The Hartt School

The Hartt School is an internationally acclaimed performing arts school with programs in music, dance, and theatre. The school was begun by 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 guest artists, such as Sherrill Milnes; Vieri Bottazzini; James Galway; Eugene Levinson; Pamela Frank; Angel Romero; Elly Ameling; John Musto; Daniel Pinkham; Midori; Bright Sheng; Joseph Schwaner; John Corigliano; the Miami, Emerson, Colorado, Lark, and Miró string quartets; and the Lions Gate Trio, Hartt’s trio in residence. 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 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, the Hartt Band Project, and area schools. Management majors have special opportunities to participate in a comprehensive internship program. Interns have worked at the Bushnell Center for the Performing Arts, with the Hartford Symphony Orchestra, and in a wide variety of arts-related organizations and record companies in New York City and around the country.

Dancers thrive in workshops and large-scale productions. They benefit from working with local professional arts organizations, including the American Ballet Studio Company and Full Force Dance Theatre, 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 complex that houses The Hartt School music divisions and administration. 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 Hartt School of the University of Hartford is an accredited institutional member of the National Association of Schools of Music, the National Association of Schools of Dance, and the National Association of Schools of Theatre. 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**

The Hartt School provides preprofessional training in the performing arts characterized by artistic and academic rigor, individualized attention including mentorship and peer support, and a synthesis of tradition and innovation leading to lifelong service to, and advocacy for, the arts.

**Values**

We believe in an education that
- Promotes a contextual understanding of the arts from historical, cultural, and theoretical perspectives;
- Is rich in performance and collaboration opportunities within the school, University, community, and professional world;
- Cultivates broadly educated individuals and performing artists of vision, depth, and confidence through unique opportunities available throughout the University;
- Is connected with the professional world and the evolution of the field;
- Fosters and develops teaching excellence, which equips and inspires future teachers to positively impact the field; and
- Underscores the essential role of the arts in enriching society and the human experience.

**Facilities**

The Hartt School operates the Mort and Irma Handel Performing Arts Center, the Alfred C. Fuller Music Center, and Lincoln Theater.

*The Mort and Irma Handel Performing Arts Center* was converted from an industrial building designed in 1929 by pioneering industrial architect Albert Kahn. This vibrant new center for performing arts education serves as a resource for the entire community. The 56,000-square-foot center provides performance and rehearsal spaces, classrooms, and studios for students in The Hartt School’s Dance, Theatre, and Community Divisions. Housed in the Handel Performing Arts Center are the 184-seat Edward C. and Ann T. Roberts Foundation Black Box Theater and the 96-seat McCray Theater, given through the generosity of Kent ’51 and Susan McCray. Performances in these venues include the third-year-student public performances in theatre and music theatre, recitals, lectures, and Community Division performances. Each theatre has a state-of-the-art, computerized light board and sound equipment.

All courses for dance majors are taught in the Mort and Irma Handel Performing Arts Center. The south wing includes five spacious studios, artistic and production offices, a conference room, and dressing and shower facilities. The 9,000 square feet of dance studios have high ceilings, hallway observation windows, wooden barres, mirrors, and Gerstung multilayered dance floors.

*The Fuller Music Center* consists of three wings: *Millard Auditorium* provides the main performance venue on the University of Hartford campus. An intimate, 428-seat house, Millard is used for opera; theatre productions; orchestra, wind ensemble, and 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 (80-seat 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 as well as sound and computerized lighting equipment. The dressing rooms easily accommodate up to 50 performers.

*Paramov 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.

*The Mildred P. Allen Memorial Library* is located adjacent to The Hartt School on the second floor of the east wing of the Harry Jack Gray Center. The Allen Library provides reference, circulating, and online materials in the fields of music, dance, and the related arts for students, faculty, and staff of the University of...
Hartford. Its holdings include approximately 22,000 books and bound journals on music, 41,000 scores, 23,300 sound recordings (including recordings of Hartt operas, concerts, and recitals), 1,100 videocassettes and DVDs, and thousands of audio tracks streamed over the Internet. Subscriptions to more than 400 online and print journals allow students and faculty to remain abreast of current research. In addition, the Allen Library website (http://library.hartford.edu/allenlibrary/) presents extensive resources in music, dance, theatre, and the performing arts. The library catalog and other online research aids help users identify and locate scholarly resources managed by the University Libraries. Members of the University community, holding University of Hartford e-mail accounts, may access restricted databases and electronic journals from locations off campus. Professional library staff are available to help users find materials; library instruction is available upon request.

The Allen Library facilities include iMacs with both Windows XP and Mac OSX installed, as well as Microsoft Office, to provide access to online resources; some have music notation software (Finale) installed. Some laptops are also available for in-library use. 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 computer projection equipment is available to faculty for classes and lectures. An additional small seminar room with video and computer projection equipment is open for general use. Reading and study areas have wireless networking. Self-service printing and photocopying machines are located at the front of the library.

The Allen Library is open Monday through Thursday from 8:30 a.m. until 11 p.m., Friday from 8:30 a.m. until 6 p.m., Saturday from 11 a.m. until 5 p.m., and Sunday from noon until 11 p.m. Special hours are observed during the summer and holidays.

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
Aaron A. Flagg, Dean
T. Clark Saunders, Associate Dean and Director of Graduate Studies
David C. Bell, Associate Dean, Finance and Administration
Irene Conley, Director of Undergraduate Studies

Academic Studies Division
Robert Carl, Chair of Composition
Justin Kurtz, 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
Steve Metcalf, Director
Glen Adsit, Assistant Director
Margreet Francis, Co-chair of Keyboard and Co-chair of Performance 20/20
Robert Black, Chair of Strings, Co-chair of Performance 20/20
Karen Peters, Coordinator
Richard Provost, Chair of Guitar and Harp
Benjamin Toth, Chair of Woodwind, Brass, and Percussion
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
Dee Hansen, Chair of Graduate Music Education
Paula Trebra, Coordinator

Vocal Studies Division
Edward Bolkovac, Director and Primrose Fuller Professor of Choral Conducting
Joanna Levy, Chair of Voice
Michele McBride, Chair of Opera Education
Barbara Porter, Coordinator
Instrumental Studies Division

Strings
Robert Black, double bass, Co-chair of Performance 20/20
Renato Bonacini, violin, emeritus
Melinda Daetsch, viola
Teri Einfeldt, violin, Suzuki pedagogy
Terry King, violoncello
Katie Lansdale, violin
Steven Larson, viola
Anton Miller, violin
Emlyn Ngai, violin
Rita Porfiris, viola
Mickey Reisman, violin
Mihai Tetel, violoncello

Guitar and Harp
Rebecca Flannery, harp
Christopher Ladd, guitar
David Madsen, guitar, Suzuki pedagogy
Richard Provost, guitar, Chair

Keyboard
Gregory Babal, class piano
Amy Champagne, class piano
Luiz de Moura Castro, piano
Margreet Pfeifer Francis, piano
Raymond Hanson, piano, emeritus
Barbara Johnson, class piano
Phillip Kawin, piano
Watson Morrison, piano, emeritus
Hae Sun Paik, piano
Paul Rutman, piano
Patricia Snyder, organ
David Westfall, piano, accompanying

Woodwinds, Brass, Percussion, and Ensemble
John Amira, percussion
Janet Arms, flute
Curt Blood, clarinet
Rogerio Boccato, percussion
Ronald Borror, trombone
Kevin Cobb, trumpet
Joseph Galeota, percussion
Marc Goldberg, bassoon
James Jackson III, euphonium
Carrie Koffman, saxophone
Jay Lichtmann, trumpet
Humbert Lucarelli, oboe
Scott Mendoker, tuba
Roger Murtha, trumpet, emeritus
Ayako Oshima, clarinet
Ted Piltzecker, percussion
Shane Shanahan, percussion
Greig Shearer, flute
Benjamin Toth, percussion
David Wakefield, French horn
John Wion, flute, emeritus

Conductors
Glen Adsit, Wind Ensemble,
   Foot in the Door
Edward Cumming, Primrose Fuller
   Associate Professor of Orchestral Studies
James Jackson III, Symphony Band
Gary Partridge, Capitol Winds

Vocal Studies Division

Voice and Vocal Coaching
Nancy Andersen, voice
Robert Barefield, voice
Colin Britt, diction
Cherie Caluda, voice
Sanford Cohn, pre-cantorial
Richard Hereld, accompanist
Kevin Jones, diction, coach
Doris Lang Kosloff, coach,
   Opera Music Director
Michael Kutner, voice
Joanna Levy, voice, Chair of Voice Department
Michelle McBride, voice, Chair of Opera Education
Majorie Melnick, voice
Korby Myrick, voice
Wayne Rivera, voice
Barbara Robbins, accompanist
Stephen Scarlato, accompanist
Kyle Swann, coach
John Zei, voice, emeritus

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

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

Music Education Division

John Feierabend, Director of Music Education and Chair of Undergraduate Music Education
Dee Hansen, Chair of Graduate Music Education
Warren Haston
Geoffrey Reynolds
Joshua Russell
T. Clark Saunders, Associate Dean
Stuart Younse

Academic Studies Division

Kris Allen, jazz saxophone
Ira Braus, music history
Robert Carl, Chair of Composition
Chris Casey, Director of Hartt Big Band
Irene Conley, music management, Director of Undergraduate Studies
Steve Davis, jazz trombone
Edward Diemente, composition and music theory, emeritus
Alexander Farkas, music theory, emeritus
Mark Goodell, Music Production and Technology
Stephen Gryc, composition
Gabriel Herman, Assistant Director of Music Production and Technology
Justin Kurtz, Chair of Music Production and Technology
Andy Laverne, jazz piano
David Macbride, composition and music theory
Polina Mann, music history
Donna Menhart, music theory
René McLean, jazz theory
Patrick Miller, Chair of Music Theory
Shawn Monteiro, jazz voice
Akane Mori, music theory
Kenneth Nott, Chair of Music History
Nat Reeves, jazz bass
Edward Rozie, jazz bass
Jessica Rudman, music theory
Michael Schiano, music theory
Thomas Schuttenhelm, music history
Myron Schwager, music history, emeritus
Larry Alan Smith, composition
Kenneth Steen, composition
Charles Turner, music history
Joseph Turrin, composition
Gabor Viragh, music theory, Supervisor of Ear Training
Imanuel 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 to the Master of Music Education degree will have completed a bachelor’s degree in music education at an accredited institution and have obtained their teacher certification. Hartt’s Music Education Division strongly urges applicants to complete at least one year of teaching experience before beginning their M.Mus.Ed. Students electing master’s degrees with a thesis track must have one year of full-time teaching experience.

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
Performance
Composition
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. Applicants are expected to demonstrate advanced technical and artistic ability.

Doctor of Musical Arts and Doctor of Philosophy—Music Education
Applicants for the Doctor of Musical Arts (D.M.A.) and Doctor of Philosophy (Ph.D.) degrees in music education must provide evidence
of superior scholastic ability, a broad musical and educational background, and the capacity to profit from advanced study in music education. All applicants must have earned a bachelor of music education degree, with a valid teaching license, and a master’s degree at an accredited institution. Additionally, candidates will have completed a minimum of three years of successful music teaching at an elementary or secondary, public or private school.

**Admission to any of these programs does not imply the likely admission to any other.** Students wishing to enroll in a different program must apply to that program. This application may involve re-auditioning and testing. In particular, application to the doctoral degrees requires submission of a research or analytical paper and taking admissions examinations in music theory and music history.

**Application Procedures**

Graduate applications may be obtained by mail, phone, e-mail, or online.

Director of Admissions
The Hartt School
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599
860.768.4465
hattadm@hartford.edu
or
http://harttweb.hartford.edu

Center for Graduate and Adult Academic Services
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599
860.768.4371
or
www.hartford.edu/graduate

**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.

Instrumental performance majors receiving financial aid are required to play in a performing organization 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**

**Placement Examinations**

All entering master’s degree students are required to demonstrate basic proficiencies in music history and music theory (including ear training) by completing a set of placement examinations. Some master’s degrees require additional placement examinations; please consult the Hartt graduate admissions information at http://harttweb.hartford.edu 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.

**Music Theory Review Courses**

TH 611 Graduate Theory Review: Tonal Harmony
TH 612 Graduate Theory Review: Tonal Form
TH 613 Graduate Theory Review: Post-Tonal Theory
TH 614 Graduate Ear Training Review
Graduate Music Theory Review Requirement
Graduate students must pass all graduate placement examinations in music theory and ear training or earn a grade of B– or better in all respective graduate review courses before proceeding to any graduate courses in music theory. This requirement applies to graduate students in degree programs and diploma programs.

Music History Review Courses
- 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

Graduate Music History Review Requirement
Graduate students must pass the graduate placement examination in music history or earn a grade of B– or better in all respective graduate review classes before proceeding to HLM 615 Proseminar in Music History. This requirement applies to graduate students in degree programs and diploma programs.

Placement Examination Schedule
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 in music history, music theory, and ear training. For precise dates and times of the administration of placement examinations, consult The Hartt School Admissions Office.

HLM 615 Requirement
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.

HLM 563 Requirement
A student’s score on the Music History Placement Examination may also result in a student’s requirement to take HLM 563 (History and Literature of Music in the 20th Century). Unlike HLM 611, 612, and 613, this course does count toward graduate degrees at The Hartt School. As an alternative to HLM 563, students may take TH 550 or TH 551 for graduate credit. To register for TH 550 or TH 551, students must have fulfilled the Graduate Music Theory review course requirements (TH 611, 612, 613, 614) if necessary.

Language Examinations
Master’s candidates in music history, music 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. The M.M. vocal performance test consists of (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. A maximum of 6 credits beyond a bachelor’s degree may be allowed for master’s programs, and a maximum of 12 graduate credits beyond the master’s degree may be 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 with a grade of C 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 (I) grades 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 of Music degree candidates are required to take 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 Music History or Music 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.

Master of Music Education students submit a capstone portfolio in lieu of a written examination.

Timetable for May Graduation
First week in February—last day to file May degree applications
March—Master’s Comprehensive Examination
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 15 credits in music history and literature
A thorough background in European history
Music Theory
Tonal harmony and counterpoint
Tonal and post-tonal form and analysis
Instrumentation and orchestration
Keyboard skills and 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 noncredit. 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.
### Performance Majors

**Major in an Instrument**

**Performance with Suzuki Pedagogy Emphasis**

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major instrument (four semesters)</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>ENS Chamber Music</td>
<td>2</td>
</tr>
<tr>
<td>APC 662 Contemporary Guitar Music</td>
<td>2</td>
</tr>
<tr>
<td>REC 560 Recital</td>
<td>0</td>
</tr>
<tr>
<td>REC 562 Lecture Recital</td>
<td>0</td>
</tr>
<tr>
<td>TPR 500-503 Suzuki Pedagogy I-IV</td>
<td>3, 3, 3, 3</td>
</tr>
<tr>
<td>or TPR 515–518 Suzuki Guitar</td>
<td>3, 3, 3, 3</td>
</tr>
<tr>
<td>Pedagogy I–IV</td>
<td>32</td>
</tr>
<tr>
<td><strong>Total credits—major area</strong></td>
<td>32</td>
</tr>
</tbody>
</table>

**Other Studies**

| Performing Organization (four semesters) | 0 |
| ENS 5XX Guitar Ensemble                | 0 |
| HLM 615 Proseminar in Music History    | 3 |
| TH Music theory elective               | 3 |
| **Total credits—other studies**        | 6 |
| Electives                              | 0 |
| **Total credits for degree**           | 38 |

1. Students may be assigned to one semester of Contemporary Players in lieu of one semester of Chamber Music and/or one semester of Guitar Ensemble.
2. HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).
3. TH 611, 612, 613 Graduate Music Theory Review (must be taken first if required per placement exam).
4. Suzuki guitar majors only.

Note: HLM 611, 612, 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

### Major in Piano

**Major Area**

<table>
<thead>
<tr>
<th>Major Area</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 music (two semesters)</td>
<td>0–2</td>
</tr>
<tr>
<td>REC 560, 561 Recitals (two recitals)</td>
<td>0–4</td>
</tr>
<tr>
<td><strong>2 credits from the following:</strong></td>
<td></td>
</tr>
<tr>
<td>ACC 640, 641 Vocal Repertory</td>
<td>2, 2</td>
</tr>
<tr>
<td>ACC 644, 645 Sonatas</td>
<td>2, 2</td>
</tr>
<tr>
<td><strong>Total credits—major area</strong></td>
<td>28–34</td>
</tr>
</tbody>
</table>

**Other Studies**

| HLM 615 Proseminar in Music History      | 3       |
| HLM Music history elective              | 3       |
| TH 553 Analysis for Performance         | 3       |
| TH Music theory elective                | 3       |
| TPR 640, 641, 643 Pedagogy Seminar      | 2       |
| **Total credits—other studies**         | 14      |
| Electives                               | 0       |
| **Total credits for degree**            | 42–48   |

Additional graduate course requirements if not completed previously at Hartt or equivalent courses at another university (advisor approval):

- APC 520 Communicating with an Audience (APC 420) 1
- APC 523 Building a Music Career (APC 423) 1

1. In 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.

2. Students may be assigned to one semester of Contemporary Players in lieu of one semester of chamber music.

3. HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

4. Or other theory course in music analysis. The following courses may be substituted for TH 553 without a waiver substitution: TH 550, TH 551, TH 552, TH 555, TH 560, TH 570, TH 635, TH 670.

5. TH 611, 612, 613 Graduate Music Theory Review (must be taken first if required per placement exam).

Note: HLM 611, 612, 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

### Major in Piano—Pedagogy Emphasis

**Major Area**

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<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>
<tr>
<td>TH 553 Analysis for Performance</td>
<td>3</td>
</tr>
<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><strong>One course (3 credits) chosen from the following:</strong></td>
<td></td>
</tr>
<tr>
<td>EDP 540 Appl. Devel. Learning Theory</td>
<td>3</td>
</tr>
<tr>
<td>MED 613 Sem. in Instrum. Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MED 619 Music Learning Theory</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total credits—major area</strong></td>
<td>27–29</td>
</tr>
</tbody>
</table>

**Other Studies**

| HLM 615 Proseminar in Music History      | 3       |
| HLM Music history elective              | 3       |
| TH Music theory elective                | 3       |
| **Total credits—other studies**         | 9       |
| Electives                               | 0       |
| **Total credits for degree**            | 36–38   |

Additional course requirement if not completed previously at Hartt or equivalent courses at another university (advisor approval):

- APC 523 Building a Music Career 1

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

2. Or other course in music analysis. The following courses may be substituted for TH 553 without a waiver substitution: TH 550, TH 551, TH 552, TH 555, TH 560, TH 570, TH 635, TH 670.

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

4. HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).
Major in Collaborative Piano\(^1\)

**Major Area**

- **Credits**
- API 888 Piano Studio Instruction 2, 2, 2, 2
- ACC 640, 641 Vocal Repertoire 2, 2
- ACC 642, 643 Skills of Instrum. Accomp. 1, 1
- ACC 644, 645 Sonatas 2, 2
- ACC 646 Survey of Operatic Repertoire 1
- ACC 647 Techniques of Vocal Coaching 1
- REC 560 Recital (Vocal Accompanying) 0–2
- REC 561 Recital (Instrumental Accompanying) 0–2

**Total credits—major area** 20–22

**Other Studies**

- HLM 615 Proseminar in Music History\(^2\) 3
- HLM Music history elective 3
- TH 553 Analysis for Performance\(^3, 4\) 3
- TH Music theory elective 3

**Total credits—other studies** 12

**Other Courses**

- Electives (with approval of advisor) 0–16
- **Total credits for degree** 36–50

Additional graduate course requirements if not completed previously at Hartt or equivalent courses at another university (advisor approval): APC 520 Communicating with an Audience (APC 420)

**Major in Guitar**

**Major Area**

- **Credits**
- AGT 999 Guitar Studio Instruction\(^1\) 4, 4, 4, 4
- APC 662 Contemporary Guitar Music 2
- ENS Guitar Ensemble/Contemporary Players (four semesters)
- APC 514, 515 Electric Guitar Styles\(^2\) 1, 1
- HLM 520, 521 Guitar Literature\(^2\) 1, 1
- HLM 540 Guitar Tablature\(^2\) 1
- HLM 541 Lute Tablature\(^2, 3\) 1
- REC 560, 561 Recitals\(^4\) (two recitals) 0–4

**Total credits—major area** 24–28

**Other Studies**

- HLM 615 Proseminar in Music History\(^5\) 3
- HLM Music history elective 3
- TH 553 Analysis for Performance\(^6, 7\) 3
- TH Music theory elective\(^6\) 3

**Total credits—other studies** 12

**Electives**

- 0

**Total credits for degree** 36–38

---

\(^1\)The master’s degree will be conferred in a specific instrument, e.g., Master of Music in Violin Performance.

\(^2\)Students may be assigned to one semester of Contemporary Players in lieu of one semester of chamber music.

\(^3\)HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

\(^4\)Or other theory course in music analysis. The following courses may be substituted for TH 553 without a waiver substitution: TH 550, TH 551, TH 552, TH 555, TH 560, TH 570, TH 635, TH 670.

\(^5\)Note: HLM 611, 612, 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.
Additional graduate course requirements if not completed previously at Hartt or equivalent courses at another university (advisor approval):
TPR 520, 521 Teaching Principles 2, 2
APC 520 Communicating with an Audience 1
APC 523 Building a Music Career 1
1 Baroque lute or Baroque guitar instruction may be included with approval of guitar department chair.
2 If previously taken, must be replaced with electives.
3 If previously taken, may be replaced with HLM 642 Advanced Techniques of Lute Transcription.
4 One solo recital and one chamber music recital.
5 HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).
6 TH 611, 612, 613 Graduate Music Theory Review (must be taken first if required per placement exam).
7 Or other course in music analysis. The following music theory courses may be substituted for TH 553 without a waiver substitution: TH 550, TH 551, TH 552, TH 555, TH 560, TH 570, TH 635, TH 670.
* Not required if student has completed Hartt courses APC 420 and APC 423.
** Not required if student has completed Hartt courses TPR 420 and TPR 421.

Note: HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

**Major in Organ and Liturgical Music**

**Major Area**

<table>
<thead>
<tr>
<th>Course name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AOR 999 Organ Studio Instruction</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>CHU 614, 615 Organ Performance Class</td>
<td>2, 2</td>
</tr>
<tr>
<td>CHU 616, 617 Seminar in Liturgical Music</td>
<td></td>
</tr>
<tr>
<td>CON 620, 621 Choral Conducting Methods and Techniques</td>
<td>2, 2</td>
</tr>
<tr>
<td>REC 560, 561 Recitals (two recitals)</td>
<td>0–4</td>
</tr>
<tr>
<td>ENS Chamber music</td>
<td>0–2</td>
</tr>
</tbody>
</table>

**Total credits—major area** 24–32

**Other Studies**

<table>
<thead>
<tr>
<th>Course name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM Music history elective</td>
<td>3</td>
</tr>
<tr>
<td>TH 511 Eighteenth-Century Counterpoint</td>
<td>3</td>
</tr>
<tr>
<td>TH 553 Analysis for Performance</td>
<td>3</td>
</tr>
<tr>
<td>TH Music theory elective</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total credits—other studies** 13

**Electives (with approval of advisor)** 0–16

**Total credits for degree** 39–47

Additional graduate course requirements if not completed previously at Hartt or equivalent courses at another university (advisor approval):
TH 332 Continuo Realization 0
APC 523 Building a Music Career (APC 423) 1

TPR 520, 521 Applied Teaching Principles (TPR 420 and TPR 421) 1, 1

1 Students may be assigned to one semester of Contemporary Players in lieu of one semester of chamber music.
2 HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).
3 TH 611, 612, 613 Graduate Music Theory Review (must be taken first if required per placement exam).

Note: HLM 611, 612, 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

**Major in Voice**

**Major Area**

<table>
<thead>
<tr>
<th>Course name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVO 999 Private Voice Instruction</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>(four semesters)</td>
<td></td>
</tr>
<tr>
<td>ACO 888 Vocal Coaching</td>
<td>2</td>
</tr>
<tr>
<td>REC 560, 561 (two recitals)</td>
<td>0</td>
</tr>
</tbody>
</table>

**Total credits—major area** 18

**Other Studies**

<table>
<thead>
<tr>
<th>Course name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM 522 Vocal Literature</td>
<td>4</td>
</tr>
</tbody>
</table>

**Total credits—other studies** 7

**Electives (with approval of advisor)** 11

**Total credits for degree** 36

1 Language requirement: Ability to translate from Italian, French, and German, and be able to translate a song or aria text of moderate difficulty, with the help of a dictionary.
2 HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).
3 TH 611, 612, 613, 614 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).

Note: HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

**Conducting Majors**

**Major in Choral Conducting**

**Major Area**

<table>
<thead>
<tr>
<th>Course name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACN 888 Private Study in Conducting</td>
<td>4, 4</td>
</tr>
<tr>
<td>(two semesters)</td>
<td></td>
</tr>
<tr>
<td>CON 620-623 Choral Conducting Methods and Techniques</td>
<td>2, 2, 2, 2</td>
</tr>
<tr>
<td>TH 630 Advanced Score Reading</td>
<td>2</td>
</tr>
<tr>
<td>REC 560 Recital</td>
<td>0</td>
</tr>
<tr>
<td>Performing organization (four semesters)</td>
<td>0</td>
</tr>
</tbody>
</table>

**Total credits—major area** 20

**Other Studies**

<table>
<thead>
<tr>
<th>Course name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM 620, 621 Choral Literature</td>
<td>2, 2</td>
</tr>
<tr>
<td>ENS 406, 407 Vocal Arts Ensemble (four semesters)</td>
<td>1, 1, 1, 1</td>
</tr>
</tbody>
</table>

**Total credits—other studies** 7

**Electives** 7

**Total credits for degree** 36
Major in Orchestral Conducting

Major Area

Credits

ACN 888 Private Instruction 2, 2, 2, 2
CON 670, 671, 672, 673 Conducting Practicum 1, 1, 1, 1
CON 650, 652 Wkshp./Orch. Cond. S.R. 2, 2
CON 651, 653 Wkshp./Orch. Cond. C.A. 2, 2
CON 660, 661, 662, 663 Mus./Cond. 1, 1, 1, 1
REC 560 Recital 0–2
TH 628 Graduate Score Reading 2
or TH 630 Advanced Score Reading 2
Total credits—major area 26

Other Studies

COM 540 Advanced Orchestration 3
COM 680 Ind. Study in Composition 1
HLM 615 Proseminar in Music History 1 3
HLM 573 Seminar in Performance Practices 3
TH 553 Analysis for Performance 3
Total credits in other studies 13
Electives (with approval of advisor) 0–13
Total credits for degree 39–52

Additional course requirements if not completed previously at Hartt or equivalent courses at another university (advisor approval):

APC 520 Communicating with an Audience (APC 420) 1
APC 523 Building a Music Career (APC 423) 1

1 Or other theory course in music analysis. The following courses may be substituted for TH 553 without a waiver substitution: TH 550, TH 551, TH 552, TH 555, TH 560, TH 570, TH 635, TH 670.

1Theory majors are required to pass a German reading test before they earn more than 18 credits toward the degree.

1HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

1HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

1HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

Electives 3

Total credits for degree 36

Composition Major

Major in Composition

Major Area

Credits

COM 613 Advanced Composition (four semesters) 3, 3, 3, 3
Music technology 3
COM 570-571 Composers’ Seminar 0
Thesis (concurrent with COM 613) 0
Total credits—major area 15

Other Studies

TH 550 Music: 1900–1950 1 3
TH 551 Music since 1950 3
HLM 615 Proseminar in Music History 3
HLM Music history elective 3
Total credits—other studies 12

Electives 9

Total credits for degree 36

Music Theory Major

Major in Music Theory

Major Area

Credits

TH 550 Music: 1900–1950 2 3
TH 552 Schenkerian Analysis 3
TH 570 Seminar in Theory/Analysis 3
TH 675-676 Music Theory Colloquium 0
TE 600-601 Thesis 0
Total credits—major area 15

Other Studies

HLM 615 Pro-seminar in Music History 4, 5 3
HLM 660 History of Music Theory 3
Total credits—other studies 6

Elective courses 6 15
Total credits for degree 36

1Theory majors are required to pass a German reading test before they earn more than 18 credits toward the degree.

1HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

1HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

1To be completed by the end of the first year of study.

Note: APC 420 Communicating with an Audience (APC 420) is required for graduation.

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 are expected to demonstrate a comprehensive understanding of language pronunciation in French, German, English, Italian, and Latin (Italianized and Germanic).

2Piano performance and accompanying proficiency (minimum sophomore performance level) is required for graduation.

3HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

4TH 611, 612, 613, 614 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).

Note: HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

1Graduate Music History Review (must be taken first if required per placement exam).

2HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

3HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.
Electives are normally taken in music theory and music history. Four credits of private music instruction, for an additional fee, may be allowed.

Note: HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

**Music History Major**

**Major in Music History**

**Scholarship and Research Emphasis**

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM Music history seminars</td>
<td>9</td>
</tr>
<tr>
<td>Thesis</td>
<td>6</td>
</tr>
</tbody>
</table>

Total credits—major area: 18

**Other Studies**

| TH Music theory electives                      | 6       |
| Elective courses (with approval of advisor)    | 12      |

Total credits for degree: 36

1. Music history majors are required to pass a German reading test before they earn more than 18 credits toward the degree.

2. HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

3. TH 611, 612, 613, 614 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).

4. May include chamber music, performance, or academic courses.

Note: HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

**Performance Practices Emphasis**

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM 573 Seminar in Performance Practices</td>
<td>3</td>
</tr>
<tr>
<td>HLM Music history seminars</td>
<td>6</td>
</tr>
<tr>
<td>TE Thesis</td>
<td>6</td>
</tr>
</tbody>
</table>

Total credits—major area: 18

**Other Studies**

| Private music instruction (three semesters)    | 4, 4, 4 |
| ENS 521 Collegium Musicum                     | 2, 2    |
| REC 560 Recital                                | 0       |

Total credits—other studies: 16

| Electives                                      | 4       |

Total credits for degree: 36

1. History majors are required to pass a German reading test before they earn more than 18 credits toward the degree.

2. HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

3. TH 611, 612, 613, 614 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).

Note: HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

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**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 and will have obtained their teacher certification. 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 methodology, historical, or experimental research. Non-thesis emphases include pedagogy, technology, Kodály, performance, choral conducting, and wind band conducting. A thesis is required for the research emphasis. Thesis-track students must have one year of full-time teaching experience. All students are required to submit a Capstone Portfolio at the conclusion of their degree program.

The M.M.Ed. consists of 36–41 credits that include (a) 12 credits of music education core courses, (b) 12 credits of music history and music theory courses, and (c) 12–17 credits of music education emphasis courses. Master of Music Education programs must be completed within five years from the date of matriculation.

**Core Courses**

**Master of Music Education—Core Courses**

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 620 Research and Writing</td>
<td>3</td>
</tr>
<tr>
<td>MED 520 Research Colloquium (full-time students)</td>
<td>0</td>
</tr>
</tbody>
</table>

9 credits from the following:

| MED 510 Measurement and Evaluation             | 3       |
| MED 511 Psychology of Music                    | 3       |
| MED 515 Curriculum and Assessment              | 3       |
| MED 614 Music Leadership and Administration    | 3       |
| MED 616 Hist. and Philos. of Music Ed.         | 3       |
| MED 619 Music Learning Theory of Edwin Gordon  | 3       |
| MED 625 Learning Theories in Music             | 3       |

Total credits—major area: 12
Other Studies

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM Graduate music history elective</td>
<td>3</td>
</tr>
<tr>
<td>TH Graduate music theory elective</td>
<td>3</td>
</tr>
<tr>
<td>TH 645 Graduate Ear Training</td>
<td>3</td>
</tr>
<tr>
<td>Performing organization (full-time students)</td>
<td>3</td>
</tr>
<tr>
<td>Total credits—other studies</td>
<td>12</td>
</tr>
</tbody>
</table>

1HLM 611-613 Graduate Music History Review (must be taken first if required per placement exam).

2TH 611, 612, 613 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).

3TH 614 Graduate Ear Training Review (must be taken first if required per placement exam).

Note: HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

Emphasis Courses

Emphasis courses are chosen by advisor and student.

Pedagogy Emphasis

12 credits from graduate music education courses with advisor approvals

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM Graduate music history elective</td>
<td>3</td>
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<tr>
<td>TH Graduate music theory elective</td>
<td>3</td>
</tr>
<tr>
<td>TH 645 Graduate Ear Training</td>
<td>3</td>
</tr>
<tr>
<td>Performing organization (full-time students)</td>
<td>3</td>
</tr>
<tr>
<td>Total credits—emphasis</td>
<td>12</td>
</tr>
</tbody>
</table>

Research Emphasis

12 credits

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 510 Measurement and Evaluation in Music</td>
<td>3</td>
</tr>
<tr>
<td>MED 621 Research Design in Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MED 625 Learning Theories in Music</td>
<td>3</td>
</tr>
<tr>
<td>MED 627 Statistical Procedures in Music</td>
<td>3</td>
</tr>
<tr>
<td>Total credits—emphasis</td>
<td>12</td>
</tr>
<tr>
<td>TE 610-611 Thesis*</td>
<td>3–6</td>
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<tr>
<td>Total credits—emphasis</td>
<td>15–18</td>
</tr>
</tbody>
</table>

Technology Emphasis

12 credits from the following:

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 450 Sound Technology I</td>
<td>3</td>
</tr>
<tr>
<td>TH 451 Sound Technology II</td>
<td>3</td>
</tr>
<tr>
<td>COM 561 Music Technology I</td>
<td>3</td>
</tr>
<tr>
<td>COM 562 Music Technology II</td>
<td>3</td>
</tr>
<tr>
<td>COM 563 Music Technology III</td>
<td>3</td>
</tr>
<tr>
<td>COM 566 Introduction to Computer Music</td>
<td>3</td>
</tr>
<tr>
<td>ES 562 Acoustics for Musicians</td>
<td>3</td>
</tr>
<tr>
<td>MEW 603 Summerterm Workshops</td>
<td>3</td>
</tr>
<tr>
<td>Total credits—emphasis</td>
<td>12</td>
</tr>
</tbody>
</table>

Kodály Certification

12.5–13 summer or academic-year credits

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEW 602 Kodály Level I Methods</td>
<td>2</td>
</tr>
<tr>
<td>or MEW 602 First Steps in Music</td>
<td>2</td>
</tr>
<tr>
<td>or MED 618 Pedagogy Early Child. Mus.</td>
<td>3</td>
</tr>
<tr>
<td>MEW 602 Folksong Research I</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Kodály Level II Methods</td>
<td>2</td>
</tr>
<tr>
<td>or MEW 602 Conversational Solfege: Beginning Levels</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Kodály Level III Methods</td>
<td>2</td>
</tr>
<tr>
<td>or MED 602 Conversational Solfege: Advanced Levels</td>
<td>2</td>
</tr>
<tr>
<td>or MED 611 Seminar in Gen. Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MEW 602 Folksong Research II</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Masterworks Research</td>
<td>1.5</td>
</tr>
<tr>
<td>MEW 602 Kodály Conducting</td>
<td>1.5</td>
</tr>
<tr>
<td>Total credits—emphasis</td>
<td>12.5–14.5</td>
</tr>
</tbody>
</table>

Choral Conducting Emphasis

12 credits from the following:

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CON 620 Choral Conducting Methods and Techniques I–IV</td>
<td>2, 2, 2, 2</td>
</tr>
<tr>
<td>HLM 573 Seminar in Performance Practice</td>
<td>3</td>
</tr>
<tr>
<td>HLM 620 Choral Literature I</td>
<td>2</td>
</tr>
<tr>
<td>HLM 621 Choral Literature II</td>
<td>2</td>
</tr>
<tr>
<td>MED 612 Seminar in Choral Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MEW 603 Summerterm Workshops</td>
<td>3</td>
</tr>
<tr>
<td>Conducting lessons—Independent Study in Conducting (4 credits)</td>
<td>2</td>
</tr>
<tr>
<td>CON 610 Indep. Study in Conducting</td>
<td>2</td>
</tr>
<tr>
<td>CON 611 Indep. Study in Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Total credits—emphasis</td>
<td>12</td>
</tr>
</tbody>
</table>

Summers Only: Choral Conducting Emphasis

13 credits

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEW 602 Choral Cond. Meth.and Tech I</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Choral Cond. Meth. and Tech. II</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Sem. in Choral Music Ed. I</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Sem. in Choral Music Ed. II</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Indep. Study in Choral Cond. I</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Indep. Study in Choral Cond. II</td>
<td>2</td>
</tr>
<tr>
<td>MEW 602 Choral Ensemble I</td>
<td>.5</td>
</tr>
<tr>
<td>MEW 602 Choral Ensemble II</td>
<td>.5</td>
</tr>
<tr>
<td>Total credits—emphasis</td>
<td>13</td>
</tr>
</tbody>
</table>

Wind Band Conducting Emphasis

12 credits

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CON 512 Special Studies in Conducting</td>
<td>2</td>
</tr>
<tr>
<td>CON 513 Special Studies in Conducting</td>
<td>2</td>
</tr>
<tr>
<td>CON 640 Instru. Cond. Meth. and Tech. I</td>
<td>2</td>
</tr>
<tr>
<td>CON 641 Instru. Cond. Meth. and Tech. II</td>
<td>2</td>
</tr>
<tr>
<td>CON 642 Instru. Cond. Meth. and Tech. III</td>
<td>2</td>
</tr>
<tr>
<td>CON 643 Instru. Cond. Meth. and Tech. IV</td>
<td>2</td>
</tr>
<tr>
<td>Total credits—emphasis</td>
<td>12</td>
</tr>
</tbody>
</table>

*Students will enroll for one or more semesters of thesis credit at 3 credits each as necessary to complete the thesis project.
Summers Only: Wind Band Conducting Emphasis
12 credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEW 603 Instr. Conducting Workshop I</td>
<td>3</td>
</tr>
<tr>
<td>MEW 603 Instr. Conducting Workshop II</td>
<td>3</td>
</tr>
<tr>
<td>MEW 603 Instr. Techniques I</td>
<td>3</td>
</tr>
<tr>
<td>MEW 603 Instr. Techniques II</td>
<td>3</td>
</tr>
</tbody>
</table>

Performing Organizations 0

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

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

Summers Only
Master of Music Education
Hartt’s Music Education Division offers three non-thesis emphases for summer-only study: Kodály, Wind Band or Choral Conducting, and Pedagogy. The M.M.Ed. consists of 36–41 credits and can be completed in three summers by taking at least 12 credits each summer. Master of Music Education students may take Summerterm workshops to fulfill degree requirements. Summerterm study contact information: www.hartford.edu/Hartt/summerterm.

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.

30-Hour General Certificate (Sixth-Year Certificate)

Music Education Core Courses (6 cr.) Credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 511 Psychology of Music</td>
<td>3</td>
</tr>
</tbody>
</table>

3 credits from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 510 Measurement and Evaluation</td>
<td>3</td>
</tr>
<tr>
<td>MED 614 Music Leadership and Administration</td>
<td>3</td>
</tr>
<tr>
<td>MED 616 History and Philosophy of Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MED 620 Research and Writing</td>
<td>3</td>
</tr>
<tr>
<td>MED 619 Music Learning Theory of Edwin Gordon</td>
<td>3</td>
</tr>
<tr>
<td>MED 625 Learning Theories in Music</td>
<td>3</td>
</tr>
</tbody>
</table>

Music Education Electives (12 cr.)

Music education electives 12 (with approval of advisor)

Music History (6 cr.)

HLM 615 Proseminar in Music History 3
Graduate music history elective 3 (with approval of advisor)

HLM 611 [1], HLM 612 [1], and HLM 613 [1], 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 Theory (6 cr.)

Graduate music theory elective 3 (with approval of advisor)

TH 645 Graduate Ear Training 3

TH 614 Graduate Ear Training Review and TH 611, 612, and 613 Graduate Music Theory Review are required if deficiencies are identified during placement examinations. Credit earned from any of the graduate ear training review and graduate music theory review courses will not count toward the fulfillment of degree requirements.

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 pass essays in music history and music theory as well as submit a music history, music theory, or music education 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. D.M.A. candidates in music education must also pass an evaluation of a teaching video submission. (See graduate application 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 three years of successful music teaching in an elementary or secondary, public, or private school.

Doctoral Programs—Academic Policies
Placement Examinations and Academic Courses
All doctoral students must complete appropriate Graduate Placement Examinations prior to first semester of study (for details see Master’s Degrees Placement Examinations, p. 175). Students may not enroll in any graduate course in music history or in music theory without first completing the Graduate Music History and Music Theory Review Requirements, as described above. Note that HLM 615 is a prerequisite for all graduate courses in music history.

Transfer Credit
A maximum of 12 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 any of the above languages. 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 18–27 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 discontinue the doctoral program as a result of extremely poor exam results. The Advisory 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
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, 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.

Piano majors require 28 hours of accompanying or comparable assignment with an instrumental performing organization.
### Performance

#### Major in Orchestral Instrument

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AX 201 Music composition</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>Voice technique</td>
<td>2, 2</td>
</tr>
<tr>
<td>Conducting</td>
<td>2</td>
</tr>
<tr>
<td>Total credits—major area</td>
<td>34</td>
</tr>
</tbody>
</table>

#### Other Studies

- TH Music theory electives
- HLM 615 Proseminar in Music History
- HLM Music history electives
- Minor area or electives
  - 6–18 Credits
  - Total credits—other studies
  - 21–39 Credits
  - Total credits for degree
  - 55–67 Credits

Additional other studies courses may be required if deficiencies are discovered as a result of a diagnostic placement exam.

HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

#### Major in Voice

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private voice instruction</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>Vocal coaching</td>
<td>1, 1, 1, 1</td>
</tr>
<tr>
<td>REC 860, 861 Recitals</td>
<td>2, 2</td>
</tr>
<tr>
<td>REC 862 Lecture-Recitals</td>
<td>2</td>
</tr>
<tr>
<td>TE 640, 641 Doctoral Essay</td>
<td>2</td>
</tr>
<tr>
<td>Total credits—major area</td>
<td>26</td>
</tr>
</tbody>
</table>

#### Other Studies

- TH Music theory electives
- HLM 615 Proseminar in Music History
- HLM Music history electives
  - 6 Credits
  - Total credits—other studies
  - 15 Credits
  - Total credits for degree
  - 49–61 Credits

### Conducting

#### Major in Choral Conducting

<table>
<thead>
<tr>
<th>Major Area</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CON Private conducting lessons</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>ENS/CON Ensembles and/or</td>
<td></td>
</tr>
<tr>
<td>additional private lessons</td>
<td>10</td>
</tr>
<tr>
<td>REC 860, 861 Recitals</td>
<td>2, 2</td>
</tr>
<tr>
<td>TE 640, 641 Doctoral Essay</td>
<td>2, 2</td>
</tr>
<tr>
<td>Performing organization (each semester)</td>
<td>0</td>
</tr>
<tr>
<td>Total credits—major area</td>
<td>34</td>
</tr>
</tbody>
</table>

Additional other studies courses may be required if deficiencies are discovered as a result of a diagnostic placement exam.

HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

### Other Studies

- TH Music theory electives
- HLM 615 Proseminar in Music History
- HLM Music history electives
  - 6 Credits
  - Total credits—other studies
  - 15 Credits
  - Total credits for degree
  - 49–61 Credits

- 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.

Additional other studies courses may be required if deficiencies are discovered as a result of a diagnostic placement exam.

HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.
Composition

Major in Composition

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>COM/TH Courses in music composition, music theory†</td>
<td>24</td>
</tr>
<tr>
<td>TE 660-661 Dissertation</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total credits—major area</strong></td>
<td><strong>36</strong></td>
</tr>
</tbody>
</table>

Other Studies

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM Music history electives</td>
<td>9</td>
</tr>
<tr>
<td><strong>Minor area or electives</strong></td>
<td><strong>6–18</strong></td>
</tr>
<tr>
<td><strong>Total credits—other studies</strong></td>
<td><strong>18–30</strong></td>
</tr>
<tr>
<td><strong>Total credits for degree</strong></td>
<td><strong>54–66</strong></td>
</tr>
</tbody>
</table>

Minor-Area Requirements

Doctoral Minor in Music Theory

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 500 Music Theory Pedagogy</td>
<td>3</td>
</tr>
<tr>
<td>TH 505 Ear Training Pedagogy</td>
<td>3</td>
</tr>
<tr>
<td>TH 552 Schenkerian Analysis</td>
<td>3</td>
</tr>
<tr>
<td>TH 670 Advanced Music Theory 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>15</strong></td>
</tr>
</tbody>
</table>

†TH 611, 612, 613, 614 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).

‡HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).

HLM 611, 612, and 613 do not fulfill requirements in music history or music theory.

Requirements

Students applying for the doctoral music theory minor program are to contact the chair for music theory at the beginning of their doctoral studies. Applicants are required to submit to the department chair: (a) a complete transcript of prior graduate course work, (b) a statement of intent regarding undertaking the doctoral music theory minor, and (c) an analytical graduate paper demonstrating theoretical and writing skills. Application materials will be reviewed by the music theory faculty.

Credits may not be transferred into the doctoral music theory minor. Students who have successfully completed equivalent courses in other graduate programs are required to complete appropriate waiver-substitution courses to fulfill credit requirements for the doctoral music theory minor.

Students in the doctoral music theory minor are required to participate in the department annual music theory review while taking required courses for the minor. The outcome of the department oral preliminary examination will be a determining factor in whether a student may continue in the doctoral music theory minor. Upon successful completion of the doctoral written comprehensive examinations, a student is not required to participate in the annual review.

Music History

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.

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 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, leadership and administration of music programs, philosophical considerations for school music, music performance, conducting, and the disciplines of classroom instruction, assessment, and ensemble rehearsal. Upon completion of the D.M.A. in music education, students will seek careers in higher education, as teachers, and/or as fine arts/music program administrators.

The D.M.A. in music education comprises core courses and an area of intensive study. A year of residency with full-time status—that is, a course load of 9–13 credits per semester—is required. Doctor of Musical Arts programs must be completed within seven years from the date of matriculation.

D.M.A. Music Education

Pedagogy Intensive Studies

Conducting Intensive Studies
Core Courses
Music Education Core Courses Credits
MED 510 Measurement and Evaluation 3
MED 511 Psychology of Music 3
MED 515 Curriculum and Assessment 3
MED 614 Music Leadership and Admin 3
MED 616 Hist. and Philosophy of Music Ed. 3
MED 620 Research and Writing 3
MED 621 Research Design in Music Ed. 3
MED 625 Learning Theories in Music 3
MED 626 Qualitative Research in Music Ed. 3
or MED 628 Quantitative Research in Music Ed.
MED 520 Research Colloquium 0
TE 660 Dissertation 6
Total credits 33

Pedagogy Courses: Must include one of the following:
MED 611 Seminar in General Music 3
MED 612 Seminar in Choral Music 3
MED 613 Seminar in Instrum. Music 3

Music History and Theory Electives
TH Music theory electives 6
HLM 615 Proseminar in Music History 3
HLM Music history elective 3
Total credits 12

1TH 611, 612, 613, 614 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).
2HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam)

Additional other studies courses may be required if deficiencies are discovered as a result of a diagnostic placement exam.

HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

Intensive Studies Courses
Pedagogy (15 credits)
(Instrumental—General Music—Choral)

Courses selected from the following: Credits
MED 513 Improv. for Music Education 2
MED 611 Sem. in General Music Education 3
MED 612 Seminar in Choral Music Education 3
MED 613 Seminar in Instrum. 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

Conducting (15 credits)
(Instrumental—Choral)

Courses selected from the following: Credits
MED 612 Seminar in Choral Music Ed. 3
MED 613 Seminar in Instrum. 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 525 Symphonic Literature 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

Doctor of Philosophy with a Major in Music Education

The Doctor of Philosophy (Ph.D.) with a major 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 student can 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

**Music Education Core**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<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 Music Leadership and Admin.</td>
<td>3</td>
</tr>
<tr>
<td>MED 616 History and Philosophy of Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MED 620 Research and Writing</td>
<td>3</td>
</tr>
<tr>
<td>MED 621 Research Design in Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MED 625 Learning Theories in Music</td>
<td>3</td>
</tr>
<tr>
<td>MED 626 Qualitative Research in Music Ed.</td>
<td>3</td>
</tr>
<tr>
<td>MED 627 Statistical Procedures in Music Ed.</td>
<td>3</td>
</tr>
</tbody>
</table>

**Credits**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 520 Research Colloquium</td>
<td>0</td>
</tr>
<tr>
<td>TE Dissertation</td>
<td>6</td>
</tr>
</tbody>
</table>

**Total credits** 38

**Pedagogy Courses:** Must include one of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 611 Seminar in General Music</td>
<td>3</td>
</tr>
<tr>
<td>MED 612 Seminar in Choral Music</td>
<td>3</td>
</tr>
<tr>
<td>MED 613 Seminar in Instrum. Music</td>
<td>3</td>
</tr>
</tbody>
</table>

**Elective Courses (9 credits)**

**Music History and Music Theory Electives**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HLM 615 Proseminar in Music History</td>
<td>3</td>
</tr>
<tr>
<td>HLM Graduate music history elective</td>
<td>3</td>
</tr>
<tr>
<td>TH Graduate music theory electives</td>
<td>6</td>
</tr>
</tbody>
</table>

**Total credits—electives** 12

1. HLM 611, 612, 613 Graduate Music History Review (must be taken first if required per placement exam).
2. TH 611, 612, 613, 614 Graduate Music Theory Review Requirement (must be taken first if required per placement exam).

**Additional other studies courses may be required if deficiencies are discovered as a result of a diagnostic placement exam.**

HLM 611, 612, and 613, and TH 611, 612, 613, and 614 do not fulfill requirements in music history or music theory.

**Performance**

**Concentration in an Instrument**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major instrument</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>Performing organization (each semester)</td>
<td>0</td>
</tr>
<tr>
<td>Chamber music</td>
<td>4</td>
</tr>
</tbody>
</table>

**Total credits** 24–36

**Piano majors:** Twenty-eight hours of accompanying or comparable assignment with an instrumental performing organization.

**Concentration in Voice**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private voice instruction</td>
<td>4, 4, 4, 4</td>
</tr>
<tr>
<td>ACO 899 Vocal Coaching</td>
<td>1, 1, 1, 1</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>
</tbody>
</table>

**Total credits** 24–36

**Conducting**

**Concentration in Orchestral Conducting**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACN 888 Private Conducting Study</td>
<td>2, 2, 2, 2</td>
</tr>
<tr>
<td>CON 620 (Choral)</td>
<td></td>
</tr>
<tr>
<td>or CON 640-643 (Instrumental)</td>
<td></td>
</tr>
<tr>
<td>Conducting Methods and Techniques I–IV</td>
<td>2, 2, 2, 2</td>
</tr>
<tr>
<td>Electives (with approval of advisor)</td>
<td>6–18</td>
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<tr>
<td>REC 563 Recital</td>
<td>2</td>
</tr>
<tr>
<td>Performing organization (4 semesters)</td>
<td>0</td>
</tr>
</tbody>
</table>

**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.

**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.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition lessons</td>
<td>12</td>
</tr>
<tr>
<td>Music technology/computer music</td>
<td>6</td>
</tr>
<tr>
<td>Composers seminar</td>
<td>2</td>
</tr>
<tr>
<td>Recital</td>
<td>0</td>
</tr>
<tr>
<td>Electives (with permission of advisor)</td>
<td>4–12</td>
</tr>
</tbody>
</table>

**Total credits** 24–32

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**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. 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.
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 Examinations**

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.

**Academic Electives**

A G.P.D. student electing to take courses in music history or music theory must take the graduate placement examinations in history or theory and fulfill the Graduate Music History (or Theory) Review Requirement. HLM 615 is a prerequisite for all graduate courses in music history.

**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 an Instrument**

<table>
<thead>
<tr>
<th>Major instrument</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<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>Performing organization (each semester)</td>
<td>0</td>
</tr>
<tr>
<td>Chamber music</td>
<td>4</td>
</tr>
</tbody>
</table>

**Total credits** 24–36

**Piano majors:** Twenty-eight hours of accompanying or comparable assignment with an instrumental performing organization.

**Concentration in Voice**

<table>
<thead>
<tr>
<th>Private voice instruction</th>
<th>Electives (with approval of advisor)</th>
<th>REC 563, 564 (two recitals)</th>
<th>Total credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>4, 4, 4, 4</td>
<td>0–12</td>
<td>2, 2</td>
<td>24–36</td>
</tr>
</tbody>
</table>

**Conducting**

**Concentration in Orchestral Conducting**

<table>
<thead>
<tr>
<th>Private Conducting Study</th>
<th>Electives (with approval of advisor)</th>
<th>REC 563 Recital</th>
<th>Performing organization (4 semesters)</th>
<th>Total credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>2, 2, 2, 2</td>
<td>6–18</td>
<td>2</td>
<td>0</td>
<td>24–36</td>
</tr>
</tbody>
</table>

**AD 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

**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.)

<table>
<thead>
<tr>
<th>Credits</th>
<th>Composition lessons</th>
<th>Music technology/computer music</th>
<th>Composers seminar</th>
<th>Recital</th>
<th>Electives (with permission of advisor)</th>
<th>Total credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12</td>
<td>6</td>
<td>2</td>
<td>0</td>
<td>4–12</td>
<td>24–32</td>
</tr>
</tbody>
</table>

At the end of the program of study, the AD 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.

**Academic Electives**

An A.D. student electing to take courses in music history or music theory must take the graduate placement examinations in history or theory and fulfill the Graduate Music History (or Theory) Review Requirement. HLM 615 is a prerequisite for all graduate courses in music history.

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**

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.

**Foot in the Door (Hartt Contemporary Players)**

Foot in the Door (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.

**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 Collegium**

The Hartt Baroque Collegium performs instrumental and vocal music of the Baroque and early Classical periods. The group 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 and Symphony Band
The Hartt Wind Ensemble and Symphony Band are intended for training and developing careers in music performance, music education, music theory/composition, music management, music production, and music technology. The ensembles perform the highest quality of repertoire written for winds and percussion, ranging from small chamber ensembles to the full symphony band orchestration. The ensembles regularly have as their guests internationally acclaimed composers, soloists, and conductors. In addition to regular tours, community concerts, and convention appearances, the ensembles give 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
The Hartt Opera 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 Sortilèges, A Hand of Bridge, Die Fledermaus, A Midsummer Night’s Dream, The Old Maid and the Thief, Gieulio 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.

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.

Other recent appearances include Claude Frank, Armando Ghitalla, 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 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
The Hartt Music Theory Forum was established in 1988 for musicians and scholars to visit The Hartt School to share their theoretical ideas and research with students, faculty, and the community. Forum speakers have included James Baker, Benjamin Boretz, Charles Burkhart, Scott Burnham, Mark DeVoto, Allen Forte, Joel Lester, Robert Morgan, Dorothy Payne, Lee Rothfarb, Carl Schachter, Janet Schmalfeldt, and Robert Wason.

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 Recitals
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.
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, select performance activities, and a summers-only Master of Music Education degree program.

In addition to courses that are an extension of the regular academic curriculum, workshops during June and July 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
860.768.4128 (Connecticut)

Admission
A full listing of courses, workshops, and master classes is included in the Hartt Summerterm Bulletin and online at www.hartford.edu/hartt/summerterm.

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

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. The University reserves the right to make changes in academic programs.

Accompanying

ACC 540, 541 Special Studies in Accompanying

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 640, 641 Vocal Repertory [2, 2] Two semesters of basic vocal repertory with selections chosen from 18th-century Italian arias, German and French song, songs in English, and oratorios. Methods and techniques of accompanying are studied, including textual understanding, stylistic idiom and transposition. Three hours weekly. May be repeated for additional credit.

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, rhythm, 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
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 178.

Course Codes
AAN Ancient Instrument AOR Organ
ABN Bassoon API Piano
ACL Clarinet APR Percussion
ACO Vocal Coaching ARC Recorder
ADB Double Bass ASX Saxophone
AEU Euphonium ATB Trombone
AFH French Horn ATP Trumpet
AFL Flute ATU Tuba
AGT Guitar AVA Viola
AHD Harpsichord AVC Violoncello
AHP Harp AVN Violin
ALU Lute AVO Voice
AOB Oboe ACN Conducting

Complete outlines of the performance requirements for any major or secondary performance subject are available in the division offices of Vocal and Instrumental Studies.

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 566, 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: By audition only.
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 external 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 610, 611 Advanced Composition [3, 3]
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 620 Scoring for Wind Ensembles [3] Students learn effective scoring techniques for large ensembles of wind and percussion instruments, known variously as wind ensembles, wind symphonies, concert bands, and symphonic bands. Essential to the course is intensive score study of the wind band literature of the past hundred years. Students gain experience and skill through directed scoring assignments.

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 668 Scoring for Film, TV, and Video
[3] This course is for composers who are interested in writing music for film and video. Students study the technical aspects of film scoring, including synchronization, SMPTE code, click tracks, stopwatch and fee timing, spotting procedures, orchestration, and music software, as well as the aesthetics of film music. Major film scores, past and present, are analyzed and discussed. In addition, there is an exploration of the business of film scoring, including working with directors, music and film editors, working out a budget, contracts, fees, and negotiations. On special occasions professional composers and film editors are invited to talk with the class. A short film, at least 10 minutes, is fully scored by the end of the semester. Prerequisite: COM 462 or permission of instructor. 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 600-601 Advanced Conducting I and II
[2-2] Score preparation and conducting techniques with special emphasis on the problems of major choral and instrumental compositions. Aspects of style and interpretation. 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.

CON 650, 652 Seminar in Orchestral Conducting: Symphonic Repertoire
[2, 2] A practical course that helps develop the conductor’s manual technique and score knowledge. Under close supervision, students prepare and conduct excerpts and movements of significant works selected from the classical, romantic, and modern symphonic literature. Students work with a piano and string quintet. Prerequisite: Permission of instructor. Offered in alternate years.

CON 651, 653 Workshop in Orchestral Conducting: Concerto-Aria
[2, 2] A course that addresses specific technical skills necessary to conduct effectively as an instrumental and vocal accompanist, including problems of recitative and opera conducting. Under close supervision, students prepare and conduct appropriate excerpts from the mainstream orchestral and operatic literature. Students work with a piano and string quintet. Prerequisite: Permission of instructor.

CON 660, 662 Musicianship for Conductors
[1, 1] Students gain mastery of musicianship skills necessary for effective orchestral conducting. Musicianship skills include interval and aural chord recognition, sight singing, complex rhythm comprehension and multitask coordination.

CON 661, 663 Musicianship for Conductors
[1, 1] Students gain mastery of musicianship skills necessary for effective orchestral conducting. Musicianship skills include use of piano in score reading, aural chord recognition, melodic and harmonic dictation, clef reading and transposition.
CON 670, 672 Conducting Practicum [1, 1] A course that provides orchestral conducting students with regular and ongoing opportunities to rehearse and conduct an ensemble. Students work specifically with the instrumentalists of the woodwind repertoire class.

CON 671, 673 Conducting Practicum [1, 1] A course that provides orchestral conducting students with regular and ongoing opportunities to rehearse and conduct an ensemble. Students work specifically with the instrumentalists of the orchestral brass repertoire class.

Diction
DIC 610 Advanced IPA Study—Italian Diction [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 Diction 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.

Opera
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 620, 621 Acting [1, 1] Advanced work in acting.

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

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 per semester; for the director, 3 credits per semester. Prerequisites: OPR 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.


*Students electing OPR 580, 581, for credit in productions must be available for all rehearsals and performances.
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 evaluating 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 615, 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 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 repertoire 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 622 Vocal Literature I [3] This course, open to all graduate students in music, is an introduction to the essential repertory of German Lieder and English-language art songs, considering the major composers, poets, songs, song cycles, and music-poetical forms. Class performance is encouraged but not required.

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 672 Cognitive Music History [3] This course studies the cognitive links between musical style and practice. The three central topics are (1) tension between musical sound and silence, (2) aesthetics of metrical ambiguity, and (3) mental processing of musical texture. Generally speaking, the course incorporates elementary perception psychology into conventional style—historical discourse about music.

HLM 674 String Quartet Literature [3] This course helps string players to combine their academic and performance skills by sight-reading representative works from the core string quartet literature. Stylistic problems encountered during sight readings initiate class discussion. Individual practicing of repertoire is not required. Open to graduate students in violin, viola, or violoncello. Prerequisite: Graduate level performance ability.

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 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 Measurement and Evaluation [3] The study of ideas and strategies to achieve accuracy and consistency in the measurement of music creating, performing, and responding to music. Examined are development and use of
assessment of music performances, types of knowledge, attitudes, and test development. The creation of appropriate criterion measures, empirical methods for demonstrating test reliability and validity, descriptive statistics, and test item analysis are also considered. 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 515 Curriculum and Assessment [3] This course links the design of well-articulated and aligned curriculum to effective testing and evaluation procedures. Examined are the specification of current and practical information to improve the quality and effectiveness of instruction and assessment in the music classroom. Curriculum alignment procedures; qualitative, effective inquiry techniques as they relate to classroom instruction and subsequent assessment and evaluation; and in-depth study and application of assessment types are specifically emphasized.

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 525 Music and Literacy Connection [3] This course helps music educators understand, articulate, and apply the connections between reading and music learning. Examined are current brain research, auditory/aural and visual processes necessary for text and music decoding, and instructional strategies common to text and music comprehension. As a result of these investigations, teachers learn important and research-proven instructional strategies that provide successful learning experiences in the music classroom, while supporting school accreditation reading goals. 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 in 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 in alternate years.

MED 614 Music Leadership and Administration [3] Leadership roles for teachers and administrators, including effective communication, leadership styles, conflict-resolution, curriculum development, meeting planning, supervision, and planning in K–12 schools.

MED 616 History and Philosophy of Music Education [3] Historical, philosophical, and psychological bases of the school music program. Discussion of the principles of Kodály, Orff, Laban, Dalcroze, and Suzuki by practitioners of those techniques and methods. Particular attention given to curriculum development. Procedures for implementing the recommendations of the Tanglewood and the Yale Sympo-
sia, the Contemporary Music Project, and the Manhattanville Music Curriculum. Two and one-half hours weekly. Offered alternate years.

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 are less formal styles of periodical writing and public speaking. Application of computer-assisted research methods and document preparation are 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 625 Learning Theories in Music [3] This course investigates behavioral, cognitive, and music-learning theories as they apply to teaching in the music classroom. Specifically examined are principles, laws, and theories that transfer to classroom management and the design of effective instructional strategies with particular emphasis for intrinsic motivation in learning. Graduate standing.

MED 626 Qualitative Research Methods [3] This course provides an understanding of qualitative inquiry in music education. Students participate in evaluating, designing, and conducting qualitative research studies. The course culminates with the presentation of results for a qualitative study. Students are expected to submit documents associated with such studies for publication in appropriate peer-reviewed journals and conference presentations. Prerequisites: MED 620 and MED 621.

MED 627 Statistical Procedures [3] This course provides graduate students with a detailed knowledge of the descriptive and inferential statistical procedures used in music education research. Course topics address basic descriptive statistics; comparisons of mean, univariate, multivariate, and repeated measure models; correlations; factor analysis; reliability scales; regression; discriminant analysis; non-parametric tests (chi-square); and the underlying assumptions, use, and criticism of each test. Prerequisites: MED 620 and MED 621, or permission of instructor.

MED 628 Quantitative Research Methods [3] This course provides students with a broad overview of issues, approaches, techniques, and resources related to quantitative research in music education. Students gain practical experience in evaluating, designing, and conducting quantitative research studies. Course topics address basic quantitative research principles, descriptive research methods and related statistical procedures, experimental research methodology and related statistical procedures, and other research-related issues. The course culminates with the presentation of results for either a major survey study or a small-scale experimental study. Students are expected to submit documents associated with such studies for publication in peer-reviewed journals and conference presentations. Prerequisites: MED 620, MED 621, and MED 627.

MED 640, 641 Music Education Internship [1, 1] This course provides graduate students with an opportunity to integrate their understanding and knowledge of research-based pedagogy, educational theory, music literature, and curriculum in an educational setting. This two-semester experience in teaching in a university or pre-K–12 music classroom will be appropriate to the student's area of specialization. Students are observed and evaluated according to predetermined guidelines associated with the teaching assignment.
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. Prerequisite: Graduate Music Theory Review Requirement.


TH 512 Advanced Counterpoint [3] An advanced course in 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,
Music Theory / 207


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: Graduate Music Theory Review Requirement.


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: Graduate Music Theory Review Requirement.

TH 554 Advanced Analysis of Tonal Music [3] 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 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 alternate years. Prerequisite: Graduate Music Theory Review Requirement. Laboratory fee.

TH 556 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 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: Graduate Music Theory Review Requirement.

TH 580, 581 Independent Study in Music Theory [1–3, 1–3] An individual study on a special topic supervised by a music theory faculty member. The study should not be a classroom course in the music theory curriculum. Independent studies are dependent on faculty availability. Credit is determined by the content of the study. All independent studies must be approved by the music theory department chair.

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: Post-tonal Theory [1] An intensive course in post-tonal analytical procedures, with practical application in the analysis of selected music. Topics include tonal, modal, atonal, and 12-tone techniques with the study of innovations in rhythm, meter, texture, timbre, and form. Three hours weekly for five weeks. Prerequisite: TH 550 or TH 551, or equivalent.

TH 614 Graduate Music Theory Review: Analysis for Performance [1] An intensive course in 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: Graduate Music Theory Review Requirement.

TH 615 Graduate Music Theory Review: Tonal Theory [1] An intensive course in the principles and techniques of tonal theory, with practical application in 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 616 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 617 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 618 Graduate Music Theory Review: Post-tonal Theory [1] An intensive course in post-tonal analytical procedures, with practical application in the analysis of selected music. Topics include tonal, modal, atonal, and 12-tone techniques with the study of innovations in rhythm, meter, texture, timbre, and form. Three hours weekly for five weeks. Prerequisite: TH 550 or TH 551, or equivalent.
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. Prerequisites: Graduate Music Theory Review Requirement and sufficient piano skills.

**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. Prerequisites: Graduate Music Theory Review Requirement and sufficient piano skills.

**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 628 or permission of instructor.

**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: Graduate Music Theory Review Requirement. Laboratory fee.

**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: Graduate Music Theory Review Requirement.

**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: Graduate Music Theory Review.

**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. 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. Three meetings per semester.

**TH 680, 681 Independent Study in Music Theory** [1–3, 1–3] An individual study on a special topic supervised by a music theory faculty member. The study should not be a classroom course in the music theory curriculum. Independent studies are dependent on faculty availability. Credit is determined by the content of the study. All independent studies must be approved by the music theory department chair.

**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 516 Guitar Suzuki Pedagogy II [3] Continuation of the exploration of teaching techniques and their application; repertoire for the intermediate guitarist and guitar ensemble 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 515 or permission of instructor.

TPR 517 Guitar Suzuki Pedagogy III [3] Study of the graded repertoire for the advanced guitarist, guitar orchestra, or guitar ensemble student; continued concentration on the development of reading skills and advanced techniques; participation in apprenticeship teaching with instructor supervision; continued guided observations. Prerequisite: TPR 516 or permission of instructor.

TPR 518 Suzuki Guitar Pedagogy IV [3] An overview of the learning sequence (beginning through advanced) of Suzuki guitar pedagogy; application of Suzuki guitar orchestra/ensemble music pedagogy for the traditional student; introduction of supplementary repertoire; structure and techniques for teaching group classes; continuation of the apprenticeship program and guided observations; interaction with the local Suzuki guitar community; discussion of professional ethics. Prerequisite: TPR 517 or permission of instructor.

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.