, and Xenakis.

**Hartt Concert Jazz Band**

This organization prepares and performs music in the jazz style, with both functional and artistic objectives.

**Hartt Percussion Ensemble**

With an emphasis on chamber music, the Hartt Percussion Ensemble’s repertoire includes works for both small and large ensembles. Programming includes percussion ensemble “classics” (by Varese, Cage, Harrison, Chavez, etc.), as well as contemporary literature and premiere performances. Concerts may include the traditional folk music of various cultures, including Mexican marimba ensembles or ragtime marimba bands. In addition, the Hartt Steelband serves as an extension of the Hartt Percussion Ensemble.

**Hartt Steelband**

Featuring the music of the Caribbean, the Hartt Steelband serves as an extension of the Hartt Percussion Ensemble. The group performs on authentic Trinidadian steel drums, created from...
finely tuned, 55-gallon oil barrels, accompanied by an authentic calypso percussion section. The Hartt Steelband’s repertoire includes traditional Jamaican folk songs, Afro-Cuban salsa, American popular music, and Western European classics, and features the calypso and soca music of Trinidad.

**Hartt Baroque Colloquium**
The Hartt Baroque Colloquium performs instrumental and vocal music of the Baroque and early Classic periods. The Colloquium performs regularly in a concert series throughout the Hartford area. Past concerts have included works by J. S. Bach, Handel, C. P. E. Bach, and Vivaldi.

**The Hartt Wind Ensemble**
Hartt’s principal instrumental wind and percussion organization, the Hartt Wind Ensemble, is intended for training and developing careers in music performance, music education, music theory/composition, music management, music production, and music technology. The Wind Ensemble performs the highest quality of repertoire written for winds and percussion, ranging from small chamber ensembles to the full symphony band orchestration. The ensemble regularly has as its guests internationally acclaimed composers, soloists, and conductors. In addition to regular tours, community concerts, and convention appearances, the Hartt Wind Ensemble gives four to six performances annually.

**Capitol Winds**
The Capitol Winds is a symphonic band comprising students from the University of Hartford as well as members of the Greater Hartford community. The group plays challenging concert band literature and performs several concerts each year. The band has premiered works by Hartt composers and hosted guest soloists from the Hartford area.

**Vocal**
Recent performances of major choral works have included Berlioz’s *Te Deum*, Brahms’s *Schicksalslied*, Durufle’s *Requiem*, Mozart’s *Coronation Mass*, Verdi’s *Requiem*, and Vaughan Williams’s *A Sea Symphony*. In addition, the Hartt choral ensembles frequently perform a cappella works by such composers as Argento, Britten, Copland, and Poulenc.

**Hartt Chorale**
The Hartt Chorale is a mixed chorus of 45 voices that performs a wide variety of a cappella and accompanied repertoire, from the Baroque period to the present day, in four to six concerts per year.

**Hartt Choir**
The Hartt Choir is an ensemble of about 60 that performs a variety of both mixed-choir and men’s or women’s choir repertoire.

**Camerata**
A treble choir of about 30 women that performs a variety of music for female voices, both a cappella and accompanied. Occasionally the Camerata combines with the other choirs to perform major choral works.

**Hartt Opera Theatre**
The Hartt Opera Theatre boasts a rich history among collegiate opera programs. Recent performances of fully staged productions include Handel’s *Acis and Galatea*; Menatti’s *The Medium*; Mozart’s *Così fan tutte*, Le Nozze di Figaro, and *Don Giovanni*; Purcell’s *Dido and Aeneas*; Verdi’s *La Traviata*; and Britten’s *Rape of Lucretia*.

**Opera Black Box**
Opera Black Box provides an opportunity for vocal performance majors to learn stagecraft through the performance of a variety of opera scenes each semester. Recent black-box performances include scenes from *Don Giovanni*, *Die Zauberflote*, *L’Enfant et les Sorceliges*, *A Hand of Bridge*, *Die Fledermaus*, *A Midsummer Night’s Dream*, *The Old Maid and the Thief*, *Giaulio Cesare*, and *Trouble in Tahiti*.

**Chamber Music**
Coached by faculty artists, chamber ensembles for strings, woodwinds, and brass perform both at Hartt and throughout the Greater Hartford area.

**Other Performing Opportunities**
Special series of master class performances are programmed within all performance areas.

- Pianists perform on the Hammerklavier series.
- Guitar students present works of leading composers in the series “An Evening with Guitar.”
- Miami String Quartet Competition. Open to all matriculated students (with some restrictions). Winners are selected to perform with the Miami String Quartet during the same academic year. Preliminary and final audition dates are announced in the fall.
**Paranov Competition.** This competition is open to all matriculated students (with some restrictions). Winners are selected to perform with one of the major instrumental ensembles during the next school year. Some of the finalists in this competition may be awarded a reading session. Preliminary and final audition dates are announced in the fall.

Master classes by some of the world’s foremost musicians take place regularly at The Hartt School. Many of the most distinguished artists appear as guest soloists, recitalists, chamber musicians, and lecturers in special workshops.

In addition to the Miami String Quartet, other recent appearances include Julius Baker, Claude Frank, Armando Ghitala, Andre-Michel Schub, Steven Isserlis, and Charles Schlueter.

**Performance 20/20**

Performance 20/20 is Hartt’s innovative honors chamber music program for exceptionally talented instrumentalists. The program offers students the opportunity to be part of an advanced chamber music program that supplements the traditional performance major. Accepted students participate in 20/20 in lieu of the curricular chamber music requirement. The tuition-free program allows students to work in a professional atmosphere in which they can learn and study chamber music in addition to their other courses.

Admission to Performance 20/20 is by special audition. An entering undergraduate or graduate student, who is an instrumental performance major and who performs exceptionally well at his/her initial Hartt audition, will be nominated by that committee for inclusion in the 20/20 final auditions. A continuing Hartt student who is not a member of 20/20 is considered for inclusion upon the recommendation of his/her teacher and after passing an intraschool preliminary audition. The performance and progress of 20/20 participants are reviewed on a continuing basis. A student who contributes to the goals of the program and who continues to mature musically may continue in 20/20 for the length of time normally associated with completion of the course of study.

Performance 20/20 provides students the opportunity to perform advanced chamber music with other talented and motivated students. A wide range of instruments allows for unique combinations and the opportunity to perform a varied repertoire of chamber music. In addition to on-campus performances, 20/20 performs off campus at a variety of venues. 20/20 ensembles are coached by eminent members of Hartt’s faculty who are experienced chamber music performers. Workshops, retreats, and special master classes by visiting international artists are an integral part of the 20/20 experience. Friendships and artistic alliances formed with 20/20 colleagues help develop important professional connections and contacts for the future.

**Special Lectures and Performance Series**

**Institute of Contemporary American Music (ICAM)**

Founded in 1948, ICAM is Hartt’s link to the larger new-music community. ICAM provides a forum for the presentation and comparison of various styles and trends in new music. Such noted figures as Milton Babbitt, Earle Brown, John Cage, Anthony Davis, Elliot Carter, Aaron Copland, Ross Lee Finney, Steve Reich, Ralph Shapey, and Michael Torke have been featured on the ICAM lecture series.

**Hartt Music Theory Forum**

Established by the Music Theory department in 1986, the Hartt Theory Forum provides opportunities for music theory scholars and teachers to visit Hartt and share their research and ideas with students, faculty, and the community. Forum guests have included James Baker, Charles Burkhart, Allen Forte, Robert Cogan, Mark de Voto, Pozzi Escot, Joel Lester, Dorothy Payne, Lee A. Rothfarb, Carl Schachter, Ludmila Ulehla, and Robert Watson. Topics have ranged from presentations of 18th-century theory to issues of 20th-century music.

**Hartt Music History Forum**

The Music History Forum, founded in 1987, has brought to Hartt accomplished musicologists like Joshua Rifkin, who has visited several times in recent years. Other participants have included John Devario, Barbara Heymen, and Walter Frisch. The program provides students with opportunities to learn about the latest in musicological research.

**Hartt Workshops for String Music Educators**

The Music Education division of The Hartt School offers one-day workshops for string music educators. Given by nationally recognized string teachers, topics include beginning through advanced string pedagogy, ensemble methods/techniques, and instructional materials/repertoire. The workshops attract music educators from the Connecticut and Massachusetts area.
Hartt Choral Workshops
The Hartt School sponsors an annual High School Choral Festival, in which high school choirs come from Connecticut and the surrounding states for a day of choral workshops, vocal master classes, and choral concerts.

Faculty Artist Series
Appearances by members of Hartt’s prestigious faculty occupy an important place on the annual performance calendar. Featured on the Faculty Artists Series are instrumental and vocal solos, duos, trios, quartets, and quintets in performances of both classical and contemporary literature.

Students are also afforded an additional opportunity to hear and learn from Hartt’s master teachers through an ongoing schedule of faculty solo recitals, master classes, and faculty guest appearances with Hartt performing organizations.

Quartet-in-Residence
The Miami String Quartet is the quartet-in-residence at The Hartt School. The quartet has quickly established its place among the most respected young quartets in America. The group has performed extensively throughout North, Central, and South America, and Europe. Its festival appearances have included the Mostly Mozart Festival, Chamber Music Northwest, the Maverick Concerts, the Princeton Summer Music Concerts, the Bellingham Chamber Music Festival, Pensacola and Palm Beach festivals, and the Strings at the Mountains Festival in Steamboat Springs. For the past few years, the quartet has also served as resident ensemble at the Kent/Blossom Music Festival in Ohio. The Miami String Quartet has appeared with the Chamber Music Society of Lincoln Center and in 1992 became the first string quartet in a decade to win first prize at the Concert Artists Guild New York Competition and the ITT Corporation Prize. The ensemble’s great interest in new music has led to commissions and/or premiere performances of works by Maurice Gardner, Bruce Adolphe, Eduardo Diazmunoz, Robert Starer, and David Baker. Currently, the quartet is in residence at Kent State University.

The Jackie McLean Institute of Jazz
In celebration of the jazz legacy that Jackie McLean created for The Hartt School, the University renamed its jazz program The Jackie McLean Institute of Jazz in 2000, in honor of McLean’s 30th anniversary at the school.

Since 1970, when The Hartt School appointed McLean as a teaching associate in Afro-American music, the sounds of jazz have inspired everyone who has visited the school. McLean, an American jazz saxophone great, enabled Hartt to offer its first classes in jazz, and 10 years later in 1980, the Department of African American Music was founded with McLean as its director. In 1981, the Bachelor of Music in Jazz Studies was approved by the National Association of Schools of Music, and the program accepted its first class of 10 students in the 1981–82 academic year. Today, the department continues to thrive.

Honorary Organization
Pi Kappa Lambda National Music Honor Society, Epsilon Gamma Chapter
Pi Kappa Lambda was organized in 1918 at Northwestern University in Evanston, Ill. Epsilon Gamma Chapter was installed at The Hartt School in 1981. Currently, there are more than 155 active chapters. In 1940, the Society of Pi Kappa Lambda was admitted to the Association of College Honor Societies as the representative in the field of music.

The primary objective of Pi Kappa Lambda is the recognition and encouragement of the highest level of musical achievement and academic scholarship. Graduate and undergraduate consideration for membership is on recommendation by the Faculty Committee upon graduation.

Summerterm
Hartt’s Summerterm offers graduate courses, undergraduate courses, special workshops, master classes, and selected performance activities.

In addition to courses that are an extension of the regular academic curriculum, workshops during June, July, and August are usually one week in length and are both diversified and timely in their appeal. Many international scholars and teachers serve as guest instructors during the program, and there are also special workshops featuring Hartt faculty.

Additional information on Hartt Summerterm may be obtained by contacting

The Hartt School Summerterm
University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
860.768.5020 (Connecticut)
800.955.4278 (toll-free)
hrtsumterm@hartford.edu
Admission
Applicants should write to the Office of Summerterm, The Hartt School. A full listing of courses, workshops, and master classes is included in the Hartt Summerterm Bulletin.

Registration
Students are strongly encouraged to register as early as possible and at least three weeks prior to the first day of Summerterm. Please contact the office for further details.

Academic Load
Students normally may carry a maximum load of 6 credits per session during Summerterm. These may be taken in either the day or evening sessions or the student may combine day and evening courses totaling no more than 6 credits simultaneously. In special cases, with permission, undergraduates may carry 8 or 9 credits simultaneously. Hartt offers two five-week summer sessions, as well as a variety of weeklong workshops.

Course Descriptions
Not all courses listed in this Bulletin are offered each year. Offerings for each semester and for Summerterm are listed in the class schedules available during each registration period in the Office of the Associate Dean for Academic Affairs. Courses that are not expected to be offered in the 2006–07 academic year are indicated by (X) following the course description. The University reserves the right to make changes in academic programs.

Accompanying
ACC 540, 541 Special Studies in Accompanying [varied] Accompanying assigned on an individual basis. May be repeated for additional credit. Credits determined by department chair based on number of hours of accompanying assigned.

ACC 642, 643 Skills of Instrumental Accompanying [1, 1] Study and performance of the string and wind literature, not including sonatas. Standard instrumental concerti are also studied, stressing the effective re-creation of orchestral sounds at the piano. Two hours weekly. May be repeated for additional credit.

ACC 644, 645 Sonatas [2, 2] Representative sonatas from the standard string and wind repertory with piano. Emphasis on developing the student’s performance skills as a collaborative pianist. Three hours weekly. May be repeated for additional credit.

ACC 646 Survey of Operatic Repertory [1] Solo arias and ensembles from the operatic literature are studied to thoroughly familiarize the student with the most frequently performed excerpts. Effective means of producing orchestral textures at the keyboard are emphasized. Two hours weekly. May be repeated for additional credit.

ACC 647 Techniques of Vocal Coaching [1] A course designed to establish the skills of vocal coaching: phrasing and entrances, rhythmic security, diction and textural analysis. Repertory selected from the standard literature of songs with piano, and orchestral settings. Two hours weekly. May be repeated for additional credit. Prerequisites: ACC 640, ACC 641, and ACC 646.

ACC 690, 691 Special Studies in Accompanying [varied] Special accompanying assigned on an individual basis. May be repeated for additional credit. Credits determined by department chairman based on number of hours of accompanying assigned.

African American Music
AFR 640, 641, 642, 643 Jazz Laboratory [all 1] Graduate-level work in advanced jazz laboratory.

Music Performance, Major Instrument/Voice Study
A one-hour lesson (4 credits) weekly per semester is normally required for performance majors. The specific credits for major instrument/voice study in the various curricula are indicated in the degree programs. Following are the course codes for major instrument/voice study. Performance major entrance requirements may be found on page 181; Performance study requirements for graduation are specified on page 183.
Music Performance, Class Study

APC 500-501 Free Improvisation [1-1] This course is designed to explore the genre of free improvisation. Concepts, techniques, approaches and attitudes to music and free improvisation will be learned in a performance situation. Discussions, written assignments, readings and listenings will figure prominently. Prerequisite: Students must have a level of instrumental proficiency equal to that of incoming Hartt undergraduates. Second semester prerequisite: APC 500.

APC 512 Alexander Technique for Instrumental Majors [0–1] This course is based on the work of F. M. Alexander (1869–1955) and his principles of psychophysical unity. Students learn an improved overall use of the body, a fluid sense of movement, and a greater ease in breath and fine-motor coordination. Students perform in class in order to experience the direct application of the Alexander technique as related to their individual disciplines. Three hours weekly divided between private and class work. Course may be repeated but not for credit.

APC 514-515 Electric Guitar Styles I-II [1-1] Introduction to electric guitar technique. Emphasis in Styles I on developing plectrum technique, harmonic concept, jazz scales, and general methodology. Emphasis in Styles II on basic improvisational skills, rhythm section, and ensemble work. One hour weekly.

APC 520 Communicating with an Audience [1] A course designed to give students information, skill, and practical application in programming and presenting themselves in a variety of concert venues. Topics include programming, presentational and performance skills, repertoire selection, and educational presentations.

APC 523 Building a Music Career [1] Career preparation for instrumental and vocal performance majors beyond the mastery of their technical discipline. The course is in a modular format. Each module deals with a specific area of career development. Some of the topics are career options, résumé writing, auditions, producing a demotape/CD, beginning a solo/chamber music career, and beginning and developing a teaching career.

APC 550-551 Orchestral Repertory and Sight Reading for Violinists [1-1] A course for violinists designed to develop facility in sight-reading. Standard orchestral repertory is studied. Instruction is given in orchestral audition procedures. One hour weekly.

APC 556, 567 Performance 20/20 [1, 1] Selected individual and group projects of an advanced level covering areas such as concert performance, recording, radio/TV broadcast, composition, and career promotion. May be repeated for credit. Prerequisite: Permission of instructor.

APC 580, 581 Independent Study in Performance Studies [1–4, 1–4] An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of project.

APC 594, 595 Special Topics in Applied Music [1–4, 1–4] Selected topics in applied music, varying yearly with needs of curriculum and availability of particular faculty. Credits determined by scope and nature of work required.

APC 630, 631, 632, 633 Studies in Piano Repertoire [all 2] An examination of specific areas of the piano repertoire with emphasis on interpretation. Course requirements: class reports, performances, term paper. Two hours weekly.

APC 662 Contemporary Guitar Music [2] A one-semester course dealing with the various technical and musical developments that have occurred in guitar music since 1950. Areas of special concern will be aleatoric music, music for tape and guitar, and prepared guitar. Composers whose works will be studied include Brouwer, Diemente, Kolb, Kreneck, Takemitsu, and Hellerman. Offered alternate years.

ISC 500-501 Instrumental Studio Class [0-0] An extension of and requisite to individual studio lessons. A laboratory environment for students to practice and demonstrate those skills.
developed in lessons. Students will perform for each other, work in small groups and engage in common activities beneficial to a particular homogeneous instrumental grouping.

**Liturgical Music**

**CHU 515 Foundations of Organ Performance** [2] An introductory course to gain the technical and musical skills of organ playing. Pedal technique, registration, articulation, and touch are emphasized. Two hours weekly. May be repeated for credit once. Prerequisite: Major-level (1) piano skills.


**CHU 570 History and Design of the Organ** [2] An approach to contemporary organ design based on the study of the great historical schools of organ building. Emphasis given to the function of the organ in relation to organ literature. Discussion of the proper registration of the various schools of organ composition in relation to contemporary organ design.

**CHU 590, 591 Special Topics in Liturgical Music** Selected topics, varying from year to year. Credits determined by the scope and nature of work required.

**CHU 612 Church Service Playing** [2] Same in content and scope as CHU 312 but with additional research and a higher level of accomplishment required.

**CHU 613 Church Service Playing** [2] Same in content and scope as CHU 313 but with additional research and a higher level of accomplishment required.

**CHU 614-615 Organ Performance Class** [1-1] Performance observation, critical analysis, registration problems, performance practices, and general musicianship.

**CHU 616-617 Seminar in Liturgical Music** [1-1] Special problems in liturgical music related to supervised field work or involving independent supervised research.

**CHU 680, 681 Independent Study Project in Liturgical Music** An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of project.

**CHU 690, 691 Special Topics in Liturgical Music** Selected topics in liturgical music, varying yearly with needs of curriculum and availability of particular faculty. Two or 3 credits per semester.

**Composition**

**COM 520, 521 Directed Studies in Composition** [3, 3] Special projects assigned on an individual basis. May be repeated for additional credit.

**COM 540 Advanced Orchestration** [3] Students will gain knowledge of the techniques of 20th-century orchestration through score study, listening, and practical exercises. The class will be in the form of a seminar in which students will be able to discuss each other’s work. Prerequisite: COM 340 or permission of instructor. Offered alternate years.

**COM 561 Music Technology I** [3] Introduction to the musical application of computers through the use of Finale by Coda Music Technology. The course focuses on notation and music-copying practices through directed projects using works from the standard, popular, and 20th-century music literatures. Extensive use of computer workstations by students. Laboratory fee.

**COM 562 Music Technology II** [3] Introduction to sequencing, signal processing, MIDI, and digital audio through the use of Mark of the Unicorn’s Digital Performer. The course focuses on directed and independent compositional projects in a variety of styles, realized through the use of Digital Performer, a variety of MIDI synthesizer modules, and both internal and outboard signal processing devices. Extensive use of computer workstations by students. Laboratory fee.

**COM 563 Music Technology III** [3] Directed independent composition or research project utilizing the facilities of the music technology studios. Prerequisite: COM 562 or permission of instructor. Laboratory fee.

**COM 566 Introduction to Computer Music** [3] Instruction in fundamentals of digital synthesis, sound editing, and composition on Macintosh IIsi/Digidesign SoundTools system. Topics include construction of timbres using sampling, editing, and processing; direct (additive) synthesis; and interactive composition. Includes introduction to SoundDesigner, Turbosynth, and MAX programs. Prerequisite: COM 561 or permission of instructor. Laboratory fee.
COM 570, 571 Composers’ Seminar [0, 0] A forum for students to discuss issues related to their compositional activities. Topics include new composition and contemporary composers, the role of the composer in contemporary society, issues of aesthetics and style, and the workings of professional organizations that support composers (e.g., universities, foundations, performing organizations, licensing organizations, etc.). Students will have the opportunity to speak with professional composers who will be guests. Composition majors (except doctoral students) are required to enroll every semester.

COM 580, 581 Independent Study in Composition An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of project.

COM 590 Special Topics in Composition Selected topics in composition, varying yearly with needs of curriculum and availability of particular faculty. Credits determined by scope and nature of work required.

COM 591 Special Topics: Music in the Community A course designed to enable qualified students, both undergraduate and graduate, to make music in the community, fostering a deeper appreciation of the role performing arts can play in improving the quality of life in our own community and how that perspective gives new meaning to one’s art.

COM 612-613 Advanced Composition [3-3] Graduate work in composition for Composition majors. Integrates contemporary harmonic, contrapuntal, and orchestral practices in the process of realizing compositions of large dimensions. Second level of course includes thesis.

COM 630 Music Criticism and Writing on Music [3] This course gives students both a theoretical/historical background in issues of musical criticism and practical experience writing on contemporary musical issues. Readings of classic texts, such as Hanslick, Schumann, and Thomson, will alternate with regular study of criticism as it is practiced in The New York Times, The New Yorker, Fanfare, The American Record Guide, and other publications. A series of weekly, practical writing exercises hones writing skills, as students appraise both live and recorded events. This course, while offered under music composition, deals with issues well beyond new music and is relevant to any musician.

COM 667 Computer Music Seminar [3] Introduction to algorithmic and interactive real-time composition, using MAX/MSP. Students create compositional structures that integrate MIDI data, synthesis, sampling, and processing. Prerequisite: COM 561 or COM 562 or COM 566. Laboratory fee.

COM 680, 681 Independent Study in Composition An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of project.

COM 690, 691 Special Topics in Composition Selected topics in composition, varying yearly with needs of curriculum and availability of particular faculty. Credits determined by scope and nature of work required.

Conducting

CON 512, 513 Special Studies in Conducting [1–3, 1–3] Special projects assigned on an individual basis. Credits determined by scope and nature of work required. May be repeated for additional credit. Prerequisite: CON 314 or equivalent.


CON 610, 611 Independent Study in Conducting [0–4, 0–4] Special projects assigned on an individual basis. Credits determined by scope and nature of work required. Prerequisite: CON 314 or equivalent.

CON 620, 621, 622, 623 Choral Conducting Methods and Techniques I, II, III, IV [all 2] Rehearsal procedures, interpretation of choral/instrumental scores, choral techniques; and tonal concepts for Renaissance, Baroque, Classical, Romantic, and Contemporary choral compositions. Research and assigned readings determined by level. Prerequisite: CON 315 or equivalent.

CON 630 Seminar in Choral Conducting [2] Special projects assigned on an individual basis, with particular emphasis on score preparation and analysis. Lecture topics focus on vocal/choral technique in relationship to musical styles. Prerequisites: CON 600 and CON 610, or permission of instructor.
CON 640, 641, 642, 643 Instrumental Conducting Methods and Techniques I, II, III, IV [all 2] Development and application of advanced conducting techniques, including visual, harmonic, melodic, and structural score study; baton analysis; conducting zones and patterns; interpretation. Emphasis on orchestral literature from the 18th century to the present, determined by level. Laboratory orchestra conducting. Prerequisite: CON 316 or equivalent.

Dic tion

DIC 610 Advanced IPA Study—Italian D iction [1] Advanced study of the International Phonetic Alphabet (IPA) for graduate students as a basis for pronunciation, with an emphasis on singing in Italian. Two hours weekly.

DIC 611 Advanced IPA Study—Graduate D iction Survey: German and French [1] Advanced study of German and French diction for graduate students using the International Phonetic Alphabet as a basis for proper pronunciation when singing, with an emphasis on singing in German and French. Two hours weekly. Prerequisite: DIC 610 or permission of instructor.

Op era

OPR 540-541 Touring Opera/Music Theatre [1–2, 1–2] Analysis, musical preparation, dramatic staging of complete operas performed in repertory and on tour. Special emphasis on maintaining a production throughout a season or more, working with changing casts, and tour procedure. Two to four hours weekly. Prerequisite: Permission of instructor.

*OPR 580, 581 Special Studies in Opera [1–2, 1–2] Special projects assigned on an individual basis. May be repeated for additional credit.

OPR 610-611 Opera Repertory Class [1-1] Graduate participation in Opera Repertory Class.

OPR 620-621 Staging [1-1] Advanced work in staging. Prerequisite: Permission of instructor.


DRM 645-646 Technical Laboratory [1–2, 1–2] Research and practice in production problems and techniques.

*Students electing OPR 580-581 for credit in productions must be available for all rehearsals and performances.

OPR 660-661 Advanced Operatic Characterization [2-2] Study of roles for presentation in complete operas and scenes from operas. Advanced work in dramatic interpretation. May include participation in opera department productions. Coaching in roles, individually and in groups, as required. May be repeated for additional credit. Prerequisite: OPR 420-421 equivalency or permission of instructor.

OPR 665-666 Directed Studies in Opera-Theater [varied] Study and research program for more intensive development of dramatic and operatic roles in respect to style and characterization, or for studying and practicing the artistic and practical functions of the stage director. For the performer, 2 credits a semester; for the director, 3 credits a semester. Prerequisites: OPR 120-121, 320, 321, and 620-621. Additionally for the director: DRM 140-141 and 645-646.

OPR 690, 691 Special Topics in Opera Selected topics in opera, varying yearly with needs of curriculum and availability of particular faculty. Credits determined by scope and nature of work required.

Chamber Ensembles and Performing Organizations

All ENS, CPO, and IPO courses may be repeated for additional credit.

ENS 500, 501 Mixed Ensemble [0–1]
ENS 504, 505 Guitar Ensemble [0–1]
ENS 508, 509 String Ensemble [0–1]
ENS 510, 511 Woodwind Ensemble [0–1]
ENS 512, 513 Brass Ensemble [0–1]
ENS 514, 515 Percussion Ensemble [0–1]
ENS 518, 519 Baroque Ensemble [0–1]
ENS 520, 521 Collegium Musicum [0–1] Three hours weekly.

ENS 526, 527 Hartt Contemporary Players [0–1] Four hours weekly.

ENS 530, 531 Special Studies in Ensemble [1–3] Special ensembles assigned on an individual basis. Credits determined by department chairman based on number of hours of ensemble playing assigned.

ENS 570, 571 Special Studies in Ensemble [1, 1] Special ensembles assigned on an individual basis.

ENS 670, 671 Special Studies in Ensemble [1, 1] Special ensembles assigned on an individual basis. Credits determined by department chair based on number of hours of ensemble playing assigned.

CPO 504, 505 Music Theatre Chorus [0–1] Training in choral ensemble for music theatre. This experience includes acting, movement, and characterization, and promotes an increasing awareness of the music theatre form emerging in America today. Performance in music theatre productions utilizes related stage techniques. Four and one-half hours weekly.

CPO 520, 521 Hartt Chorale [0–1] The Hartt Chorale is the auditioned concert choir of The Hartt School. Numbering between 40 and 50 voices, this choir is open to singers in the Hartt community and the University of Hartford. Auditions are held in the spring and again in the fall for annual membership in the choir. Repertoire of a wide variety of styles and from throughout the centuries is explored. Prerequisite: Audition.

IPO 500, 501 Orchestra [0–1.5] Six hours weekly.

IPO 504, 505 Symphony Band [0–1] Three hours weekly.

IPO 506, 507 Flute Choir [0–1, 0–1] A performing ensemble that investigates music written for piccolo, flute, and alto flute. Students are required to play a jury at the end of the semester. Two hours weekly.

IPO 510, 511 Capitol Winds [0–1] Capitol Winds is a symphonic band comprising students from the University of Hartford and members of the Greater Hartford community. The group plays standard band literature written by such composers as Holst, Grainger, Shostakovich, and Milhaud and has premiered works by Hartt composers. The band presents on-campus concerts as well as special concerts in the Hartford area. Two hours weekly.

IPO 512-513 Trombone Ensemble [0–1] An ensemble of homogeneous instruments that performs music composed for trombones as well as appropriate transcriptions. Repertoire from different periods and styles for four to 12 trombones will be investigated. Students will have the opportunity to play lead, bottom and inner parts as well as alto and bass trombone.

History and Literature of Music

HLM 050 Information Literacy in the Performing Arts [0] Searching and evaluative techniques necessary for graduate-level information literacy. Knowledge of current reference materials; subject-specific and primary sources; Internet resources, including FirstSearch, listservs, search engines, library catalogs, and databases. Required for all Hartt master’s degree students who do not take HLM 650 or MED 620. This requirement may also be met by passing the Information Literacy section of the graduate placement exam. Prerequisite: Graduate standing.


HLM 522 Vocal Literature I [3] Vocal music of the Renaissance, Baroque, and Classic periods, including chanson, madrigal, lute song, cantata, oratorio, and early Lied. Prerequisites: HLM 212 and HLM 213, or permission of instructor.

HLM 523 Vocal Literature II [3] The Art Song after 1850 with attention to the masterpieces from the Slavic, French, German, and American literature. Three hours weekly. Prerequisite: HLM 213 or equivalent.

HLM 525 The Symphony [3] Historical and analytical study of selected symphonies from the 18th, 19th, and 20th centuries. Prerequisites: HLM 212 and HLM 213, or equivalent.


HLM 541 Lute Tablature [1] A practical study of 16th-, 17th-, and 18th-century Italian, Spanish, French, and English lute tablatures, with special attention to their transcription into playable guitar editions.

HLM 545 Tone Poem and Concert Overture [3] An in-depth study of programmatic orchestral music of the 19th and 20th centuries. Emphasis will be placed on the genres of tone poem and concert overture with additional repertory taken from related genres. Prerequisites: HLM 212 and 213, or permission of instructor.
HLM 560-561 History of Opera [3-3] A study of the form from its forerunners to the 20th century. Representative works are studied for musical style in the context of sociological influences. Offered alternate years.


HLM 564 Aesthetics of Music [3] A historical survey of the role of music within the aesthetic thought of the major philosophers from Plato to the present. Offered alternate years.

HLM 566, 567, 568, 569 Special Topics in Piano Literature [all 2] Designed to examine various periods and/or areas within the piano repertoire with emphasis on interpretation. Course requirements: class reports, performances, term paper.

HLM 570 Medieval Seminar [3] Selected topics pertaining to Medieval studies. Prerequisite: Permission of instructor. Offered alternate years.

HLM 571 Renaissance Seminar [3] Selected topics pertaining to the Renaissance. Prerequisite: Permission of instructor. Offered alternate years.

HLM 572 Baroque Seminar [3] Selected topics of the Baroque period. Prerequisite: Permission of instructor. Offered alternate years.

HLM 573 Seminar in Performance Practices [3] The investigation of unwritten performance traditions from the Renaissance to the 20th century. Areas of study will include ornamentation, improvisation, tempo, pitch, Besetzung, and tone production. Grade is determined by two research papers and class participation. Students are encouraged to choose topics related to their fields of specialization. Prerequisites: HLM 212 and HLM 213, or equivalents.

HLM 575 Classic Seminar [3] Selected topics in music of the Classic period. Prerequisite: Permission of instructor. Offered alternate years.


HLM 580, 581 Independent Study in Music History [varied] An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of project.

HLM 590, 591, 592, 593 Special Topics in Music History [2–3 per semester] Selected topics in music history, varying yearly with needs of curriculum and availability of particular faculty.

HLM 611 Graduate Music History Review: Medieval and Renaissance Music [1] An intensive survey of the music of the Medieval and Renaissance periods. Topics include the origins of polyphony and the development of Mass, motet, and madrigal. Three hours weekly for five weeks. Prerequisite: Graduate Music History Placement Test. Credit earned does not count toward any Hartt graduate degree.

HLM 612 Graduate Music History Review: Baroque and Classical Music [1] An intensive survey of the Baroque and Classical periods. Topics include opera, concerto, symphony, and string quartet. Three hours weekly for five weeks. Prerequisite: Graduate Music History Placement Test. Credit earned does not count toward any Hartt graduate degree.

HLM 613 Graduate Music History Review: Romantic and Early 20th-Century Music [1] An intensive survey of the Romantic and Early 20th-Century periods. Topics include opera, symphony, program music, art song, and choral music. Three hours weekly for five weeks. Prerequisite: Graduate Music History Placement Test. Credit earned does not count toward any Hartt graduate degree.

HLM 615 Pro-seminar in Music History [3] An introduction to graduate standards of academic performance in written and oral presentation. Intended to impart basic strategies of music research; to develop skills in critical thinking and evaluation of resources; to develop familiarity with reference works (style guides, inventories, indexes, thematic catalogs, musical dictionaries and encyclopedias, online resources, etc.), and to give students a broad-based familiarity with the most important concepts, genres, aesthetic criteria, and major figures of all periods. Three hours weekly. Prerequisite: Graduate Music History Placement Test. Required of all graduate-degree music majors during their first year of study.


HLM 630-631 Special Topics in Piano Literature [3-3] An examination of specific areas of the piano repertoire with emphasis on interpretation. Course requirements: class reports, performances, term paper. Two hours weekly. Prerequisites: HLM 212 and HLM 213.


HLM 642 Advanced Technique of Lute Transcription [2] A course designed to explore the problems and the methodology in transcribing lute tablatures of the early to late Baroque periods for the classical guitar. The style inherent to the language of the lute will be emphasized through study and research, along with the problems of translating the textures and intricacies to the guitar. Will explore such topics as tunings, ornamentation, the usage of style brise, and the technique of the left hand as it reflects the mannerism popular during the period. Prerequisite: HLM 541. Offered in alternate years.


HLM 660 History of Music Theory [3] A survey of principal writings of Western theorists from Henricus Glareanus to Heinrich Schenker, including such topics as modality, counterpoint, and harmony. Emphasis will be on how conceptual ideas were related to various aspects of the music experience (composition, performance, analysis, theory). Consideration will also be given to the history of music analysis. Readings from original sources. Three hours weekly. Prerequisite: Permission of instructor.

HLM 662 Seminar on the Music of J. S. Bach [3] An in-depth study of selected portions of Bach’s oeuvre. A class project focuses on one group of works, such as the Clavieruebung or the chorale cantatas; individual projects concentrate on the performance, analysis, and historical context of a single work. Prerequisite: HLM 610 or permission of instructor.

HLM 670, 671 Seminar in Music History [3, 3] Selected phases of music history. For graduate students majoring in music history, but open to others with permission of instructor.

HLM 680, 681 Independent Study in Music History [varied] An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of project.

HLM 690, 691, 692, 693 Special Topics in Music History [all 2–3] Selected topics in music history, varying yearly with needs of curriculum and availability of particular faculty. Two or 3 credits per semester.

Music Education

MED 501 Teaching Music in Early Childhood [3] To introduce teaching principles, techniques, and materials suitable for teaching children from birth to age 7. To develop teaching skills and musical skills suitable for presenting musical activities. Three hours weekly.


MED 510 Evaluation in Music [3] This course is intended to give music teachers new and practical information to improve the effectiveness of their own testing and evaluation procedures. It will be a study of ideas and strategies to achieve accuracy and consistency in the measurement of student music thinking and performance skills. Examined will be the specification of instructional objectives and subsequent development of teacher-made tests, the use of and interpretation of music achievement and music aptitude tests, music performance skill evaluation, attitude and preference assessment, the assignment of student marks and grades, the development of appropriate criterion measures, empirical methods for demonstrating test reliability and validity, descriptive statistics, test item design and analysis techniques. Three hours weekly. Spring semester in alternate years. Prerequisite: Graduate standing.

MED 513 Improvisation for Music Education
[2] This class teaches future music educators improvisatory skills and techniques as well as the pedagogy of improvisation. Aspects of the course include lecture, live performance, hands-on practical applications, and analysis. Students gain skill and confidence in improvisation as well as develop strategies for future use in their school music programs. Prerequisite: Successful completion of the Music Education Sophomore Evaluation.

MED 520 Music Education Research Colloquium [0] Reading and discussion of music education research literature. Examined will be the specific types of music education research with representative readings. Students will also be given the opportunity to present their own research ideas, as they prepare for the successful completion of their thesis/dissertation. Continuous enrollment required among full-time graduate music education students every semester. Open to all music education graduate students. One and one-half hours weekly. Prerequisite: Graduate standing.

MED 580, 581 Independent Study in Music Education [varied] An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of project.

MED 590, 591 Special Topics in Music Education [varied] Selected topics in music education, varying yearly with needs of curriculum and availability of particular faculty. Credit determined by scope and nature of work required.

MED 611 Seminar in Elementary General Education [3] This course will investigate methods, techniques, and materials appropriate for teaching general music classes in grades 3–6. Curricular material will assume student competencies in beat motion coordination and vocal proficiency.

MED 612 Seminar in Choral Music Education [3] Organization and administration of the school choral program. Emphasis on essential literature and vocal techniques appropriate for various performing groups. Two and one-half hours weekly. Offered alternate years.

MED 613 Seminar in Instrumental Music Education [3] This seminar is designed to improve understanding of instrumental methods and teaching techniques at all levels of instruction. Topics include instrumental readiness, score reading, recruiting beginning instrumentalists, testing, and improvisation. Offered alternate years.

MED 614 Seminar in Music Administration and Supervision [3] Problems in planning, development, organizing, and administering the elementary- and secondary-school music programs. Two and one-half hours weekly. Offered alternate years.

MED 615 Internship in Special Education Music [3] Supervised field work in public schools and/or accredited institutions for the handicapped. Clinical work and seminars are included under the supervision of the college specialist. Offered as needed.


MED 618 Pedagogy in Early Childhood Music [3] Music in early childhood introduces effective psychological principles, techniques, and materials that will aid in the discovery and maximization of the innate musical potential of children in early childhood. Develops teaching skills necessary to enrich a child’s instinctive musicianship. Three hours weekly. Spring semester on alternate years. Prerequisite: Graduate standing.


MED 620 Research and Writing [3] The preparation and presentation of music education research. A study of writing mechanics and style as it relates to the scholarly research article, the research proposal, and the thesis/dissertation. Also examined will be less formal styles of periodical writing and public speaking. Application of computer-assisted research methods and document preparation will be discussed. Prerequisite: Graduate standing.

MED 621 Research Design in Music Education [3] A study of the purpose and procedures of music education research. Examined are the
different types of research and their corresponding research design and analysis procedures. Discussed will be methods for obtaining bibliographic information and the review of related research. Three hours weekly. Prerequisites: Graduate standing and evaluation.

MED 640, 641 Early Childhood Music Internship [1, 1] A two-semester experience in student teaching in an early childhood setting with the supervision of a cooperating teacher. During the first semester students observe classes of students ages birth to 5 and assist a qualified early childhood music specialist. During the second semester students plan and teach their own early childhood classes.

MED 680, 681 Independent Study in Music Education May include research, experimentation, or special work. Arrangements must be made with, and projects approved by, the Committee on Graduate Studies. Credits determined by scope and nature of work required. Offered every semester.

MED 690, 691 Special Topics in Music Education [each 2–3] Selected topics in music education, varying yearly with needs of curriculum and availability of particular faculty. Two or 3 credits per semester.

Musicianship

MUS 590, 591 Special Topics in Music [1–3, 1–3] Selected topics in music, varying yearly with needs of curriculum and availability of particular faculty. Credits determined by scope and nature of work required.

Recitals

REC 660, 661 Recital (M.M.) [0–2, 0–2] Required recitals for the Master of Music curriculum.


REC 663, 664 Recital (GPD) [2, 2] Required recitals for the Graduate Professional Diploma curriculum.


REC 863, 864 Recital (AD) [2, 2] Required recitals for the Artist Diploma curriculum.

Thesis, Essay, Dissertation

TE 600-601 Thesis [2–3, 2–3]

TE 610 Master’s Essay [2]

TE 630, 631 Doctoral Document [2, 2] A final paper required of D.M.A. candidates whose major is performance. The topic may investigate historical, pedagogical, theoretical, or other original issues deserving discussion at the terminal degree level. Students are required to register a minimum of one semester for 2 credits. May be repeated for credit.


TE 660-661 Dissertation [2–6, 2–6] A formal treatise constituting a significant and original contribution to the field of music. Required for D.M.A. candidates in music education. Doctoral candidates in composition fulfill the requirement by a work of major proportions and by written analysis of an approved composition or topic. Students may register for 2–6 credits per semester for a total of 12 credits.

Music Theory

TH 500 Music Theory Pedagogy [3] A course for graduate students concerning the principles of teaching theoretical subjects. Study of text materials and instructional methods, including computer-assisted instruction, observation of classroom teaching, preparation of lesson plans, and supervised practice teaching. Recommended for graduate students having assistantships in theory. Three hours weekly. Usually offered in alternate years. Prerequisites: Passing scores on the Graduate Music Theory and Ear Training Placement Examinations, or equivalents.


TH 510 Modal Counterpoint [3] An introductory course in modal counterpoint. Writing and analysis of music in two, three, and four voices using the techniques of melodic development, imitation, and invertible counterpoint. Emphasis on the Mass and motet of the
16th century. Three hours weekly. Usually offered in alternate years. Prerequisite: TH 211 or equivalent.

**TH 511 Tonal Counterpoint** [3] An introductory course in tonal counterpoint. Writing and analysis of music in two, three, and four voices using the techniques of melodic development, imitation, and invertible counterpoint. Emphasis on the invention and fugue of the 18th century. Three hours weekly. Usually offered in alternate years. Prerequisite: TH 211 or equivalent.

**TH 512 Advanced Counterpoint** [3] An advanced course in the writing and analysis primarily of tonal counterpoint. Topics include techniques of canon (diminution, augmentation, retrograde, inversion, three voices, double canon), invertible counterpoint (two voices, three voices), and the multiple fugue (double fugue, triple fugue). Three hours weekly. Usually offered in alternate years. Prerequisite: TH 511.

**TH 550 Music 1900 to 1950** [3] Analysis of music of the first half of the 20th century using contextual, modal, and 12-tone techniques. Music includes works by Bartók, Debussy, Stravinsky, and Schoenberg. Three hours weekly. Prerequisite: TH 211 or permission of instructor.

**TH 551 Music since 1950** [3] The new musical thought dating from 1950 to the present. Postserialism, the extension of instrumental resources, evolution of notation, multimedia, improvisation, and indeterminacy. The views of selected contemporary thinkers and their reciprocal relation to the arts of this period. Three hours weekly. Prerequisite: TH 211 or permission of instructor.

**TH 552 Schenkerian Analysis** [3] Study of selected writings and analyses by Heinrich Schenker. Preparation of graphic analyses of selected compositions using Schenkerian harmonic voice-leading techniques. Three hours weekly. Usually offered in alternate years. Prerequisite: TH 211 or equivalent.

**TH 553 Analysis for Performance** [3] Analytical examination of works from all periods to show the relevance of analysis in interpretive decisions in performance. Performance, discussion by class members, guest performers/lecturers, and study of multiple recordings. Works to be analyzed in part determined by class. Three hours weekly. Usually offered alternate years. Prerequisite: TH 211 or permission of instructor.

**TH 555 Advanced Analysis of Tonal Music** [3] In-depth examination (using advanced analytic techniques to study pitch relations, rhythm, texture, and form) of selected compositions (complete works, extended excerpts) from the 18th- and 19th-century instrumental and vocal literatures. Three hours weekly. Usually offered in alternate years. Prerequisite: TH 211 or equivalent.

**TH 560 Advanced Analysis of Contemporary Music** [3] In-depth analysis of contemporary music from the standpoint of musical trends, notation, performance strategies, and media/technology. Consideration of the musical elements of a work as well as its social/aesthetic contexts. Three hours weekly. Usually offered in alternate years. Prerequisite: TH 550 or TH 551, or equivalent.

**TH 570 Music Theory Seminar** [3] A detailed approach to the theoretical study and analysis of music. The seminar concentrates on works of a particular repertoire or a specific analytic approach. The topic of the seminar will be announced when the seminar is offered. May be repeated for credit. Three hours weekly. Usually offered in alternate years. Prerequisite: TH 211 or equivalent.

**TH 580, 581 Independent Study in Music Theory** [1–3, 1–3] An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of study.

**TH 590, 591, 592, 593 Special Topics in Music Theory** [all 1–3] Selected topics in music theory, varying yearly with needs of curriculum and availability of particular faculty. Credit determined by scope and nature of topic.

**TH 611 Graduate Music Theory Review: Tonal Harmony** [1] An intensive course in the principles and techniques of tonal harmony, with practical application in the writing of four-voice harmony and the analysis of selected music. Topics include diatonic and chromatic triads and seventh chords, nonchord tones, harmonic progression, cadences, and voice leading. Three hours weekly for five weeks. Prerequisite: Graduate Music Theory Placement Examination. Credit earned does not count toward any graduate Hartt degree.

**TH 612 Graduate Music Theory Review: Tonal Form** [1] An intensive course in the principles and techniques of tonal form, with practical application in the analysis of music. Topics include phrase forms, binary forms,
ternary forms, sonata form, and fugue. Three hours weekly for five weeks. Prerequisite: Graduate Music Theory Placement Examination. Credit earned does not count toward any graduate Hartt degree.

**TH 613 Graduate Music Theory Review: Modern Techniques** [1] An intensive course in the principles and materials of modern techniques, with practical application in the analysis of selected music. Topics include tonal, modal, atonal, and 12-tone techniques; innovations in rhythm, meter, texture, timbre, and form. Three hours weekly for five weeks. Prerequisite: Graduate Music Theory Placement Examination. Credit earned does not count toward any graduate Hartt degree.

**TH 614 Graduate Ear Training Review** [2] A review course in the basic techniques of sight singing and dictation using Kodály materials. Performance and listening skills are developed using pentatonic, modal, diatonic, and chromatic excerpts from the music literature. Two hours weekly. Prerequisite: Graduate Ear Training Placement Examination. Credit does not count toward any graduate Hartt degree.

**TH 627 Graduate Keyboard Harmony** [2] An introductory course in keyboard harmony for graduate students. Applied harmony at the keyboard, specializing in the traditional techniques of figured bass realization, melody harmonization, diatonic and chromatic modulation in four-part playing. Two hours weekly.

**TH 628 Graduate Score Reading** [2] An introductory course in score reading for graduate students. Intended to prepare students to read and play choral and instrumental scores of moderate complexity at the piano. Two hours weekly. Prerequisite: Two years of piano or equivalent.

**TH 630 Advanced Score Reading** [2] The study of more complex orchestral, choral, and operatic scores. Instruction includes analysis, ear-and-eye coordination, multilinear hearing, sight singing of parts, and keyboard performance. Two hours weekly. Prerequisite: TH 333.

**TH 635 Graduate Form and Analysis** [3] A survey course in the analysis of music from the Baroque, Classical, Romantic, and Modern literatures. Study and application of various analytical techniques. Recommended for students preparing for comprehensive examinations. Three hours weekly. Prerequisite: Passing scores on Graduate Music Theory Placement Examination or equivalent.

**TH 645 Graduate Ear Training** [3] A graduate ear training course in advanced techniques of sight singing and dictation using Kodály materials. Performance and listening skills are developed using vocal and instrumental examples from the Classic, Romantic, and Modern repertories. Three hours weekly. Prerequisite: TH 614 or permission of instructor.

**TH 670 Advanced Music Theory Seminar** [3] An advanced seminar in music theory primarily for doctoral students and advanced graduate students. Topics may include the study of various theoretical approaches and the analysis of selected music. Emphasis will be on prepared discussions, presentations, and projects. May be repeated for credit. Three hours weekly. Usually offered alternate years. Prerequisite: Passing scores on Graduate Music Theory and Ear Training Placement Examinations, or equivalents.

**TH 675, 676 Music Theory Colloquium** [0, 0] A colloquium for graduate music theory majors to discuss issues related to their analytical activities. Topics include new analytical techniques and procedures, the role of music theory within the musical community, issues of aesthetics and style, and the importance of professional organizations that influence and support music theorists (regional and national professional societies, universities, foundations). Students have the opportunity not only to present and discuss their analytical projects but also to hear, meet, and speak with guest musicians. Graduate music theory majors are required to enroll every semester. Four meetings per semester.

**TH 680, 681 Independent Study in Music Theory** [1–3, 1–3] An independent study project conducted under the direction of an assigned faculty member. Credit determined by scope and nature of study.

**TH 690, 691, 692, 693 Special Topics in Music Theory** [all 1–3] Selected topics in music theory, varying yearly with needs of curriculum and availability of particular faculty. Credit determined by scope and nature of topic.
Teaching Principles

TPR 500 Suzuki Pedagogy I [3] Introduction to and study of the history and philosophy of the Suzuki method. The exploration of graded string orchestra repertoire or string teaching techniques related to preparation for teaching the preschool student. Instruction on establishing and administering a private teaching program. Guided observation of private and group lessons.

TPR 501 Suzuki Pedagogy II [3] Continuation of the exploration of teaching techniques and their application. Repertoire for the intermediate string or string orchestra student. Introduction of music-reading skills to young children to parallel technical development. Continued guided observations. Education and involvement of the parent in the Suzuki method. Prerequisite: TPR 500 or permission of instructor.

TPR 502 Suzuki Pedagogy III [3] Study of chronologically graded repertoire for the advanced string, string orchestra, or chamber music student. Continued concentration on the development of reading skills and advanced techniques. Participation in apprentice teaching with instructor supervision. Continued guided observations. Prerequisite: TPR 501 or permission of instructor.


TPR 510, 511 Applied Teaching Principles [1, 1] Pedagogic and psychological factors related to studio and private applied music teaching. Practical problems and procedures, both general and specific. Teacher, pupil, and parent relationship.

TPR 520, 521 Teaching Principles [1–4, 1–4] Selected topics in teaching principles varying yearly with needs of curriculum and availability of particular faculty. Credits determined by scope and nature of work required.

TPR 640 Pedagogy Seminar [2] A detailed study of the history of piano pedagogical practices, including those of Breithaupt, Gát, Leschetizky, Matthay, Ortmann, Sandor, and Whiteside. Via lectures, demonstrations, and student participation, these theories will be discussed with an emphasis on present-day application. Two hours weekly.

TPR 641 Pedagogy Seminar [2] A survey of contemporary teaching techniques, literature, courses of study, technical writings, and supplementary materials suitable for use in the private piano studio with elementary- and intermediate-level students. Observations of lessons in the Community Division required. Two hours weekly plus one hour of observation. Prerequisite: TPR 640 or permission of instructor.

TPR 642 Pedagogy Seminar [2] A course that will cover the organization of classes with emphasis on the variables of college programs. Group teaching strategies will be discussed within the settings of multiple piano rooms, electronic labs, MIDI, and nontraditional settings. Current texts, literature, and related materials will be examined. Two hours weekly. Prerequisites: TPR 640 and 641, or permission of instructor.

TPR 643 Pedagogy Seminar [2] An in-depth examination of piano literature at the precollege level. Literature to be studied represents the four major historical periods. Special attention given to 20th-century music. Class performances required. Prerequisites: TPR 640, 641, and 642; or permission of instructor.

TPR 644 Pedagogy Practicum [1] Internship in teaching of piano. Each student will be assigned two hours weekly of precollege studio experience and teaching under faculty tutelage. Minimum, 28 hours. Enrollment limited to students completing the master’s degree in piano pedagogy emphasis. Prerequisites: TPR 640, 641, 642, and 643.