

SCHOOL OF MUSIC

Accredited by National Association of Schools of Music

About

Chair: Dr. Scott D. Plugge (mus_sdp@shsu.edu)

Contact Information: (936) 294-1360

Website: School of Music (<http://www.shsu.edu/academics/music/>)

Mission

The Sam Houston State University School of Music exists as a community of musician-educators whose mission is:

- To educate and train students for lives of service and contribution — as teachers, performers, composers, therapists, and scholars;
- To provide and nurture a nucleus of musical life for the larger community;
- To educate the university student population regarding music's intrinsic value as a part of the human experience and its central role in human culture;
- To mutually encourage one another in professional growth and attainment.

Our mission encompasses a variety of programs and curricula, traditional and innovative, which are regularly examined for effectiveness, quality and relevance. It includes our commitment to a combination of:

- Classroom studies in music;
- The live performance of music both individually and collectively, as central to music study, development and knowledge.

As an integral part of our mission, we commit ourselves to continuing steps toward realizing the full potential of community, both as teachers and as colleagues; further, we commit to interaction with our students that emphasizes personal attention and interest in their total musical/intellectual development.

Highlights

The School of Music is part of the College of Arts and Media. The college brings together a faculty of artists and educators in a collaboratively creative environment to enrich the lives of students and the community. Pre-professional programs are offered in many areas as preparatory courses for entrance into graduate schools and the professions.

The School of Music is accredited by the National Association of Schools of Music (NASM). There are currently more than 450 music majors (Bachelor and Master of Music combined) pursuing degrees in performance, composition, music therapy, and music education with teacher certification. Students have excellent performing opportunities in outstanding choral and instrumental ensembles, as well as jazz, opera, and chamber groups.

The Music faculty includes a community of internationally recognized performers, scholars and educators. With an outstanding student-to-teacher ratio, students receive close, personal attention and many opportunities to interact with dedicated professionals.

The James and Nancy Gaertner Performing Arts Center, which opened in 2010, comprises an 800-seat concert hall, 180-seat recital hall, 150-seat dance theatre, scene shop, dance and theatre rehearsal rooms. The building is graced with multiple areas to display the Center's expanding art collection. The School of Music Building, which opened in 1986, features large rehearsal halls, classrooms, a piano lab, a music computer lab, an electronic music studio, practice rooms, and faculty and administrative offices. The School of Music has excellent facilities to accomplish its artistic and educational mission.

Career Opportunities

Graduates of the School of Music are successfully employed around the state, the nation, and internationally as:

- music educators
- music therapists
- musical performers
- music scholars
- music composers
- music industry professionals

Graduate programs in the School of Music include:

- Master of Arts in Band Studies (<http://catalog.shsu.edu/archives/2022-2023/graduate-and-professional/college-departments/arts-and-media/music/band-studies-ma/>)

- Master of Music (<http://catalog.shsu.edu/archives/2022-2023/graduate-and-professional/college-departments/arts-and-media/music/music-mm/>)
- Artist Diploma Certificate: Post-Master's (<http://catalog.shsu.edu/archives/2022-2023/graduate-and-professional/college-departments/arts-and-media/music/artists-diploma-certificate-post-masters/>)
- Performer's Certificate: Post-Baccalaureate (<http://catalog.shsu.edu/archives/2022-2023/graduate-and-professional/college-departments/arts-and-media/music/performers-certificate-post-baccalaureate/>)

Student Organizations and Activities

Numerous student organizations actively promote enrichment across a wide array of musical interests.

American Choral Directors Association – national organization for choral directors. Student membership available in organization that fosters and promotes choral music.

American String Teachers Association/Symphony Association – the group's membership consists of string students at Sam Houston State University and was organized to support string pedagogy on the SHSU campus.

National Association for Music Education – national organization for music education. Membership in this student chapter is open to music education majors.

Mu Tau Omega – student organization for music therapy. Membership open to interested students committed to the study and/or advancement of music therapy in community, educational, and clinical settings.

Phi Mu Alpha Sinfonia – international music fraternity for men. Provides valuable service to the school and community.

Pi Kappa Lambda – national music honor society. Invitation to membership is limited to the top students from the junior, senior, and graduate classes by vote of the faculty members of Pi Kappa Lambda.

Sigma Alpha Iota – international music fraternity for women. Provides valuable service to the school and community.

Tau Beta Sigma – national band sorority. Supports band studies and provides valuable support service to instrumental ensembles and to the school.

Scholarships and Assistantships

Graduate Assistantships and Scholarships are available from the School of Music to support student study. For more information regarding assistantships and scholarships, prospective or current students should contact the Director of the School of Music. Interested persons may also gather more information from the School of Music website. Additional scholarship opportunities are available from the University. Information may be obtained from the Office of Financial Aid and Scholarships (<https://www.shsu.edu/dept/financial-aid/scholarships/>) website or by telephone (936) 294-1774.

Music

MUSI 5068. Independent Study. 1-3 Hours.

Students engage in advanced and specialized work in Music Education, orchestration, composition, theoretical research with an emphasis on instrumental and choral technology. Variable Credit (1-3)

Prerequisite: Approval of the Graduate Advisor.

MUSI 5069. Special Topics. 3 Hours.

Advanced level courses offered of varied topics that are delivered in classroom format which are designed by graduate faculty covering subject matter not currently offered in the curriculum. Credit 3.

MUSI 5322. Philos & Theory of Mus Therapy. 3 Hours.

Students discuss the philosophical and theoretical foundation of the use of music in therapy. Philosophical positions in this course analyze "music therapy" as a career in professional helping. Characteristics of music therapy research, the nature of scientific evidence in music therapy, and a problem-management and opportunity-development approach to helping individuals through music are addressed. The Socratic method is used through interactive lecture and discussion.

MUSI 5323. Grad Music Ther Practicum. 3 Hours.

Students focus on the practical application of music therapy by utilizing Transformational Design Model (TDM) for Functional Music Therapy and Music Medicine. Students practice music therapy with systematic procedure such as planning treatments, implementing the treatment plans and evaluating the treatment.

Prerequisite: 6 months of music therapy internship.

MUSI 5324. Clinical Supervision. 3 Hours.

This course provides practical experience in clinical supervision of undergraduate music therapy students. Exploration of issues pertinent to supervision such as student development, rates of skills acquisition, and supervisory styles are discussed.

MUSI 5330. Analytical Techniques. 3 Hours.

Students study advanced techniques in the analysis of music from all historical periods. An emphasis is placed on the ability to distinguish various stylistic idioms and to verbalize about the harmonic, rhythmic, melodic, and structural details of music.

MUSI 5331. Seminar In Baroque Music. 3 Hours.

Students engage in a systematic survey of music literature for the Baroque period with emphasis on standard works as they exemplify changing stylistic trends.

MUSI 5332. Seminar In Classical Music. 3 Hours.

Students engage in a systematic survey of music literature for the Classic period with emphasis on standard works as they exemplify changing stylistic trends.

MUSI 5336. Folksong Analysis. 3 Hours.

Students engage in general survey of American folk literature with emphasis upon analytical techniques for selecting musical material for classroom use. Credit 3.

MUSI 5337. Sem In Nineteenth-Century Mus. 3 Hours.

Students engage in a systematic survey of music literature for the Nineteenth-Century period with emphasis on standard works as they exemplify changing stylistic trends.

MUSI 5338. Sem In Twentieth-Century Mus. 3 Hours.

Students engage in a systematic survey of music literature for the Twentieth-Century period with emphasis on standard works as they exemplify changing stylistic trends.

MUSI 5362. Vocal Pedagogy and Techniques. 3 Hours.

Students examine the teaching of voice in both private and group settings. Students review different schools of approach and study the acoustics and anatomy of singing. Class readings, critical listening exercises, teaching demonstrations, and diagnosing vocal issues will be supplemented with computer-based singing analysis software.

MUSI 5363. Pedagogy Of Theory. 3 Hours.

Student are provided a general review of undergraduate theory, with an emphasis on the methods of presenting material to secondary students, and also to freshman and sophomore classes. Comparative analysis of textbooks commonly used in these areas is emphasized.

MUSI 5365. Counterpoint and Analysis. 3 Hours.

Students engage in the focused study of the forms and highly contrapuntal works of J.S. Bach with an emphasis on analysis and stylistic composition projects. Through analysis of the contrapuntal devices within representative forms examined in the course, students will be able to accurately create, interpret and perform polyphony within Western music from all periods.

MUSI 5367. Score Reading. 3 Hours.

The course emphasizes specialized aural development, functional keyboard facility, and proficiency in reading orchestral, band, and choral scores.

MUSI 5378. Sequential Methods: K-12 Music. 3 Hours.

Students explore sequential techniques used to lead beginning, intermediate, and advanced musicians in K-12 public/private schools as well as other settings. Comparing and contrasting elements in methods for various instruments/voices, students examine not only commonalities and nuanced differences in those methods, but also how methods are applied sequentially at various skill levels. The course also explores methods for determining appropriate expectations and related assessments for K-12 musicians.

Prerequisite: Admission into MA in Band Studies.

MUSI 5380. Opera Literature. 3 Hours.

Students critically examine the repertoire, performance practice, and historical perspectives of opera from the Baroque era to the present. Students evaluate and analyze differences among national trends in operatic literature.

MUSI 5381. Song History & Literature. 3 Hours.

Students examine the repertoire, performance practice, and historical perspectives of classical art song from its initial creation to the present day. Differences among national styles and time periods are assessed.

MUSI 5388. Seminar In Literature. 3 Hours.

Students engage in advanced study of literature for the various applied music areas, which includes individual research projects and class performance. (Two enrollments allowed, 3 hrs. each).

MUSI 5398. Adv Study in Appl Discipline. 3 Hours.

Students focus on advanced studies in the appropriate field of study. Credit 3

Prerequisite: Approval of the Graduate Advisor.

MUSI 6031. Major Project. 1-4 Hours.

Students focus on the production of a final project as a culminating demonstration of professional capability in the major field. Variable Credit (1-3).

Prerequisite: Permission from the appropriate graduate faculty.

MUSI 6099. Thesis. 1-3 Hours.**MUSI 6181. Recital I. 1 Hour.**

A one hour solo performance reflecting high standards of artistic achievement and involving both research and applied study requisite to its success. The first of two recitals for performance and conducting specializations.

MUSI 6182. Recital II. 1 Hour.

A one hour solo performance reflecting high standards of artistic achievement and involving both research and applied study requisite to its success. The second of two recitals for performance and conducting specializations.

MUSI 6183. Recital III. 1 Hour.

A one-hour solo performance reflecting high standards of artistic achievement and involving both research and applied study requisite to its success. The third recitals for performance and conducting specializations.

Prerequisite: MUSI 6181 and MUSI 6182.

MUSI 6221. Research in Music Therapy. 2 Hours.

Students focus on descriptive, experimental, philosophical, qualitative, and historical research in music therapy. Students prepare critiques of research material and design original research projects related to their own area of interest. Credit: 2.

MUSI 6285. Applied Analysis and Pedagogy. 2 Hours.

Students focus on strengthening students' identified weaknesses in the areas of score study and analysis and in instrumental pedagogy. Based on information obtained from multiple diagnostic assessments and from demonstration of skills in projects or performances, students work with faculty to develop a personal plan of study. The coursework includes rehearsals and performances and culminates in the completion of a detailed project intended as a teaching tool. Course is taken for three consecutive summers.

MUSI 6332. Adv Music Therapy Practice. 3 Hours.

Students review research literature in advanced clinical topic areas such as music and sensory-motor processing, music and speech/language, music and cognition, music and affective processing, music and development. Research findings are presented through writing, discussion and clinical simulations. Application of research findings through practice and demonstration of therapeutic techniques are addressed.

MUSI 6388. Band Research & Pedagogy. 3 Hours.

Students focus on research methods and applying them in music education applications, particularly in the area of band music and teaching. Students select, conduct in-depth research on, and reflect on clinics and compositions with which they have personal experience through their program of study. The course culminates in the submission of a document that synthesizes the research on and experience with the selected events and musical compositions. This course is to be completed in the third semester of the candidate's program.

MUSI 6398. Research Techniques. 3 Hours.

Students explore the efficient use of standard library materials and bibliographic sources, and the development of effective writing skills.

Music Ensemble

MUEN 5110. Accompanying Seminar. 1 Hour.

The course emphasizes specialized development in accompanying techniques designed for the Collaborative Piano/Chamber Music degree in piano.

MUEN 5112. Graduate Ensemble. 1 Hour.

Participation in a musical ensemble at the graduate level.

MUEN 5118. Chamber Music. 1 Hour.

Students develop and refine rehearsal skills, ensemble techniques, listening and interpretive skills through the preparation of chamber music. Student chamber groups work with a coach on a weekly basis and participate in a live performance.

Prerequisite: Permission from the instructor.

Ind. Performances-Applied Music Instruction

BSSN 5201. Ind Performances-Bassoon. 2 Hours.

The course consists of advanced individualized instruction on the bassoon. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

CLAR 5201. Ind Performances-Clarinet. 2 Hours.

The course consists of advanced individualized instruction on the clarinet. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

COMP 5201. Applied Composition. 2 Hours.

The course consists of advanced individualized instruction in the craft of composition for various musical genres.

Prerequisite: Admission to the Master of Music program.

COMP 5202. Applied Composition Large Ens. 2 Hours.

(Prior SH course id: CMP 502X); Students focus on the production of a composition for large ensemble, demonstrating professional capability in the field.

Prerequisite: Admission to the Master of Music program.

COND 5001. Applied Conducting. 1-4 Hours.

The course consists of advanced individualized instruction in the art of conducting. Instruction focuses on conducting technique, pedagogy and score study. Variable Credit (1-4).

Prerequisite: Admission to the Master of Music program.

EUPH 5201. Ind Performances-Euphonium. 2 Hours.

The course consists of advanced individualized instruction on the euphonium. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

FLUT 5201. Ind Performances-Flute. 2 Hours.

The course consists of advanced individualized instruction on the flute. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

GUI 5202. Guitar. 2 Hours.

This course is intended for advanced/masters level guitarists who will learn advanced guitar techniques; study transpositions and alternate tunings; and prepare solo and ensemble literature appropriate for the graduate level. Prerequisites: Acceptance into the graduate program in guitar performance, including a performance audition for acceptance to the School of Music.

HARP 5202. Harp. 2 Hours.

Student focus on the practical application of harp technique and repertoire at the graduate level.

Prerequisite: Acceptance into the graduate program in harp, including passing a performance audition for entrance into the School of Music.

OBOE 5201. Ind Performances-Oboe. 2 Hours.

The course consists of advanced individualized instruction on the oboe. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

ORGN 5201. Ind Performances-Organ. 2 Hours.

The course consists of advanced individualized instruction on the organ. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

PERC 5201. Ind Performances-Percussion. 2 Hours.

The course consists of advanced individualized instruction in percussion. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

PIAN 5201. Ind Performances-Piano. 2 Hours.

The course consists of advanced individualized instruction on the piano. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

SAXO 5201. Ind Performances-Saxophone. 2 Hours.

The course consists of advanced individualized instruction on the saxophone. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

STBS 5201. Ind Performances-String Bass. 2 Hours.

The course consists of advanced individualized instruction on the string bass. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

TRMB 5201. Ind Performances-Trombone. 2 Hours.

The course consists of advanced individualized instruction on the trombone. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

TRMT 5201. Ind Performances-Trumpet. 2 Hours.

The course consists of advanced individualized instruction on the trumpet. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

TUBA 5201. Ind Performances-Tuba. 2 Hours.

The course consists of advanced individualized instruction on the tuba. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

VILN 5201. Individual Performances-Violin. 2 Hours.

The course consists of advanced individualized instruction on the violin. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

VIOL 5201. Ind Performances-Viola. 2 Hours.

The course consists of advanced individualized instruction on the viola. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

VNCL 5201. Ind Performances-Cello. 2 Hours.

The course consists of advanced private on the cello. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students.

Prerequisite: Admission to the Master of Music program.

VOIC 5201. Ind Performances-Voice. 2 Hours.

The course consists of advanced individualized instruction on the voice. Instruction focuses on technique and musicality. Students attend a weekly studio class, where there are opportunities to perform for fellow students. Credit 2

Prerequisite: Admission to the Master of Music program.

Director/Chair: **Scott D Plugge**

Randy L Adams, MM (mus_rla@shsu.edu), *Professor of Music, School of Music*, MM, Northwestern University; BA, Univ of Houston-Main

Mario Aschauer, PHD (mxa072@shsu.edu), *Associate Professor of Music, School of Music*, PHD, University of Vienna; MA, Univ of Music & Perform Arts; MPHIL, University of Vienna

Tony Lane Boutte, DMA (txb023@shsu.edu), *Professor of Music, School of Music*, DMA, Univ of Maryland-College Park; MM, Eastman School of Music; BFA, Louisiana Tech University

Joshua Martin Bronfman, PHD (jxb102@shsu.edu), *Associate Professor of Music, School of Music*, PHD, Florida State University; MA, Oregon State University; BME, Florida State University

Patricia Card, DMA (mus_ppc@shsu.edu), *Professor of Music, School of Music*, DMA, Univ of North Texas; MMUS, Univ of Michigan; BM, Univ of North Texas

Kevin Mark Clifton, PHD (kmc053@shsu.edu), *Associate Professor of Music, School of Music*, PHD, Univ of Texas At Austin; MM, Univ of Texas At Austin; BA, Austin College

Emily Catherine Howes Heilman, DM (ech035@shsu.edu), *Assistant Professor of Music, School of Music*, DM, Florida State University; MM, Univ of Louisville; BM, Univ of Louisville

Marcus James Hughes, MM (mhughes@shsu.edu), *Visiting Assistant Professor of Music, School of Music*, MM, Sam Houston State University; BM, Sam Houston State University

Kyle Douglas Kindred, DMA (kdk001@shsu.edu), *Professor of Music, School of Music*, DMA, Univ of Texas At Austin; MM, Univ of Texas At Austin; BM, Wichita State University

Lana Kuscer, DMA (lxx025@shsu.edu), *Assistant Professor of Music, School of Music*, DMA, Univ of North Texas; MM, Hochschule fur Musik und Theat; BM, Royal College of Music

John W Lane, DMA (jwl002@shsu.edu), *Professor of Music, School of Music*, DMA, Univ of Cincinnati; MM, Univ of North Texas; BM, Stephen F Austin University

Mai Li, PHD (mxl092@shsu.edu), *Visiting Assistant Professor of Music, School of Music*, PHD, Univ of Texas At Austin; MM, Univ of Texas At Austin; BA, Lanzhou University; MPAFF, Univ of Texas At Austin

William Matthew Mc Inturf, DMA (mus_wmm@shsu.edu), *Professor of Music, School of Music*, DMA, Univ of Cincinnati; MM, Univ of Houston-Main; BMUS, Univ of North Texas

Chris C. Michel, MM (mus_ccm@shsu.edu), *Associate Professor of Music, School of Music*, MM, Ohio State Univ; BM, Baylor University

Carolyn Dana Moore, PHD (cxd042@shsu.edu), *Associate Professor of Music, School of Music*, PHD, Univ of Miami; MM, Univ of Miami; BA, Montclair State University

Javier A Pinell, DM (jap032@shsu.edu), *Professor of Music, School of Music*, DM, Florida State University; MM, Miami University; BM, Wayne State University

Scott D Plugge, DM (mus_sdp@shsu.edu), *Professor and Chair of Music, School of Music*, DM, Northwestern University; MM, Northwestern University; BM, Baylor University

Deborah L Popham, DMA (dlp037@shsu.edu), *Associate Professor of Music, School of Music*, DMA, Arizona State University; MM, Arizona State University; BA, Univ of Akron; BA, Univ of Akron; BM, Univ of Akron

Rebecca Lee Renfro, DMA (rrg012@shsu.edu), *Associate Professor of Music, School of Music*, DMA, Univ of Connecticut; MM, New England Conservatory; BBA, Sam Houston State University; BM, Sam Houston State University

Diego Ribeiro Caetano, DMA (dxr105@shsu.edu), *Assistant Professor of Music, School of Music*, DMA, Univ of Colorado; MM, Univ of Wyoming; BM, Federal University of Goias

Ilonka Livia Rus, DMA (lir001@shsu.edu), *Professor of Music, School of Music*, DMA, Univ of Houston-Main; MM, Univ of Houston-Main; BM, Oberlin College

Daniel Saenz, DMA (dxs007@shsu.edu), *Associate Professor of Music, School of Music*, DMA, Univ of Houston-Main; MM, Rice University; BM, Univ of Rochester

Kristin Amanda Sarvela, DMA (kas192@shsu.edu), *Assistant Professor of Music, School of Music*, DMA, Univ of Illinois-Urbana; MM, Indiana University-Bloomington; BM, Univ of Illinois-Urbana

Wayman Jerome Stover, DMA (wjs016@shsu.edu), *Assistant Professor of Music, School of Music*, DMA, Boston University; MM, Depaul University; BM, Indiana University-Bloomington; BM, Indiana University-Bloomington; DIPL, Yale University