

# Graduate Programs in Music Education Course Offerings

Graduate Music courses at the University of St. Thomas are designed for professional music educators who wish to strengthen their classroom teaching effectiveness by combining theoretical and applied study. Internationally recognized educators and musicians - many of whom teach in elementary and secondary schools - serve as faculty for this graduate program. Our work encourages a continual process of music education reform. We initiate programs that address practitioners' musical, intellectual, and professional needs. We value classroom practice, theory, and research equally in our quest to improve the quality of music education.

## Fall 2020 Course Offerings

### Applied Performance Studies (GMUS 570-593), 1 cr.

Performance Faculty

Twelve 50-minute individual lessons: 1 cr.; Twelve 30-minute individual lessons: 1 cr. **Arrange individual lessons with the instructor BEFORE registering.** Specify the instructor and duration of lessons on the course registration form.

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

### Foundations of Music Education (GMUS 608), 3 cr.

Karen Howard, PhD

Sept. 9-Dec. 22, Mondays

6-9:30 p.m., Online

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

## **Topics in Music History, Literature & Theory (GMUS 612), 3 cr.**

Sarah Schmalenberger, PhD

Sept. 9-Dec. 22, Online

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 c. 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*.

## **Supervised Teaching (GMUS 800), 2 cr.**

Piano 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.

## **Directed Research (GMUS 876), 0 cr.**

Josh Bauder

The only occasions students register for GMUS 876 are when:

1. They have selected Designs Four or Five and are in the first semester of the process (see individual Design Four or Design Five Guidelines), or
2. When they are in a "hold" mode of not working with their advisors for a term and thus are registered for GMUS 876-99.
  - o Students will not be assessed the one-credit tuition fee for a semester in which they are not working with their advisor but instead will register for GMUS 876-99 (\$75 fee assessed) during these terms.
  - o GMUS 876-99 terms are limited to one per student.
  - o For students completing Designs Four or Five, GMUS 876 and GMUS 890 cannot be interspersed with a section 99 without approval from the advisor and director of GPME.

Students enroll in the section of GMUS 876 matching the project advisor's name below:

GMUS 876-01 Directed Research, Dr. Karen Howard

GMUS 876-03 Directed Research, Dr. Bruce Gleason

GMUS 876-07 Directed Research, Dr. Doug Orzolek

GMUS 876-09 Directed Research, Dr. Joshua Bauder

GMUS 876-11 Directed Research, Dr. Shersten Johnson

GMUS 876-13 Directed Research, Dr. Sarah Schmalenberger

GMUS 876-15 Directed Research, Dr. Vanessa Cornett-Murtada

GMUS 879-99 Directed Research, not working with advisor

## **M.A. Project (GMUS 890), 1 cr.**

Josh Bauder

Students enroll in the section of GMUS 890 (and 876 in the cases of Designs Four and Five) matching the project advisor's name below during the semester they write and complete their projects:

GMUS 890-01 M.A. Project, Dr. Karen Howard  
GMUS 890-03 M.A. Project, Dr. Bruce Gleason  
GMUS 890-07 M.A. Project, Dr. Doug Orzolek  
GMUS 890-09 M.A. Project, Dr. Joshua Bauder  
GMUS 890-11 M.A. Project, Dr. Shersten Johnson  
GMUS 890-13 M.A. Project, Dr. Sarah Schmalenberger  
GMUS 890-15 M.A. Project, Dr. Vanessa Cornett-Murtada

### **Projects and Possibilities (MUSW 501-01)**

September 19, 9 a.m.-3 p.m., Online

Beth Nelson

Distance learning, hybrid classrooms, in-person instruction - oh, my! What is a music and movement teacher to do? In this uncertain time, we are all faced with reinventing our classrooms in unique ways. This workshop is a chance to gather with colleagues to explore what IS possible to keep a creative, engaging Orff Schulwerk classroom alive no matter what modality we are working in. Together, we will create in the infinite space of "what if."

### **21st Century Orff Schulwerk: Making Culturally Responsive Teaching and Collaborative Learning Visible (MUSW 501-02)**

October 10, 9 a.m.-3 p.m., Online

Manju Durairaj

The Orff Schulwerk approach is one of the most sustainable practices in music education. It adapts and evolves with the times, without compromising child centered and child generated learning outcomes, even in the midst of a pandemic. This session illustrates the Orff Schulwerk approach using cultural information and processes to scaffold learning, emphasizes communal orientation, and focusing on relationships, cognitive scaffolding, and critical social awareness. This session provides ideas for using award winning books to design lessons and assessments that are framed in culturally responsive teaching, implementing purposeful inclusion strategies for collaborative learning, designing differentiated performance tasks to evoke creativity and higher order thinking skill, creating meaningful rubrics that assess learning, and structure feedback for growth and proficiency.

### **Decolonizing the Music Room (MUSW 501-03)**

October 3, 10 a.m.-12 p.m., Online

Brandi Waller-Pace

## **Spring 2021 Course Offerings**

### **Applied Performance Studies (GMUS 570-593), 1 cr. Performance Faculty**

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| GMUS 579 | Bassoon    | GMUS 591 | Guitar      |
| GMUS 580 | Saxophone  | GMUS 592 | Harp        |
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### **Introduction to Scholarship and Research Methods in Music Education (GMUS 600), 3 cr.**

Karen Howard, PhD  
Feb. 1-May 14  
Online

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 the *Publication Manual of the American Psychological Association*, 6th Edition; and provide an opportunity for initial thinking about how they will carry out their work for GMUS 890 in terms of a topic and format.

### **Perspectives in Music Theory (GMUS 611), 3 cr.**

Shersten Johnson, PhD  
Feb. 1-May 14  
6-9:30 p.m., Brady Educational Center

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.

### **Supervised Teaching (GMUS 800), 2 cr.**

Piano faculty direction and observation of each student's teaching in an online format. Students will videorecord their own piano students for the basis of the class. Open to non-St. Thomas piano teachers. Prerequisite: instructor's permission.

## **Directed Research (GMUS 876), 0 cr.**

Graduate Music Education Faculty

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1. They have selected Designs Four or Five and are in the first semester of the process (see individual Design Four or Design Five Guidelines), or
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GMUS 876-03 Directed Research, Dr. Bruce Gleason  
GMUS 876-05 Directed Research, Dr. Alan Bryan  
GMUS 876-07 Directed Research, Dr. Doug Orzolek  
GMUS 876-09 Directed Research, Dr. Albert Pinsonneault  
GMUS 876-11 Directed Research, Dr. Shersten Johnson  
GMUS 876-13 Directed Research, Dr. Sarah Schmalenberger  
GMUS 876-15 Directed Research, Dr. Vanessa Cornett-Murtada  
GMUS 879-99 Directed Research, not working with advisor

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Graduate Music Education Faculty

Students enroll in the section of GMUS 890 (and 876 in the cases of Designs Four and Five) matching the project advisor's name below during the semester they write and complete their projects:

GMUS 890-01 M.A. Final Project, Dr. Karen Howard  
GMUS 890-05 M.A. Final Project, Dr. Bruce Gleason  
GMUS 890-05 M.A. Final Project, Dr. Alan Bryan  
GMUS 890-07 M.A. Final Project, Dr. Doug Orzolek  
GMUS 890-09 M.A. Final Project, Dr. Albert Pinsonneault  
GMUS 890-11 M.A. Final Project, Dr. Shersten Johnson  
GMUS 890-13 M.A. Final Project, Dr. Sarah Schmalenberger  
GMUS 890-15 M.A. Final Project, Dr. Vanessa Cornett-Murtada