Crane School of Music Course Descriptions

Note: 600 level courses not listed in this catalog.

@ = Indicates a non-liberal arts course. Please refer to page 45 for a description of non-liberal arts credits.

Courses are offered each semester unless otherwise designated.

Music Course Subject Codes
MUAC  Music-related technical courses for all students of the College
MUAH*  Music history and literature courses for all students of the College
MUAI  Music business courses for all students of the College
MUAM*  Multicultural courses for all students of the College
MUAP  Performance courses for all students of the College
MUAT*  Music theory courses for all students of the College
MUCB  Basic Musicianship Sequence courses for Crane students (music majors) only
MUCE  Technical/Professional courses for Crane students (music majors) only
MUCH  Music education courses for Crane students (music majors) only
MUCP  Performance-related courses for Crane students (music majors) only
MUCR  Music research courses and projects for Crane students (music majors) only
MUCS  Studio/Performance concentration for Crane students (music majors) only
MUCT  Music theory and composition courses for Crane students (music majors) only
MULE  Music education courses for students majoring in disciplines other than music
MULH  Music history and literature for students majoring in disciplines other than music
MULP  Performance courses for students majoring in disciplines other than music
MULT  Music theory for students majoring in disciplines other than music
MUPD  Music courses providing professional graduate level in-service or development experiences which cannot be applied to any formal degree program at The Crane School of Music.

*Mental arts credit for liberal arts majors only.

MU__ 195, 295, 395, 495 – Special Topics (1-12)
MU__ 198, 298, 398, 498 – Tutorial (1-3)

Technical/Professional Courses

Note: These courses are designed for the development of basic performance and teaching skills in media other than the performance concentration. Students should select techniques courses in consultation with an academic adviser, keeping in mind not only prerequisites to MUCE 467 Student Teaching in Music, but also professional goals. Instruction in techniques is a vital component in the preparation of the music educator. The purpose of this instruction is to provide an extensive background in new teaching and performing skills in order to become effective teachers in instrumental, vocal or general music assignments. Students MUST master fundamentals and the means to development instrumental and/or vocal performance as well as methods of teaching these basic musical skills. To obtain this mastery students are required to be able to analyze and diagnose problems as well as to prescribe solutions in a given musical situation. In sequence, students study pedagogy, physiology and literature pertinent to the particular medium.

MUCC 101 – @Oboe Reed Making (1) An overview of oboe reed making with an emphasis on the skills and techniques necessary to independently make oboe reeds. May be repeated for credit.
MUCC 102 – @Bassoon Reed Making (1) This course is designed to develop skills in bassoon reed making. May be repeated for credit.
MUCC 123 – @Trumpet Techniques (.5) For Music Education Majors. Fall and Spring.
MUCC 124 – @Horn Techniques (.5) For Music Education Majors. Fall and Spring.
MUCC 125 – @Trombone Techniques (.5) For Music Education Majors. Fall and Spring.
MUCC 126 – @Tuba Techniques (.5) For Music Education Majors. Fall and Spring.
MUCC 141 – @Violin Playing (.5)
MUCC 142 – @Viola Playing (.5)
MUCC 143 – @Cello Playing (.5)
MUCC 144 – @Bass Playing (.5)
MUCC 161 – @Flute Techniques (.5)
MUCC 162 – @Oboe Techniques (.5)
MUCC 163 – @Clarinet Techniques (.5)
MUCC 164 – @Saxophone Techniques (.5)
MUCC 165 – @Bassoon Techniques (.5)
MUCC 200 – @Guitar Techniques (1)
MUCC 201 – @Functional Keyboard-Choral/General Music I (1)
MUCC 202 – @Functional Keyboard-Choral/General Music II (1)
MUCC 203 – @Functional Keyboard-Band/Orchestra I (1)
MUCC 204 – @Functional Keyboard-Band/Orchestra II (1)
MUCC 241 – @Violin Teaching (.5)
MUCC 242 – @Viola Teaching (.5)
MUCC 243 – @Cello Teaching (.5)
MUCC 244 – @Bass Teaching (.5)
MUCC 301 – @Functional Keyboard-Choral/General Music III (1)
MUCC 302 – @Functional Keyboard-Choral/General Music IV (1)
MUCC 303 – @Functional Keyboard-Piano (1)
MUCC 309 – @Vocal Jazz Piano (1)
MUCC 330 – @Percussion Techniques (1) Band and Orchestra emphasis.
MUCC 340 – @Band Techniques (1)
MUCC 341 – @Choral Techniques (1)
MUCC 342 – @Orchestra Techniques (1)
MUCC 350 – @Vocal Techniques I (1)
MUCC 351 – @Vocal Techniques II (1)
MUCC 370 – @Harp Techniques (1) Technique for pedal and non-pedal harps. Enrollment by permission of instructor only.
MUCC 420 – @Jazz Techniques (2) Survey of pedagogical sources and techniques for the prospective teacher of jazz. Large and small ensemble
rehearsal techniques, literature, and educational publications are discussed. Prerequisite: Sophomore standing.

Music Education Courses for Music Majors Only

**MUCP 309** – @Wind Practices (Secondary) (2) Focus on practical organization and development of public school string organizations. Topics include curriculum planning, rehearsal and lesson strategies, recruiting procedures, scheduling, programming, repertoire, and student evaluation. Course emphasizes elementary methods and practices.

**MUCP 341** – @String Practices: Secondary (2) Focus on practical organization and development of public school string organizations. (See MUCP 340). Course emphasizes secondary methods and practices.

**MUCP 342** – @Practicum in String Teaching (2) Focus on practical organization and development of public school string organizations. Topics include curriculum planning, rehearsal and lesson strategies, recruiting procedures, scheduling, programming, repertoire, and student evaluation. Course emphasizes elementary methods and practices.

**MUCP 345** – @Piano Pedagogy and Practicum II (3) Emphasis on teaching intermediate piano students. Course topics include survey of intermediate-level piano solo and duet repertoire, writing lesson plans and assignments for intermediate students, teaching repertoire, technique and musicianship skills, preparing students for competitions, teaching transfer students, managing an independent piano studio, and resources for piano teachers. Students gain supervised group and private teaching experience for intermediate and/or elementary students.

**MUCP 378** – @National String Project (1-2) Prerequisite: MUCP 340.

**MUCP 405** – @Teaching Instruments to Non-Majors (1-15) Students teach a weekly piano lesson to a college non-major. Student teachers are responsible for writing a studio policy and developing an individualized plan of student learning for the semester. Students may teach one student for one credit, or two students for two credits.

**MUCP 410** – @Music Education in Early Childhood (3) This course is designed to help students develop ways of thinking about teaching and learning that will serve students throughout their career as music educators. Specifically, students will develop skills and techniques essential for planning delivering, and evaluation general music instruction for young children in ages Pre-2. Students will become familiar with the philosophical, physiological and pedagogical foundations for general music education in early childhood.

**MUCP 417** – @Teaching Opera to Children (3) Why Opera? New York State boasts a rich heritage of opera from the Metropolitan, to Lake George, and Glimmerglass. Opera incorporates all of the performing and visual arts, as well as many other disciplines. Opera belongs in the music education curriculum because of its intrinsic social value as well as its conceptual and pragmatic connections across the academic disciplines. Prerequisite: MUCP 306.

**MUCP 431** – @String Pedagogy (3) Advanced shifting, vibrato and bowing techniques. Materials for advanced classes and individual instruction employing the concepts of Suzuki, Galamian, Havas and Rolland. Prerequisites: MUCP 340, 341 & permission.

**MUCP 435** – @Orff/Kodaly Techniques and Materials (3) Music education principles and practices developed in Germany by Carl Orff and in Hungary by Zoltan Kodaly. Prerequisite: MUCP 201. As warranted.

**MUCP 445** – @Special Education Music (3) Planning music objectives and activities in special education programs for children who are mentally retarded, behavior disordered, or who have learning disabilities or speech impairments. Adaptation of standard materials and techniques and use of music to teach basic skills and concepts. Practical experience provided. Prerequisite: permission. Spring.

**MUCP 446** – @Practicum in Special Music Education (1-2) Advanced course for music education majors with concentration or high degree of interest in special music education. Weekly music planning and teaching experience with classes of special learners. Prerequisites: MUCP 445 or 447.

**MUCP 447** – @Strategies for Teaching Music in the Self-Contained Special Education Classroom (3) is a three-semester hour course designed to acquaint music education students with planning music goals, objectives and activities in self-contained special education programs for children with a variety of disabilities including mental retardation, physical handicaps, autism, behavior disorders, learning disabilities, speech impairments and multiple disabilities. Adaptation of standard materials and techniques and use of music to teach...
basic skills and concepts will be discussed. Readings, music activities and originally designed materials are part of this class. Fall.

MUCE 448 – @Psychology of Music (3)

MUCE 450 – @Global Music Education (3) The purpose of this class course is to provide a theoretical, practical and analytical frame work for understanding global music education. Teaching strategies that acknowledge and make constructive use of cultural diversity will be examined. Format of this course will include a combination of lecture, discussion, workshop activities, and student presentation.

MUCE 451 – @Music Teachers and the Law (3) The purpose of this course is to equip each student with a basic understanding of current educational law. Topics will include the legal frameworks affecting public schools students’ constitutional rights, individuals with disabilities, teachers’ legal rights and school district liability.

MUCE 456 – @Practicum in Early Childhood Music (1) Students interact directly with preschool children, providing musical experiences that engage the children in singing, moving, and exploring a variety of age-appropriate musical instruments. Prerequisite: MUCE 206.

MUCE 460 – @Piano Pedagogy and Practicum I (3) Introduction to the field of piano pedagogy with an emphasis on teaching beginning piano students. Course topics include career opportunities in piano teaching, managing an independent studio, survey of average-age beginning piano methods and repertoire, techniques of group and private piano teaching for beginners, technique and musicianship skills for elementary students, preparing students for recitals, technological resources for piano teachers, and the application of learning theories to piano teaching. Students gain supervised group and private teaching experience for elementary and/or intermediate students.

MUCE 461 – @Piano Pedagogy and Practicum II (3) Emphasis in teaching intermediate piano students. Course topics include survey of intermediate-level piano and duet repertoire and materials, writing lesson plans and assignments for the intermediate student, teaching repertoire, technique, and musicianship skills, preparing students for competitions, teaching transfer students, and resources for piano teachers. Students gain supervised group and private teaching experience for elementary and/or intermediate students. Prerequisite: MUCE 460.

MUCE 462 – @Piano Pedagogy and Practicum III (3) Teaching adult students, early-age students, group piano, and late intermediate to advanced students. Course topics include survey of standard repertoire and materials for late intermediate and advanced students, survey of group piano methods, group teaching techniques, adult and senior citizen methods and teaching strategies, early-age methods, materials, and teaching strategies, teaching master classes, adjudicating competitions and festivals, and directed readings in education and piano pedagogy. Students gain supervised group and private teaching experience for adult students. Prerequisite: MUCE 461.

MUCE 467 – @Student Teaching in Music. (1-15)

MUCE 477 – @Senior Seminar in Music Education (3)

MUCE 480 – @Guitar Pedagogy (3) The art and science of teaching as it applies to the guitar. Students will explore strategies for teaching both studio and class guitar, and will obtain a working knowledge of commercially available method books. Students will also become acquainted with the business aspects of teaching, including job hunting, bookkeeping, tax law, and copyright law.

MUCE 501 – @Curriculum Development in the School Music Program (3) Examination of the systematic process of program development. Focus upon the development of general goals, program objectives, and instructional objectives, as well as the design and sequence of musical experiences and materials. Final project involves the development of a program for a specific course of study; school music teachers are encouraged to gear projects toward their own specific teaching situations.

MUCE 503 – @Music Teachers and The Law (3) The purpose of this course is to equip each student with a basic understanding of current educational law. Topics will include the legal frame works affecting public schools, students’ constitutional rights, individuals with disabilities, teachers’ legal rights and teacher and school district liability. Broad legal concepts such as separation of church and state, freedom of expression, search and seizure, due process, equal protection, discrimination, and tenure and dismissal will be examined through constitutional law, statutes, case law and commissioner’s decisions. Fall and Spring.

MUCE 505 – @Action Research for Music Educators (3)

MUCE 508 – @Advanced Woodwind Techniques (3) Performance on each of the primary woodwind instruments - flute, oboe, bassoon, clarinet, alto saxophone. Discussion of pedagogical issues and survey of instructional materials for the school instrumental music teacher. Students should bring a supply of reeds; instruments will be provided.

MUCE 509 – @Advanced Brass Techniques (3) Performance on each of the primary brass instruments - trumpet, horn, trombone, euphonium, tuba. Discussion of pedagogical issues and survey of instructional materials for the school instrumental music teacher. Instruments will be provided.

MUCE 520 – @Topics in Music Technology (3) A seminar exploring computer, MIDI and Multimedia technology as it might be applied in a music education setting. The hands-on sessions in the Crane MIDI Lab will include the following: use of generic office software for managing classroom records, tasks and class presentations; MIDI sequencing and auto-accompaniment generating software, and possible uses in music education; utilization of music notation software; introduction to multimedia programming for creating interactive classroom materials; and accessing and creating simple documents for the musical World Wide Web. Although prior knowledge of computer/MIDI technology will be helpful, it is not required.

MUCE 523 – @Advanced Issues in Music Education (3) Examination of critical issues which impact music in the schools, including curriculum development, the use of technology in the music class, multicultural music, and classroom management skills. Students will have an opportunity to evaluate instructional techniques and develop program goals for their particular teaching situation.

MUCE 524 – @Rehearsal Techniques and Repertoire for the Instrumental Ensemble (3) Examination of methods and materials for the development of the school band or orchestra program. Areas of concentration include score study and analysis, rehearsal procedures, and repertoire.

MUCE 533 – @Band Instrument Maintenance for Wind Educators (3) Prerequisite: Junior standing.

MUCE 534 – @School String Fleet Maintenance for String Educators (3)

MUCE 540 – @Wind Band Literature (3) Examination of wind band literature and instructional materials for use with elementary, middle, and high school bands. Students will become acquainted with reference sources related to band repertoire. Class activities will include reading sessions (class size and instrumentation permitting), examination of scores and sound recordings, and survey of pedagogical materials (e.g., chorales, methods, technical studies for unison band). Projects will be tailored to each student’s area of interest.

MUCE 541 – @Marching Band Technique (3) This “hands-on” course is designed for the teacher with some or no experience with marching band. It will cover such topics as program development, teaching/rehearsal methods, marching fundamentals for parade, traditional style and competitive corps style marching, and an introduction into contemporary computer show design and charting techniques. Basic mouse and Windows skills are a prerequisite: Summer.

Performance Ensembles

Note: Ensembles are conducted and/or coached by faculty members and usually give scheduled public performances. Membership in performance ensembles is by audition except where indicated (*).”

MUAP 115 – @Campus/Community Band* (1)

MUAP 310 – @Potsdam Community Chorus (1) A non-auditioned choral ensemble for liberal arts students, college faculty and staff, community members and music majors. Quality literature representing the wide choral spectrum is studied and performed at one major concert each semester. All music majors must also concurrently rehearse weekly and perform in Crane Chorus to fulfill the required ensemble credit.

MUAP 336 – @Saxophone Chamber Ensembles (1) Permission of instructor required. Chamber ensembles featuring, but not necessarily limited to, various
combinations of saxophones. Ensembles will rehearse independently multiple times per week, in addition to being coached regularly.

MUAP 338 – @Repertory Percussion Ensemble (1) Open to percussion students and to those who successfully audition for the ensemble. The ensemble performs in concert standard literature representing the functional and aesthetic styles of compositions. The ensemble rehearses in a workshop setting where student can guest conduct and perform, as well as in chamber music settings.

MUAP 340 – @Crane Trumpet Ensemble (1)

MUAP 341 – @Crane Marimba Ensemble (1) Composed of percussion students and those who play marimba and to those who successfully audition for the ensemble. The ensemble learns and performs music composed for the marimba band and is featured on the percussion ensemble concert, as well as in informal settings.

MUAP 347 – @Early Music Ensemble (1)

MUAP 350 – @Crane Chorus* (1)

MUAP 355 – @Phoenix Club* (1) A non-auditioned choral ensemble open to all female students on campus; required of new female vocal majors. Several concerts are scheduled each semester. A commitment for both fall and spring semesters is expected. Students must also concurrently rehearse weekly and perform in Crane Chorus to fulfill the required ensemble credit.

MUAP 356 – @Hosmer Singers (0-2) One of two select mixed voice choral ensembles (SATB) offered at SUNY Potsdam. The Hosmer Singers is predominantly comprised of sophomore and junior level Crane vocal principals, but remains open for audition to any singer enrolled at SUNY Potsdam or the Associated Colleges. Repertoire spans a wide spectrum from before Bach to Rock, with special commitment to explore the music of diverse cultures. Commitment to both fall and spring semesters is expected. All music majors must also concurrently rehearse weekly and perform in Crane Chorus to fulfill the required ensemble credit.

MUAP 357 – @Men’s Ensemble* (1) A non-auditioned choral ensemble open to all male students on campus; required of new male vocal majors. Several concerts are scheduled each semester. A commitment for both fall and spring semesters is expected. Students must also concurrently rehearse weekly and perform in Crane Chorus to fulfill the required ensemble credit.

MUAP 358 – @Crane Concert Choir (1) A select mixed-voiced choral ensemble with an active performance schedule. A commitment for both fall and spring semesters is expected. Singers must also concurrently rehearse weekly and perform in Crane Chorus to fulfill the required ensemble credit.

MUAP 360 – @String Orchestra (1) The String Orchestra concentrates on the study and performance of repertoire written for string ensemble, ranging from baroque to contemporary. Membership is drawn from qualified students on campus. For non-music majors, contact orchestra director for registration and audition information. Attendance at all rehearsals and concerts is required.

MUAP 361 – @Crane Chamber Orchestra (1)

MUAP 362 – @Crane Symphony Orchestra (1) The Crane Symphony Orchestra draws its membership from qualified students on campus. This is a large ensemble that concentrates on the study and performance of orchestral, concerto, opera and choral/orchestra masterworks. Attendance at all rehearsals and concerts is required.

MUAP 363 – @String Quartets (1)

MUAP 364 – @Brass Quintets (1)

MUAP 365 – @Crane Brass Ensemble (1) Preparation and performance of standard works in the brass ensemble repertoire. Instrumentation comprised of 6 trumpets, 4 horns, 4 trombones, 2 euphoniums, 2 tubas, and 5 percussion.

MUAP 367 – @Harp Ensemble (1)

MUAP 368 – @Chamber Music (1) Designed for chamber music ensembles not covered by other course numbers. Membership in ensemble is by audition or selection by instructor. Topics vary. May be repeated for credit.

MUAP 369 – @Voice with Instruments

MUAP 370 – @Crane Wind Ensemble (1) The Crane Wind Ensemble (CWE) includes approximately 56 musicians who perform as a full wind band and also in smaller chamber wind groups. The CWE comprises the most outstanding wind and percussion majors in the Crane School of Music who are selected by studio faculty through semesterly audition. The group is further augmented by members of the double bass, piano and harp studios as repertoire necessitates. This ensemble is dedicated to the performance of the finest wind repertoire, regardless of period or disposition of instrumental forces. The CWE is also dedicated to the music of our time, commissioning and premiering the latest works for wind band by contemporary composers. Flexible instrumentation and player rotation provide members of the ensemble with a variety of responsibilities, challenges, and playing experiences. In addition to tours, the CWE performs at least three programs per semester.

MUAP 371 – @Tuba-Euphonium Ensemble (1) Rehearsal, study and performance of standard repertoire, including original and transcribed works, for the tuba and euphonium ensemble. Prerequisite: permission.

MUAP 372 – @Crane Trombone Ensemble (1) The Crane Trombone Ensemble studies and performs original music and transcriptions/arrangements of music from a virtually every musical genre. Music for trombone groupings from 3 to 16 parts will be used in the class. Historical music from original works by Beethoven and Moravian composers as well as 20th century composers will be explored.

MUAP 373 – @Horn Choir (1) Prepare and perform diverse styles of horn ensemble repertoire for group sizes 4 - 20+ players. Prerequisite for non-horn majors: permission.

MUAP 374 – @Crane Jazz Ensemble (1) Large, big band jazz ensemble, performing a wide variety of literature.

MUAP 375 – @Clarinet Choir (1)

MUAP 376 – @Clarinet Quintets (1) Conducted by a graduate student chosen by the instructor. Five clarinet players and one keyboard player:

MUAP 377 – @Crane Latin Ensemble (1) This ensemble is intended to provide an introduction to the musical styles and forms known as salsa. These genres and styles are investigated through performing a wide variety of musical compositions from the Latin and Latin jazz repertory.

MUAP 378 – @Crane Flute Ensemble (1)

MUAP 379 – @Clarinet Quartets (1) The study and performance of repertoire for clarinet quartet. This course will include weekly coaching sessions throughout the semester discussing and implementing elements of chamber music playing through an ensemble experience. Proper attention to intonation, blending, phrase shaping and performance etiquette will be addressed. Ensembles are expected to rehearse a minimum of once between coachings. Ensembles will perform at least once during the semester of the course.

MUAP 380 – @Tuba-Euphonium Ensemble (1)

MUAP 381 – @Clarinet Quartets (1) This course will include weekly coaching sessions throughout the semester discussing and implementing elements of chamber music playing through an ensemble experience. Proper attention to intonation, blending, phrase shaping and performance etiquette will be addressed. Ensembles are expected to arrive at each coaching session prepared and having rehearsed a minimum of once between coachings. Ensembles will perform at least once during the semester of the course.

MUAP 382 – @Woodwind Quintets (1) This course will include weekly coaching sessions throughout the semester discussing and implementing elements of chamber music playing through an ensemble experience. Proper attention to intonation, blending, phrase shaping and performance etiquette will be addressed. Ensembles are expected to arrive at each coaching session prepared and having rehearsed a minimum of once between coachings. Ensembles will perform at least once during the semester of the course.

MUAP 383 – @Clarinet Choir (1)

MUAP 384 – @Guitar Quartets (1) The preparation and performance of music for guitar quartet. Enrollment is restricted by invitation of the instructor only.

MUAP 387 – @Crane Symphonic Band (1) The Symphonic Band and Concert Band are co-equal ensembles of approximately 72 musicians each. Placements are made by studio faculty through auditions taking place at the beginning of
each semester. These bands consist primarily of instrumental music majors and perform a broad range of wind band repertoire, representative of all historical periods and styles. The Symphonic and Concert Bands perform two concerts each semester, with the first being a shared program.

MUAP 388 – @Crane Concert Band (1) The Symphonic Band and Concert Band are co-equal ensembles of approximately 72 musicians each. Placements are made by studio faculty through auditions taking place at the beginning of each semester. These bands consist primarily of instrumental music majors and perform a broad range of wind band repertoire, representative of all historical periods and styles. The Symphonic and Concert Bands perform two concerts each semester, with the first being a shared program.

MUAP 391 – @Contemporary Music Ensemble (1)
MUAP 392 – @Jazz Band (1)
MUAP 393 – @Small Jazz Groups (1)
MUAP 394 – @Opera Ensemble & Production (1) Offers students who are cast in the production and/or scenes workshop the opportunity to synthesize a variety of artistic, performing and expressive experiences that may greatly enhance their overall technical skills in music, singing, dramatic skills and movement. Productions are typically cast during the first week of each semester by competitive audition. A variety of repertoire continues to be explored from early and classical period opera, to operetta and contemporary genres (20th century opera and new works). A rigorous rehearsal schedule, participation in technical support aspects, and education outreach activities provide plentiful opportunities for deeper appreciation of all forms of fine and performing arts.

MUAP 396 – @Opera Orchestra (1) Preparation and performance of a fully-staged operatic work. Size of instrumental ensemble depends on specific work being performed, which is drawn from Baroque through contemporary operatic and musical theatre repertoire.

Performance Courses for Music Majors Only
MUAP 131 – @Introduction to Diction (2) Introduction to Diction is a course designed to introduce students to the International Phonetic Alphabet (IPA); to offer experience in recognizing the IPA symbols and producing the appropriate sounds that the symbols represent; and to gain practical experience in transcribing the symbols. As this course is a prerequisite course for all other lyric diction courses, gaining ease and fluency with the IPA as well as with the anatomy and physiology necessary to make the sounds is its major goal.

MUAP 209 – @Conducting I (1) Non-verbal communication, beat patterns, use of the left hand, entrances and releases, dynamics, styles of articulation, baton technique. Prerequisite: MUCB 302. Fall.

MUAP 231 – @English Diction I (1) The student will have the opportunity to develop and demonstrate a basic understanding of the principles of lyric diction: pronunciation, enunciation, articulation and expression; further their understanding of the International Phonetic Alphabet; develop fluency and ease in transcribing text from the specific language to IPA; and gain experience singing in the language. Spring.

MUAP 232 – @English Diction II (1) The student will have the opportunity to further apply the skills of the IPA, the basics of grammar, transcription and repetition, using larger portions of the poetic repertoire, and focus more intently on the advanced subtleties of lyric diction as it relates to poetic content, analysis, translation, and interpretation. Prerequisite: MUAP 231. Spring.

MUAP 233 – @Italian Diction I (1) The student will have the opportunity to develop and demonstrate a basic understanding of the principles of lyric diction: pronunciation, enunciation, articulation and expression; further their understanding of the International Phonetic Alphabet; develop fluency and ease in transcribing text from the specific language to IPA; and gain experience singing in the language. Fall.

MUAP 234 – @Italian Diction II (1) The student will have the opportunity to further apply the skills of the IPA, the basics of grammar, transcription and repetition, using larger portions of the poetic repertoire, and focus more intently on the advanced subtleties of lyric diction as it relates to poetic content, analysis, translation, and interpretation. Prerequisite: MUAP 233. Fall.

MUAP 235 – @French Diction I (1) The student will have the opportunity to develop and demonstrate a basic understanding of the principles of lyric diction: pronunciation, enunciation, articulation and expression; further their understanding of the International Phonetic Alphabet; develop fluency and ease in transcribing text from the specific language to IPA; and gain experience singing in the language. Fall.

MUAP 236 – @French Diction II (1) The student will have the opportunity to further apply the skills of the IPA, the basics of grammar, transcription and repetition, using larger portions of the poetic repertoire, and focus more intently on the advanced subtleties of lyric diction as it relates to poetic content, analysis, translation, and interpretation. Prerequisite: MUAP 235. Fall.

MUAP 237 – @German Diction I (1) The student will have the opportunity to develop and demonstrate a basic understanding of the principles of lyric diction: pronunciation, enunciation, articulation and expression; further their understanding of the International Phonetic Alphabet; develop fluency and ease in transcribing text from the specific language to IPA; and gain experience singing in the language. Spring.

MUAP 238 – @German Diction II (1) The student will have the opportunity to further apply the skills of the IPA, the basics of grammar, transcription and repetition, using larger portions of the poetic repertoire, and focus more intently on the advanced subtleties of lyric diction as it relates to poetic content, analysis, translation, and interpretation. Prerequisite: MUAP 237. Spring.

MUAP 301 – @The Art of Practicing (3) Do you ever feel frustrated or bored in the practice room? Do you wish you had better practice strategies? This course will explore effective and expressive practice methods that will help you get the most out of your practice sessions. You will learn to analyze problems and find technical and musical reasons behind difficulties, and learn how to approach solving them. You will learn to analyze others’ practice techniques and your own through performances in class, and will keep a detailed practice log that will reveal trends in your practice time and effectiveness. Open to instrumentalists only.

MUAP 303 – @Performance Practices for Singers I (3) Development of professional and interpretive aspects of singing and vocal arts within a collegial and supportive environment. Primary attention is given towards the preparation and performance of solo audition material (individual arias and musical theatre songs) and professional portfolio. Readings and discussion of current topics relevant to vocal performance also addressed along with some attention to performance in small groups/scenes. Though this course is required for Vocal Performance majors, all music majors (and theatre or dance majors with permission of instructor) are welcome to enroll. A class limit of 15 is strictly enforced to ensure that participants enjoy adequate performance time. The ability to independently prepare music is required to successfully participate in this course.

MUAP 305 – @Performance Practices for Singers II (2) Development of professional and interpretive aspects of singing and vocal arts within a collegial and supportive environment. Primary attention is given towards the preparation and performance of an entire solo audition package for a specific venue. Readings and discussion of current topics relevant to vocal performance. Development of professional portfolio. Prerequisite: MUAP 303.

MUAP 309 – @Conducting II (1) Continuation of MUAP 209. Rehearsal technique, musical terminology, transposition, a symmetrical meters, mixed meters, left hand independence, error detection, fermatas, and more specific conducting problems. Students will be expected to combine conducting skills with clear verbal communication in simulated rehearsal situations. Prerequisite: MUAP 209. Spring.

MUAP 311 – @Conducting III (2) Non-verbal communication concepts designed to evoke specific timbres, improved intonation, rhythmic accuracy, phrasing, and dynamics, methods of score study, critical listening, and rehearsal techniques as they apply in a range of performance settings. Prerequisite: MUAP 309. Upper division elective only.

MUAP 322 – @Instrumental Repertory & Pedagogy I (2)
MUAP 323 – @Instrumental Repertory & Pedagogy II (2)
MUCP 324 – @Piano Literature (2)

MUCP 330 – @Vocal Pedagogy (2) Vocal Pedagogy introduces students to both the art and science of teaching voice. This is accomplished through defining terms, learning basic vocal anatomy and understanding and communicating the fundamentals of vocal technique and vocal health. Approximately two-thirds of this course utilizes a lecture and discussion format. The other one-third is dedicated to the practical application of information presented in the form of mock voice lessons. Prerequisite: Sophomore standing.

MUCP 331 – @Vocal Coaching Seminar (1) Weekly performance seminar for performance majors deals with all musical aspects of the art of singing: musical phrasing and interpretation, meaning of the text, correct and proper lyric and expressive diction, and ensemble between pianist and singer.

MUCP 332 – @Russian Diction (2)

MUCP 342 – @Russian Diction II (1) This course will render to students the access to Russian vocal literature, which will enlarge their repertoire with the highlights of Russian music. Students will polish the usage of Russian lyric diction rules and prepare at least one piece for the final recital. Prerequisite: MUCP 332.

MUCP 343 – @Art of Accompanying Seminar (1) The student will have the opportunity to begin to develop collaborative skills essential for successful musical partnerships at the keyboard, including sight reading, sense of ensemble, process of rehearsing with vocalists and instrumentalists, communication on stage, and work on different styles of music. Coaching short presentation of the piece, listening, and discussing the recordings is involved. Final recital performance requires 10 minutes of music.

MUCP 344 – @Accompanying

MUCP 345 – @Piano Lessons (1) Students take weekly half-hour lessons with Crane student instructors enrolled in Piano Pedagogy and Practicum III. Lessons are supervised by the instructor of Piano Pedagogy and Practicum III. Prerequisite: MUC 204 or 302.

MUCP 346 – @Bassoon Orchestral Studies (1) Designed primarily for bassoon majors to develop their skills as orchestral performers and study some of the most requested bassoon excerpts.

MUCP 347 – @Oboe Orchestral Studies (1) Designed for primarily oboe performance majors to study the major oboe and English horn excerpts from orchestral literature.

MUCP 348 – @Flute Orchestral Studies (1) Designed primarily for flute majors to study ensemble concepts and major flute and piccolo excerpts from orchestral literature through the study of complete parts, scores and various recordings. Orchestral routine and the job of each section member to be discussed. Some memorization of materials required.

MUCP 349 – @Clarinet Orchestral Studies (1) Provides an opportunity for students to learn the art of auditioning, examine selected excerpts and scores, critique others, and be critiqued in a master class setting. For Performance Majors only. Fall and Spring.

MUCP 366 – @Chamber Music With Piano (1)

MUCP 367 – @Harp Ensemble

MUCP 369 – @Voice with Instruments

MUCP 370 – @Crane Wind Ensemble

MUCP 371 – @Tuba-Euphonium Ensemble

MUCP 372 – @Crane Trombone Ensemble

MUCP 373 – @Horn Choir

MUCP 374 – @Crane Jazz Ensemble

MUCP 375 – @Guitar Ensemble

MUCP 376 – @Crane Percussion Ensemble

MUCP 377 – @Crane Latin Ensemble

MUCP 380 – @Crane Flute Ensemble

MUCP 381 – @Clarinet Quartet

MUCP 382 – @Woodwind Quintets

MUCP 383 – @Clarinet Choir

MUCP 384 – @Guitar Quartets

MUCP 386 – @Crane Saxophone Ensemble

MUCP 387 – @Crane Symphonic Band

MUCP 388 – @Crane Concert Band

MUCP 391 – @Contemporary Music Ensemble

MUCP 392 – @Jazz Band

MUCP 393 – @Small Jazz Group

MUCP 394 – @Opera Ensemble & Production

MUCP 395 – @Chamber Ensemble

MUCP 399 – @Recital Junior Performance (1) Required of performance majors during third year of study.

MUCP 405 – @Teaching Instruments to Non-Majors (1-2) Students teach a weekly instrumental lesson to a college non-major. Student teachers are responsible for writing a studio policy and developing an individualized plan of student learning for the semester. Students may teach one student for one credit, or two students for two credits. Prerequisite: 4 semesters of college level vocal study or successful completion of a Level A in voice. Fall and Spring.

MUCP 418 – @Vocal Coaching (1) Coaching for advanced vocal students. In-depth musical work on interpretation and performance of vocal repertoire.

MUCP 430 – @Art Song Repertoire (0-3) This performance course explores the output of the major song composers chronologically, with a balance between historical overview in the form of lecture and readings with in-class performances and discussion by participants. Particular attention is paid to the concurrent literary and artistic movements as they relate to the songs of the period. Each offering will focus on a specific topic within the repertoire, such as American/English, French, or German, as announced.

MUCP 499 – @Senior Recital Performance (1) Required for performance majors during fourth year of study. Prerequisite: MUCP 399.

MUCP 518 – @Vocal Coaching (1) Coaching for advanced vocal students. In-depth musical work on interpretation and performance of vocal repertoire.

MUCP 541 – @Advanced Conducting Techniques (2) Study of advanced conducting problems. Special emphasis on 20th century works and recitatives.

Music Research Courses for Music Majors Only

MUC 410 – @Music Bibliography (2) Previously MUC 410. Fall.

MUC 488 – Research Project in Musical Studies (2) Written research project that, with the aid of a faculty adviser will allow the Musical Studies major to draw together knowledge and experience. Previously MUCH 488. Fall and Spring.

Studio/Performance Courses for Music Majors Only

MUCS 420 – @Performance Class (2) Studio instruction on a specific performance medium for those degrees requiring two credits.

MUCS 430 – @Performance Class (3) Studio instruction on a specific performance medium for those degrees requiring three credits (B.M. Performance, Double Degree in Music Education and Performance).

Music Business Courses

MUAI 327 – @Business of Music I (3) Study of songwriting, licensing and copyright laws, promotion, publishing, and music unions. Fall.

MUAI 328 – @Business of Music II (3) Discussion of radio production, artist management, concert promotion, theatrical production, music merchandising, and arts administration. Nonsequential with MUAI 327. Spring.
MUAI 329 – @Essential Practices in Music Business (3) For Crane School of Music Business of Music Majors. Seniors only. Prerequisites: MUAI 327 & 328.

MUAI 400 – @Legal Aspects of the Music Industry (3) In-depth investigation of students’ topics of choice. Final document detailing students’ work is required. Prerequisites: MUAI 327 & 328. Spring.

MUAI 401 – @Arts Administration and Grant Writing (3) An in-depth study of arts organizations and how their structure differs from the popular market. Prerequisites: MUAI 327 & 328.

MUAI 410 – @Music Merchandising and Retail (3)

MUAI 421 – @Practicum in Music Business (2) Independent study at a site related to the student’s specific area of interest in the music industry. May be completed during the summer. Prerequisites: MUAI 327 & 328.

MUAI 422 – @Music Business Internship (1-12)

MUAI 431 – @Recording and Production Techniques (3) An introduction to recording techniques including multi-track recording, sound reinforcement and applying effects. Prerequisites: MUAI 327 & 328.

MUAI 432 – @Advanced Recording & Production Techniques (3) The continuation of recording techniques including multi-track recording, sound reinforcement, and applying effects in more advanced situations and within more in depth attention.

MUAI 433 – @Inside a Record Label (3)

**Basic Musicianship Sequence for Music Majors Only**

MUCB 101 – Keyboard Skills I (1) Basic keyboard skills, including scales, chord progressions, improvisation, and beginning-level repertoire. Fall.

MUCB 102 – Keyboard Skills II (1) Continuation of MUCB 101: expanded harmonic vocabulary, more challenging repertoire. Prerequisite: MUCB 101. Spring.


MUCB 105 – Theory II (3) Continuation of MUCB 104, modulation, secondary function, small forms and an introduction to counterpoint. Prerequisites: MUCB 103 & 104. Corequisite: MUCB 106. Spring.

MUCB 106 – Aural Skills II (1) Continuation of MUCB 104, with longer dictation examples and introducing simple chromatic elements. Prerequisites: MUCB 103 & 104. Corequisite: MUCB 105. Spring.

MUCB 201 – Literature & Style I (3) Survey of Western musical styles from antiquity through the mid-Baroque. Prerequisites: MUCB 103 & 104. Fall.

MUCB 202 – Literature & Style II (3) Survey of Western musical styles from the high Baroque through the late Romantic. Prerequisites: MUCB 105 & 106. Spring.

MUCB 203 – Theory III (3) Continuation of MUCB 105; chromatic harmony; 18th and 19th century forms and styles. Prerequisite: MUCB 105 & 106. Corequisite: MUCB 204. Fall.

MUCB 204 – Aural Skills III (1) Continuation of MUCB 106, incorporating modulation, modal mixture, and other chromatic usages. Prerequisites: MUCB 105 & 106. Corequisite: MUCB 203. Fall.


MUCB 206 – Aural Skills IV (1) Continuation of MUCB 204, incorporating such 20th-Century vocabulary as whole tone and modal scales, octatonic material, as well as more challenging tonal exercises. Prerequisites: MUCB 203 & 204. Corequisite: MUCB 205. Spring.

MUCB 323 – Literature and Style III (3) Survey of Western styles from 1900 to the present. Prerequisite: MUCB 203.

**Music History Courses for Music Majors Only**

MUCH 302 – Music of the Baroque (3) Style, form and historical development in vocal and instrumental music from Monteverdi to J. S. Bach. Prerequisites: MUCB 201, 203, & 204.

MUCH 311 – Choral Literature (3) Style, structure and historical background of great choral works of all periods. Prerequisite: MUCB 205, 206, & 323.

MUCH 331 – Chamber Music Survey (3) Study of the development of chamber music, focusing primarily on works from the Baroque Period through the twentieth century. Special emphasis on the history of the string quartet as a genre from Bocherini to the present. Prerequisites: MUCB 202, 205, & 206.

MUCH 340 – The Music of the Beatles (3) An in-depth exploration of the music, lives, and times of the Beatles. Songs will be analyzed and discussed in terms of musical style and structure, lyric content, compositional process, and technological innovation. The course will also examine the historical and cultural environment in which their music was created, and how this environment influenced, and was influenced by, the Beatles.

MUCH 405 – The German Lied (3) Development of the German Lied from Reichardt to Webern. Style characteristics of the major exponents of the German lied with emphasis on the interrelationship among poetic scanion, literary content, and musical analysis. Prerequisites: MUCH 202, 203, & 204.

MUCH 412 – Opera Literature (3) A survey of opera literature from its Baroque era beginnings through the present day.

MUCH 414 – Symphonic Literature (3) Symphonies in standard repertoire. Emphasis on aesthetic, stylistic and historical aspects. Prerequisite: MUCH 202, 203, & 204.


MUCH 424 – Music of the Nineteenth Century (3) Music literature from Beethoven to Debussy. Consideration of stylistic and formal elements together with aesthetic principles and historical perspectives. Prerequisite: MUCH 202, 203, & 204.

MUCH 425 – Music of the 19th Century (3) Prerequisites: MUCH 202, 203, & 204.


MUCH 433 – @Rhetoric and Music (3) Explores connections between the concepts of Classical rhetoric and those of music. Students will have the opportunity to compare musical issues to those raised by the Classicists, including the importance to society of rhetorical skills, of rhetoric as a science, and of developing knowledge from many subjects, as well as studying the basic tenets of rhetorical elements and relating them to music. Prerequisites: MUCH 202, 203, & 204.

MUCH 434 – Renaissance Culture and Music (3) Musical styles from 1400 to 1600, including sacred and secular genres within a cultural context. Prerequisites: MUCH 201, 203, & 204.

MUCH 437 – @European Folk Music (3) Provides a survey of folk or traditional music in Europe. The approach is necessarily contextual and historical. Issues covered may include nationalism, authenticity, urban and modern folk, and the changing roles of gender, class, and race awareness. Prerequisite: MUCH 202.

MUCH 438 – Music in America (3) Surveys the variety of musical experiences in the United States, including Native American music, early American psalmody, and respective developments leading to jazz and to the commercial genres. Special analytical concentration upon major movements and composers of the cultivated tradition and the avant-garde.

MUCH 439 – The Concerto (3) Study of the historical development of the concerto genre from the earliest use of the term in the Renaissance to the present day through discussion, analysis of musical scores, performances, and lectures. Prerequisites: MUCH 202, 205, & 206.

MUCH 440 – Historical Development of Jazz (3) In-depth study of historical and stylistic characteristics of major jazz style periods and movements. Analysis of harmonic, rhythmic and melodic innovations. Prerequisite: Junior standing.
MUCH 441 – @The American Musical (3) The historical and stylistic study of the development of the American musical.

MUCH 445 – Guitar History and Literature (3) An exploration of the history and literature of the guitar, lute, and vihuela, from the first Italian publications of the early 16th century, to the recent works of Carter, Berio, and Crumb. Projects include the transcription of tablature notation systems from the Renaissance and Baroque. Prerequisites: MUCB 312, 402, & 406. Spring.

MUCH 455 – Ludwig van Beethoven (3) Music of Ludwig van Beethoven. Historical and biographical factors affecting his music and his influence on the composers who followed him. Prerequisites: MUCB 312/452/456.

MUCH 470 – Post-Romantic Music:1870-1914 (3) European art music and its cultural content at the turn of the twentieth century. Emphasis on the stylistic features and aesthetics that informed late-romanticism, impressionism, exoticism, expressionism and primitivism. Listening, analysis, papers, presentations required. Prerequisites: MUCB 201, 202, 203, & 206.

Music Theory and Composition for Music Majors Only

MUCT 420 – Tonal Counterpoint (3) Study of selected contrapuntal techniques and harmonic practices, including functional harmony, chord construction, and chord relationships. Prerequisites: MUCB 201, 202, 203, & 206.

MUCT 421 – #Tonal Counterpoint (3) Study of class set theory and development of teaching approaches necessary for the music theory class. Both college and pre-college curricula are examined, as well as the inclusion of computer-assisted instruction. Prerequisites: MUCB 205 & 206.

MUCT 422 – @Jazz Theory and Arranging (3) In depth exploration of jazz harmonic practices, including functional harmony, chord construction, and chord relationships. Prerequisites: MUCB 201, 202, 203, & 206.

MUCT 423 – @Jazz Counterpoint (3) Introduction to the basics of jazz improvisation. Participants perform in every class. Emphasis on basic tonal systems for improvisation, stylistic and rhythmic concepts, developing creative improvisational thinking. Prerequisite: Sophomore standing.

MUCT 424 – @Jazz Improvisation I (3) Introduction to the basics of jazz improvisation. Participants perform in every class. Emphasis on basic tonal systems for improvisation, stylistic and rhythmic concepts, developing creative improvisational thinking. Prerequisite: Sophomore standing.

MUCT 425 – @Analysis of Rock Music (3) By the end of the course, students will be able to discover and critique aspects of phrase rhythm, key, mode, cadences, harmonic palettes, and harmonic succession that differentiate rock music from common-practice art music. They will also be able to identify and discuss some aspects of rock music that are similar or identical to aspects of art music. Finally, they will learn some of the issues and skills involved in the study of popular music. Prerequisites: MUCB 201, 202, 205, 206, & 323.

MUCT 426 – @Pedagogy of Music Theory (3) This course encompasses the study and development of teaching approaches necessary for the music theory class. Both college and pre-college curricula are examined, as well as the inclusion of computer-assisted instruction. Prerequisites: MUCB 205 & 206.

MUCT 430 – #Studio Composition (3) Studio instruction in composition. Prerequisite: Music Studies Major with concentration in composition.

MUCT 455 – Music of Beethoven (3) Music of Ludwig van Beethoven. Historical and biographical factors affecting his music and his influence on the composers who followed him. Prerequisites: MUCB 202, 203, & 204.

MUCT 499 – @Recital of Compositions (2) Senior composition majors organize and present recital of original works that reflect variety of style and genre. Prerequisites: MUCB 401, 411, & 430.

Other Music Courses for All Students

MUAC 430 – Production Techniques/Music Theatre (3) Development of basic skills in music theatre production management. Includes practical hands-on experience working on a Crane School of Music opera production. The course is designed for music performers, as well as music educators.

MUAH 301 – History of Rock Music (3) Survey of historical and stylistic characteristics of major rock genres and movements.

MUAH 350 – Women in Music (3) History of women in music, including teachers, administrators, and patrons, as well as composers, performers, and conductors from ancient Greece to the present. Prerequisites: MUCB 201, 202, 205, & 206.

MUAH 351 – @Women & Popular Music in the U.S. 1920-1990 (3)

Non-Music Majors Courses

MULH 101 – Crane Live! (3) Focus on a variety of concerts and recitals in The Crane School of Music. Students gain understanding of all that goes into preparation for public performance. Prerequisite: Non-music major. Gen Ed: AE credit.

MULH 110 – Music Through the Ages (3) Prerequisite: Non-music major. Gen Ed: AC credit.


MULH 340 – The Music of the Beatles (3) An in-depth exploration of the music, lives, and times of the Beatles. Songs will be analyzed and discussed in terms of musical style and structure, lyric content, compositional process, and technological innovation. The course will also examine the historical and cultural environment in which their music was created, and how this environment influenced, and was influenced by, the Beatles.

MULH 101 – @Class Piano I (2) Class instruction for beginning piano. Prerequisite: Non-music major. Gen Ed: AE credit.

MULH 102 – @Class Piano II (2) Class instruction for beginning piano. Prerequisite: MULH 101 & Non-music major. Gen Ed: AE credit.

MULH 103 – @Class Voice I (2) For students interested in developing better singing voices. Includes vocal literature suitable to stage of development of individuals in class. Prerequisite: Non-music major. Gen Ed: AE credit.

MULH 104 – @Class Voice II (2) Continuation of MULH 103. Prerequisite: MULH 103 & Non-music major. Gen Ed: AE credit.

MULH 105 – @Instrumental Lessons for Non-Music Majors (2) Private or small class instruction in instruments of band and orchestra by qualified music majors under faculty supervision. Prerequisite: Non-music major. Gen Ed: AE credit. May be repeated for credit. Admission dependent upon availability of Crane student teachers.

MULH 106 – @Piano Lessons for Non-Music Majors (2) Prerequisite: Non-music major. Gen Ed: AE credit.

MULH 107 – @Voice Lessons for Non-Music Majors (2) Prerequisite: Non-music
MULP 129 – @Beginning Guitar (2) Class instruction in beginning guitar. Both chords and note-reading will be explored and applied to a variety of guitar styles. No previous musical experience is necessary. You must supply your own guitar. Prerequisite: Non-music major. Gen Ed: AE credit.

MULT 101 – Music Theory for Non-Majors I (3) This course provides an introduction to understanding the basic elements of music - rhythm, note-reading, melody and harmony – through reading, writing and listening. No prior knowledge of music theory is required.

MULT 102 – Music Theory for Non-Majors II (3) A continuation of MULT 101, with emphasis on more challenging listening and writing skills. Prerequisite: MULT 101 & Non-music major. Gen Ed: AE credit.