College of Fine Arts

www.bsu.edu/cfa
Arts and Communications Building 200, (765) 285-5495
Dean: Robert A. Kvam
Associate Dean: Stanley Geidel

COLLEGE OF FINE ARTS (CFA)

598 Seminar in Museum Studies. (1–5) Interdisciplinary introduction to museums and museum collections through formal lectures and independent research on various facets of a planned permanent collection exhibition. Participants act as interns in museum curation, education, registration, and/or preparation.

Prerequisite: permission of the instructor.

A total of 9 hours of credit may be earned, but no more than 5 in any one semester or term.

651 The Arts in Contemporary Society. (3) A study of three artists in each of the fields of fine art, music, and literature to explore the effect of the artist on contemporary society.

Art

www.bsu.edu/art
Art and Journalism Building, AJ 401, (765) 285-5840
Chairperson: David Jackson
Director of Master's Program: Kenton Hall
Graduate Faculty: Anderson, Arndt, Derwenskus, Fillwalk, Flory, Gee, Hall, D. Johnson, S. Johnson, Joyaux, LaCasse, Myers, Nelson, Prater, Rarick, Sawrie, Williams, Wojcik, Zack

The graduate program in art is based on the department's mission to educate students to develop significant ideas within the discipline of visual arts education and to master the tools and methods of inquiry for creating art. Creating art forms and teaching art are highly individualized activities that require an understanding of the four major activities related to art—perceiving, producing, knowing, and evaluating—that help students understand themselves and the world they live in. Through the visual arts students learn to share their feelings, beliefs, and values.

PROGRAM

Master of arts (MA) in art with emphasis in visual arts studio.

The graduate program of study leading to a master of arts degree offers concentrations in the visual arts through studio/education seminars, art history, and advanced studio—ceramics, drawing, electronic art, metals, painting, photography, printmaking, and sculpture. Interdisciplinary programs of study are possible.

Students are expected to develop and refine studio skills, education skills, and academic scholarship to a level of professional excellence. The program enables the student to work closely with studio faculty in well-designed facilities, become an ambassador of the visual arts in school systems and communities, and enrich their lives with the traditions of the visual arts.

Admission

Applicants must meet the admission requirements of the Graduate School and must be admitted formally by the Department of Art. Applicants must have an undergraduate degree in art and grade point averages in art courses of at least 3.0 on a 4.0 scale and must pass review by the Department of Art graduate committee. Each applicant must submit to the Graduate School an application for admission and to the Department of Art:

- a letter expressing goals in pursuing the degree.
- a resume.
- transcripts for all college level course work.
- a portfolio of artwork (submitted as 20 slides or in CD format).
- three letters of recommendation.
- other supportive materials such as research and publications.

Visual Arts Studio

Degree Requirements

PREFIX	*NO*	*SHORT TITLE*	*CR HRS*
ART	601	V A Seminar (3–6)	6
AHS	698	Sem Art Hist	3
	501	Sp Top Hist	3
ART	600	Coll Vis Art	3
Studio/lecture electives			12
THES	698	Thesis (1–6)	6
			33 hrs

ART: CRAFTS (ACR)

511 Advanced Ceramics. (3–9) A continued study in ceramics for advanced ceramics students.

A total of 9 hours of credit may be earned.

521 Advanced Metals. (3–9) Advanced work in metals that assumes a proficiency in basic techniques. Student and instructor will work together to establish an individual direction, emphasizing experimentation along with investigation of contemporary and historical trends.

A total of 9 hours of credit may be earned.

ART: DESIGN (ADS)

531 Advanced Photography. (3–9) Advanced study of photography or photo-related studies. More than one 3-hour increment may be taken simultaneously with permission of the department chairperson.

A total of 9 hours of credit may be earned.

ART: EDUCATION (AED)

604 Curriculum Methods in Art Education. (3) Developing concepts for the implementation, evaluation, and change of the art education curriculum. Teaching innovations, functional methods, and criteria for theory, content, practice, and program development in public schools.

608 Workshop in the Visual Arts. (3–6) For classroom teachers: exploration of current concepts in basic arts education in a workshop setting. Explores contemporary techniques and theory in arts teaching, emphasizing the elementary school.

A total of 6 hours of credit may be earned.

655 Teaching Art Awareness in Public Schools. (3) An analysis of current thinking, approaches, and methodologies to foster art appreciation in elementary and secondary schools, emphasizing instructional strategies.

ART: FINE ARTS (AFA)

501 Advanced Drawing. (3–9) Advanced drawing, stressing individual problem-solving with greater expectations of proficiency in each successive course.

A total of 9 hours of credit may be earned.

511 Advanced Painting. (3–9) Advanced painting, stressing continued individual growth in technical proficiency and personal creative and conceptual progress with each successive course.
A total of 9 hours of credit may be earned.

521 Advanced Sculpture. (3–9) Advanced sculptural study. Follows specific needs and encourages individual direction.
A total of 9 hours of credit may be earned.

531 Advanced Printmaking. (3–9) Study in printmaking techniques. Emphasis on the ability to deal creatively and conceptually with the technical process.
A total of 9 hours of credit may be earned.

ART: HISTORY (AHS)

501 Special Topics in the History of Art. (3) Investigation of a particular topic, problem, or issue in art history, with content for any particular term to be announced.
A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term. Topics may not be repeated for credit.

698 Seminar in Art History. (3) Applications of art historical concepts and skills for the studio artist and community arts advocate. Three credit hours required.

ART (ART)

511 Advanced Animation. (3) Advanced graduate-level study within animation.
A total of 9 hours of credit may be earned, but no more than 3 in any one semester or term.

521 Advanced Video and Intermedia Art. (3) Advanced graduate-level study within video and intermedia art.
A total of 9 hours of credit may be earned, but no more than 3 in any one semester or term.
Open only to art majors.

600 Colloquium in the Visual Arts. (3) Examination and discussion of contemporary theoretical issues in the visual arts. Three credit hours required.

601 Visual Arts Seminar. (3) Seminar for group and individual investigation/discussion of a variety of visual art related topics; studio practice, criticism, education, community outreach, grant writing, etc. Taught by department faculty and/or visiting artists, scholars. Exact content announced before each offering.
A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.
Open only to art majors.

Music

www.bsu.edu/music

Hargreaves Music Building 203, (765) 285-5400
Interim Director: Charles Schwartz
Coordinator of Graduate Programs: Kirby Koriath
Graduate Faculty: Atherton, Burns, Burrack, Carter, Doty, Ehnes, Ester, Everett, Foley, Galka, Harchanko, Helton, Kilburn, Koriath, Kothman, Levitt, Maltas, Mattern, Maurer, McWilliams, Mordue, Mueller, Nagel, Palmer, Pappas, Platt, Pohly, Pounds, Priebe, Puzzullo, Reilly, Reischl, Rhoden, Roothaan, Scagnoli, Scheib, Seidel, Steib, Stern, Sturm, Sweger, Tetel, Tietze, Trawick, Turner, Turpin, Vecchione, York, Zembower, Zhong

PROGRAMS

Master of music (MM); master of arts (MA) in music; doctor of arts (DA) in music

MASTER OF MUSIC

The master of music ((MM) degree requires that at least one-third of the credits be completed in the major field of study. Majors offered are music performance, conducting, woodwinds, piano chamber music/accompanying, piano performance and pedagogy, music history and musicology, music education, music theory, and music composition. The program offers in-depth study for students highly gifted in some facet of music performance, music composition, or research. It is designed for students certified to teach as well as for those who do not have and do not seek such certification. A faculty-approved creative project, recital, or thesis is required of all students. All master of music students are required to pass a comprehensive examination that is administered near the end of the degree program.

Admission

Applicants must meet the admission requirements of the Graduate School and must also be approved by School of Music faculty. Applicants are invited to present on-campus auditions or, when a personal audition is not possible, to send audition tapes. (Conducting applicants must audition in person.) Applicants for academic programs are invited to send research papers, class projects, and compositions, as appropriate. Before enrolling in required course work in music theory and history, applicants must achieve acceptable scores on the graduate placement tests. Students not achieving acceptable scores must complete a review course in theory and/or history.

Degree Requirements

	CR HRS
Major area of study in music including credit for a thesis, research paper, or creative project	22–32
Minor, electives in music, and electives	0–8
	30–32 hrs

MASTER OF ARTS IN MUSIC

The requirements for the master of arts (MA) in music include a core of studies in music performance, music history and musicology, music theory, and music education. The degree is designed to meet the needs of students interested in securing broad coverage of the discipline at the graduate level. The elective hours may be used for additional courses in music, for professionalization courses (for certified teachers), or for a minor outside the School of Music. The degree includes a required research component that may take the form of a sequence of research methodology courses, a research project or thesis, or a creative project recital. All master of arts in music students are required to pass a comprehensive examination that is administered near the end of the degree program.

Admission

Applicants must meet the admission requirements of the Graduate School and ordinarily will have majored or minored in music at the undergraduate level. Before enrolling in required course work in music theory and history, applicants must achieve acceptable scores on the graduate placement tests. Students not achieving acceptable scores must complete a review course in theory and/or history.

Degree Requirements

	CR HRS
Major area of study in music including credit for a thesis, research paper, or creative project	22
Minors, electives in music, and electives	8
	30 hrs

DOCTOR OF ARTS IN MUSIC

The doctor of arts in music (DA) degree is designed to prepare superior musicians for careers in college teaching. The philosophy of the program is to integrate depth of preparation in one of the traditional disciplines of music with general studies in the remaining fields of music and several supervised teaching experiences at the college level. Graduates will be effective and productive artists and scholars qualified to teach specific music disciplines at the

college level and to assume the more diverse responsibilities characteristic of faculty positions at small colleges and universities. The program requires a total of 90 hours of graduate credit beyond the bachelor's degree.

Admission

Applicants must meet the admission requirements of the Graduate School and must also be approved by School of Music faculty. If the proposed area of primary study is performance (including conducting), an on-campus audition is required. If the proposed primary area is in one of the academic disciplines of music, then tapes, scores, research projects, course papers, publications, reviews, and the like are required, as appropriate. Music education applicants must have had a minimum of three years of teaching experience. All applicants will be invited to the School of Music for interviews with the doctoral screening committee. Recent scores from the Graduate Record Exam (GRE) general test as well as letters of professional reference are also required. Before enrolling in required course work in music theory and history, applicants must achieve acceptable scores on the graduate placement tests. Students not achieving acceptable scores must complete a review course in theory and/or history.

Degree Requirements

	CR HRS
Area of primary emphasis	24
Area of secondary emphasis	15
Supplementary studies in music	18
College teaching and learning	17
Dissertation	10
Electives	6
	90 hrs

The School of Music core includes foundational course work in music education, music theory, and music history, such as studies in the history and philosophy of music education, principles of music theory, and the history of American music.

The area of primary emphasis may be in music performance, conducting, music theory and composition, or music education. The area of secondary emphasis may be in music performance conducting, music theory and composition, music history and musicology, music education, or outside the School of Music in a subject that relates to the primary field of study.

The area of college teaching and learning includes a college teaching internship and an externship, and courses in such subjects as the role of music in college education, teaching music for the listener, computer applications in music, cognition and learning theory, and foundations of higher education. The dissertation may make an original contribution to knowledge in the primary field, produce innovative teaching materials or methods, or focus on a problem identifiable with college teaching.

MUSIC HISTORY AND MUSICOLOGY (MUHIS)

501 Piano Literature. (3) Standard literature for the piano from Bach through the twentieth century.

535 Music in the Baroque Era. (3) The vocal and instrumental music of western Europe during the seventeenth and early eighteenth centuries, including figured bass, opera, oratorio, and cantata, and the development of such instrumental genres as concerto, sonata, and suite.

Not open to students who have credit in MUHIS 435.

536 Music in the Preclassical and Classical Eras. (3) Vocal and instrumental music of the eighteenth century, including the various styles that marked the transition from baroque to classical music, the rise of comic opera, and the development of the symphony, concerto, sonata, chamber music, and keyboard literature.

Not open to students who have credit in MUHIS 436.

537 Music in the Romantic Era. (3) Vocal and instrumental music in Western civilization in the nineteenth century, emphasizing Lieder and choral, operatic, piano, chamber, and orchestral literature. Important composers and works from the various time periods: early, middle, late, and post-Romanticism.

Not open to students who have credit in MUHIS 437.

538 Opera History from 1780 to 1980. (3) Types of opera and changing styles from the mid-eighteenth century to the present. Considers in detail works from the standard repertoire and encourages students to explore less familiar operas.

Not open to students who have credit in MUHIS 438.

539 Jazz History 1. (2) Evolution of jazz music in the United States. Stylistic innovations and contributions of selected groups and individuals.
Prerequisite: permission of the department chairperson.
Not open to students who have credit in MUHIS 439.

540 Jazz History 2. (2) Continuation of MUHIS 539, covering the 1950s through the present. Progressive 1950s, the rock-jazz fusions of the 1960s, 1970s, and 1980s–today's trends.
Prerequisite: permission of the department chairperson.
Not open to students who have credit in MUHIS 440.

593 Workshop in Music History and Musicology. (1–3) A one- or two-week workshop on special topics in music history and musicology.
A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

596 History of Organ Literature and Design. (2) The organ and its music from the Renaissance. Emphasizes baroque, Romantic, and contemporary instruments and literature. Field trips to pipe organ installations.
Not open to students who have credit in MUHIS 496.

598 Choral Music and Hymnody of the Church. (3) Hymns, anthems, motets, cantatas, and oratorios from the fifteenth century to the present; their musical, theological, and liturgical contexts and contemporary use.
Not open to students who have credit in MUHIS 498.

599 Collegium Musicum. (1–4) The study, realization, and performance of medieval, Renaissance, and baroque music.
A total of 4 hours of credit may be earned.

600 Methodology and Bibliography in Musicology. (3) Bibliographical materials and research methods in musicology.

601 Graduate History Review. (3) A concise review of music history from the medieval period through the twentieth century. Required for those who did not pass the Graduate History Placement Test. Credit is applicable only as an elective.

602 Seminar in Teaching Introduction to Music. (3) Content, organization, textbooks, materials, tests, and methods of teaching courses dealing with the introduction to music for nonmajors.

603 Chamber Music Literature. (3) Chamber music from its beginnings through the mid-twentieth century, with an analysis of examples representative of the periods.

605 Vocal Literature. (3) A stylistic and analytical study of vocal literature, both solo and choral, chosen from the eighteenth, nineteenth, and twentieth centuries.

611 History of American Music. (3) Our American musical heritage: national origins, schools of composition, contributing influences, important trends, and the works of composers whose diversified styles have shaped art music in this country.

631 Music in the Middle Ages. (3) Studies in Gregorian chant, the rise of polyphony, the various schools of secular monophony, and the evolving styles of the fourteenth century in France, Italy, and England.

632 Music in the Renaissance. (3) Studies in the polyphony of the fifteenth and sixteenth centuries with emphases on the mass, motet, chanson, and madrigal by such composers as Dufay, Ockeghem, Josquin, Willaert, Palestrina, and Byrd.

633 Music in the Twentieth Century. (3) Music from the works of Debussy and Stravinsky to recent composers. Music studied will be drawn from the standard repertoire of the twentieth century.

680 Symphonic Literature. (3) Orchestral music from its origins in the seventeenth century through the twentieth century, with an analysis of examples representative of the periods.

686 Ethnomusicology and World Musics. (3) Introduction to the musics of nonWestern cultures and ethnic music of Western cultures and a study of research methods.

687 Early Keyboard Performance Practice. (2) Keyboard performance practices from the Renaissance through the baroque. The instruments, tempi, rhythmic conventions, articulations and phrasing, fingering, ornamentation, temperaments, and tunings.
Prerequisite: previous keyboard study.

691 Independent Study in Music History. (1–6) Guided reading, intensive study, and/or research in an area of music history of particular interest that is not covered by regular offerings.

Prerequisite: permission of the department chairperson.

A total of 6 hours of credit may be earned.

692 Special Topics in Musicology. (1–6) Musicological topics and issues of special interest to students and instructor. Permits the study of topics not formally treated in other courses.

A total of 12 hours of credit may be earned, but no more than 6 in any one semester or term.

695 History of Musical Instruments. (3) History of musical instruments and their development in Western and other civilizations. Emphasizes construction, tuning, and use.

791 Independent Study in Music History. (1–6) Guided reading and intensive study and/or research in an area of music history of particular interest not covered by regular offerings.

Prerequisite: permission of the department chairperson.

A total of 6 hours of credit may be earned.

SCHOOL OF MUSIC (MUSCH)

‡ There is no limit to the number of credits students may earn in this course.

‡ **540 Large Instrumental Ensemble. (1)** A major performing ensemble, normally rehearsing five hours a week. Included in this category are the wind ensemble, the symphony band, the marching show band, the symphony orchestra, and jazz ensemble I.

‡ **550 Large Vocal Ensemble. (1)** A major performing ensemble normally rehearsing five hours a week.

593 Workshop in Music. (1–3) A one- or two-week workshop on specialized, interdisciplinary topics in music.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

692 Special Topics in Music. (1–6) Explores problems of special interest to students and the instructor. Permits study of topics not formally treated in other courses.

A total of 12 hours of credit may be earned, but no more than 6 in any one semester or term.

710 Internship in College Music Teaching. (1–6) Guided teaching of Ball State undergraduate students. An analysis of objectives, teaching approaches, and evaluative techniques.

Open only to doctor of arts students with majors in music.

Three hours of credit must be earned; a total of 6 hours of credit may be earned with committee approval.

711 Externship in College Music Teaching. (3–6) Guided teaching of undergraduates at a campus of a different size from Ball State. An analysis of objectives, teaching approaches, and evaluative techniques.

A total of 6 hours of credit may be earned with committee approval.

Open only to doctor of arts students with majors in music.

MUSIC EDUCATION (MUSED)

558 Methods for Organ Teaching. (1) Methods for teaching the pipe organ. An application of these methods to recital literature and the music of the church.

Prerequisite: previous organ study at the university level.

Not open to students who have credit in MUSED 458.

565 Jazz Ensemble Techniques. (2) Introduces the style characteristics of jazz performance. Includes preparation in the administration and teaching of jazz ensembles in school settings.

Not open to students who have credit in MUSED 465.

566 Class Guitar. (2) Development of fundamental performance skills on the guitar for classroom and social use. Focuses on choral accompaniment styles and application to folk, popular, and children's song literature.

Not open to students who have credit in MUSED 466.

578 Teaching Multicultural Music. (2) Exploration of music from various ethnic groups and cultures. Emphasizes techniques and materials to present music from various cultures to elementary and secondary students. Includes teaching projects and integration with traditional music curricula.

Not open to students who have credit in MUSED 478.

593 Workshop in Music Education. (1–3) A one- or two-week workshop on special topics in music education.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

600 History and Philosophy of Music Education. (3) Study of some of the major philosophical bases of music education from a historical perspective. Focuses on the investigation of pedagogical procedures inherent in those philosophies and on a comparison of possible results to be expected through their implementation.

610 Music Teaching and Learning. (3) Learning theories, their application to the music classroom, and curricula in music education. Students will complete projects in their areas of teaching specialization.

620 Assessment Techniques in Music Education. (3) Assessment techniques for music aptitude, achievement, and preference. Emphasizes authentic assessment techniques, developing teacher-made tests, and available standardized music tests.

640 Advanced Studies in General Music. (3) Strategies and techniques for the development and maintenance of quality general music education programs at the elementary and/or secondary levels. Topics may include: approaches and methodologies, national and state standards, technology, assessment, listening strategies, and music creation.

650 Advanced Studies in Choral Music Education. (3) Strategies and techniques for the development and maintenance of quality choral music education programs. Topics may include: selecting and adapting quality literature, rehearsal structures and strategies, maximizing teaching effectiveness and student motivation, developing music literacy skills, building vocal technique, and assessment.

651 Band Administration. (3) The organizational problems of the band director; musical materials; library management; budgeting; awards and incentive systems; selection, care, and handling of uniforms and equipment; instrumental balance and seating plans; operation of festivals and contests.

660 Advanced Studies in Instrumental Music Education. (3) Strategies and techniques for the development and maintenance of quality instrumental music education programs. Topics may include: selecting materials, pedagogy, rehearsal techniques, instrumental music research, technology in instrumental music education, assessment, and developing and implementing instrumental music curricula.

668 Research in Music Education. (3) Analysis of paradigms and methods in music education research, sources of research information, and challenges facing contemporary music education researchers and users of research. A major research study/paper is required.

669 Advanced Research in Music Education. (3) Advanced studies in the methods and materials of music education research. Students will conduct a major research project under the guidance of the instructor.

Prerequisite: MUSED 668 or permission of the instructor.

673 Band Rehearsal Laboratory. (3) Concentrated study of the requirements for success in conducting wind instrument ensembles: lecture, discussion, and ensemble participation. Band literature and ensemble drill materials reviewed or played by the laboratory band.

674 Orchestra Rehearsal Laboratory. (3) The elements that contribute to success in conducting orchestra ensembles: lecture, discussion, and performance in selected orchestral groups. Materials suited to various phases of orchestral training, as well as to program planning, are reviewed.

675 Choral Rehearsal Laboratory. (3) The elements that contribute to success in conducting choral ensembles—exploration and analysis of materials and related teaching methodology; lecture, discussion, and laboratory experiences. Materials suited to various phases of choral training will be reviewed and sung.

681 Psychology of Music. (3) Study of the psychological and physical aspects of human musical perception, including the nature of musicality. Attention is given to research, possible applications to the teaching and learning of music, and processes in the development of musical preference.

691 Independent Study in Music Education. (1–3) For superior students: intensive study and research in a particular part of music education.

Prerequisite: permission of the department chairperson.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

692 Special Topics in Music Education. (1–6) Current issues of importance in music education. Topics may include aesthetics, early childhood music education, string pedagogy, the applications of technology to music instruction, and other areas of special interest to students and the instructor.

A total of 6 hours of credit may be earned.

743 Music in Collegiate Education. (3) Philosophies of music education at the college level and the administrative challenges in developing music programs serving a wide range of interests and purposes.

791 Independent Study in Music Education. (1–3) Intensive study and research in a particular part of music education.

Prerequisite: permission of the department chairperson.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

MUSIC PERFORMANCE (MUSPE)

* An applied music course requiring special fees.

‡ There is no limit to the number of credits students may earn in this course.

525 Elementary Piano Pedagogy and Literature. (3) Methods and materials of elementary-level piano teaching, studio management, observation, and practice teaching of elementary-level students.

Not open to students who have credit in MUSPE 425.

526 Intermediate Piano Pedagogy and Literature. (3) Methods and materials of intermediate-level piano teaching, observation, and practice teaching of undergraduate piano minors or other intermediate-level students.

Not open to students who have credit in MUSPE 426.

529 Vocal Pedagogy. (2) Materials for vocal instruction. Includes methods of teaching vocal techniques for practice and performance emphasizing studio teaching and learning.

Not open to students who have credit in MUSPE 429.

548 Opera Theatre. (1–4) Study and/or performance of operatic literature. Combines all art forms related to the lyric theatre, including production techniques and performance activities.

Prerequisite: audition and permission of the director of opera.

A total of 12 hours of credit may be earned, but no more than 4 in any one semester or term.

577 Continuo Playing and Keyboard Improvisation. (1–2) Development of facility in reading from figured basses or improvisation in the church service, free harmonization of hymns.

A total of 2 hours of credit may be earned.

593 Workshop in Music Performance. (1–3) A one- or two-week workshop on special topics in music performance.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

598 Diction for Singers. (2) Study of effective pronunciation of English, French, German, and Italian with emphasis on techniques in producing vowel sounds and consonant articulation appropriate to the work performed.

A total of 4 hours of credit may be earned, but no more than 2 in any one semester or term.

*‡ **600 Major Study (Woodwinds). (1)** One private half-hour lesson weekly in flute, oboe, clarinet, bassoon, or saxophone. For master's students approved for major study.

*‡ **601 Major Study (Brass). (1)** One private half-hour lesson weekly in trumpet, French horn, trombone, euphonium, or tuba. For master's students approved for major study.

*‡ **602 Major Study (Percussion). (1)** One private half-hour lesson weekly. For master's students approved for major study.

*‡ **603 Major Study (Strings). (1)** One private half-hour lesson weekly in violin, viola, cello, double bass, or guitar. For master's students approved for major study.

*‡ **604 Major Study (Harp). (1)** One private half-hour lesson weekly. For master's students approved for major study.

*‡ **605 Major Study (Piano). (1)** One private half-hour lesson weekly. For

master's students approved for major study.

*‡ **607 Major Study (Organ/ Harpsichord). (1)** One private half-hour lesson weekly. For master's students approved for major study.

*‡ **608 Major Study (Voice). (1)** One private half-hour lesson weekly. For master's students approved for major study.

*‡ **609 Major Study (Guitar). (1)** One private half-hour lesson weekly on the classical guitar. For master's students approved for major study.

*‡ **610 Major Study (Woodwinds). (4)** One private one-hour or two half-hour lessons weekly for students majoring in flute, oboe, clarinet, bassoon, or saxophone.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **611 Major Study (Brass). (4)** One private one-hour lesson or two half-hour lessons weekly, for students majoring in trumpet, French horn, trombone, euphonium, or tuba.

Open only to master's students approved for major study who are pursuing graduate creative projects.

*‡ **612 Major Study (Percussion). (4)** One private one-hour lesson or two private half-hour lessons weekly for students majoring in percussion.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **613 Major Study (Strings). (4)** One private one-hour lesson or two half-hour lessons weekly for students majoring in violin, viola, cello, bass, or guitar.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **614 Major Study (Harp). (4)** One private one-hour lesson or two half-hour lessons weekly for students majoring in harp.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **615 Major Study (Piano). (4)** One private one-hour lesson or two half-hour lessons weekly for students majoring in piano.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **617 Major Study (Organ/ Harpsichord). (4)** One private one-hour lesson or two half-hour lessons weekly for students majoring in organ or harpsichord.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **618 Major Study (Voice). (4)** One private one-hour lesson or two half-hour lessons weekly for students majoring in voice.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **619 Major Study (Guitar). (4)** One private one-hour lesson or two half-hour lessons weekly for students majoring in classical guitar.

Open only to master's students approved for major study who are pursuing the graduate creative project.

*‡ **620 Minor Study (Woodwinds). (1)** One private half-hour lesson weekly in a woodwind instrument.

Open to all graduate students.

*‡ **621 Minor Study (Brass). (1)** One private half-hour lesson weekly in a brass instrument.

Open to all graduate students.

*‡ **622 Minor Study (Percussion). (1)** One private half-hour lesson weekly in a percussion instrument.

Open to all graduate students.

*‡ **623 Minor Study (Strings). (1)** One private half-hour lesson weekly in a string instrument.

Open to all graduate students.

*‡ **624 Minor Study (Harp). (1)** One private half-hour lesson weekly in harp.

Open to all graduate students.

*‡ **625 Minor Study (Piano). (1)** One private half-hour lesson weekly on the piano.

Open to all graduate students.

***626 Piano for the Conductor. (1–4)** Development of the facility to transpose and condense full score at the keyboard. Does not require advanced piano technique. To be used as a tool for better understanding the total musical and compositional process and acquiring an aural comprehension of the score.

A total of 4 hours of credit may be earned.

*‡ **627 Minor Study (Organ/ Harpsichord). (1)** One private half-hour lesson weekly on the organ or harpsichord.

Open to all graduate students.

*‡ **628 Minor Study (Voice). (1)** One private half-hour lesson weekly in voice.

Open to all graduate students.

*‡ **629 Minor Study (Guitar). (1)** One private half-hour lesson weekly on the guitar.

Open to all graduate students.

637 Church Music Performance Practice. (1) Performance projects of interest to organists and church musicians. Reading of anthems, motets, oratorio movements; music for organ and instruments; music for graded church choirs; conducting from the keyboard. Material varies each semester.

643 Chamber Music. (1–4) Advanced development in the art of chamber music performance. Emphasizes the study of a variety of types of literature of musical worth in program building. Refinement of ensemble skills and individual techniques.

Prerequisite: MUSPE 433 or permission of the coordinator of graduate programs.

A total of 4 hours of credit may be earned.

690 Advanced Conducting. (4) Baton technique, advanced study of vocal and instrumental scores, repertory development, and rehearsal techniques.

A total of 12 hours of credit may be earned, but no more than 4 in any one semester or term.

* **691 Lessons in Advanced Conducting. (1–2)** One private half-hour lesson weekly for conducting students.

A total of 4 hours of credit may be earned, but no more than 2 in any one semester or term.

692 Special Topics in Music Performance. (1–6) Explores problems of special interest to students and the instructor. Permits study of topics not formally treated in other courses.

A total of 12 hours of credit may be earned, but no more than 6 in any one semester or term.

699 Independent Study in Music Performance. (1–2) Opportunity to study specific needs or interests not covered by the regular course offerings in applied studies in music.

Prerequisite: permission of the associate director of applied studies in music.

A total of 4 hours of credit may be earned, but no more than 2 in any one semester of term.

*‡ **700 Major Study (Woodwinds). (1)** One private half-hour lesson weekly in a woodwind instrument. For doctoral students approved for major study.

*‡ **701 Major Study (Brass). (1)** One private half-hour lesson weekly in a brass instrument. For doctoral students approved for major study.

*‡ **702 Major Study (Percussion). (1)** One private half-hour lesson weekly in a percussion instrument. For doctoral students approved for major study.

*‡ **703 Major Study (Strings). (1)** One private half-hour lesson weekly in a string instrument. For doctoral students approved for major study.

*†**704 Major Study (Harp). (1)** One private half-hour lesson weekly in harp. For doctoral students approved for major study.

*‡ **705 Major Study (Piano). (1)** One private half-hour lesson weekly on the piano. For doctoral students approved for major study.

*‡ **707 Major Study (Organ/ Harpsichord). (1)** One private half-hour lesson weekly on the organ or harpsichord. For doctoral students approved for major study.

*‡ **708 Major Study (Voice). (1)** One private half-hour lesson weekly in voice. For doctoral students approved for major study.

*‡ **709 Major Study (Guitar). (1)** One private half-hour lesson weekly on the guitar. For doctoral students approved for major study.

*‡ **710 Major Study (Woodwinds). (4)** One private one-hour or two half-hour lessons weekly in a woodwind instrument. For doctoral students with a primary area in performance.

*‡ **711 Major Study (Brass). (4)** One private one-hour or two half-hour lessons weekly in a brass instrument. For doctoral students with a primary area in performance.

*‡ **712 Major Study (Percussion). (4)** One private one-hour or two half-hour lessons weekly in a percussion instrument. For doctoral students with a primary area in performance.

*‡ **713 Major Study (Strings). (4)** One private one-hour or two half-hour lessons weekly in a string instrument. For doctoral students with a primary area in performance.

*‡ **714 Major Study (Harp). (4)** One private one-hour or two half-hour lessons weekly in harp. For doctoral students with a primary area in performance.

*‡ **715 Major Study (Piano). (4)** One private one-hour or two half-hour lessons weekly on the piano. For doctoral students with a primary area in performance.

*‡ **717 Major Study (Organ/ Harpsichord). (4)** One private one-hour or two half-hour lessons weekly on the organ or harpsichord. For doctoral students with a primary area in performance.

*‡ **718 Major Study (Voice). (4)** One private one-hour or two half-hour lessons weekly in voice. For doctoral students with a primary area in performance.

*‡ **719 Major Study (Guitar). (4)** One private one-hour or two half-hour lessons weekly on the guitar. For doctoral students with a primary area in performance.

743 Chamber Music. (1–4) Advanced development in the art of chamber music performance. Study of a variety of types of literature with emphasis on mature works. Refinement of ensemble skills and individual techniques.

A total of 4 hours of credit may be earned.

790 Advanced Conducting. (4) Baton technique, advanced study of vocal and instrumental scores, repertory development, and rehearsal techniques.

A total of 12 hours of credit may be earned, but no more than 4 in any one semester or term.

* **791 Lessons in Advanced Conducting. (1–4)** One private half-hour lesson weekly for conducting students.

A total of 4 hours of credit may be earned, but no more than 2 in any one semester or term.

799 Independent Study in Music Performance. (1–2) Opportunity to study specific needs or interests not covered by the regular course offerings in applied studies in music.

Prerequisite: permission of the associate director of applied studies in music.

A total of 4 hours of credit may be earned, but no more than 2 in any one semester or term.

MUSIC THEORY AND COMPOSITION (MUSTH)

510 Choral Arranging. (2) Scoring for choir and choral ensembles. Gives particular attention to voicing, soloistic treatment of voices, texts, and other elements of traditional and contemporary scoring.

Not open to students who have credit in MUSTH 410.

511 Instrumentation and Orchestration. (2) Instruments and their uses in orchestral practice. Develops creative writing concepts through orchestration. Principles of solo and combination writing presented through analysis. Required projects in solo and ensemble writing.

Not open to students who have credit in MUSTH 411.

513 Band Arranging. (2) Scoring for symphonic band and wind ensemble. Gives particular attention to voicing, sectional and cross-sectional doubling, soloistic treatment of instruments, and other elements of contemporary treatment in scoring.

Not open to students who have credit in MUSTH 413.

514 Commercial Arranging. (2) Arranging concepts in commercial music. Writing in commercial idioms. The composer-arranger in the recording studio environment. Students will be assigned individual projects requiring laboratory participation.

Not open to students who have credit in MUSTH 414.

520 Sixteenth-Century Counterpoint. (3) Exercises in contrapuntal writing designed to develop sensitivity to sixteenth-century polyphonic practice.

Not open to students who have credit in MUSTH 420.

527 Introduction to Computer Applications in Music. (3) Computer systems and languages for musical

analysis, composition, and sound synthesis. A historical perspective of applications for these purposes. Programming procedures. Individual projects in students' special interest areas.

593 Workshop in Music Theory and Composition. (1–3) A one- or two-week workshop on special topics in music theory and composition.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

601 Graduate Theory Review. (3) Concise and thorough presentation of basic theoretical principles as taught in undergraduate courses. Required for those who did not pass the Graduate Theory Placement Test. Credit applicable only as an elective.

612 Compositional Practices of the Seventeenth and Eighteenth Centuries. (2–4) General trends with focus (to be announced) on one or more composers, major works, or special developments of the period.

A total of 4 hours of credit may be earned.

616 Theory of Nineteenth-Century Music. (2) Stylistic devices of selected composers of the nineteenth century.

617 Theory of Twentieth-Century Music. (2) Vocabulary, devices, tonal organization, notation, and other elements that characterize the compositional practices of twentieth-century music.

621 Analytical Technique. (3) Identification and analysis of significant compositional elements as determined by the musical context. Special attention given to musical practices before and after the period of tertian harmony.

Prerequisite: passing grade on the Graduate Theory Placement Test or MUSTH 601.

623 Twentieth-Century Counterpoint. (3) Exercises in contrapuntal writing designed to develop sensitivity to significant principles and procedures of twentieth-century music.

625 Electronic Music Studio 1. (3) Fundamentals of the physical and perceptual dimensions of sound as a basis for the electronic synthesis and analysis of musical sounds. Studio laboratory time required.

626 Electronic Music Studio 2. (2–6) Individualized approach to the application of electronic sound synthesis compositionally or in educational research. Studio laboratory time required.

Prerequisite: MUSTH 625.

A total of 6 hours of credit may be earned.

628 Composition. (1–4) Musical composition suited to the needs of graduate students whose major professional interests lie outside the field of composition; students are free to work in the shorter forms and in less-advanced idioms.

A total of 4 hours of credit may be earned.

629 Composition. (3–9) Experience in writing for any size instrumental or vocal ensemble with emphasis on the cultivation of a personal style within the framework of current practice. Encourages students to examine and cultivate facility in the use of serialism and electronic techniques.

A total of 9 hours of credit may be earned.

635 Arranging Workshop. (1–4) Individualized, project-oriented, advanced skill development in arranging. Scoring of commercials, show components, marching band shows, and background music for film, TV, radio, and media productions.

Prerequisite: permission of the instructor.

A total of 4 hours of credit may be earned.

691 Independent Study in Music Theory. (1–3) Independent study in any branch of music theory or pedagogical practice by means of readings, analysis, research, speculative writing, or survey.

Prerequisite: permission of the department chairperson.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

692 Special Topics in Music Theory and Composition. (1–3) Explores problems of special interest to students and the instructor. Permits study of topics not formally treated in other courses.

A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

722 Seminar in the Principles of Music Theory. (3) Discursive study of theoretical principles from a historical and pedagogical point of view. Includes readings, research, writing, contemporary materials and their applications in program organization, implementation, and administration.
Prerequisite: MUSTH 621 or its equivalent or permission of the department chairperson.

729 Composition. (3) Continuation of MUSTH 629 with emphasis on personal style development.
A total of 12 hours of credit may be earned, but no more than 3 in any one semester or term.

791 Independent Study in Music Theory. (1–3) Independent study in any branch of music theory or pedagogical practice by means of readings, analysis, research, speculative writing, or survey.
Prerequisite: permission of the department chairperson.
A total of 6 hours of credit may be earned, but no more than 3 in any one semester or term.

Theatre and Dance

www.bsu.edu/theatre

Arts and Communications Building 306, (765) 285-8740
Chairperson: Bill Jenkins
Graduate Faculty: Fox, Jenkins, O'Hara, Yordon

PERFORMANCE STUDIES (PS)

532 Oral Interpretation of Prose Fiction. (3) Study of the novel through the medium of solo performance.
Prerequisite: PS 230.
Not open to students who have credit in PS 432.

534 Oral Interpretation of Poetry. (3) The study of poetry through the medium of oral performance.
Prerequisite: PS 230 or the equivalent.
Not open to students who have credit in PS 434.

535 Oral Interpretation of Drama. (3) The study of dramatic literature through the medium of oral performance.
Prerequisite: PS 230 or the equivalent.
Not open to students who have credit in PS 435.

536 Studies in Oral Interpretation. (2) Students with an interest in oral interpretation pursue a particular subject of study in depth.
Prerequisite: PS 230 or the equivalent.
A total of 4 hours of credit may be earned, but no more than 2 in any one semester or term.

THEATRE (THEAT)

513 Studies in American Theatre. (3) Significant movements in the American professional theatre and its drama.

517 History of Theatre 1. (3) Study of the Western theatre from its origins through the Renaissance, with emphasis on theatre architecture, production elements, theory, and representative dramatic literature.
Not open to students who have credit in THEAT 317.

518 History of Theatre 2. (3) Study of Western theatre from the Renaissance to the foundations of modern theatre in the late nineteenth century, with emphasis on theatre architecture, production elements, theory, and representative dramatic literature.
Not open to students who have credit in THEAT 318.

519 Modern Theatre. (3) Study of major movements in modern Western theatre since 1875, with emphasis on theoretical documents, production elements, and representative dramatic literature.
Not open to students who have credit in THEAT 319.

520 Scene Design. (3) Advanced training and experience in the problems of set design and lighting for theatrical productions in many forms and styles. Some elements of television design will be covered.

Not open to students who have credit in THEAT 420.

523 Theatre Costume Design. (3) Practice in the research, design, and building techniques involved in the preparation of period costumes for use in theatre productions. Special consideration is given to the costume problems facing the elementary or secondary school teacher involved in drama.

Not open to students who have credit in THEAT 423.

526 Stage Lighting Design. (3) Training and experience in the problems of stage lighting design for the proscenium and nonproscenium stage. Practical laboratory work in stage lighting of university productions.

Prerequisite: THEAT 326 or its equivalent.

Not open to students who have credit in THEAT 426.

529 Principles of Stage Makeup. (3) An investigation of the principles, techniques, and materials of stage makeup and practical experience in their application.

Not open to students who have credit in THEAT 229.

533 Styles of Acting. (3) Styles of acting appropriate to major types of drama from antiquity to the present.

Prerequisite: 6 hours of acting or the equivalent in theatre production.

Not open to students who have credit in THEAT 433.

551 Directing 2. (3) Further investigation of the work of the director with special reference to directing the various styles, modes, and periods of theatre.

Prerequisite: THEAT 350 or its equivalent.

Not open to students who have credit in THEAT 451.

552 Directing for the Musical Theatre. (3) The selection, organization, and direction of musical theatre productions. For practical laboratory work, the student may elect to concentrate on the production problems of either a specific musical comedy or an opera.

570 Methods and Materials in School Play Production. (3) For prospective and actual directors of secondary school plays. Choice of plays, community values, casting, secondary-school stages, advanced makeup, lighting, and stagecraft.

576 Creative Drama. (3) Principles of developing original dramatizations through improvisational techniques. Students are expected to observe and work with children as well as with college adults.

580 Summer Theatre Workshop. (2–4) Participation in the Summer Festival Theatre.

Prerequisite: permission of the department chairperson.

A total of 4 hours of credit may be earned.

591 Theatre Management. (3) Study and practice in box office procedures, house management, publicity, and promotions as related to college, community, and professional theatres.

Not open to students who have credit in THEAT 491.

601 Introduction to Research in Theatre. (3) The research methods available to theatre scholars.

625 Studies in Technical Theatre. (2–4) Technical problems of theatre production. Students must arrange to meet with the costume lab, the scenery lab, or the lighting lab.

Prerequisite: 6 hours of technical theatre or the equivalent.

A total of 4 hours of credit may be earned.

640 Theory and Criticism of Drama. (3) The nature, function, and significance of the drama as examined by major and minor critics and theorists of the past and present.

650 Directing Theory. (3) Past and present theories of directing drama. Secondary emphasis on practice of theories in directing stage, radio, and classroom dramatics.

690 Seminar: Theatre History. (2–6) Selected periods of theatre history, with emphasis on research and reporting in the specified areas.

Prerequisite: THEAT 517, 518, 519 or the equivalent.

A total of 6 hours of credit may be earned.

696 Directed Study in Theatre. (1) Individual and directed study of research or creative projects in design, playwriting, acting, or directing, meeting the approval of the theatre staff.

A total of 4 hours of credit may be earned, but no more than 1 in any one semester or term.