Summer 2015 Course Schedule
GRADUATE PROGRAMS IN MUSIC EDUCATION

UNIVERSITY OF ST. THOMAS
St. Thomas’ Graduate Programs in Music Education
exist to raise the standard of music teaching in
the United States by promoting artistic, intelligent,
reflective and inspired music teaching at all
levels of music instruction. Our programs are
designed for teachers by teachers in order to
serve professional music educators who wish to
strengthen their classroom teaching effectiveness
by combining theoretical and applied study at
a graduate level. Internationally recognized
educators and musicians – many of whom teach
in elementary and secondary schools – serve as
faculty for our programs. Our offerings include
the Master of Arts in Music Education program,
Ed.D. in Leadership with a concentration in
music education, certificate programs and other
professional development opportunities.

DEGREE OFFERINGS

Ed.D in Leadership with a concentration in
music education
Admission deadlines:
Nov. 15 for early consideration; March 15
for July cohort

Master of Arts in Music Education
• Choral concentration
• Instrumental concentration
• Kodály concentration
• Orff Schulwerk concentration
• Piano pedagogy concentration
Admission deadlines:
April 1 for summer term; July 1 for
fall term; Dec. 1 for spring term

Certificate Programs and Other
Professional Development
• Kodály Certification
• Orff Schulwerk Certification
• Piano Pedagogy Certification
• Nondegree studies – More than 50 courses
and workshops are offered year-round to
facilitate lifelong learning opportunities for
music education practitioners.

Audit/workshop, nondegree and degree rates
available.
ED.D. IN LEADERSHIP
WITH A CONCENTRATION
IN MUSIC EDUCATION

Psychological Foundations of Arts
Education GMUS 842, 3 cr.
Douglas Orzolek, Ph.D., 6–9 p.m., Mondays and
Wednesdays June 22–Aug. 3

This course explores the cognitive
foundations of music. The course will
examine the full range of physical,
psychophysical and cognitive mechanisms
that lead to musical experience. The
course begins with the physics of musical
instruments and the physical qualities
of musical pitch. This leads to the
psychophysics of hearing and why some
sounds are experienced as consonant and
others as dissonant. The course will then
turn to perceptual organization and develop
the sense in which music is an emergent
phenomenon. Finally we examine the
structures in working memory that allow
individual pitch events to be organized into
musical expressions. Along the way we will
look at the general principles that govern
the structure of music and also investigate
the extent to which other species understand
and hear music as music. The course also
will include a deep analysis of musical
expectancy in terms of fractal structure and
dynamic systems.

CHORAL COURSES

Advanced Choral Conducting GMUS 727,
2 cr.
Angela Broeker, D.M.A., 10:30 a.m.–1 p.m. July 20–31

For the advanced choral conductor.
Laboratory course with in-depth study of
conducting gesture and its effect on choral
sound. Individual lessons in the choral lab
setting constitute a major component of
this course. Challenging SATB and treble
choir pieces and choral/orchestral repertoire.
Score study, rehearsal techniques and
performance practice issues. Prerequisite:
Intermediate Choral Conducting (GMUS
726). Additional course fee: $45.
Advanced Choral Conducting Lab GMUS 728, 1 cr.
Angela Broeker, D.M.A., 11:30 a.m.–1 p.m. July 20–31

During this course, advanced choral conducting students will extend their skills by choosing, analyzing, teaching, rehearsing and conducting a choral octavo in a conducting lab setting. Prerequisite: Advanced Choral Conducting (GMUS 727). Additional course fee: $45.

Choral Literature and Analysis GMUS 673, 2 cr.
Angela Broeker, D.M.A., 9–11:45 a.m. June 22–July 2

Study of choral literature representing the classical, romantic and 20th century style periods. Survey of historical and style evolution of major choral genres and analysis of representative works for each era. Additional course fee: $25.

Developing the Child Voice GMUS 517, 2 cr.
Ruth Dwyer, 9 a.m.–3 p.m. July 13–17

Philosophy, methods and materials for the elementary (K-6) classroom setting designed to foster a love of singing and build toward vocal health, singing skill and independent musicianship. Examination of a skill- and knowledge-based approach that teaches and celebrates music and singing through a developmentally oriented curriculum.

Intermediate Choral Conducting GMUS 726, 2 cr.
Angela Broeker, D.M.A., 12–2:30 p.m. July 20–31

Designed for the intermediate choral conductor. Laboratory course with in-depth study of conducting gesture and its effect on choral sound. Individual lessons in the choral lab setting constitute a major component of this course. Score study, rehearsal techniques and performance practice issues. Additional course fee: $45.

IPA/Italian/German Diction GMUS 531, 1 cr.
Matthew Mehaffey, Ph.D., 1–4 p.m. June 29–July 2

Introduction to singing in the Italian and German languages utilizing the International Phonetic Alphabet. Emphasis on pronunciation, enunciation, declamation, artistic expression and interpretive considerations in the context of Italian and German song texts and choral repertoire.

Teaching Music to Young Singers GMUS 518, 2 cr.
Angela Broeker, D.M.A., 9 a.m.–3 p.m. July 6–10

This course is designed for elementary and middle school choral teachers who hope to teach musical skills and concepts while teaching choral repertoire to their ensembles. Topics covered include pedagogical analysis of choral pieces, techniques for teaching melodic, rhythmic and formal elements while teaching choral repertoire, daily lesson planning, and short- and long-term rehearsal planning. Students will participate actively using appropriate repertoire from a choral packet. Additional course fee: $40.
INSTRUMENTAL

Advanced Instrumental Score Study and Literature GMUS 687, 3 cr.
Matthew George, D.M.A., 8 a.m.–12:15 p.m. July 20–31

Designed for the experienced conductor interested in deepening skills in practical score analysis. Primary attention will be paid to performance problems in the score through rehearsal preparations and physical conducting technique. Literature appropriate to class membership is selected for use in the course. This course is a prerequisite for Advanced Instrumental Conducting (GMUS 690). Additional course fee: $45.

African Music Ensemble GMUS 671, 2 cr.
Sowah Mensah, 10 a.m.–4 p.m. June 15–19

Study of traditional African music (Ghanaian culture) through music performance. Performance of chants, songs, music for social and festive occasions, and other vocal and instrumental examples selected from a variety of styles. All instruments provided, except flute and CDs, which can be purchased in class.

Composing and Arranging for Concert Band GMUS 544–04, 2 cr.
Jack Stamp, D.M.A., 9 a.m.–noon June 15–25

An introductory course on composing melodies including modal, whole tone, pentatonic and 12-tone writing. Introduction of non-triadic harmonies. Explore forms and compositional devices including canon, fugue, and theme and variation technique. Student also will study works from the repertoire that exhibit studied techniques. Practical application of skills learned will result in a final project of an original composition.

Instrumental Musicianship Pedagogy GMUS 665, 3 cr.
Jill Sullivan, Ph.D., 8 a.m.–12:30 p.m. July 6–17

Examination of issues related to teaching instrumental music such as the application of music learning theory to instrumental rehearsals for all levels, comprehensive musicianship, pedagogical development of the ensemble, demonstrated rehearsal techniques, short- and long-term lesson planning, and literature review.
Marching Band Techniques GMUS 557, 1 cr.
Douglas C. Orzolek, Ph.D., 1-4:30 p.m. June 29–July 2

Development of skills required to successfully organize and direct marching bands within the context of a school music program. Topics include philosophy and the role of marching band in the music program, historical perspectives, marching band styles, administration and organization of the marching band and auxiliary units, teaching techniques, contemporary drill design, music selection and show development using software.

KODÁLY

Kodály Levels I–II–III

Kodály Level I GMUS 741, 3 cr.
8 a.m.–4:45 p.m. July 6–17

Kodály Level I studies in musicianship and choral ensemble; materials, analysis, classification and retrieval systems; and curriculum, pedagogy and instructional techniques. Emphasis is placed on teaching grades K and 1. Additional course fee: $45.

Kodály Level II GMUS 742, 3 cr.
8 a.m.–4:45 p.m. July 6–17

Kodály Level II studies in musicianship and choral ensemble; materials, analysis, classification and retrieval systems; and curriculum, pedagogy and instructional techniques. Emphasis is placed on teaching grades 2 and 3. Prerequisite: Kodály Level I (GMUS 741 or GMUS 750, GMUS 751 and GMUS 753) or equivalent. Additional course fee: $45.

Kodály Level III GMUS 743, 3 cr.
8 a.m.–4:45 p.m. July 6–17

Kodály Level III studies in musicianship and choral ensemble; materials, analysis, classification and retrieval systems; and curriculum, pedagogy and instructional techniques. Emphasis is placed on teaching grades 4 and 5. Prerequisite: Kodály Level II (GMUS 742 or GMUS 753, GMUS 754 and GMUS 755) or equivalent. Additional course fee: $45.

ORFF SCHULWERK

Orff Schulwerk Levels I–II–III
Jay Broeker, Michael Chandler, Cindy Hall, Mona Mann, Beth Melin Nelson and Jacque Schrader

Orff Schulwerk Level I GMUS 731, 3 cr.
8 a.m.–4:30 p.m. July 27, 8:30 a.m.–4:30 p.m. July 28–Aug. 7

Basic Orff elemental musicianship, including study of pentatonic melodies, ostinati, bordun accompaniments and elemental forms; soprano recorder technique; classroom application, technique and improvisation; basic movement skills and classroom application, and folkdance. Additional course fee: $45.
Orff Schulwerk Level II GMUS 732, 3 cr.
8 a.m.–4:30 p.m. July 27, 8:30 a.m.–4:30 p.m. July 28–Aug. 7
Study of pentatonic, diatonic and modal melodies; melodic ostinato, bordun and shifting chord accompaniments; irregular and changing meters; alto recorder and classroom applications and improvisation; sequential teaching of dance forms and folk dances. Prerequisite: GMUS 731 or equivalent AOSA approved course. Additional course fee: $45.

Orff Schulwerk Level III GMUS 733, 3 cr.
8 a.m.–4:30 p.m. July 27, 8:30 a.m.–4:30 p.m. July 28–Aug. 7
Improvisation in diatonic modes, asymmetric meters and harmonic accompaniments; ensemble performance of all recorder voices; choreography and improvisation relative to movement and music. Prerequisite: GMUS 732 or equivalent AOSA approved course. Additional course fee: $45.

Master Class: Elemental Music and Movement: Project-Based Learning GMUS 532, 2 cr.
Beth Nelson and Sarah Richardson, 9 a.m.–3:30 p.m. July 6–10
Morning sessions will explore elemental music and movement with an emphasis on the supplemental Orff Schulwerk materials and creative dance concepts. Afternoon sessions will include collaborative projects for in-depth study and practice. Prerequisite: GMUS 733 or equivalent AOSA approved course.

Orff Curriculum Development GMUS 735, 2 cr.
Jay Broeker, 9 a.m.–3:30 p.m. July 20–24
Classroom application of basic Orff vocabulary, theory, sequential skills and concepts to the classroom. Implementation of typical Orff activities in learning experiences designed for elementary students. In-depth objectives for each grade; development of supporting teaching strategies and lesson plans; skills and concepts curriculum grid. Emphasis on application of studies through small-group and peer teaching. Prerequisite: Orff levels I and II from any AOSA approved course.
PIANO PEDAGOGY

Preschool Piano Pedagogy (Online Course)
GMUS 544–05, 1 cr.
Suzanne Schons, Ph.D., July 6–17

This course provides an introduction to teaching piano to young students (ages 3-5). Topics will include developmental stages of preschool students, philosophies and approaches to teaching them, instructional settings, methods and programs, repertoire, technique and musicianship activities, motivation, parental involvement and practice expectations. This course also will survey some general music programs for young children (ages 0-5) that can help prepare students for preschool music lessons and serve as an additional source of income and student recruitment for piano teachers. Any teacher with intermediate-level keyboard skills is welcome to enroll.

Supervised Teaching GMUS 800, 1 cr.
Faculty direction and observation of each student’s teaching. Students will videotape their own piano students for the basis of the class. Prerequisite: completion of pedagogy courses.

Summer Workshops in Piano Pedagogy

This annual event features intensive workshops in piano pedagogy, literature and performance by nationally and internationally renowned piano teachers and performers. Past presenters have included Seymour Bernstein, Marvin Blickenstaff, Ingrid Clarfield, Randall Faber, Maurice Hinson, Barbara Lister-Sink, Jane Magrath, Scott McBride Smith, Peter Takacs, Weekley and Arganbright, William Westney and many others. Enrollment is open to the general public. Graduate-level credit is optional.

GENERAL COURSES

African Music Ensemble GMUS 671, 2 cr.
Sowah Mensah, 10 a.m.–4 p.m. June 15–19

Study of traditional African music (Ghanaian culture) through music performance. Performance of chants, songs, music for social and festive occasions, and other vocal and instrumental examples selected from a variety of styles. All instruments provided, except flute and CDs, which can be purchased in class.
Composing and Arranging for the Concert Band GMUS 544-04, 2 cr.
Jack Stamp, D.M.A., 9 a.m.-noon June 15-25

An introductory course on composing melodies including modal, whole tone, pentatonic and 12-tone writing. Introduction of non-triadic harmonies. Explore forms and compositional devices including canon, fugue, and theme and variation technique. Student also will study works from the repertoire that exhibit studied techniques. Practical application of skills learned will result in a final project of an original composition.

iPads and Music Education GMUS 544-03, 1 cr.
Christopher Russell, Ph.D., 9:15 a.m.-12:30 p.m. June 15-18

The technology needs of the music educator and music student are different than the technology needs of other subjects. This course will expose students in the graduate program to established and emerging technologies that can be used to enhance instruction in music education including: a survey of student technology skills and interests; basic concepts in technology in music education; different technology available to music education; technology-related music education blogs; as well as free and public domain technology resources available on the Internet.

Latin American Music GMUS 544-02, 1 cr.
Karen Howard, Ph.D., 8:30 a.m.-12 p.m. June 29-July 2

Participants will be guided through musical experiences that cover selected musical cultures and genres from throughout Latin America including Puerto Rican plena, Mexican son jarocho, Dominican merengue and Brazilian samba. This hands-on workshop is appropriate for vocal and instrumental educators who teach at the elementary-, middle- or high-school level.
Smithsonian Folkways Certification Course in World Music Pedagogy GMUS 544–01, 3 cr.
Karen Howard, Ph.D., 8 a.m.—4:30 p.m. June 22–26

Audio, video, print, electronic and human resources will be sampled in this intensive course, with the aim of learning as well as developing an understanding of ways to teach music of the world’s cultures. Attention will be given to learning culture through songs, movement and dance experiences, instrumental music and contextualized cultural components. Participants will be guided through recordings and curricular materials from the Smithsonian Folkways archives that fit the needs of students in knowing music (and knowing culture through music). Musical experiences will be tailored for use at various levels, including in classes for children, youth and adults in university and community settings, with occasional small-group sessions to decipher and discuss applications for particular teaching contexts and aims. Enrolled participants will join together to share particular means of teaching world music and will receive documentation from the Smithsonian Institution that certifies their specialized study in world music pedagogy.

APPLIED PERFORMANCE STUDIES

Applied Performance Studies GMUS 570–592, 1 cr.
Performance Faculty

50-minute individual lessons: 1 cr.
30-minute individual lessons: 1 cr.
Arrange private lessons with the instructor before registering. Specify the instructor and duration of lessons on the course registration form.

- GMUS 570 Harpsichord
- GMUS 571 Piano
- GMUS 572 Lute
- GMUS 573 Recorder
- GMUS 574 Voice
- GMUS 575 Organ
- GMUS 576 Flute
- GMUS 577 Oboe
- GMUS 578 Clarinet
- GMUS 579 Bassoon
- GMUS 580 Saxophone
- GMUS 581 Trumpet
- GMUS 582 French Horn
- GMUS 583 Trombone
- GMUS 584 Euphonium
- GMUS 585 Tuba
- GMUS 586 Percussion
- GMUS 587 Violin
- GMUS 588 Viola
- GMUS 589 Cello
- GMUS 590 Double Bass
- GMUS 591 Guitar
- GMUS 592 Harp
- GMUS 593 Composition
MASTER OF ARTS
CORE COURSES

The prerequisite for enrolling in the Master of Arts in Music Education core courses is acceptance into the master’s program. Application deadlines are July 1 (for fall admission), Dec. 1 (for spring admission) and April 1 (for summer admission).

Students design their degree coursework in consultation with the program director.

Foundations of Music Education GMUS 608, 3 cr.
Karen Howard, Ph.D., 6–9 p.m. Tuesdays and Thursdays, June 23–Aug. 4

Consideration of cultural, philosophical and historical contexts of music education through reading assignments and student presentations.

Introduction to Scholarship and Research Methods in Music Education GMUS 600, 3 cr.
Bruce Gleason, Ph.D., 6–9 p.m. Mondays and Wednesdays, June 22–Aug. 3

This course will guide students toward: comprehending research articles and methodologies that they will encounter over the course of their careers; building skills in working with library resources, database and other bibliographic materials; developing skills generally in academic writing and American-written English – and particularly in accordance with Kate Turabian’s A Manual for Writers of Term Papers, Theses, and Dissertations, Chicago: The University of Chicago Press, 1996/2007; and thinking about how they will carry out their work for GMUS 890 in terms of a topic and format.

Musicianship GMUS 750, 1 cr.
Karen Howard, Ph.D., 1–4:15 p.m. June 29–July 2

Studies in musicianship, including systematic sight-reading, aural transcription and analytical skill development. Course is required for all master of arts students (not required of Kodály concentration). Prerequisite: successful completion of the Master of Arts In Music Education Music History and Theory Diagnostic Examination. Additional course fee: $20.

Perspectives in Music Theory GMUS 611, 3 cr.
6–9 p.m. Tuesdays and Thursdays, June 23–Aug. 4

Creative construction of conceptual frameworks that blend traditional analytical techniques with recent trends in music theory scholarship. Development of methodology for the perceptual and reflective study of musical processes, style and meaning. Critical listening, score reading, composing and writing about music.
Teaching and Learning GMUS 601. 3 cr.
Douglas Orzolek, Ph.D., 6–9 p.m. Mondays and Wednesdays, June 22–Aug. 3

Comprehensive overview of learning theories, instructional theories and implications for the teaching of music to children in grades K–12. Application of principles and concepts inherent in these theories to the teaching and learning of music.

Topics in Music History, Literature and Theory GMUS 612, 3 cr.
Jonas Westover, Ph.D., 6–9 p.m. Mondays and Wednesdays, June 22–Aug. 3

This course explores the history and ideas surrounding American song, from works performed by voice as well as instrumental versions of songs. Topics covered will include 19th century song, Sousa and his influence, Irving Berlin, blues, jazz, Chuck Berry and rock, musical theater, country music, women’s voices in music, and ragtime. Prerequisite: Successful completion of the Master of Arts in Music Education Music History and Theory Diagnostic Examination.

Directed Research GMUS 876. 0 cr.
M.A. Project GMUS 890, 1 cr.

WEEK-BY-WEEK SCHEDULE

June 15–19
- African Music Ensemble
- Composing and Arranging for Concert Band
- iPads and Music Education

June 22–26
- Choral Literature and Analysis
- Composing and Arranging for Concert Band (continued)
- Foundations of Music Education
- Introduction to Scholarship and Research Methods in Music Education
- Perspectives in Music Theory
- Psychological Foundations of Arts Education
- Smithsonian Folkways Certification Course in World Music Pedagogy
- Teaching and Learning
- Topics in Music History, Literature and Theory

June 29–July 3
- Choral Literature and Analysis (continued)
- Foundations of Music Education (continued)
- Introduction to Scholarship and Research Methods in Music Education (continued)
- IPA/Italian/German Diction
- Latin American Music
- Marching Band Techniques
- Musicianship
- Perspectives in Music Theory (continued)
- Psychological Foundations of Arts Education (continued)
- Teaching and Learning (continued)
- Topics in Music History, Literature and Theory (continued)
July 6–10
- Foundations of Music Education (continued)
- Instrumental Musicianship Pedagogy
- Introduction to Scholarship and Research Methods in Music Education (continued)
- Kodály Levels I-II-III
- Orff Master Class: Elemental Music and Movement: Project-Based Learning
- Perspectives in Music Theory (continued)
- Preschool Piano Pedagogy (Online)
- Psychological Foundations of Arts Education (continued)
- Teaching and Learning (continued)
- Teaching Music to Young Singers
- Topics in Music History, Literature and Theory (continued)

July 13–17
- Developing the Child Voice
- Foundations of Music Education (continued)
- Instrumental Musicianship Pedagogy (continued)
- Introduction to Scholarship and Research Methods in Music Education (continued)
- Kodály Levels I-II-III (continued)
- Perspectives in Music Theory (continued)
- Preschool Piano Pedagogy (Online) (continued)
- Psychological Foundations of Arts Education (continued)
- Teaching and Learning (continued)
- Topics in Music History, Literature and Theory (continued)

July 20–24
- Advanced Choral Conducting
- Advanced Choral Conducting Lab
- Advanced Instrumental Score Study and Literature
- Foundations of Music Education (continued)
- Intermediate Choral Conducting
- Introduction to Scholarship and Research Methods in Music Education (continued)
- Orff Curriculum Development
- Perspectives in Music Theory (continued)
- Psychological Foundations of Arts Education (continued)
- Teaching and Learning (continued)
- Topics in Music History, Literature and Theory (continued)

July 27–31
- Advanced Choral Conducting (continued)
- Advanced Choral Conducting Lab (continued)
- Advanced Instrumental Score Study and Literature (continued)
- Foundations of Music Education (continued)
- Intermediate Choral Conducting (continued)
- Introduction to Scholarship and Research Methods in Music Education (continued)
- Orff Schulwerk Levels I-II-III
- Perspectives in Music Theory (continued)
- Psychological Foundations of Arts Education (continued)
- Teaching and Learning (continued)
- Topics in Music History, Literature and Theory (continued)
Aug. 3–7

- Foundations of Music Education (continued)
- Introduction to Scholarship and Research Methods in Music Education (continued)
- Orff Schulwerk Levels I-II-III (continued)
- Perspectives in Music Theory (continued)
- Psychological Foundations of Arts Education (continued)
- Summer Workshops in Piano Pedagogy
- Teaching and Learning (continued)
- Topics in Music History, Literature and Theory (continued)

HOW DO I REGISTER FOR COURSES?

Students enrolling in studies with Graduate Programs in Music Education register in one of two ways:

Active Students: All students with an active St. Thomas identification number register for courses through Murphy Online.

New to the University of St. Thomas or inactive identification number: Complete the registration and send it in as directed on the form. The form must be completed in its entirety. You can also access the form online: www.stthomas.edu/music/graduate/registration.
**COURSE REGISTRATION**

**Student Information**
- **New Address**
- **Registration Term**
  - ☐ Spring 20___
  - ☐ Summer 20___
  - ☐ Fall 20___

**Name:**
- Last
- First
- M. I.

**Date of Birth:**

**University of St. Thomas ID #:**

**OR**
- **Social Security #:**

**Permanent Address:**
- Street
- City
- County
- State & Zip Code
- Country

**Phone:**
- Day
- Evening
- Cell

**E-mail:**

**Major:**

**Institution:**

**Course Registration**
- **Course # and Section #**
- **Course Title**
- **# Credits**
- **Degree**
- **NonDegree**
- **Audit (Workshop/No Credit)**

**Citizenship**
- **United States Citizen**
- **Permanent Resident of the United States**

**Foreign student:**
- Visa type
- Visa number

**Country of citizenship:**

**Ethnicity:**
- ☐ White
- ☐ Black or African American
- ☐ Nat Hawaiian/Pacific Islander
- ☐ Asian
- ☐ Two or More Races
- ☐ American Indian/Alaskan Native
- ☐ Declined
- ☐ Race/Ethnicity Unknown
- ☐ Hispanic or Latino

**U.S. military veteran:**
- ☐ No
- ☐ Yes, and veteran status:

**Students with disabilities**
- The University of St. Thomas provides support services for all students with disabilities. If you have a learning disability/ADHD/ADD or physical or psychological disabilities, contact the Enhancement Program at (651) 962-6315 or visit [www.stthomas.edu/enhancementprog](http://www.stthomas.edu/enhancementprog).

I have read & understand the terms of registration and I understand the information in this document may be subject to change.

**Signature:**

**Date:**

For additional tuition rate and housing information, visit [www.stthomas.edu/music/graduate](http://www.stthomas.edu/music/graduate)
Graduate Programs in Music Education
University of St. Thomas
2115 Summit Ave., LOR 103
St. Paul, MN 55105