

# School of Music

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For full faculty listing, see “Faculty and Administration.”

Now in its second century, the School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music contributes to the ongoing realization of this belief by preparing the music leaders of tomorrow — highly trained professional musicians educated through expert musical instruction coupled with outstanding performance experiences.

## The School of Music

- provides an environment that fosters the highest level of musical expression through performing, teaching, and composing music;
- maintains an international role in the growth, development, and refinement of the art of music;
- upholds the values of attracting a diverse student body and faculty, and creating a comprehensive curriculum;
- equips students with professional skills and knowledge in music along with a foundation in the liberal arts;
- supports a faculty of dedicated teachers and artists who are actively committed to their profession, the School of Music, and the community;
- provides an outlet for musical performance and study for non-music majors, helping these students gain both an individual experience in music and an awareness of the larger issues of the arts and their role in society; and
- provides a broad range of cultural experiences for the community through recitals, concerts, special lectures, symposia, and outreach programs by students, faculty, and guest artists.

The highest level of musicianship is fostered in all degree programs by developing and refining skills and knowledge in solo and ensemble performance, music theory, music history, and other supportive areas. Professional degrees in music education, performance, jazz studies, composition, sound recording technology, music theory, and music in combination with an outside field, as well as a liberal arts degree in music, prepare students for productive careers in teaching, performance, composition, recording, arts administration, and related areas of the music industry. As dedicated teachers, performers, composers, recording engineers, and arts administrators, Ithaca College graduates are national leaders in the arts.

An appreciation of the expressive qualities of music, the cultural enrichment provided by the world of music, and the personal reward of creating music gives life and reason to the general study of music at Ithaca College.

## GENERAL INFORMATION

### Admission to the School of Music

All applicants to the School of Music, except composition majors, must audition on their principal instrument or voice and take a sight-singing test. Composition applicants have an interview and portfolio requirement, as well as a sight-singing test. Sound recording technology applicants, in addition to their audition, have an interview with the recording faculty. Applicants may audition on more than one instrument (including voice). Auditions are conducted by the faculty on the Ithaca campus and in several off-campus locations. Students are strongly encouraged to audition on campus. In special circumstances, applicants may audition by tape or at a special time by making arrangements with the music admissions office. Percussion, sound recording technology, and composition applicants must audition on campus. For further information, contact the music admissions office.

### External Transfers

Students who wish to transfer into the School of Music from another institution follow the same admission procedure as all new students. Transfer students must

audition on their principal instrument or voice and pass a sight-singing test. Students are placed at an academic level on their performing instrument or voice based on the amount of study at other institutions and the performance level demonstrated at their audition. Transfer credit for all non-music courses is evaluated at the time of acceptance to Ithaca College. Transfer credit for music courses cannot be granted until the student completes placement examinations in music theory, sight-singing, music history, and keyboard musicianship. Placement examinations are administered during the orientation periods before the beginning of classes. For further information, contact the music admissions office.

### Internal Transfers

The School of Music accepts transfers from other schools at Ithaca College on the same basis as it accepts students from any secondary school or from other institutions of higher learning. All qualified students are encouraged to transfer into the program.

Students considering transfer to the School of Music or those who are considering a music minor should contact the coordinator of music admissions in the School of Music for information regarding the required audition. However, coursework in the School of Music may be taken prior to the time of acceptance as a major or minor in music.

More detailed information may be obtained from the School of Music admissions brochure, available through the music admissions office or the College admissions office.

Students who are interested in transferring should take the following steps:

- Ask their adviser to send their file to the music admissions office. The file should be available before the audition takes place. The decision on acceptance as a music major is made by the dean of the School of Music based on review of the audition and the student’s academic record.
- If accepted, see the associate dean of the School of Music to confirm a program of study and to be assigned a music faculty adviser.

### Academic Programs

**For the Music Major — Bachelor of Music (B.M.), Bachelor of Arts (B.A.)** — The courses of study prescribed for these degrees afford music majors a wide range of choices, including various possibilities for teacher certification, to meet their particular professional and personal interests. These programs are set out under “Baccalaureate Degrees” on p. 210.

**For the Non-Music Major** — Musically talented students who are seeking a career in other fields may pursue their interest in music according to their ability and interest through a music minor, liberal arts music emphasis, individual courses, ensembles, or lessons.

### Music Minor

This program provides an organized sequence of study that nonmajors may begin at the start of their freshman year. Each applicant must audition on a principal instrument and pass a sight-singing test. A schedule of audition dates is available through the music admissions office or the College admissions office.

### Program requirements

MUTH-10100	Fundamentals of Music Theory (Students who score 84% or higher on a placement exam for this course, administered by the Department of Music Theory, History, and Composition, fulfill this requirement but do not receive credit for the course.)	(1)
MUTH-12100	Introduction to Musical Styles	2
MUTH-12200	Music Theory I	2
MUTH-13300-MUTH-13400	Sight-Singing I, II	1.5, 1.5
MUTH-25500-MUTH-25600	History and Literature of Music	3, 3
PFMJ-xxx01	Private Instrument (One credit per semester; four consecutive semesters. Private studies are with either a full- or part-time faculty member, or with a graduate student, depending on space availability.)	4
MUEN-xxxxx	Ensemble in consecutive semesters (requires permission of performance teacher and ensemble conductor)	4
	Total	21(22)

### Individual Courses, Ensembles, Lessons

Qualified students, regardless of major, may participate in all music classes, ensembles, and lessons as space is available. An audition is required for private and class lessons. This audition is normally held prior to the opening of classes. Nonmajor students enrolling in private lessons for 1 credit have a weekly half-hour lesson. Contact the chair of performance studies for further information.

### Performance Study Fees

Required lessons: All private lessons required for majors and minors are provided at no additional charge.

Elective lessons: All private lessons not required but elected by students carry an additional fee. See p. 273 for information.

### S/D/F Option for the Nonmajor

All music courses may be taken S/D/F by the nonmajor in accordance with the S/D/F policy set out on p. 296 except

1. Private lessons and ensembles
2. Courses required for the music minor

## BACCALAUREATE DEGREES

The baccalaureate degrees awarded by the School of Music represent numerous individual programs of study designed to meet diverse professional and personal interests.

### Bachelor of Music

**Music Education** — This program allows the prospective music teacher an opportunity to achieve vocal and instrumental certification for birth through 12th grade (B–12) while developing performance and pedagogical skills. Specific program requirements are listed on p. 230.

**Performance/Music Education** (four-and-a-half-year program) — The performance standards of this program are the same as for the performance degree, with the additional requirements of the music education program. A special audition of a rigorous nature before a committee is required of students desiring to be performance/music education majors. For entering freshmen, this may occur as their entrance audition to the School of Music. However, most students interested in the performance/music education degree wait until the end of their first or second semester for their audition. In the audition the student must exhibit the potential to fulfill, with distinction, the recital obligations of the program. Specific program requirements are listed on p. 232.

**Performance** — A special audition of a rigorous nature before a committee is required of students desiring to be performance majors. For entering freshmen, this may occur as their entrance audition to the School of Music. However, most students interested in the performance degree wait until the end of their first or second semester for their audition. In the audition, the student must exhibit the potential to fulfill, with distinction, the recital obligations of the program. Specific program requirements are listed on p. 234.

**Performance–Collaborative Emphasis** — The performance standards are the same as for the piano performance degree, with additional emphasis placed on collaborative performance. Students must meet every performance standard (including semi-annual juries, proficiency examinations, and two full solo recitals) expected of piano performance majors. The degree is supplemented with intensive study of foreign languages, diction, chamber music, duo sonata and art song literature, and opera. This program focuses careful attention on the technical and musical skills of the young solo pianist, while providing a solid foundation for further study as a collaborative pianist. Specific program requirements are listed on p. 236.

**Sound Recording Technology** — This degree program combines rigorous study of music with courses in electroacoustic music, audio production, and music recording. In addition to passing a standard music audition, applicants for this program must have a personal interview with the faculty and staff who teach in the sound recording technology program, and submit a letter of recommendation that supports the applicants' technical aptitude. Ideally, applicants should have completed advanced mathematics (e.g., trigonometry, calculus) and a physics course. Tape recordings illustrating the applicants' recording expertise may be submitted but are not required. Specific program requirements are listed on p. 237.

**Music Theory** — To be admitted to the music theory degree program, an interview/audition with a committee from the music theory faculty is required. This should be done during the second semester of the freshman year when possible. Each major must maintain a B average in music theory courses required for the major and meet the jury requirements of the performance

instrument area. A piano proficiency examination is required at the end of the fifth semester of study. In the event of a piano deficiency, additional study will be required. Questions pertaining to the degree should be addressed to the chair of the department. Specific program requirements are listed on p. 240.

**Composition** — Students wishing to major in composition must submit representative scores (at least two) of their compositions and, if possible, a recording of these works. In addition, prospective majors must have an interview with a member of the composition faculty, during which they may take the opportunity to demonstrate their keyboard skills.

All composition students study piano; however, all prospective composition majors are given the option to audition on another instrument or voice in order to be eligible for additional study with the faculty in this secondary area. A successful audition guarantees the student two full years of study in the secondary performance area. Additional study beyond the first four semesters is possible, depending on student performance, faculty studio availability, and a performance study fee for additional credits. (This secondary performance area audition is *not* a requirement for entrance into the composition program; it is simply provided for those students who are already advanced performers and who wish to continue serious and rigorous study on their instrument or voice.) Pianists may also avail themselves of this opportunity and would receive an additional year of piano performance study during their course of study.

Although students may apply and be accepted into the major as freshmen, most are admitted after they have completed a year of composition study at Ithaca College. Every student, however, must pass a review by the composition faculty after one year in the program in order to continue as a composition major. Specific program requirements are listed on p. 242.

All undergraduate composition majors must take a piano proficiency examination by the end of their junior year of study. Graduate students must take the exam during the first year of study. The exam should be scheduled by the student with the composition faculty. The exam is pass/fail. A failure will require the student to retake the exam. The exam may be taken a maximum of three times. Failure to pass the exam will cause the student to be dropped from the composition program.

- Unprepared portion: Sight-read in a reasonable tempo and with consistent rhythm a Bach four-part chorale; accompany in any style a given melody; improvise, utilizing various piano textures, a convincing short composition of approximately two minutes' duration; extract and perform the basic harmonic/chordal movement from a portion of a classic period orchestral score.
- Prepared portion: Perform any Bach two- or three-part invention; perform any Debussy prelude.

**Music in Combination with an Outside Field** — This program allows students to combine the bachelor of music with a sequence of courses in another discipline. Specific program requirements are listed on p. 238.

**Jazz Studies** — This program provides the opportunity for students to major in jazz studies, although, with the exception of jazz guitar and electric bass majors, the private performance lessons are in the classical idiom. Jazz guitar majors may study the electric instrument in the jazz idiom for this degree but must audition on both the nylon-string classical guitar and the electric guitar. Electric bass applicants follow specific audition requirements. Specific program requirements are listed on p. 239.

**Undeclared** — This option provides the opportunity for incoming students to begin study in the School of Music while deciding on a specific degree program. Generally, undeclared students follow the music education curriculum for the individual's specific instrument. Students must decide on a degree program by the fifth semester of study. It is not possible to graduate as an undeclared music major.

### Bachelor of Arts

**Music** — This program provides the opportunity for students to major in music and to pursue substantive studies in the liberal arts. Specific program requirements are listed on p. 244.

### Bachelor of Fine Arts

**Musical Theater** — This is a performance-based professional program designed for the student who is interested in a career in musical theater. The program, a joint offering of the Department of Theatre Arts in the School of Humanities and Sciences and the School of Music, offers students the option of either a vocal or dance concentration within the context of an acting major. A combined theater/music audition is required of all students interested in this degree (cross-listed under the Department of Theatre Arts, School of Humanities and Sciences). Specific program requirements are listed on p. 190.

### Bachelor of Music in Music Education

This program allows the prospective music teacher an opportunity to achieve vocal and instrumental certification for birth through 12th grade (B–12) while developing performance and pedagogical skills.

Senior block student teaching: Vocal or Instrumental (MUED-46800 or MUED-46900) represents the cumulative experience in the music education curriculum. A total commitment on the part of the student teacher to his or her senior teaching assignment is expected by Ithaca College. The student teacher is not involved in private lessons, rehearsals, seminars, or performances in the School of Music during the student teaching assignment. Eligibility for senior student teaching involves the following prerequisites (specific program requirements are listed on p. 230):

- A minimum cumulative GPA of 2.70
- Successful completion of music theory courses MUTH-10100, MUTH-12100, MUTH-12200, MUTH-22100, and MUTH-22200 (or the corresponding honors-level courses)
- Successful completion of sight-singing courses MUTH-13300, MUTH-13400, MUTH-23300, and MUTH-23400 (or the corresponding honors-level courses)
- A minimum cumulative average of C+ in major performance area
- Successful completion of Music Field Experience MUED-10100, MUED-10200, MUED-20100, and MUED-20200 with a minimum cumulative average of C+
- Completion of Choral Conducting (MUED-30100 and MUED-30200), or Instrumental Conducting (MUED-30300 and MUED-30400) with a minimum cumulative average of C+
- Completion of Student Teaching and Seminar: Vocal (MUED-36900 and MUED-37000) or Student Teaching and Seminar: Instrumental (MUED-37100 and MUED-37200) with a minimum cumulative average of C+
- Successful completion of core subjects in each of the following emphases:
  - A. Vocal Emphasis
    1. Classroom Instruments (MUED-24600) with a minimum grade of C+
    2. Music Education for Children (MUED-26700) with a minimum grade of C+
    3. Teaching Vocal–General Music (MUED-36000) with a minimum grade of C+
    4. General and Choral Music in the Secondary School (MUED-36800) with a minimum grade of C+
    5. Keyboard Musicianship (PFSM-17100, PFSM-17200, and PFSM-27300) with a minimum cumulative average grade of C+
  - B. Instrumental Emphasis
    1. Secondary instruments through the junior year with a minimum cumulative average of C+
    2. Teaching Instrumental Music (MUED-36200) with a minimum grade of C+
    3. String Pedagogy (MUED-34700), for string majors only, or Wind Pedagogy (MUED-37500), for wind and percussion majors only, with a minimum grade of C+
- Successful completion of proficiency examinations in each emphasis. These exams are normally completed during Block I of the spring semester of the junior year. For proficiency requirements, see pp. 4–7 of the *Handbook for Senior Student Teaching in Music Education*.

Students who fail to achieve the above academic criteria must meet with the department chair to arrange the necessary remedial coursework.

The senior student teaching program is based on the belief that certain competencies fundamental to successful teaching can best be fostered in the environment in which the teaching will generally occur. Therefore, the senior student teaching program is a cooperative effort on the part of this institution and cooperating secondary schools. An application requesting a student teaching assignment must be submitted by the student by February 15 of the academic year immediately preceding the student teaching assignment. Students are required to preregister for MUED-46800 Senior Block Teaching: Vocal or MUED-46900 Senior Block Teaching: Instrumental during the semester immediately preceding the student teaching assignment. Student teaching is to be completed during the fall (Block I or II) or in the spring (Block II). Vacation periods coincide with the calendar of the cooperating school district during the assignment. Students are not assigned to teach in a public school they attended as students.

Students are encouraged to live in the community or the school district where they are assigned to teach. Although the student is not charged for meals during the student teaching assignment period, a charge is assessed for on-campus housing commitments that students have made. Transportation and arrangements for housing in the assigned community are the responsibility of the student teacher. Help in making housing arrangements can be sought through the cooperating teacher, the principal's or superintendent's offices, local real estate agencies, or former student teachers. Commuting any great distance may be dangerous or time-consuming and could lead to an inadequate teaching experience. Most cooperating teachers are involved in some evening and weekend teaching duties, and the student teacher is expected to participate in all of these duties. Married students, if they desire, may be placed in schools close to Ithaca as a convenience to their families.

The initial teaching certificate is valid for five years, during which time the master's degree in music education or master's degree in an approved related area must be attained in order to maintain teacher certification. In addition to the courses required for the undergraduate degree in music education, candidates must also attain a satisfactory level of performance on three components of the New York State Teacher Certification Examinations — the liberal arts and sciences test (LAST), the assessment of teaching skills-written (ATS-W), and the content specific test (CST). A fingerprinting and background check of the student's judicial record is also required. Information concerning test and fingerprinting sites, dates, and cost is available in the Department of Education in 213 Muller Center and the Office of Career Services in the Gannett Center.

### Piano, Organ, and Guitar Majors in Music Education

Piano, organ, and guitar majors in music education must declare, no later than in their sophomore year, whether they plan their teaching experience to be in the vocal or instrumental area.

Piano, organ, and guitar students normally receive instruction and experience in the vocal emphasis area. Piano, organ, and guitar majors who want to have a teaching experience in the instrumental area may elect the instrumental emphasis. They must have performance capability on a wind, string, or percussion instrument equal to “outstanding level” on Grade IV literature listed in the New York State School Music Association (NYSSMA) manual. This is determined by an audition with a member of the instrumental music education department and the appropriate performance faculty member. The audition determines the amount of study necessary on that instrument. The program makes provision for four semesters of second instrument private lessons. Deficiencies may demand further study in private lessons, subject to the elective applied music fee. Membership is required in a major instrumental performing group (on the second instrument) each semester, and in choral ensemble for two semesters. The student must follow the curriculum of music education — instrumental.

Pianists, guitarists, and organists who elect the instrumental emphasis will, in these programs, enroll for 2 credits of private instruction on the major instrument — piano, guitar, or organ. They have a weekly half-hour lesson, attend weekly repertoire class, and perform a jury at the end of the semester. Students may also audition for the four-year degree program. If accepted, the students have a weekly one-hour lesson, attend weekly repertoire class, and perform a jury at the end of the semester. Students in these programs must enroll for 1 credit of private instruction on the secondary instrument; they have a weekly half-hour lesson.

The credits earned in private lessons on the secondary instrument may be counted as music electives.

Credits earned in private lessons on the secondary instrument beyond the four semesters provided for in the program are subject to a private lesson fee in accordance with the schedule shown under “Expenses” (p. 259), and may be counted as music electives.

### Senior Student Teaching

Complete information concerning prerequisite coursework, proficiency exams, assignments, procedures and policies, and other information can be found in the *Handbook for Senior Student Teaching in Music Education*.

## ACADEMIC COURSES OF STUDY

The freshman-year curricula are practically identical for all degrees within the school, giving students one academic year in which to make a final decision regarding their programs. From the time a specific program is approved for a student, that student must adhere to his/her selected program and to the total number of credits listed for that program. Changes in program and courses, or in major and secondary instrument or voice, require the approval of the adviser, department chair, and associate dean.

### Performance Study

All private lesson study required in the student's program is included in the basic tuition charge, subject to the conditions under "Explanation of Charges," p. 273. Elective private lessons, whether for music majors or nonmajors, are subject to a private lesson fee in accordance with the schedule shown under "Expenses," p. 273. Normally, elective private lessons are taught by graduate students. All private lesson registration and preregistration is through the music office only.

Performance courses are of two general classifications: private instruction for voice and instrument and class instruction for minor (secondary) instrument study. A class section usually consists of eight students. Those majoring in the performance or performance/music education (four-and-a-half-year) program take a one-hour private lesson each week (for 4 credits); all others take a half-hour private lesson each week (for 2 credits). All music students attend one repertory class each week conducted by the major performance teacher.

### Attendance at Performances

All full-time students in the School of Music are required to attend 10 ensemble, faculty, or guest artist recitals or master classes each semester. In addition, they are required to attend five student recitals. The associate dean will determine how this policy applies to transfer students. All other students must meet the requirement for six semesters. Additional attendance requirements are at the option of the major teacher.

### Performance Requirements

All students enrolled in the B.M. in performance and B.M. in performance and music education (four-and-a-half-year) programs must successfully perform two solo recitals as part of their degree requirements. Other students may elect to perform in a graded recital with the permission of their major teacher. The required recitals are graded by three faculty members from the School of Music. Normally, the major teacher and two faculty members from the student's division comprise the grading committee. Elective recitals are normally graded only by the major teacher.

The final grade for these recitals is determined by averaging the grades assigned by the members of the grading committee, according to the following system:

A	=	11	C	=	5
A-	=	10	C-	=	4
B+	=	9	D+	=	3
B	=	8	D	=	2
B-	=	7	D-	=	1
C+	=	6	F	=	0

All undergraduate music majors must perform a jury at the end of each semester. Students who perform a graded recital and students who are off campus because of student teaching may be exempted at the discretion of their major teacher. Nonmajor students enrolled for 3 credits of private study must also perform a jury at the end of the semester. Juries are graded on a pass/fail basis. If a student receives a grade of F from the majority of the faculty hearing a jury, the major teacher must issue a grade for the semester no higher than D. The grade of I, "incomplete," must not be used in these cases. The incomplete grade is to be used only if a student is unable to perform a jury because of illness or providential intervention. The chair of performance studies must also be informed of the jury failure. The chair will then request that a letter of warning be sent by the associate dean to the student (see "Academic Status," p. 213 and p. 297). To be removed from warning, the student must pass the jury in the following semester and receive a semester grade of C- or higher.

Every music student is required to meet specified minimum requirements in piano, relative to his or her curriculum. Students having voice or piano as the major instrument, regardless of their curricula, take keyboard musicianship, which includes accompanying, transposition, and literature.

### Ensemble Policies

#### Major Ensembles

Certain ensembles are designated major ensembles. All full-time music students are required to participate in a major ensemble each semester until the ensemble degree requirements are fulfilled.

A student may participate in additional ensembles, up to a total of 10 ensemble participation hours per week. Exceptions beyond 10 hours can be made in very unusual circumstances by the associate dean in consultation with the performance teacher and conductor.

If additional ensembles are taken, they can be taken for 0, 0.5, or 1 credit. Students should normally enroll in ensembles for credit, unless the total credit enrollment exceeds 18 credits. Ensemble and chamber music credits

over and above the required ensembles may be applied toward music elective requirements according to the following formula: for every 3 credits of music electives required in each degree program, 1 credit of ensemble or chamber music may be counted toward elective requirements, with a minimum of 1 credit and a maximum of 4.

Ensemble transfer credits may not be used to exempt a student from ensemble participation.

All music education students must participate in a major ensemble during the on-campus portion of the student teaching ("block") semester.

The organizations designated below as major ensembles carry 1 credit for all students except where required as a second ensemble. The organizations designated as minor ensembles carry 1 credit when required as a major ensemble in the student's degree program.

#### Major Ensembles

Choir  
Chorus  
Concert Band  
Orchestra  
Symphonic Band  
Women's Chorale  
Wind Ensemble

#### Minor Ensembles

Accompanying Master Class  
Chamber Orchestra  
Guitar Ensemble  
Piano Ensemble  
Pianist as Collaborator  
Jazz Workshop  
Vocal Jazz Ensemble

The following fulfill the major ensemble requirements for the performance majors listed:

**Voice Major** — Choir, Chorus, or Women's Chorale

**Keyboard Major** — Choir, Chorus, Women's Chorale, Pianist as Collaborator, Accompanying Master Class, Guitar Ensemble, Piano Ensemble, Piano/Instrumental Duo, or Piano/Vocal Duo (as specified in the curriculum outlines, beginning on p. 230).

**Guitar Major** — Music Education, Performance, and Music Education/Performance: Choral Ensemble (Choir, Chorus, or Women's Chorale) and/or Guitar Ensemble (as specified in the curriculum outlines, beginning on p. 230).

All other guitar major degrees: Choral Ensemble (Choir, Chorus, or Women's Chorale) or other major ensemble by audition, including Guitar Ensemble.

**String Major** — Orchestra

**Wind and Percussion Major** — Wind Ensemble, Concert Band, Symphonic Band, or Orchestra

**Jazz Studies Major** — Jazz Laboratory or Vocal Jazz Ensemble (as specified in the bachelor of music [jazz studies] degree, p. 239).

#### Minor Ensembles

The following organizations are designated minor ensembles and carry 0.5 credit for music majors and 1 credit for all other students:

- Brass Choir
- Chamber Orchestra
- Madrigal Singers
- Percussion Ensemble

The ensembles listed below carry 0.5 credit for music majors when used as an elective ensemble. As with other minor ensembles, they carry 1 credit for non-music majors:

- Accompanying Master Class
- Campus Band
- Contemporary Chamber Ensemble
- Guitar Ensemble
- Jazz Workshop
- Pianist as Collaborator
- Piano Ensemble
- Piano/Instrumental Duo
- Piano/Vocal Duo
- Vocal Jazz Ensemble

Music majors should see the statement above (under "Major Ensembles") covering total weekly ensemble participation hours allowed.

#### Opera/Musical Orchestra

Opera/musical orchestras are ensembles that perform in the major productions of one opera and one musical per year. Students participating in these ensembles may earn music elective credit. See the course description under MUMC-14000 Music Theater Rehearsal and Performance.

### Course Exemptions

Students may be exempted from courses in the School of Music through examination by the departments concerned. Resulting credit deficiencies may be made up in any area in music upon consent of the student's adviser and the associate dean.

### Music Electives

Ensemble and chamber music credits over and above the required ensembles may be applied toward music elective requirements according to the following formula: for every 3 credits of music electives required in each degree program, 1 credit of ensemble or chamber music may be counted toward elective requirements, with a minimum of 1 and a maximum of 4 credits. Performance studies in an instrument/voice other than the major and elective recital credits may apply toward music electives. Performance study in the major performance area taken in addition to the degree requirements may also apply toward music electives.

### Pass/Fail or S/D/F

With the exception of MUMC-10100 Recital Attendance and PFMJ-19900 Performance Repertoire and Pedagogy, music courses may not be taken on a pass/fail or S/D/F basis by music majors or minors.

### Fundamentals of Music Theory, Sight-Singing, Keyboard Musicianship, and Recital Grades

Students must repeat MUTH-10100 Fundamentals of Music Theory until they receive a grade of B or higher (based on achieving a score of 84 percent or higher on the course's final exam).

Students must repeat keyboard musicianship or sight-singing courses in which they receive a grade lower than C-.

A grade of C- is the lowest acceptable grade for successful completion of a required under-graduate recital. In the event that a student receives a grade of D (+ or -), the grade will stand and be computed into the GPA, but the student must take the course again. A completely different program must be performed when repeating the course.

### Physical Activity, Leisure, and Safety (PALS)

Physical activity, leisure, and safety (PALS) courses may be taken as free, general, non-liberal arts electives. A maximum of 6 credits is permitted. See pp. 78 and 292.

### Liberal Arts

All students in music must, by mandate of the New York State Education Department, take a certain number of liberal arts courses in completion of their degree program (see p. 292). These courses must be taken outside the School of Music.

### Distribution Requirements

The school stipulates that these liberal arts credits must fill certain distribution requirements as indicated in the requirements of each degree program. To satisfy these distribution requirements, students should select their courses from the following categories. Please note that not all courses within each listed discipline are liberal arts courses. Those that are not liberal arts courses are marked "NLA" in the course descriptions in this catalog and in the *Undergraduate Course Offerings* published each semester. Courses marked NLA do not fulfill the liberal arts requirement for the School of Music.

### Humanities (HU)

- Art history
- English
- Modern languages
- History
- Philosophy
- Religious studies
- Speech communication (with HU designation)

### Social and Behavioral Sciences (SS)

- Anthropology
- Economics
- Politics
- Psychology
- Sociology
- Speech communication (with SS designation)

### Natural Sciences and Mathematics (NS)\*

- Biology
- Chemistry
- Mathematics
- Physics

\* Music education and performance/music education majors must take one course in biology, chemistry, physics, or health sciences, and one course in mathematics.

### Fine Arts (FA)

- Cinema
- Dance
- Drama
- Drawing
- Graphics
- Painting
- Sculpture
- Photography

## ACADEMIC STATUS

Ithaca College academic standards require that students in the School of Music pass 24 credits in any consecutive 12-month period and maintain a 2.00 cumulative GPA.

In order to assure that students satisfactorily progress toward degree completion over a four-year or four-and-a-half-year period, detailed schematic outlines have been prepared for each degree (pp. 218–32). Students should follow these outlines closely as they register for classes. All degree programs in music include a number of courses that are sequential in nature and that develop skills in particular areas over several semesters of study. These courses include private performance study, music theory, sight-singing, and keyboard musicianship. For these core areas, which provide the foundation for a music major's study, the following specific registration requirements must be adhered to each semester:

1. Students must enroll in the appropriate performance study until the requirements are completed.
2. Students must enroll in the appropriate music theory, sight-singing, and keyboard musicianship courses until the sequence is completed.
3. Unless on part-time status, students must enroll in the appropriate major ensemble until the sequence is completed.

Exceptions to these registration requirements may occur under unusual circumstances. Permission for exceptions must be requested on the School of Music form, "petition to request exceptions to School of Music policies," and reviewed by the instructor of record (when appropriate), the academic adviser, the appropriate department chair, and the associate dean. Students who withdraw from any course listed above must enroll in that course during the following semester. Failure to enroll in and successfully complete the course during the next semester in which it is offered will place the student on academic warning. Deficiencies in any area of preparation may necessitate remedial courses and delay graduation.

Students who fail to meet College or school standards are liable to immediate suspension or to suspension after a warning period. Each case is reviewed on an individual basis by the dean and associate dean of the School of Music. If the review indicates that a warning before suspension is appropriate, the procedure below is followed. Students should be aware that the offer of a warning period is a privilege, based on individual review, not a right.

### Warning, Suspension, Readmission

#### Academic Warning

A letter of warning notifies the student that the school's academic requirements have not been met. Continued deficiencies may lead to suspension or dismissal from the School of Music. The following are deficiencies that lead to academic warning:

1. Failure to maintain the general Ithaca College academic requirements of passing 24 credits in any consecutive 12-month period, unless approved for part-time status, and to maintain a minimum 2.00 cumulative GPA
2. A grade below C- in private-lesson study
3. Two successive failures in a music course required in the student's program (or two successive grades below C- in either keyboard musicianship or sight-singing), or withdrawal from a required music course previously failed, or failure to enroll in the subsequent offering of a required music course previously failed
4. Failure to enroll in and successfully complete music theory, sight-singing, or keyboard musicianship class over two consecutive semesters

During the semester that academic warning is in effect, the student must fulfill the specific requirements listed in the letter of warning or face suspension or dismissal from the School of Music.

#### Continuation of Warning

A second or subsequent letter of warning notifies the student of continuing deficiency in some areas listed under warning. Generally, this letter is sent to students who have demonstrated some improvement over the previous semester but have not yet attained the minimum levels required to be removed from formal warning.

During the semester that academic warning is in effect, the student must fulfill specific requirements listed in the letter of warning or face suspension or dismissal from the School of Music. Students may be suspended if this level is not attained; in some cases they may be continued on warning for one more semester.

#### Final Warning

A letter of final warning notifies the student that only one semester remains to improve his or her academic standing. During the semester that a final academic warning is in effect, the student must fulfill the specific requirements listed in the letter of warning or face suspension or dismissal from the School of Music. These are absolute requirements.

#### Academic Suspension

A student being suspended from the School of Music and Ithaca College is informed with a formal letter of suspension. The length of the suspension is specified, and students are informed that they are not eligible to attend courses at the College until the semester specified by the notification letter.

In the formal letter, procedures for applying for return to the College are explained, and the general expectations of performance upon resumption of studies are indicated. As a general rule, students are expected to complete 12 letter-grade credit hours with a semester GPA of 2.30 or better, with no grades of I, W, or F, and no more than one grade below C. Other conditions may be specified in the formal notification.

#### Return to College Following Academic Suspension

Readmission to the School of Music following suspension is unusual. However, it may be possible and is contingent upon evidence of a satisfactory record of achievement at another accredited institution of advanced musical training.

#### Academic Dismissal

Students who meet College academic standards but not those of the School of Music may be dismissed from the School of Music. In such instances, students are suspended from the College for at least one semester. Continued study following the suspension is contingent on the student's being accepted into another school at the College.

In special cases, students with generally creditable records may be dismissed from a particular degree program for failure to meet requirements in that specific program. Such students are eligible to change their major to another program or school, provided they are accepted by the new department and, if applicable, school. Such program dismissals are usually made effective at the end of the following semester to allow the student time to decide upon, and be admitted to, a new major.

#### Dean's List

At the end of each semester, students who satisfy each of the following criteria are named to the dean's list in the School of Music:

1. A minimum semester average of 3.70 (freshmen, 3.50)
2. Completion of at least 15 letter-grade credit hours (except student-teaching seniors, who must have at least 12 credits)
3. No final grades of D, F, or I

#### Honors Courses

Students who excel in music theory and sight-singing may be selected to enroll in honors sections of these courses. A student may be recommended for honors if his or her work is A-level and if mature study and practice habits are evident. The following are courses with honors sections:

MUTH-12201	Music Theory I — Honors
MUTH-13301	Sight-Singing I — Honors
MUTH-13401	Sight-Singing II — Honors
MUTH-22101	Music Theory II — Honors
MUTH-22201	Music Theory III — Honors
MUTH-23301	Advanced Sight-Singing III — Honors
MUTH-23401	Advanced Sight-Singing IV — Honors
MUTH-32101	Form and Analysis — Honors
MUTH-32201	Analysis of Music since 1900 — Honors

## MUSIC COURSE DESCRIPTIONS

#### Course Prefixes and Numbering System

JAZZ	Jazz studies
MUED	Music education
MUEN	Ensembles
MUMC	Additional music courses
MUNM	Courses for the non-music major
MUTH	Music theory, sight-singing, and composition; music history and literature
PFMJ	Performance — major instrument
PFNM	Performance — nonmajor
PFMS	Performance — secondary instrument

The three digits after the hyphen designate the specific course. The first of these digits represents the year in school (1 through 4) during which a student normally takes this course. Ensembles may be repeated for credit. The third digit is odd or even depending on whether the course is normally offered during the first or second semester, respectively.

#### Level-5 courses

Courses at level 5 are graduate courses for which qualified seniors may enroll under certain circumstances. Seniors may take level-5 courses for either graduate or undergraduate credit provided they: (1) have completed 90 or more hours in an undergraduate degree program; (2) have a cumulative GPA of 3.00 or higher; and (3) secure the approval of the instructor, undergraduate adviser, graduate chair, dean of the school, and dean of graduate studies. Such courses taken for graduate credit cannot be applied toward an undergraduate degree; those taken for undergraduate credit cannot be applied toward a master's degree.

## MUSIC THEORY, SIGHT-SINGING, AND COMPOSITION COURSES

Any entering student may be granted exemption from any semester's work upon the successful completion of a departmental theory examination covering the material in that semester. Exempted credit is normally made up by taking additional music electives.

**MUTH-10100 Fundamentals of Music Theory** FA LA  
Study of rhythm and meter, pitch, intervals, tonality, scales, key signatures and relationships, triads, notation, and terms and symbols. 1 credit. (F-B)

**MUTH-12100 Introduction to Musical Styles** FA LA  
Students will develop the ability to understand music in many historical and cultural contexts, and will develop and advance their basic music literacy, including most especially a working knowledge of the elements of musical design. In addition, students will develop critical listening skills and an awareness of chronology and will learn a variety of music literature. 2 credits. (F)

**MUTH-12200 Music Theory I** FA LA  
Study of two-voice contrapuntal frameworks, triads and seventh chords and their inversions, nonchord tones, and tonal structure involving diatonic harmony. Written application of all subject material, demonstrating the principles of good voice leading. Keyboard and vocal demonstration of harmonic concepts. Harmonic and structural analysis of selected works. Aural recognition of chord sonority types, harmonic progressions, cadences, and textures. Prerequisites: MUTH-10100 or successful results from the placement exam. 2 credits. (F-S)

**MUTH-12201 Music Theory I — Honors** FA LA  
A more in-depth study of the material covered in MUTH-12200. Prerequisites: Placement testing. 2 credits. (S)

**MUTH-13300 Sight-Singing I** FA LA  
Basic musical skills are developed through singing prepared and unprepared material, melodic and rhythmic dictation, and vocal/keyboard exercises. Sight-singing is based on moveable "do" solfeggio syllables using exercises in the major mode only, in the treble, alto, and bass clefs. Rhythmic material is comprised of simple, compound, and changing meters, including first division of the beat, fundamental rhythm patterns, and complementary rhythm. 1.5 credits. (F-S)

**MUTH-13301 Sight-Singing I — Honors** FA LA  
A more in-depth study of the material covered in MUTH-13300. Registration is based on placement testing. 1.5 credits. (F)

**MUTH-13400 Sight-Singing II** FA LA  
Skills learned in MUTH-13300 or MUTH-13301 are developed further. Minor mode and tenor clef are introduced. Syncopation, anacrusis phrasing, second

division of the beat, and changing meter are presented. Prerequisites: MUTH-13300 or MUTH-13301. 1.5 credits. (F-S)

**MUTH-13401 Sight-Singing II — Honors** FA LA  
A more in-depth study of the material covered in MUTH-13400. Registration is based on excellent achievement in MUTH-13300 or MUTH-13301. 1.5 credits. (S)

**MUTH-14100–MUTH-14200 through MUTH-44100–MUTH-44200** NLA  
**Composition**

Study and application of the techniques necessary for coherent expression in creative musical work. Students are assigned original compositions to explore motivic, harmonic, and formal design, as well as style, idiom, and orchestration, in order to create effective and meaningful works. Registration is based on previous written work and the permission of the instructor. Private tutorial instruction and one class meeting per week. 3 credits. (F-S)

**MUTH-22100 Music Theory II** LA  
Continued study of diatonic harmony. Study of period design and other small musical formal structures, harmonic sequences, applied chords, and tonicization and modulation. Written application of all subject material, demonstrating the principles of good voice leading. Keyboard and vocal demonstration of harmonic concepts. Harmonic and structural analysis of selected works. Aural recognition of sonority types, harmonic progressions, textures, and form. Prerequisites: MUTH-12200 or MUTH-12201. 2 credits. (F-S)

**MUTH-22101 Music Theory II — Honors** LA  
A more in-depth study of the material covered in MUTH-22100. Registration is based on excellent achievement in MUTH-12200 or MUTH-12201. 2 credits. (F)

**MUTH-22200 Music Theory III** LA  
Study of the mode mixture, chromatic tonicization and modulation, the Neapolitan sixth chord, augmented sixth chords, extended tertian chords, and more advanced harmonic topics. Written application of all subject material, demonstrating the principles of good voice leading. Keyboard and vocal demonstration of harmonic concepts. Harmonic structural, and aural analysis of selected works in binary and ternary form. Aural recognition of sonority types, harmonic progressions, textures, and form. Prerequisites: MUTH-22100 or MUTH-22101; MUTH-12100. 2 credits. (F-S)

**MUTH-22201 Music Theory III — Honors** LA  
A more in-depth study of the material covered in MUTH-22200. Prerequisites: MUTH-12100; excellent achievement in MUTH-22100 or MUTH-22101. 2 credits. (S)

**MUTH-23300 Advanced Sight-Singing III** LA  
Advanced musical skills are developed through singing prepared and unprepared material and one- and two-part dictation. Vocal/keyboard exercises leading to the skill level necessary to perform a simple art song are assigned. Introduction of chromaticism through nonchord tones, secondary dominant chords, and modulation to near-related keys. Rhythmic materials include irregular division of the beat, advanced syncopation, and asymmetrical and changing meters. Prerequisites: MUTH-13400 or MUTH-13401. 1 credit. (F-S)

**MUTH-23301 Advanced Sight-Singing III — Honors** LA  
A more in-depth study of the material covered in MUTH-23300. Registration is based on excellent achievement in MUTH-13400 or MUTH-13401. 1 credit. (F)

**MUTH-23400 Advanced Sight-Singing IV** LA  
Advanced musical skills are developed further through the study of modulations to distant-related keys, transient modulations, and modal melodies. Introduction to 20th-century music through Impressionist, post-tonal and atonal melodies, trichord patterns, and complex rhythmic and metric combinations. Prerequisites: MUTH-23300 or MUTH-23301. 1 credit. (F-S)

**MUTH-23401 Advanced Sight-Singing IV — Honors** LA  
A more in-depth study of the material covered in MUTH-23400. Registration is based on excellent achievement in MUTH-23300 or MUTH-23301. 1 credit. (S)

**MUTH-32100 Form and Analysis** LA  
Examination of the traditional techniques of musical form and structure and their application to compositions primarily from the 18th and 19th centuries. Prerequisites: MUTH-22200 or MUTH-22201. 2 credits. (F)

**MUTH-32101 Form and Analysis — Honors** LA  
A more in-depth study of the material covered in MUTH-32100. Registration is based on excellent achievement in MUTH-22200 or MUTH-22201. 2 credits. (F)

**MUTH-32200 Analysis of Music since 1900** LA  
Study of harmonic, rhythmic, melodic, and formal techniques from about 1900 to the present. Introduction of various analytical systems. Prerequisites: MUTH-22200 or MUTH-22201. 2 credits. (S)

**MUTH-32201 Analysis of Music since 1900 — Honors** LA  
A more in-depth study of the material covered in MUTH-32200. Registration is based on excellent achievement in MUTH-22200 or MUTH-22201. 2 credits. (S)

**MUTH-36000 Figured Bass and Score Reading** LA  
A practical course in the realization of figured bass and Roman numeral progressions at the keyboard. Open score reading of string quartet and other instrumental and vocal literature. Prerequisites: MUTH-22200 or MUTH-22201. 1 credit. (S,E)

**MUTH-42100 Topics in Music Theory and Analysis** LA  
Changing topics in music theory and analysis. Prerequisites: MUTH-32200 or MUTH-32201. 2 credits. (Y)

**MUTH-42900 Advanced Aural Skills** LA  
Extends aural skills developed in lower-level courses in the sight-singing, music theory, and music history core, including emphases on formal analysis and music since 1900. Prerequisites: MUTH-23400 or MUTH-23401; MUTH-32100 or MUTH-32101; MUTH-32200 or MUTH-32201 (may be taken concurrently; MUTH-35500). 1 credit. (S-B,E)

**MUTH-43100 Sixteenth-Century Counterpoint** LA  
Study of polyphonic techniques based on the stylistic principles of the 16th-century sacred literature. Composition of canons, motets, and movements from the mass. Prerequisites: MUTH-25500; and MUTH-23300 or MUTH-23301; corequisites: MUTH-32100 or MUTH-32101. 2 credits. (F-B,O)

**MUTH-43200 Eighteenth-Century Counterpoint** LA  
Study of polyphonic techniques based on the stylistic principles of the 18th-century keyboard literature. Invention (two- and three-voice), chorale prelude, canon, and fugue are studied. Analysis and written projects. Prerequisites: MUTH-32100 or MUTH-32101. 2 credits. (S,E)

**MUTH-43500 Choral Arranging** LA  
Arranging for elementary through high school choruses and special choirs. Analysis and study of choral part-writing, encompassing unison, simple two-, three-, and four-part, and multi-voice units. Prerequisites: MUTH-22200 or MUTH-22201. 2 credits. (Y)

**MUTH-43700 Orchestration** LA  
Study of orchestral and band instruments in terms of range, transposition, and individual characteristics. Scoring of works for both standardized and less common ensembles of various sizes. Performance of works in class whenever possible. Prerequisites: MUTH-32200 or MUTH-32201. 2 credits. (F-S)

**MUTH-44300 Pedagogy of Music Theory** NLA  
A survey of the pedagogical aspects of teaching music theory and aural skills on the high school and college level. Focus on current approaches, presentation, and implementation of materials suitable for the study of theory, harmony, and aural skills. Prerequisites: MUTH-32100 or MUTH-32101. 3 credits. (S,O)

**MUTH-46400 Introduction to Composition** LA  
Development of techniques of monodic writing with emphasis placed on styles from the 16th through 20th centuries. Detailed study of pitch and rhythmic procedures. Continuation with two-part writing, culminating in pieces in small forms. Prerequisites: A working knowledge of music notation and performance ability in some vocal or instrumental area and permission of the instructor. 2 credits. (F)

**MUTH-49800 Composition Recital** NLA  
Performance of representative compositions. The program should include approximately 45 minutes of music. 2 credits. (F-S)

## MUSIC HISTORY AND LITERATURE COURSES

**MUTH-25500 History and Literature of Music I** HU LA  
Survey of music from the early Christian era to the mid-18th century focusing on origins and evolution of musical styles, forms, and genres. Social and cultural contexts are examined in relation to musical materials and their application within specific repertoire. Prerequisites: Any MUTH-xxxxx course. 3 credits. (S)

**MUTH-25600 History and Literature of Music II** HU LA  
Survey of music from the mid-18th century to the late 19th century focusing on distinctive features of musical styles, forms, and genres. Social and cultural contexts are examined in relation to musical materials and their application within specific repertoire. Prerequisites: MUTH-25500. 3 credits. (F)

Music Education Courses

**MUTH-35500 History and Literature of Music III** HU LA

Survey of music from about 1900 to the present, focusing on transformations of traditional musical idioms, as well as newly developed styles. Social and cultural contexts including politics, censorship, and economic factors are examined in relation to musical materials and their application within specific repertoire. Prerequisites: MUTH-25600. 3 credits. (S)

**MUTH-45100 Instrumental Chamber Music Literature** LA

A historical survey of instrumental chamber music from the Renaissance to the present. Prerequisites: MUTH-35500. 3 credits. (S)

**MUTH-45200 The History and Literature of the Art Song** LA

A broad historical survey of the secular art song from the Middle Ages to the present, with greatest emphasis placed on the German, French, Italian, and English song repertoire of the 18th and 19th centuries. Prerequisites: MUTH-35500. 3 credits. (IRR)

**MUTH-45300 Performance Studies in Early Music** LA

The study and performance of early music for singers and instrumentalists. Projects require transcribing music from primary and secondary sources, studying performance techniques on available historical instruments, and rehearsing and performing the transcribed music. Historical authenticity versus modern practicality are discussed. May be repeated for credit. 2 credits. (F-S)

**MUTH-45700 History and Literature of Opera** FA LA

History and development of opera from the Florentine Camerata to the present. Special projects in transcription from unpublished sources and presentation of performing editions are available to interested students. Prerequisites: MUTH-35500. 3 credits. (F, B)

**MUTH-45800 The Symphony** LA

The study of orchestral music, tracing its development from the baroque era to the present. Representative examples of the concerto and symphonic poem are included. Prerequisites: MUTH-35500. 3 credits. (F)

**MUTH-49500 Survey of Piano Literature I** LA

The study of piano literature from the high baroque through the middle romantic periods. The unique facets of each style are explored through analysis, outside readings, score study, guided listening, and individual performances. Periodic examinations and individual projects are required. The course includes one hour of lecture and one half-hour lab meeting weekly, and is required of keyboard majors in the performance program in the senior year. 1 credit. (F,IRR)

**MUTH-49600 Survey of Piano Literature II** LA

The study of piano literature from the middle romantic period through the 20th century. The unique facets of each style are explored through analysis, outside readings, score study, guided listening, and individual performance. Periodic examinations and individual projects are required. The course includes one hour of lecture and one half-hour lab meeting weekly, and is required of keyboard majors in the performance program in the senior year. 1 credit. (S,IRR)

**MUTH-49700 Survey of Violin and Viola Literature** LA

The study of violin and viola literature from the 17th century through the 20th century. The unique facets of each style are explored through analysis, outside readings, score study, guided listening, and individual performances. The course includes weekly aural assignments, individual projects, and periodic examinations. Prerequisites: Senior or graduate standing. 2 credits. (S)

The following are level-5 courses (see p. 214):

**MUTH-53900 Wind Literature and Performance Practice** LA

The study of wind literature from its beginning in the music of Gabrieli through the classical wind serenades of Mozart to the composers of today. The course will include music written for wind chamber groups, as well as music for wind ensemble and the traditional concert band. 2 credits. (F,IRR)

**MUTH-54000 Choral Literature and Performance Practice** LA

A survey of choral literature and performance practices from the Renaissance to the present. 2 credits. (S)

**MUSIC EDUCATION COURSES**

**MUED-10100–MUED-10200 through MUED-20100–MUED-20200 Music Field Experience** NLA

Four semesters of observation or participation in music teaching in a variety of settings and student developmental levels accompanied by seminars.

Prerequisites: MUED-10100 for MUED-10200; MUED-10200 for MUED-20100; MUED-20100 for MUED-20200. 0.5 credit. (Y)

**MUED-24600 Classroom Instruments** NLA

Techniques and materials for teaching children to play classroom instruments, including Orff instrumentarium, soprano recorder, autoharp, and guitar. Prerequisites: Sophomore standing, MUED-10200. 1 credit. (F-S,B)

**MUED-26700 Music Education for Children** NLA

Emphasis is placed on planning, implementing, and evaluating an eclectic curriculum based on conceptual pedagogy. Study of the influences of Dalcroze, Orff, and Kodály. Projects in designing materials for large group, small group, and individualized instruction of pre-kindergarten through grade 6. Survey of adaptations necessary for the special learner in music in mainstreamed and inclusive settings. Prerequisites: Sophomore standing; MUED-10200. 2 credits. (F-S)

**MUED-30100–MUED-30200 Choral Conducting** NLA

A course designed to develop proficiency in manual and aural skills. The second semester is a continuation of those goals with special emphasis placed on rehearsal techniques. Prerequisites: Junior standing; MUTH-22100 or MUTH-22101. 2 credits. (F-S)

**MUED-30300–MUED-30400 Instrumental Conducting** NLA

A course designed to develop proficiency in manual and aural skills. The second semester is a continuation of those goals with special emphasis placed on rehearsal techniques. Prerequisites: Junior standing; MUTH-22100 or MUTH-22101. 2 credits. (F-S)

**MUED-34700 String Pedagogy** NLA

Pedagogical techniques and field experience for teaching string instruments in private, small group, and large ensemble settings. A synthesis of pedagogical concepts introduced in secondary instrument classes. Prerequisites: Junior standing; secondary instruments through sophomore year. Corequisites: MUED-37100. 2 credits. (F)

**MUED-35600 Laboratory Band** NLA

A survey of elementary and junior high school ensemble materials. Students perform on instruments other than their major one and may, at the discretion of the instructor, be given opportunities to conduct rehearsals. Class meeting: Two hours per week. Prerequisites: Junior standing; MUED-30100 or MUED-30300. 1 credit. (F,B)

**MUED-35700 Laboratory Orchestra** NLA

A survey of elementary and junior high school ensemble materials. Students perform on instruments other than their major one and may, at the discretion of the instructor, be given opportunities to conduct rehearsals. Class meeting: Two hours per week. Prerequisites: Junior standing; MUED-30100 or MUED-30300. 1 credit. (S,O)

**MUED-36100 Teaching Vocal–General Music** NLA

Taught in tandem with the junior vocal student teaching experience at Immaculate Conception School. The pedagogical principles, philosophical issues, and the state and national standards that were introduced during the prerequisite courses are continued at a more advanced level and applied with children from preschool through grade 8 in the music classroom. Prerequisites: Junior standing; MUED-24600; MUED-26700. Corequisites: MUED-36900. 1 credit. (F)

**MUED-36200 Teaching Instrumental Music** NLA

Emphasis is placed on implementing a successful school instrumental music program including philosophical issues, national and state standards, administration, evaluating, assessment, recruitment techniques, ensemble classroom management, and advocate/parent relations. Also a forum for field experience questions and issues. Prerequisites: Junior standing; secondary instruments through the sophomore year. Corequisites: MUED-37200. 1 credit. (S)

**MUED-36800 General and Choral Music in the Secondary School** NLA

The study and practical application of materials and techniques for teaching general and choral music in middle school, junior high, and high school. Special consideration is given to music for the changing-voice choir. Prerequisites: Junior standing; MUED-20200. 2 credits. (F-S)

**MUED-36900 Student Teaching: Vocal** NLA

Junior year. Observation of experienced teachers, followed by biweekly teaching experience under supervision in a local parochial school (Immaculate Conception School). Prerequisites: Junior standing; MUED-20200; MUED-24600; MUED-26700. Corequisites: MUED-36100. 2 credits. (F)

**MUED-37000 Student Teaching and Seminar: Vocal** NLA

Junior year. Observation of experienced teachers, followed by weekly teaching experience under supervision in a local parochial school (Immaculate Conception School). Prerequisites: Junior standing; MUED-36900. 2 credits. (S)

**MUED-37100 Student Teaching: Instrumental** NLA

Junior year. Observation of experienced teachers, followed by weekly teaching experience under supervision in area elementary schools. Prerequisites: Junior standing; secondary instruments through sophomore year; MUED-20200. Corequisites: MUED-37500 or MUED-34700. 2 credits. (F)

**MUED-37200 Student Teaching and Seminar: Instrumental** NLA

Junior year. Observation of experienced teachers, followed by weekly teaching experience under supervision in area elementary schools. Prerequisites: Junior standing; MUED-37100; secondary instruments through sophomore year. Corequisites: MUED-36200. 2 credits. (S)

**MUED-37500 Wind Instrument Pedagogy** NLA

Pedagogical techniques and field experience for teaching woodwind and brass instruments in private, small group, and large ensemble settings. A synthesis of pedagogical concepts introduced in second instrument classes. Prerequisites: Junior standing; secondary instruments through sophomore year. Corequisites: MUED-37100. 2 credits. (F)

**MUED-40100 Advanced Choral Conducting** NLA

The study of conducting choral music with a variety of styles and interpretive techniques. Students have the opportunity to conduct several visiting high school or college choirs during class session. Prerequisites: MUED-30200 or MUED-30400. 2 credits. (F-B,O,S-B)

**MUED-40200 Advanced Instrumental Conducting** NLA

Studies and practices aimed toward improved clarity of basic stick technique through the use of unequal motions (rhythmic and melodic). Practical exploration of rehearsal techniques with an emphasis placed on clarity and efficiency in solving problems of balance, ensemble, intonation, and phrasing. Prerequisites: MUED-30400. 2 credits. (F-B,E,S-B)

**MUED-41000 Multicultural Perspectives in Music Education** LA

An investigation of world musics, including inherent cultural values and identities, with a focus on American public school curricula and pedagogies. Prerequisites: MUED-36100, MUED-37500, or MUED-34700. 2 credits. (S-B)

**MUED-44000 Materials for Band Music Education** NLA

The study and evaluation of materials appropriate for teaching elementary, junior high, and senior high school band. Included is the examination of method books, instructional materials, and music for concert band, marching band, and jazz ensemble. Prerequisites: Junior standing; MUED-30300. 2 credits. (S)

**MUED-44900 Marching Band Techniques** NLA

A study of techniques employed by high school and college marching bands, including arranging, fundamentals, and charting procedures. Each student is required to chart an entire field band show. Extensive use is made of film and videotape. Prerequisites: Junior standing; MUED-37500 or MUED-35600, or permission of instructor. 2 credits. (S-B)

**MUED-46800 Senior Block Student Teaching: Vocal** NLA

Senior year. A diversified half-semester, full-time teaching experience in a carefully selected public school emphasizing the junior and senior high school levels. Prerequisites: Senior standing; MUED-37000; see "prerequisites/eligibility" for the music education senior student teaching experience (listed in this catalog and the *Music Education Student Teacher Handbook*). 6 credits. (F-S)

**MUED-46900 Senior Block Student Teaching: Instrumental** NLA

Senior year. A diversified half-semester, full-time teaching experience in a carefully selected public school emphasizing the secondary school levels. Prerequisites: Senior standing; MUED-37200; see "prerequisites/eligibility" for the music education senior student teaching experience (listed in this catalog and the *Music Education Student Teacher Handbook*). 6 credits. (F-S)

**JAZZ STUDIES COURSES****JAZZ-16100 Survey of Jazz History** FA LA 3b, h

A one-semester course for non-music majors and music majors. The study of jazz history from 1890 to the present, with much required listening and reading outside class. Origins, blues, New Orleans Dixieland, Chicago Dixieland, ragtime, boogie woogie, swing, bebop, cool, funky, and eclectic era (i.e., free jazz, third

stream, contemporary, big bands, jazz, rock fusion, advancements in improvisation, and electronics). This course is required for jazz studies majors and may be used as a music elective for other bachelor of music degrees. 2 credits. (F)

**JAZZ-16500 Basic Music Calligraphy** NLA

Use of the copying pen; laying out the work for easy page turns and readability; copying parts from both concert and transposed scores; writing piano parts; correcting arranger's or composer's mistakes; special problems with rhythm-section instruments; proper writing in all clefs; proper use of notation; lettering; titles; fixing mistakes; flags; rests; dots; note heads and stems; beams; ledger lines; time and key signatures; accidentals; dynamics, slurs, ties, and other articulations; shorthand and shortcuts; tremolos; instrument cues; and multi-copying lyrics. Many copying projects throughout the semester, including copying all parts for a complete large jazz band orchestration. 1 credit. (F,IRR)

**JAZZ-16600 Jazz Piano I** NLA

Classroom instruction in functional jazz keyboard; open voicings of seventh, ninth, and thirteenth chords beginning with ii-V-I progressions in major and minor keys; rootless close voicings; basic comping techniques and patterns; melodic improvisation; interpreting a lead sheet; the blues; jazz styles; solo piano. The course focuses on interpretation and performance of standard pieces from the jazz repertoire through individual keyboard application in a class setting. 1 credit. (S)

**JAZZ-16700 Jazz Piano II** NLA

A continuation of JAZZ-16600 to prepare the student for a variety of performance situations and voicings; comping styles; walking bass; technique for soloing and chord substitutions; solo piano styles; contemporary jazz styles. As in Jazz Piano I, the course focuses on interpretation and performance of standard jazz pieces through individual keyboard application in the class setting. Prerequisites: JAZZ-16600. 1 credit. (F)

**JAZZ-32300 Jazz Arranging I** LA

Jazz arranging for the big band. Chord progressions and harmonic motion; scales that go with chords; triadic and seventh chords; standard cadential formulas; progressions found in basic jazz tunes; transcription; transposition; proper rhythm notation; terminology; instrument ranges; principles of melodic analysis; approach note techniques; four-part close voicings; unisons; open voicings (i.e., "drop two" and "drop two and four"); pads; punch chords; additions to four-way close; five-part saxophone section writing; alternate voicings; rhythm section writing; background line writing; standard formal arrangements of jazz pieces; writing one full arrangement with parts copied for a large jazz ensemble (arrangements must be played to receive credit in the course); score analysis and listening; "shout" chorus; concerted writing; melodic and rhythmic modification. 2 credits. (S)

**JAZZ-32500 Jazz Arranging II** LA

Writing for small and medium-size jazz ensembles. Review of all major concepts from JAZZ-32300 Jazz Arranging I; discussion of harmony, substitute chords, modulation, and reharmonization; two- and three-part jazz counterpoint; analysis of small-group scores; transcribing tunes from recordings; correction of published sheet music; melody writing and motive development; introductions and turnarounds; expanded use of the rhythm section; background writing; techniques used in developing a melody; formal considerations. Assigned listening both in and out of class. Students will produce one complete medium-size group arrangement. Arrangement must be played to receive credit in the course. Prerequisites: JAZZ-32300. 2 credits. (F,IRR)

**JAZZ-32600 Jazz Arranging III** LA

Jazz arranging for the "studio orchestra" (i.e., large jazz ensemble with strings, woodwinds, horns, tuba, and extra percussion). Review of all major concepts from JAZZ-32300 Jazz Arranging I and JAZZ-32500 Jazz Arranging II; woodwind writing (i.e., clarinet, flute, bass clarinet, bassoon, and oboe); string writing and combining strings with winds; expanded use of the rhythm section; writing for voices in combination with other instruments; the recording studio; percussion writing; writing for French horn and tuba; score analysis and listening. Students will produce one "studio orchestra" arrangement (perhaps an original composition, with approval of professor). Arrangement must be played to receive credit in the course. Prerequisites: JAZZ-32500. 2 credits. (F)

**JAZZ-36100 Jazz Improvisation I** LA

Basic nomenclature; all four-note seventh chords; modes of the major scale as used in improvising; rhythmic motive development; "swing" feeling; even 8th-note feeling; introduction to ii-V and ii-V-I progressions in all major keys; modulating standard and jazz compositions; solo transcriptions; phrase construction; chordal style; linear style; cycles; ear development; basic form of a solo; inside playing in solo improvising; Dorian and Mixolydian mode application. 2 credits. (F)

Additional Music Courses

**JAZZ-36300 Jazz Improvisation II** LA  
 More advanced harmonic concepts; *b*9 chords; 11th and 13th chords; review of ii-V-I progressions and resolutions; basic bitonality; formal structures of solos; use of altered scales; Phrygian, Lydian, Aeolian, and Locrian mode application to chord changes; whole tone and diminished scale usage; modes of the ascending melodic minor scale and their usage; bebop style compositions of the 1940s and 1950s; “rhythm changes” and substitute chord usage; bebop devices. Prerequisites: JAZZ-36100. 2 credits. (S,IRR)

**JAZZ-36400 Jazz Improvisation III** LA  
 Fast tempos; rock style improvisation; chord superimposition; advanced patterns; deceptive cadences; alternate blues changes; turnarounds; advanced bitonality; further application of modes of the ascending melodic minor; more advanced harmonies of songs from the 1960s through 1980s; the Lydian-augmented mode; the Mixolydian flat 13 mode. Prerequisites: JAZZ-36300. 2 credits. (S,IRR)

**JAZZ-36600 Jazz Style Analysis** HU LA  
 For music majors (open to selected non-music majors with permission of the instructor). Jazz history from 1945 to the present with required listening and reading outside class. Areas covered include stylistic analysis of contemporary jazz, major representative artists, and the influence of preceding styles on subsequent ones. Aural and theoretical analysis of transcribed solos is included. Course grades are based on quizzes and a final research or creative project. 3 credits. (S,IRR)

**ADDITIONAL MUSIC COURSES**

**MUMC-10100 Required Recital Attendance** NLA  
 All full-time students in the School of Music are required to attend 10 ensemble, faculty, or guest artist recitals each semester. In addition, they are required to attend five student recitals. The associate dean will administer this policy as it applies to transfer students. All other students must meet the requirement for six semesters. 0 credits. (F-S)

**MUMC-10300 Introduction to Music Technology** NLA  
 Introduction to hardware and software technologies and their specific application to the music field. Prerequisites: Music reading ability and basic keyboard skills. 1 credit. (F-S)

**MUMC-10700 African Drum and Dance Performance Practices** FA LA  
 Comprised of three performance components — drumming, singing, and dance. Investigation of specific musical types and styles, with emphasis on basic vocal and instrumental performance techniques on authentic African musical instruments. Social functions and dance movements in ritual, ceremonial, religious, and recreational contexts are also investigated. 2 credits. (F-B)

**MUMC-14000 Musical Theater Rehearsal and Performance** NLA  
 Participation in rehearsal and performance of a major musical theater production sponsored jointly by the Department of Theatre Arts in the School of Humanities and Sciences. Students receive credit for assignments in instrumental or vocal performance. Evaluated for pass/fail grade only by the music faculty member in charge of the designated area of specialization. Evaluation based on degree of professional attitude and quality of performance. Audition required prior to enrolling. Class meeting: Varies according to the extent of the role/credit granted. Music students may not enroll in the theater arts course THPA-13000 Rehearsal and Performance (see p. 193). May be taken for a maximum of 4 credits. 0–2 credits. (F-S)

**MUMC-14100 Recording Workshop** NLA  
 A forum to develop critical listening skills on a regular and ongoing basis, critique each other’s work, examine and discuss aesthetic considerations of recording, and examine new technologies. 0 credits. (F-S)

**MUMC-14500 Introduction to Electroacoustic Music** FA LA 3b  
 Introduces the essential elements of classical and contemporary electroacoustic music. Theoretical and practical studies focus on the elements of sound synthesis, audio mixing, and recording. Students are exposed to major works in the classical electroacoustic field, while creating their own compositions. No prior formal training in music or electronics is required. This course may be used as a music elective for the B.M. degree. Students meet for one lecture and one lab per week, and are assigned biweekly studio time for assignments and their own explorations. 2 credits. (F-S)

**MUMC-16100 Diction I** NLA  
 A detailed study of the international phonetic alphabet, with particular attention to the rules and symbols of English, Italian, and German diction. Application of rules through written assignments, oral drill, language lab work, and individual performance in class. 2 credits. (F)

**MUMC-16200 Diction II** NLA  
 A detailed study of the international phonetic alphabet, with particular attention to the rules and symbols of French diction. Application of rules through written assignments, oral drill, language lab work, and individual performance in class. Prerequisites: MUMC-16100. 2 credits. (S)

**MUMC-16600 Career Orientation** NLA  
 Lectures, films, panel discussions, workshops, and performances present thorough coverage of careers in the music field. Members of the School of Music faculty, all of whom are experienced in the areas they discuss, are present during class sessions. These appearances, together with those of selected off-campus guests, permit a realistic appraisal of current vocational opportunities. Students are assisted in (1) selecting goals in the music profession that are realistic in view of present conditions of employment, and (2) evaluating their career goals in light of their own qualifications and those apparently essential for success in the field. Also provides a summary of United States copyright law and its implications for music teachers, performers, and composers. 1 credit. (S)

**MUMC-19900, MUMC-29900, MUMC-39900, MUMC-49900 Independent Study** NLA  
 Independent study under the direction of a music faculty member for areas of study otherwise not available in the curriculum. A written proposal must be submitted not later than the end of the first week of classes. Requires approval of the sponsoring faculty member and the dean. Request forms for independent study are available in the music office. Also offered through the London Center. 1–3 credits. (F-S)

**MUMC-24800 Digital Sound Production** FA LA  
 This studio-oriented course explores the concepts and basic applications of MIDI systems. Students learn to use software sequencers in the process of composing and creating classical, electroacoustic, and popular music. This course may be used as a music elective for the bachelor of music degree. Students meet for one lecture and one lab per week, and are assigned biweekly studio time for assignments and their own explorations. Prerequisites: MUMC-14500. 2 credits. (S)

**MUMC-24900 Techniques and Analysis of Electroacoustic Music Composition** FA LA  
 An elective for the music major or non-music major with prior electroacoustic composition experience. Subjects covered include alternate MIDI controllers, advanced sequencing techniques, timbre design using a variety of contemporary synthesis techniques, and analysis of representative electroacoustic works by contemporary composers. This course may be used as a music elective for the bachelor of music degree. Students meet for one lecture and one lab per week, and are assigned biweekly studio time for assignments and their own composing. Prerequisites: MUMC-14500; MUMC-24800. 2 credits. (IRR)

**MUMC-25000 Digital Recording and Editing** FA LA  
 This course enables students to develop expertise in the art and science of digital recording and sound sampling. Topics include the theory and practice of digital recording, editing, and mixing; field sample collection; and music composition techniques using digital recording software. This course may be used as a music elective for the bachelor of music degree. Students meet for one lecture and one lab per week, and are assigned biweekly studio time for assignments and their own composing. Prerequisites: MUMC-14500. 2 credits. (F)

**MUMC-27300 Elective Recital** NLA  
 In consultation with their major performance professor, music majors may give a solo recital for elective music credit. These programs may be full recitals (approximately one hour in length), or a shared half recital (approximately one-half hour per performer). Prerequisites: Permission of instructor. Credit: Full recital, 1 credit; half recital, 0.5 credit. (F-S)

**MUMC-27700 Introduction to the Organ** NLA  
 Basic instruction in playing the organ with an overview of organ history and construction. The basics of legato, including substitution and thumb glissando, as well as pedal playing are covered. Weekly meetings in a seminar setting include lecture, written, and keyboard components. Prerequisites: PFSM-17600. 1 credit. (F-S)

**MUMC-27900 Introduction to the Harpsichord** NLA  
 Basic instruction in playing the harpsichord, as well as insight into playing continuo with an overview of harpsichord history, literature, and construction, and the basics of figured bass realization and figured bass in the context of continuo accompaniment. Adaptation of realized continuo parts into more usable accompaniments is emphasized. Prerequisites: PFSM-17600. 1 credit. (F-S)

- MUMC-28100 Selected Topics in Music** LA  
Study of topics in music chosen by the instructor and approved by the appropriate department chair. Prerequisites: As appropriate to the topic. 1–3 credits.
- MUMC-34800 Advanced Microphone Techniques** NLA  
This course examines the characteristics and designs of all types of professional microphones, including polar patterns, correct placement, and selection of microphones for specific recording situations. Standard recording configurations are examined, as are the physics and characteristics of musical instruments. Students serve as engineers in recording sessions and assist other students in their sessions. Prerequisites: TVR-37100. 2 credits. (F)
- MUMC-34900 Advanced Recording Techniques** NLA  
Advanced application of mixing and recording techniques. Students develop proficiencies in the areas of submixing, signal flow, signal processing, patching, mastering, multi-track sessions, mixing board topology, monitoring systems, and mixes and automation. Prerequisites: TVR-37100. 3 credits. (S)
- MUMC-35100 Reaching Out to Audiences** LA  
An exploration of how musicians can reach and build broader audiences for the various genres of classical music. Topics include the importance of community involvement, musicians' interaction with audiences, visual presentation of performance (i.e., multimedia, lighting), presenting 20th- and 21st-century music to diverse audiences, connecting with music education programs in colleges and the public schools, and understanding several aspects of music management. Class meetings: Two hours per week for one block. Prerequisites: Two semesters of private lessons at level 2. 1 credit. (F)
- MUMC-37100 Band Instrument Management and Maintenance** NLA  
An introduction to the methods, procedures, and terminology necessary to organize, maintain, and distribute an inventory of brass and woodwind instruments in a public school setting. Basic inspection and cleaning techniques are addressed as well as preventative maintenance and instrument storage issues. Inventory control procedures, contracts, and repair budget estimation are covered. This course is open to all instrumental and vocal music majors who plan to teach in public or private schools. Prerequisites: Junior standing. 1 credit. (S,B)
- MUMC-37300 Required Junior Recital** NLA  
As a condition for graduation, students in the performance and four-year programs are required to present a junior solo recital approximately one hour long. 1 credit. (F-S)
- MUMC-37500 Style Registration in Organ Music** LA  
Study of various stylistic concepts in organ composition and the corresponding types of registration. Exercises in the appropriate registration for instruments of different specifications. 2 credits. (IRR)
- MUMC-38100 Selected Topics in Music** LA  
Study of topics in music chosen by the instructor and approved by the appropriate department. Prerequisites: As appropriate to the topic. 1–3 credits.
- MUMC-39000, MUMC-49000 Internship** NLA  
Practical experience in a music-related field. A supervised work experience with a cooperating institution or business to provide the student with an opportunity to meet active professionals and to guide career planning. The student must develop a proposed project and carry out its requirements under the supervision of a faculty sponsor. Pass/fail only. Prerequisites: Junior or senior standing; approval of faculty sponsor and dean. 1–3 credits. (F-S)
- MUMC-40300 Computer Technology in Music Education** NLA  
Advanced course in computer technology for students majoring in music education. Activities include surveying current CAI materials, creating MIDI and digital audio resources for web delivery, and developing musical resources designed for use in teaching. Prerequisites: MUMC-10300; MUED-36900, MUED-37000, MUED-37100, or MUED-37200. 2 credits. (F-S)
- MUMC-41000 Feldenkrais®** NLA  
This course is based on the Awareness Through Movement® lessons developed by Moshe Feldenkrais. Through gentle movement sequences, musicians can learn to improve coordination, posture, and balance, which can lead to more artistic performance. Prerequisites for music majors: Junior standing. Prerequisites for non-music majors: Permission of instructor. 1 credit. (F)
- MUMC-41100 Creative Arts for Older Adults** NLA  
Techniques for developing a creative arts program including music, drama, and movement for older adults. The process combines an overview of gerontological issues and their relationship to the needs of older adults. Classes meet on campus and at local adult-care facilities. Prerequisites: Junior standing. 3 credits. (S)
- MUMC-44500 Musical Theater Workshop** NLA  
A team-taught, interdisciplinary, performance-oriented course designed to integrate musical and theater performance skills through the selection, development, and presentation of scenes from musicals. Also listed as THPA-34500–THPA-34600 and THPA-44500–THPA-44600. Admission by audition presented to faculty at first meeting of each semester. 2 credits. (F-S)
- MUMC-44700 Opera Workshop** NLA  
A team-taught, interdisciplinary, performance-oriented course designed to integrate musical and theater performance skills through the presentation of scenes from the standard and contemporary operatic repertoire. A junior- and senior-level course. Also listed as THPA-34700–THPA-34800 and THPA-44700–THPA-44800. Audition required. 2 credits. (F-S)
- MUMC-44800 Audio Repair, Maintenance, and Calibration** NLA  
A workshop course on the theoretical and practical skills behind normal maintenance and calibration of both analog and digital equipment in the audio recording studio. This includes tape head alignment, level calibration, mixing console maintenance and repair, the development of troubleshooting and analytical skills, room equalization and acoustics, computer repair, maintenance, and memory management. Prerequisites: COMP-17100; PHYS-16000 or THPA-30400. 2 credits. (F,B)
- MUMC-45000 Film and Television Scoring** NLA  
An examination and application of the aesthetic, technical, and compositional decision-making processes used in scoring for film and television. Students study the roles of music in film and television and the compositional techniques used to further the drama and plot. Students learn about the mechanics of synchronization including free-timing, the use of click tracks, and Society of Motion Picture and Television Engineering synchronization, and then apply them in their own scores. The class studies representative cues from classic and contemporary film music repertoire. Students participate in spotting, scoring, mixing, and recording their own cues. Prerequisites: MUMC-24800 or MUMC-25000; MUTH-32100 or MUTH-32101; MUTH-24100 or MUTH-46400; 553-32600 or 551-43700 (may be taken concurrently). 2 credits. (S,E)
- MUMC-46000 Opera in London** LA  
The class takes advantage of the wide range of operatic activity in London, not only by attending as many live performances as possible, but also by meeting with opera performers and directors and by making backstage visits to London's two main opera houses. Offered through the London Center. 3 credits. (S)
- MUMC-46900 String Instrument Maintenance and Repair** NLA  
An introductory course dealing with string instrument adjustments, troubleshooting, and emergency repairs typically encountered by teachers in public school music programs. Prerequisites: Senior standing. 1 credit. (S,E)
- MUMC-47000 Introduction to Brass Repair** NLA  
An introduction to the care, maintenance, and repair of the trumpet, horn, trombone, and tuba. 1 credit. (IRR)
- MUMC-47100 Introduction to Woodwind Repair** NLA  
An introduction to tools and tool making, care of woodwinds, emergency repairs, basic clarinet repair skills, and flute and saxophone work. This course is less detailed than MUMC-47200. Those electing this course may not enroll in the spring-semester offering of MUMC-47200. 1 credit. (F)
- MUMC-47200 Woodwind Repair** NLA  
A skill-development course designed to help the musician care for and service woodwind instruments. Primary emphasis is placed on clarinet, followed by significant coverage of flute and saxophone, with brief units on oboe and bassoon. Individual projects are encouraged as competence progresses. 2 credits. (S)
- MUMC-47300 Required Senior Recital** NLA  
As a condition for graduation, students in the performance and four-year program curriculum are required to present a senior solo recital, approximately one hour long. 2 credits. (F-S)
- MUMC-47500 Required Collaborative Recital** NLA  
Students prepare and perform a recital of standard length (approximately 50–60 minutes) composed of approximately one-half vocal and one-half instrumental literature in collaboration with students from other studios. Students may also fulfill this requirement by appearing in two separate recitals (one instrumental, one vocal) and performing at least half of each recital. Repertoire is approved and coached by the supervising faculty member in PFMJ-44700–PFMJ-44800 Private Accompanying. Grading is by faculty committee. Prerequisites: Senior standing; piano performance–collaborative emphasis major; PFMJ-44700 (may be taken concurrently). 1 credit. (F-S,Y)

**MUMC-48100 Selected Topics in Music** LA  
 Study of topics in music chosen by the instructor and approved by the appropriate department. Prerequisites: As appropriate to the topic. 1–3 credits.

**MUMC-49100 Music Recording Internship** NLA  
 Students spend one block working full-time in an approved recording studio, postproduction facility, sound reinforcement company, multimedia production or development company, applying theories and developing techniques learned previously. Prerequisites: MUMC-34900. 6 credits. (F-S,B)

**MUMC-49200 Music Recording Senior Project** NLA  
 Students produce and master a demo CD (portfolio) of materials for presentation. Materials for the senior project should be drawn primarily from previously recorded projects, but should involve additional work such as final mastering to CD, including appropriate coding, development of artwork, and registering and securing appropriate rights and copyrights. Prerequisites: MUMC-49100. 3 credits. (S)

**MUMC-49300 Piano Pedagogy** NLA  
 In-depth study for keyboard majors of methods and materials pertaining to the study of piano both as a major and minor instrument. Special consideration is given to the area of beginning piano study. Various aspects of both group and individual lessons are considered. 2 credits. (S,IRR)

**MUMC-49400 Piano Technology** NLA  
 Study of the art and science of piano tuning, repair, and action regulating, including history of the piano and its predecessors; physics of keyboard instruments; and practical work in maintaining and rebuilding pianos. 2 credits. (F)

**MUMC-55500 Vocal Pedagogy** NLA  
 Consideration of aspects of teaching voice, private or group, on the secondary and college level. The writings of vocal pedagogues and voice scientists are studied. Students are expected to develop vocal exercise procedures and compile lists of adaptable teaching repertoire. Faculty members assist with lectures and discussions. Course not limited to voice majors, but vocal ability adequate to demonstrate is required. For qualified seniors and graduate students; see note on level-5 courses, p. 214. 2 credits. (F-S)

## COURSES FOR THE NON-MUSIC MAJOR

**MUNM-10300 Campus Band** LA  
 A wind and percussion ensemble open to any student at Ithaca College who has previously played a wind or percussion instrument. There are no auditions for this ensemble. Campus Band is intended primarily for the non-music major who would like to continue to play an instrument in a large ensemble. One concert is scheduled each semester. Class meeting: Two hours per week. 0–1 credit. (F-S)

**MUNM-10700–MUNM-10800 Class Voice for the Non-Music Student** LA  
 Small classes in voice to develop an understanding of the vocal mechanism and the application of sound principles of breath control and vowel placement. Course content is designed for the non-music student. 1 credit. (F-S)

**MUNM-13000 Music in Society** FA LA 3b, g  
 An exploration of the social roles and implications of music in various cultures, leading to its role in contemporary America. The music is analyzed in terms of its elements — melody, harmony, rhythm, timbre, and form — as a means of identifying its aesthetic, cultural, and social functions. This course may be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. 3 credits. (F)

**MUNM-16100 Worlds of Music** FA LA  
 An introductory survey of the music of different cultures, with an emphasis on Native American, West African, South African, and South Asian contexts. Musical meaning is explored through classroom discussion, musical analysis, listening, and active participation in music making. This course may be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. 3 credits. (F)

**MUNM-16200 Pop 'n' Rock** FA LA 3b  
 For non-music and music majors. A historical overview of rock 'n' roll and popular music, based on listening and analysis of selected musical examples representing stylistic evolution from 1950 to the present. The first few classes are devoted to developing listening techniques (i.e., aural perception of melody, harmony, rhythm, meter, timbre, texture, form, tempo, and dynamics). Course grades are based on exams and a final research paper. This course may be used

as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. 2 credits. (S)

**MUNM-16300 Music in London** FA LA  
 A course for non-music majors focusing on London concerts. The performances are preceded by appropriate historical and theoretical preparation and followed by written and oral critiques. A variety of performances are scheduled, including large ensembles, opera, chamber music, jazz, piano, organ, and voice. Offered through the London Center. 3 credits. (F-S)

**MUNM-17100 Keyboard Musicianship I for Musical Theater Majors** NLA  
 An introduction to the fundamentals of keyboard musicianship. Skill emphasis is placed on technique, repertoire, reading, rhythm, harmonization, transposition, playing by ear, and improvisation. Material drawn from popular and classical repertoire. Placement by audition only. 1 credit. (F)

**MUNM-17200 Keyboard Musicianship II for Musical Theater Majors** NLA  
 A continuation of keyboard skills developed in MUNM-17100. Additional emphasis is placed on accompaniment styles, reading, lead line notation, and development of arrangements from lead lines. Course material is drawn largely from popular music sources. Prerequisites: MUNM-17100. 1 credit. (S)

**MUNM-17300 Keyboard Musicianship I for the Non-Music Major** LA  
 An introduction to the fundamentals of music at the piano. Emphasis is placed on music notation, technique, rhythm, intervals, major and minor triads, tetrachords, improvisation, creating accompaniments, reading, and playing by ear. Material is drawn from popular and classical repertoire. Designed for the beginning pianist. 1 credit. (F-S)

**MUNM-17400 Keyboard Musicianship II for the Non-Music Major** LA  
 A continuation of keyboard skills developed in MUNM-17300. Additional emphasis is placed on major and minor keys and scales, modes, transposition, non-harmonic tones, and creating accompaniments using tonic and dominant harmonies. Solo and ensemble repertoire drawn from classical and popular styles. Prerequisites: MUNM-17300 or by audition. 1 credit. (S)

**MUNM-22100 Musicianship for the Theater I** FA LA  
 Musicianship studies designed specifically for musical theater majors — sight-singing, analysis, score reading, keyboard skills, and a variety of theoretical topics emphasizing diatonic music and music in traditional meters. Prerequisites: MUTH-10100. 3 credits. (F)

**MUNM-22200 Musicianship for the Theater II** FA LA  
 Musicianship studies designed specifically for musical theater majors — sight-singing, analysis, score reading, keyboard skills, and a variety of theoretical topics emphasizing chromatic music and music in non-traditional meters. Prerequisites: MUNM-22100. 3 credits. (S)

**MUNM-25100 Music and the Media** FA LA 3b  
 A study and comparison of the forms and styles of music commonly used by the media, including radio, television, and film. Analysis of a variety of musical styles, especially music created expressly for media use, focuses on musical and media intent and function, methods of presentation, emotional response, and judgmental listening. No previous experience in music is required. This course may be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. 3 credits. (S)

**MUNM-25300 Involvement with Music** FA LA  
 An exploration of practical music theory and structure designed for students with little or no music training. Skills are developed in the areas of aural perception (sight-singing, dictation, and listening), fundamentals, harmony, composition, conducting, and music analysis. For non-music majors only. 3 credits. (F-O)

**MUNM-25500 Women in Music** FA LA 3b, h  
 An examination of the music and lives of women in various musical settings, beginning with classical music in medieval Europe and shifting, in the 20th century, to popular music in the United States. The class examines women's roles and contributions as singers, instrumentalists, composers, and conductors, as well as the challenges facing women as professional musicians. These are viewed within the context of society's perception of women at the time. Listening and analytical skills are developed through studying the music itself. The class is designed for non-music majors, with no musical background necessary, and issues raised are relevant to both men and women. This course may be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. Prerequisites: Sophomore standing. 3 credits. (F)

**MUNM-25600 Women in Popular Music: From Bessie Smith to MTV** FA LA 3b, h

An examination of the lives and contributions of women in popular American music of the 20th century, focusing on their role in society as well as the challenges they have faced in developing their professional and personal lives, raising issues relevant to both men and women. The development of American popular culture is viewed in the context of its political climate and in terms of its roots in African American music, country and western music, and the music of American musical theater. The course focuses on the women practitioners in the genres of blues, jazz, gospel, country, and folk music, musical theater, rock, and contemporary pop music. The music is examined in detail, and listening and analytical skills are developed. This course is designed for non-music majors, with no musical background necessary. This course may be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. Prerequisites: Sophomore standing. 3 credits. (S)

**MUNM-25700 History of American Popular Song** FA LA 3b, h

A survey of popular song in America from the pilgrims to the present, in which the history of America is brought to life through the study of our continuing rich heritage of popular song. Discussion of the songs focuses on musical content, lyric meaning and message, performance practice and parameters, social and cultural functions, and the historical conditions and events that fostered the development and growth of the various popular styles. This course is designed for non-music majors, with no musical background necessary. This course may be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. Prerequisites: Sophomore standing. 3 credits. (IRR)

**MUNM-25800 Music of Latin America** FA LA

Survey of the most significant music from Central and South America, with emphasis on the four most important Latin American styles: Mexican, Afro-Cuban, Brazilian, and Argentinean music. Aspects of each country's musical traditions and their most significant stylistic features will be analyzed and illustrated in class. This course may be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. Prerequisites: Sophomore standing. 3 credits. (S)

**MUNM-25900 African American Popular Music: Blues to Hip-Hop** FA LA

Traces the evolution of African American music from its roots in the deep South to its urbanization and commercialization throughout the country. Explores the music's functions from plantation life to professional entertainment and studies how this music reflected the social and political environment of the times. Explores the lives and work of artists; the relationship between the industry and the artists from race records onward; and includes in-depth analysis of the music, text, and stylistic influences and evolution. May be used as a music elective for the bachelor of music degree or as a liberal arts elective for the bachelor of arts in music degree. Prerequisites: Sophomore standing. 3 credits. (S)

**MUNM-35100 American Musical Theater: History and Analysis** FA LA 3b, h

A historical study of the American musical theater from its origins to the present, including analysis of its musical and dramatic components, with special emphasis placed on the content, role, and function of the music. The course utilizes live performances in and out of class, focusing study on area productions. This course may be used as a liberal arts elective for the bachelor of arts in music degree or as a music elective for the bachelor of music degree. Prerequisites: Sufficient knowledge of musical notation to follow a written melody and lyrics while listening to a recording; junior standing. 3 credits. (S,IRR)

**PERFORMANCE COURSES — MAJOR INSTRUMENT FOR MUSIC MAJORS AND MINORS, SECONDARY INSTRUMENT FOR MUSIC MAJORS**

Performance studies are considered as non-liberal arts (NLA) courses for music majors because of the course emphasis placed on performance. Performance studies are considered as liberal arts (LA) courses for non-music majors because of the emphasis placed on fine arts in the context of a liberal arts education.

Upon acceptance into the program, performance and performance/music education (four-and-a-half-year) majors take a one-hour private lesson each week for 4 credits per semester. All other music majors take a half-hour private lesson each week for 2 credits. Additionally, each semester, all music majors take the 0.5 credit course PFMJ-19900 Performance Repertoire and Pedagogy. Music minors take a half-hour private lesson each week for 2 credits. Music majors who have an additional requirement of private lessons on a secondary instrument (e.g., voice

students who take private piano lessons) take a half-hour lesson each week for 1 credit. Music minors and music majors in secondary lessons do not take the PFMJ-19900 Performance Repertoire and Pedagogy class for that instrument.

The following chart shows performance studies (principal) levels and credits to be taken within degree programs of the School of Music.

**Credits of Performance Study per Semester**

Program	Levels of Performance Study	Credits
Music education	I-IV (two semesters at each level) [1 credit during semester of senior student teaching]	2
Music education/performance	I-IV (two semesters at each level) V (one semester) [2 credits during semester of senior student teaching]	4
Performance	I-IV (two semesters at each level)	4
Performance-collaborative emphasis	I-IV (two semesters at each level)	4
Sound recording technology	I-IV (two semesters at each level) [1 credit during semester of internship]	2
Combination with outside field	I-IV (two semesters at each level)	2
Jazz studies	I-IV (two semesters at each level)	2
Music theory	I-IV (two semesters at each level)	2
Composition	(no performance studies — major required)	
Bachelor of arts in music	I-III (two semesters at each level)	2
Minor in music	I-II (two semesters at each level)	1
B.F.A. — musical theater*	I-IV (two semesters at each level) [1 credit during first semester of freshman year]	2

\* Degree program administered by the School of Humanities and Sciences

**VOICE**

**PFMJ-10100 through PFMJ-45100 Voice I-V**

— Major Instrument, Music Majors

**PFMJ-10101 through PFMJ-20101 Voice I-II**

— Major Instrument, Music Minors

**PFMJ-10102 through PFMJ-30102 Voice I-III**  
— Secondary Instrument, Music Majors

The development of artistic vocal musicianship through the study and performance of carefully selected and individualized vocal literature. The acquisition of a functional vocal technique through attention to posture, breathing, tonal onset, vowel purity, reduction of inhibitory physical tensions, body coordination, and a balanced registration. Appropriate vocalises constructed to meet the individual technical problems of the student. Upper-level studies focus on range extension, vocal flexibility, melismatic singing, and the  *messa di voce*.

Language requirements by semester:

Semester 1	no requirement
Semester 2	one foreign language
Semester 3-4	English, Italian, French, or German
Semester 5-6	English, Italian, French, and German

Representative repertory includes the *Twenty-Four Italian Songs and Arias*; Handel Italian arias; German repertory of Franz, Schumann, Schubert, Brahms, and Wolf; French literature of Fauré, Debussy, Duparc, Berlioz; Handel English opera and oratorio arias; early 20th-century and contemporary English and American songs and arias of Vaughan Williams, Finzi, Warlock, Britten, Barber, Dello Joio, Persichetti, Menotti, Copland, Argento, Rorem; and operatic literature covering all styles and periods. All repertory selected to meet the development needs of the individual student.

In addition to these catalog requirements for the voice area, students studying voice for credit at Ithaca College must follow the guidelines as set forth in the Ithaca College School of Music *Voice Area Handbook*.

**KEYBOARD**

**PFMJ-10300 through PFMJ-45300 Piano I-V**

— Major Instrument, Music Majors

**PFMJ-10301 through PFMJ-20301 Piano I-II**

— Major Instrument, Music Minors

**PFMJ-10302 through PFMJ-30302 Piano I-III**  
— Secondary Instrument, Music Majors

Repertoire is chosen by the instructor as appropriate for the technical abilities, stylistic awareness, and musical growth of the individual student.

**PFMJ-44700–44800 Private Accompanying**

NLA

Private instruction in accompanying. Representative repertoire includes duo sonata literature, French and English art song, German lieder, operatic arias and short scenes, instrumental concerto accompaniment, and 20th-century French literature for brass and woodwinds. Student collaborates with instrumentalists and vocalists from other studios as assigned. This course fulfills the major ensemble requirement for piano performance—collaborative emphasis majors. Course meets one hour per week. Prerequisites: MUEN-11700, MUEN-11800, MUEN-21700, MUEN-21800, MUEN-41700, and MUEN-41800; piano performance—collaborative emphasis major. 1 credit. (F-S,Y)

**PFMJ-10500 through PFMJ-45500 Organ I–V**

— Major Instrument, Music Majors

**PFMJ-10501 through PFMJ-20501 Organ I–II**

— Major Instrument, Music Minors

**PFMJ-10502 through PFMJ-30502 Organ I–III**

— Secondary Instrument, Music Majors

The organ program outlined below will be adapted to the needs of each student.

Technical studies and selected pieces from Gleason, *Method of Playing Organ*; easier Bach works; works of appropriate difficulty from all periods. Hymn playing.

Continuation of technical studies. Bach, Trio Sonatas and intermediate preludes and fugues such as BWV 537. Works of Buxtehude and early French composers, with attention to historical performance practice. Easier 19th-century works, such as Franck, *Cantabile*. Basic church music skills; accompanying and conducting from the keyboard.

Bach, Trio Sonatas, Schübler and Leipzig chorales, and the Weimar preludes and fugues; Franck, Prelude, Fugue, and Variation; Mendelssohn sonatas; Hindemith sonatas; works by Messiaen and other contemporary composers. Advanced church music skills: improvisation, modulation, hymn reharmonization.

Bach, larger preludes and fugues, such as BWV 548 and 582; Franck, Chorales; 19th- and 20th-century virtuoso works by Vierne, Widor, Reger, Dupré, Reubke, Messiaen, etc.

Weekly repertoire class is devoted to student performances, church music skills, and organ history and design.

**PFMJ-10700 through PFMJ-45700 Harpsichord I–V**

— Major Instrument, Music Majors

**PFMJ-10701 through PFMJ-20701 Harpsichord I–II**

— Major Instrument, Music Minors

**PFMJ-10702 through PFMJ-30702 Harpsichord I–III**

— Secondary Instrument, Music Majors

Technical studies may include trill exercises, finger independence exercises, scales, and excerpts from various method books. Repertoire initially emphasizes 18th-century literature (e.g., simpler works of Bach, D. Scarlatti, and Rameau). Further study includes earlier keyboard literature and the concomitant techniques (fingerings, ornamentation, etc.).

Repertoire classes often include discussions of the various schools of harpsichord construction and the corresponding literature, as well as different aspects of performance practice.

**STRINGS****PFMJ-10900 through PFMJ-45900 Violin I–V**

— Major Instrument, Music Majors

**PFMJ-10901 through PFMJ-20901 Violin I–II**

— Major Instrument, Music Minors

**PFMJ-10902 through PFMJ-30902 Violin I–III**

— Secondary Instrument, Music Majors

Technique based on Carl Flesch *Scale System*: three-octave major and minor scales, arpeggios, chromatic scales, broken thirds, and selected one-string systems. Technical work on shifting and higher position playing, as well as bow technique covering détaché, martelé, staccato, and spiccato bow strokes. Representative études including Schradieck, Sevcik, Mazas, Whistler, and Kreutzer. Representative repertoire including concerti by Bach, Charles de Beriot, Pierre Rode, Ludwig Spohr, and Giovanni Viotti; solo sonatas and partitas by Bach; and sonatas by Handel, Corelli, Schubert, and Vivaldi.

Technique based on Carl Flesch *Scale System* and Ivan Galamian *Contemporary Violin Technique*. Continuation of all first-year technique with the addition of

accelerated pattern for scales, all three-octave whole tone scales, double stops and all one-string systems. Continuation of bowing and shifting technique with emphasis placed on vibrato development. Representative études including Sevcik, Dont, Fiorillo, and Kreutzer. Representative repertoire including concerti by Mozart, Bruch, Lalo, Haydn, and Kabalevsky; solo sonatas and partitas by Bach; sonatas by Mozart, Dvorák, Beethoven, Schumann, and Leclair; and pieces by Kreisler, Bartók, and Beethoven.

Continuation of all previous technical work with the addition of harmonic octaves, thirds, and sixths. Representative études including Dancla, Dont, and Ricci. Representative repertoire including concerti by Mendelssohn, Wieniawski, Vieuxtemps, and Barber; solo sonatas and partitas by Bach; sonatas by Brahms, Ives, Tartini, Grieg, Fauré, and Beethoven; and pieces by Sarasate, Kreisler, Dvorák, and Vitali; and 20th-century works.

Continuation of all previous technical work. Representative études including Rode Caprices, Gavines Studies, Paganini op. 14 and the 24 Caprices. Representative repertoire including concerti by Saint-Saëns, Khachaturian, Tchaikovsky, Sibelius, Vivaldi (*Four Seasons*), and Prokofiev; solo sonatas and partitas by Bach; sonatas by Franck, Copland, Brahms, and Debussy; pieces by Bloch, Vaughan Williams, Stravinsky, and other 20th-century works.

**PFMJ-11100 through PFMJ-46100 Viola I–V**

— Major Instrument, Music Majors

**PFMJ-11101 through PFMJ-21101 Viola I–II**

— Major Instrument, Music Minors

**PFMJ-11102 through PFMJ-31102 Viola I–III**

— Secondary Instrument, Music Majors

Basic technical work: posture, stretching, and strengthening exercises; principles of movement; Sevcik, op. 1, pt. 1, for left-hand fluency and efficiency; principles of string crossing; Sevcik, op. 2, pt. 3, for understanding right hand and arm actions; tonal development; Sevcik, op. 8, shifting exercises; vibrato exercises. Flesch, *Scale System*: three-octave scales, arpeggios, broken thirds, chromatics, and whole tone. Viola ensemble. Repertoire from Flackton and Marcello sonatas; Jacob, Sonata; Bach, Suites; Telemann, concerto and fantasias; movements from Vaughan Williams suite. Mazas, Kayser, and Bruni studies. Repertoire classes through-out four years include discussions on performance practice; films such as Rolland, Galamian, and Primrose; teaching practice; musical awareness.

Continuation of technical work. Vibrato development; bowing techniques using Sevcik, op. 2, pt. 3; furtherance of fingerboard knowledge through Sevcik, op. 1, pt. 3; Flesch, *Scale System*, as before, adding new scales, arpeggios, and scales in double stops. Viola ensemble. Studies from Bruni, Rode, and Campagnoli. Repertoire from Stamitz; Zelter; Hoffmeister concertos; J. H. Roman, *Assaggio*; Bloch, *Suite Hébraïque*; Milhaud, *Quatre Visages*; Bach, Brandenburg Concerto no. 6.

Continuation of technical work. Flesch, *Scale System*, as before; new scales and arpeggios; emphasis placed on increasing technical facility. Viola ensemble. Studies from Rode; Campagnoli; Fuchs, *Fifteen Characteristic Studies*; Paganini, *Sixty Variations*, op. 14; Hermann, *Technical Studies*; Hoffmeister. Repertoire from Bach, Violin Sonatas and Partitas; Hindemith, op. 11, no. 4; Schumann, *Märchenbilder*; Milhaud, Sonata no. 1; Schubert, “Arpeggione” Sonata; Brahms, sonatas; 20th-century literature.

Continuation of all previous work; establishing secure technical facility. Flesch, *Scale System*; advanced bowing and left-hand techniques. Viola ensemble. Studies from Fuchs, *Twelve Caprices*; Hermann, *Concert Studies*; Dont, *Études and Caprices*, op. 35. Repertoire from Bartók; Walton; Hindemith; Jacob concertos; Vaughan Williams; Bloch and Reger suites; Bach, Violin Sonatas and Partitas; Brahms, sonatas; 20th-century literature.

**PFMJ-11300 through PFMJ-46300 Cello I–V**

— Major Instrument, Music Majors

**PFMJ-11301 through PFMJ-21301 Cello I–II**

— Major Instrument, Music Minors

**PFMJ-11302 through PFMJ-31302 Cello I–III**

— Secondary Instrument, Music Majors

Technique including seating position and holding instrument, bowing, use of left hand, scales, arpeggios, broken thirds through tenths, position-setting double stops, (i.e., Rowell position exercise, thumb position, and shifting development). Emphasis is placed on introduction of bowing types and techniques and the art of good practicing. Representative études including Lee, op. 31; Dupont, *Twenty-One Études*; Grutzmacher, book I; Franchomme, *12 Caprices*; Cossmann, *Studies*. Representative repertoire including sonatas of Vivaldi, Marcello, Corelli, and Eccles; Bach, Suites 1–3; pieces such as Fauré’s Elegy, Van Goens’s Scherzo; concerti of Saint-Saëns, Boccherini (B-flat), and Haydn (C Major).

Continued study of scales (four octaves), solid thirds, sixths, octaves. Bowing methods and types; principles of modern shifting; and practice habits. Representative études, such as Duport, *Twenty-One Études*, through Franchomme, Caprices (as above); Feuillard, *Daily Exercises*; Popper, *High School of Cello Playing*. Representative repertoire including Bach, Suites; Beethoven and Brahms sonatas; concerti of Elgar, C. P. E. Bach, and Kabalevsky; 20th-century pieces. Performance of solo and cello ensemble repertoire.

Continued study of scales, arpeggios, solid intervals as before, and fourths and fifths with various bowing. Representative études as before, and Kreutzer-Silva, *42 Études*; Piatti, *12 Caprices*. Representative repertoire including Bach, Suites; sonatas of Brevil, Boccherini, Francouer, Beethoven, Brahms, Barber, Debussy, Rachmaninoff; concerti of Schumann; Tchaikovsky, Roco Variations; Bloch, *Schelomo*. Performance of solo and cello ensemble repertoire.

Continued study of scales, etc., as above; Bazelaire arpeggios. Representative études including the above and Paganini-Silva, *12 Caprices*, and virtuosic solo pieces. Representative repertoire including suites; sonatas by Bach, Reger, Bloch; concerti by Locatelli, Bach, Beethoven, Brahms, Kodály, Shostakovich; Haydn; Dvorák (from list above); 20th-century pieces. Performance of solo and cello ensemble repertoire. (F-S)

**PFMJ-11500 through PFMJ-46500 Double Bass I-V**

— Major Instrument, Music Majors

**PFMJ-11501 through PFMJ-21501 Double Bass I-II**

— Major Instrument, Music Minors

**PFMJ-11502 through PFMJ-31502 Double Bass I-III**

— Secondary Instrument, Music Majors

Technique including one- and two-octave scales up to C in thumb position. Bowing patterns including one, two, and three in a bow. Complete study of Simandl, *New Method for Double Bass*, book 1, and Simandl, *30 Études*. Studies from Sturm, *110 Studies*, book 1. Solo repertoire chosen from sonatas by Marcello, Vivaldi, and others.

Technique including all scales in two and three octaves; chromatic scales and arpeggios. Bowing studies from Sturm, *110 Studies*. Study of Simandl, *New Method for Double Bass*, book 2, and Storch-Hrabe, *57 Études*. Solo repertoire chosen from works by Eccles, Koussevitzky, Dragonetti, and others.

Technique including all scales in two or three octaves with various rhythms and bowing patterns. Continued study of Simandl, *New Method for Double Bass*, book 2; Bille, *New Method for Contrabass*, part 2; Storch-Hrabe, *57 Études*. Solo repertoire chosen from concerto repertoire of Koussevitzky, Vanhal, Cimarosa, and others.

Technique including all scales and arpeggios with bowings and rhythms. Études from all sources previously studied. Solo repertoire from any source including the Cello Suites of Bach, and works from all periods including the 20th century.

**PFMJ-11700 through PFMJ-46700 Classical Guitar I-V**

— Major Instrument, Music Majors

**PFMJ-11701 through PFMJ-21701 Classical Guitar I-II**

— Major Instrument, Music Minors

**PFMJ-11702 through PFMJ-31702 Classical Guitar I-III**

— Secondary Instrument, Music Majors

Technique: Scales (Segovia), scale playing in rhythmic patterns, arpeggios, slurs, trills, etc., studies by Milan, Besard, Sor, Aguado, Tarrega, Villa-Lobos, Barrios, etc.

Solo repertoire from 16th-century lutenists to contemporary composers, including da Milano, Narvaez, Milan, Cutting, Dowland, Corbetta, Sanz, Bach, Weiss, Sor, Giuliani, Aguado, Tarrega, Ponce, Turina, Moreno-Torroba, Rodrigo, Britten, and Berkeley.

Instruction in reading lute and baroque guitar tablatures; transcription of literature for keyboard, violin, cello, etc.; Renaissance and baroque ornamentation and performance practice; reading of figured bass and continuo playing.

**PFMJ-11900 through PFMJ-46900 Jazz Guitar I-V**

— Major Instrument, Music Majors

**PFMJ-11901 through PFMJ-21901 Jazz Guitar I-II**

— Major Instrument, Music Minors

**PFMJ-11902 through PFMJ-31902 Jazz Guitar I-III**

— Secondary Instrument, Music Majors

Technique: scales, modes, melodic minor scale and modes, arpeggios, chord vocabulary, picking, patterns, chord superimposition, chord melody playing, rhythm guitar, comping, and improvisation. Solo repertoire from 1900 to the

present. Standards, jazz tunes, pop and rock tunes, etc. Emphasis is placed on style periods and idiomatic playing.

**PFMJ-16300 through PFMJ-49500 Electric Bass I-V**

— Major Instrument, Music Majors

**PFMJ-16301 through PFMJ-26301 Electric Bass I-II**

— Major Instrument, Music Minors

**PFMJ-16302 through PFMJ-36302 Electric Bass I-III**

— Secondary Instrument, Music Majors

Basic chord progressions and harmonic motion; nomenclature, arpeggios (triadic and 7th chords); standard cadential formulas; basic technique; holding position; types of right-hand strokes (“rest stroke” and “free stroke”); major scales in 12 keys; modes of the major scale; bass-line building and construction; fast-moving chord changes; longer-value chord progressions; two-beat and “walking” four-beat styles; rhythm changes; tune repertoire, both melodically and in terms of bass line.

More complex harmonic motion tune types; basic substitute chords and implied harmonies; continuation of technical devices; 9th chords; 11th chords; 13th chords; time feel; introduction of other styles, e.g., samba, mambo, 8th-note, 16th-note, “rock”; more tune repertoire; more line construction, transcribing; modal harmony.

Soloing; modes and altered scales for improvisation; more advanced substitute chord changes; blues progressions and altered chord changes; longer duration chord changes; patterns and arpeggios; harmonic cycles; standard introduction and endings.

Advanced key relationship tunes; slap-thumb technique; contemporary bass styles in pop music; minor key chord progressions; advanced tune repertoire; flat nine chords in soloing; diminished scale usage; fast tempi.

## WOODWINDS

Woodwind music majors in all degree programs are required to pass a sophomore technique proficiency, to be taken at the end of the fall semester of their sophomore year. (Transfer students should arrange the date of their proficiency with their private teacher.) Students should consult their private teachers for specific requirements and procedures.

**PFMJ-12100 through PFMJ-47100 Flute I-V**

— Major Instrument, Music Majors

**PFMJ-12101 through PFMJ-22101 Flute I-II**

— Major Instrument, Music Minors

**PFMJ-12102 through PFMJ-32102 Flute I-III**

— Secondary Instrument, Music Majors

Emphasis placed on tone production, breath control and support, embouchure flexibility, and articulation and technique. Weekly repertoire classes.

Taffanel-Gaubert, *17 Daily Exercises*; Marcel Moysé, *De la Sonorité*; Trevor Wye, *Practice Book no. 1* — *Tone*. Harmonics, vibrato, and tone color. Representative études including Andersen, *18 Studies*, op. 41; Andersen, *24 Exercises*, op. 33; and Berbiguier, *18 Exercises*. Representative repertoire including Debussy, Syrinx; Handel sonatas; Bach sonatas; Bloch, *Suite Modale*; selections from flute music by French composers.

Taffanel-Gaubert, *17 Daily Exercises*; Marcel Moysé, *De la Sonorité*; Trevor Wye, *Practice Book no. 4* — *Intonation*. Articulation studies, including multiple tonguing. Representative études including Andersen, *24 Études*, op. 21 and op. 30; and Demersemann, *50 Melodic Studies*, op. 4. Representative repertoire including Honegger, *Danse de la Chèvre*; Telemann, *Twelve Fantasies*; Bach sonatas; Hindemith, Sonata; Mozart concertos; Poulenc, Sonata; and Quantz concertos.

Taffanel-Gaubert, *17 Daily Exercises*, and Marcel Moysé, *Tone Development through Interpretation*. Orchestral excerpts. Representative études including Altes, *26 Selected Studies*; Andersen, *24 Études*, op. 15; and Andersen, *24 Technical Studies*, op. 63. Representative repertoire including Bach, Partita;

Hindemith, *Acht Stücke*; Varese, *Density 21.5*; Bach sonatas; Martin, Ballade; Reinecke, “Undine” Sonata; and Schubert, *Introduction and Variations*.

Representative études including Andersen, *24 Virtuoso Studies*, op. 60 and Karg-Elert, *30 Caprices*. Orchestral excerpts. Representative repertoire including Berio, *Sequenza*; Bozza, *Image*; Jolivet, *Cinq Incantations*; Bach sonatas; Copland, *Duo*; Griffes, *Poem*; Ibert, Concerto; Muczynski, Sonata; Nielsen, Concerto; and Prokofiev, Sonata.

**PFMJ-12300 through PFMJ-47300 Oboe I–V**  
 — Major Instrument, Music Majors

**PFMJ-12301 through PFMJ-22301 Oboe I–II**  
 — Major Instrument, Music Minors

**PFMJ-12302 through PFMJ-32302 Oboe I–III**  
 — Secondary Instrument, Music Majors

The basic elements of technique (fingers, embouchure and tonguing, blowing) are related to artistic concept through long tones, scales in all note values, and the “Forty Progressive Melodies” from Barret’s *Oboe Method*. Representative repertoire is selected from the Albinoni and Handel concerti, Nielsen, *Phantasy Pieces*, op. 2, and the Geiser Sonatine.

Technique continued, including long tones and scales as before. Études include articulation scale patterns (transposed), 12 articulation studies, and sonatas from Barret. Representative repertoire includes Handel and Telemann sonatas, the Comarosa-Benjamin concerto, C. P. E. Bach concertos, and the *Piston Suite*.

Technique continued as before, including long tones for endurance, and scales and triads in all keys and in all note values. Études from Ferling and the *Vade Mecum*. Representative repertoire selected from the Mozart, Graun, Stamitz, Fischer, and Vivaldi concertos, and the Saint-Saëns, Hindemith, and Poulenc sonatas.

Technique continues as before. Études selected from Rothwell, Belinsky and deLancie’s *Orchestra Studies*, and G. Gillet’s *Advanced Études*. Representative repertoire selected from Bach and Telemann cantatas; Mozart, Oboe Quartet K. 370; Vaughan Williams, Concerto; Ibert, *Symphonie Concertante*; Riccardo Malipiero, Sonata; Britten, Quartet and *Metamorphoses*.

Repertory class for oboe majors includes the principles of reed making. (F-S)

**PFMJ-12500 through PFMJ-47500 Clarinet I–V**  
 — Major Instrument, Music Majors

**PFMJ-12501 through PFMJ-22501 Clarinet I–II**  
 — Major Instrument, Music Minors

**PFMJ-12502 through PFMJ-32502 Clarinet I–III**  
 — Secondary Instrument, Music Majors

Emphasis is placed on production of good tone, correct posture, breathing, embouchure formation, hand position, finger motion, and articulation. All major and minor scales, thirds, and arpeggios. Symmetrical scale and chord patterns. Albert, *24 Varied Scale and Chord Exercises*; Bonade, *Clarinetist’s Compendium*; Williaman, *Modulation Exercises*. Representative études including Hite (ed.), *Melodious and Progressive Studies*; Rose, *40 Studies*; Muller, *30 Studies in All Tonalities*; Gates, *Odd-Meter Études*. Representative repertoire including Delmas, *Promenade*; Avon, *Fantasia de Concert*; Finzi, *Five Bagatelles*; Carter, *Pastorale*; Barat, *Pièce en Sol Mineur*; Vaughan Williams, *Six Studies in English Folk Song*; Pierre, *Serenade*; Coquard, *Melodie et Schetzto*; Grovlex, *Lamento et Tarentelle*; Barlow, *Lyrical Piece*; Schumann, *Drei Romanzen*; Arias by Bozza and Roussel; Sonatas by Heiden, Honegger, and Szalowski.

Continued refinement of all fundamentals. Bender-Jettel, Scale Exercises; Baermann, *Method*, part III; Stubbins, *Essentials of Technical Dexterity*. Representative études including Rose, *32 Études*; Rose-Rode, *20 Grandes Études*; Stark, *Arpeggio Studies*; Baermann, books IV and V. Representative repertoire including Marty, 1st Fantasia; Templeton, *Pocket Size Sonata*; Gallois-Montbrun, *Six Pièces Musicales*; Arnold, *Sonatina*; *Solos de Concours* by Rabaud and Messenger; Spohr, *Six German Songs*; Widor, Introduction and Rondo; Schumann, *Fantasiestücke*; Weber concerti; sonatas by Saint-Saëns, Bernstein, Bax, Etlér, and Hindemith.

Hamglin, *Scales and Exercises*. Representative études including Cavallini, *Thirty Caprices*; Stark, *24 Studies in all Tonalities*; Jeanjean, *16 Modern Études*, and *18 Études*; Perier, *30 Études*; Uhl, *48 Études*; Voxman (ed.), *Classical Studies*. Representative repertoire including Schubert, *The Shepherd on the Rock*; Milhaud, *Trio*; Stravinsky, *Three Pieces for Unaccompanied Clarinet*; Bozza, *Bucolique*; Bonade (ed.), *Orchestral Studies*; Spohr concerti; sonatas by Brahms and Poulenc; concertos by Hindemith and Mozart.

Concentrated review of every aspect of performance. Representative études including Stark, *24 Grand Virtuoso Studies*; Perier, *Recueil de Sonates*; Sarlit, *25 Études de Virtuosité*. Representative repertoire includes orchestral studies of Bonade, McGinnis, and Cailliet; Debussy, Rhapsodie; Ravel, Fantasia; Bartók, *Contrasts*; quintets by Mozart and Brahms; concertos by Copland, Tomasi, and Nielsen. (F-S)

**PFMJ-12700 through PFMJ-47700 Bassoon I–V — Major Instrument, Music Majors**

**PFMJ-12701 through PFMJ-22701 Bassoon I–II — Major Instrument, Music Minors**

**PFMJ-12702 through PFMJ-32702 Bassoon I–III — Secondary Instrument, Music Majors**

Technique to include pattern for all first-year bassoon students. Long tones on all major scales, correct embouchure, fingerings, breathing and tonguing, and reed making. Representative études including Weissenborn, *Method*, books I and II; Milde, *Studies in All Keys*. Representative repertoire including E. Bourdeau, *Premier Solo*; Telemann, *Sonata in F Minor*; D. C. Smith, *Caprice*; Max Vox Lenz, *Cicero*; Beethoven, *Adagio Cantabile*; and Weissenborn, *Capriccio*, op. 14.

All major and minor scales (80 mm). All scales in thirds. Chord study. Articulations (slur two-tongue; tongue one-slur two-tongue two; slur three-tongue one, etc.). Chord cycle of I-IV-V((7))-I. Representative études including Kopprasch, books I and II; Oubradous, *Methods I*; Piard, *Methods I*. Representative repertoire including Ferdinand David, *Concertino*, op. 12; Galliard, *Six Sonatas for Bassoon and Piano*; Milde, *Andante and Rondo*; Pierre, *Concert Piece*; Burrill Phillips, *Concert Piece*; Vivaldi, concerti in A Minor and B Minor, *Sonata in A Minor*.

Technique including interval study in all major keys of thirds, fourths, fifths, sixths, and sevenths. Continuation of long tones, legato and staccato tonguing. Representative études including Milde, *Studies*, book I; Jancoutt *Studies*; Oubradous, *Method*, no. 2; Piard, *Method*, no. 2. Representative repertoire including Siennicki, *Ballade for Bassoon*; C. von Weber, Concerto in F; A. Stadio, *Orchestra Studies*; Hindemith, Sonata for Bassoon and Piano; Casarino, Sonata for Bassoon and Piano.

Technique including all scales (100 mm). Continued study of all basic material. Representative études including Milde, *Studies*, book 2; Piard, *Method*, no. 3; Oubradous, *Method*, no. 3. Representative repertoire including Mozart, Bassoon Concerto in B; V. Bruns, Concerto for Bassoon; Etlér, Sonata for Bassoon and Piano; Villa-Lobos, *Ciranda das Sete Notas*; symphonies of Beethoven, Brahms, and Tchaikovsky; and Studio book. (F-S)

**PFMJ-12900 through PFMJ-47900 Saxophone I–V**  
 — Major Instrument, Music Majors

**PFMJ-12901 through PFMJ-22901 Saxophone I–II**  
 — Major Instrument, Music Minors

**PFMJ-12902 through PFMJ-32902 Saxophone I–III**  
 — Secondary Instrument, Music Majors

Technique from L. Teal, *Saxophonist’s Workbook*; tone studies, vibrato studies, articulation studies, alternate fingering studies, major/minor scales, major/minor thirds, low and high register studies. S. Rascher, *Top Tones*; R. Lang, *Beginning Studies in the Altissimo Register*; J. M. Londeix, *On the Exactness of Intonation*. Representative études including J. L. Small, *Rhythmical and Technical Studies*; H. Voxman, *Selected Studies*; Ferling, *48 Études*. Representative repertoire including Teal, *Solos for the Alto and Tenor Saxophone Player*; H. Eccles, Sonata; Mule, *Classics for the Saxophone*; E. Bozza, Aria; P. Lantier, *Sicilienne*; B. Heiden, Sonata; P. Hindemith, Sonata; W. Schmidt, Sonatina; and various chamber works.

Technique including L. Teal, *Saxophonist’s Workbook*; S. Rascher and R. Lang, altissimo studies; J. M. Londeix, intonation studies; Giamperi, *Daily Studies*. Études including C. Koechlin, *Études*; W. Schmidt, *Contemporary Études*; and continued work in previous methods. Representative repertoire including various transcriptions; P. Creston, Sonata; L. Van Delden, Sonatina; H. Villa-Lobos, Fantasia; W. Benson, *Aeolian Song*; P. Maurice, *Tableaux de Provence*; A. Glazunov, Concerto in E-flat; L. Lunde, Sonata; and various chamber works.

Technique to include continuation of previous material with emphasis placed on increasing technical facility. Representative études including G. Lacour, *28 Études on Modes of Messiaen*; E. Bozza, *12 Études and Caprices*; R. Caravan, *Paradigms*; G. Lacour, *8 Very Difficult Studies*. Representative repertoire including W. Hartley, *Duo for Saxophone and Piano*; W. Benson, Concertino; R. Caravan, *Sketch*; K. Husa, *Élégie et Rondeau*; Milhaud, *Scaramouche*; R. Muczynski, Sonata; P. Bonneau, *Caprice en Forme de Valse*; and various chamber works.

Continued emphasis is placed on technical facility in various keys and modes. Continued study of extended techniques such as multiphonics, altissimo, timbre changes, tonguing effects, etc. Representative repertoire including concertos by Creston, Dahl, Husa, and Tomasi; sonatas by DiPasquale, Denisov, and others; L. Basset, *Music for Saxophone and Piano*; J. Ibert, *Concertino da Camera*; and various chamber works. (F-S)

## BRASSES

**PFMJ-13100 through PFMJ-48100 French Horn I-V**

— Major Instrument, Music Majors

**PFMJ-13101 through PFMJ-23101 French Horn I-II**

— Major Instrument, Music Minors

**PFMJ-13102 through PFMJ-33102 French Horn I-III**

— Secondary Instrument, Music Majors

French horn majors are required to attend all French horn recitals on campus.

Technique to include lip slurs; middle register and all major scales, two octaves in various articulations. Transposition to E-flat, C, and D horn. Representative études including Kopprasch, book I; Pottag, *Preparatory Melodies to Solo Playing*; Maxime-Alphonse, books II and III; Weber, *13 Études*; Schuller, *Studies for Unaccompanied Horn*; and Schantl, *Studies on Scales and Intervals*. Representative solo repertoire including Glazunov, *Reveries*; Lefebvre, *Romance*; Mozart, Concerti no. 2 and 3; and Beethoven, Sonata.

Technique including lip slurs covering two octaves and all major scales in broken thirds, fourths, and fifths. Transposition to E-flat, C, D, G, E, and A horn. Stopped horn technique. Representative études including Brahms, *10 Études*; Chaynes, *15 Études*; Bozza, *Improvisational Studies*; Bach, Cello Suites (bass clef); and orchestral excerpts from the standard repertoire. Representative solo repertoire including Mozart, Concerto no. 4; Saint-Saëns, *Morveau de Concert*; Strauss, Concerto no. 1; Heiden, Sonata; Adler, Sonata; and Goedicke, Concerto.

Technique including lip slurs covering three octaves in broken triads, fourths, fifths, and octaves. All major scales in broken thirds, fourths, fifths, and augmented fourths. Lip trill. Representative études including Maxime-Alphonse, book 4; Reynolds, *48 Études* (1, 2, 3, 5, 6, 7, 8, 10, 11, 12, 14, 18, 25, 27, 29, 31, 34, 37). Orchestral excerpts from Wagner, Strauss, and French repertoire. Representative repertoire including Mozart, Horn Quintet; Dukas, Villanelle; Wilder, Sonata no. 1; Hindemith, Sonata; Strauss, Concerto no. 2 (second and third movements); Schoeck, Concerto; Stich, Quartet; and Beversdorf, Sonata.

Continued technique of previous years, the study of the 18th- and early 19th-century hand-horn technique. Representative études including Maxime-Alphonse, book 5; Barbotou, *Études Concertantes*; Reynolds, *48 Études* (18, 20, 21, 23, 28, 30, 35, 41). Orchestral excerpts from contemporary repertoire. Representative repertoire including Brahms, Trio; Porter, Sonata; Atterberg, Concerto; Glière, Concerto; Hindemith, Sonata for Alto Horn; Jacob, Concerto; and Schumann, Adagio and Allegro. (F-S)

**PFMJ-13300 through PFMJ-48300 Trumpet I-V**

— Major Instrument, Music Majors

**PFMJ-13301 through PFMJ-23301 Trumpet I-II**

— Major Instrument, Music Minors

**PFMJ-13302 through PFMJ-33302 Trumpet I-III**

— Secondary Instrument, Music Majors

Concentration on the development of the characteristic tone and essential technique demanded in trumpet performance. Manuscript warm-up routines, lip slurs, and finger patterns. All major and three forms of minor scales in sixteenth notes at mm 108, with emphasis placed on legato style. Review of Arban's *Complete Method*. Develop skill of transposition in orchestral trumpet keys of A, C, D, E-flat, E, and F using Ernest Williams' method for transposition. Études to include Hering, *32 Études*; Voxman, *Selected Studies*; and Voisin, *Studies for Trumpet*. Solo repertoire including Barat, Balay, Corelli, and Handel.

Tonal and technical development using Schlossberg, *Daily Drills*; and Clarke, *Technical Studies*. All major and minor scales in diatonic patterns, double-tongued; and in thirds. Begin study of the C trumpet. Transposition from Caffarelli, *100 Studi Melodici*; contemporary rhythms from Gates, *Odd-Meter Études*; and Small, *27 Melodious and Rhythmical Studies*; other études from Balasanyan (Foveau), *20 Studies*, and Gisondi, *Bach for the Trumpet*. Orchestral studies from Vartold, vol. I and II including memorization of standard solo passages. Solo repertoire including Barat, Andante et Scherzo; Gabaye, *Boutade*; Flor Peeters, Sonata; Purcell, Sonata; Gabrieli, Sonata V; and Stanley, Concerto.

Continuation of study from Schlossberg and Clarke. Use of the C, D, E-flat, and piccolo trumpet. Transposition from Sachse, *100 Studies*. Études including Brandt, *34 Studies*; Bitsch, *20 Études*; and Longinotti, *Studies in Classical and Modern Style*. Orchestral excerpts from vols. III, IV, and V including memorization of standard passages. Solos required are: Haydn, Concerto; Hartley, Sonatina; Kennan, Sonata; and Torelli, Concerto or *Sinfonia con Tromba*.

Summary of tonal and technical development. Pettit, *La Semaine du Virtuoso*; Nagel, *Speed Studies*; études from Chartier, *36 Études Transcendantes*; and Broiles, *Studies and Duets*. Orchestral studies from volumes VI and VII; and tone poems of Strauss (Rossbach) and operas of Wagner (Hoechne); and Pietzsch, *Die Trompete*. Solo repertoire includes the Chaynes or Tomasi concertos; Corelli, *Concerto in D*; Hummel, Concerto; and Hindemith, Sonata. Graduate should be capable of a shared recital. (F-S)

**PFMJ-13500 through PFMJ-48500 Tenor Trombone I-V**

— Major Instrument, Music Majors

**PFMJ-13501 through PFMJ-23501 Tenor Trombone I-II**

— Major Instrument, Music Minors

**PFMJ-13502 through PFMJ-33502 Tenor Trombone I-III**

— Secondary Instrument, Music Majors

Concentration on sound development, using manuscript warm-up routines. Also included are special exercises designed for range development and awareness of intonation problems. Representative études for technique include Smith, *Slide Exercises*; Rochut, *Melodious Études*; and Blazevich, *Clef Studies*. Representative repertoire includes Galliard, Guilment, Whear, Jones, Presser, David, and Pryor.

Continued concentration on sound development, plus expansion of range to instrument's full capabilities. Representative études for technique and reading skills include Smith, *Slide Exercises*; Rochut, *Melodious Études*; and Kahils, *Clef Studies*. Solo repertoire includes Marcello, Bozza, Saint-Saëns, Dubois, Serocki, Davison, Jacob, Grondahl, Frackenhohl, and Larsson.

Review of fundamentals of sound, range, and intonation; introduction to unusual scale forms. Representative études for technique, reading skills, and musicianship include Rochut, *Melodious Études*; Masson, *Études*; and Bitsch, *Rhythmic Études*. Solo repertoire includes Handel, Vivaldi, Ropartz, Stojowski, Sulek, Casterede, Monaco, White, Tomasi, and Wagenseil.

Concentrated study of Bach's Cello Suites as études for musical development; coaching of traditional orchestral excerpts. Introduction to less traditional solo repertoire by Berio, Bernstein, Bassett, Druckman, Cox, Eakin, Krol, Loetsier, and Schiffman. Preparation of a senior recital must include a major work, such as Hindemith, Krol, or Dutilleux.

**PFMJ-13700 through PFMJ-48700 Bass Trombone I-V — Major**

Instrument, Music Majors

**PFMJ-13701 through PFMJ-23701 Bass Trombone I-II — Major**

Instrument, Music Minors

**PFMJ-13702 through PFMJ-33702 Bass Trombone I-III — Secondary**

Instrument, Music Majors

Concentration on sound development, using manuscript warm-up routines. Also included are special exercises designed for range development and awareness of intonation problems. Representative études for technique include Smith, *Slide Exercises*; Fink, *Studies in Legato*; and Grigoriev, *24 Studies*. Repertoire includes Galliard, Semler-Collery, Stevens, and Jacob.

Continued concentration on sound development, plus expansion of range to instrument's full capabilities. Representative études for technique and reading skills include Smith, *Slide Exercises*; Fink, *Studies in Legato*; and Blume-Fink, *Studies for Trombone with F Attachment*. Solo repertoire includes Telemann, Defay, Wilder, and Lebedev.

Review of fundamentals of sound, range, and intonation; introduction to unusual scale forms. Representative études for technique, reading skills, and musicianship include Fink, *Studies in Legato*; Gillis, *20 Études*; and Ostrander, *Shifting Meter Studies*. Solo repertoire includes Frescobaldi, Casterede, White, and McCarty.

Concentrated study of Bach's Cello Suites as études for musical development; coaching of traditional orchestral excerpts. Introduction to less traditional solo repertoire by Hartley, Ross, and Muller. Preparation of a senior recital must include a major work, such as the George Concerto.

**PFMJ-13900 through PFMJ-48900 Euphonium I-V — Major**

Instrument, Music Majors

**PFMJ-13901 through PFMJ-23901 Euphonium I-II — Major**

Instrument, Music Minors

**PFMJ-13902 through PFMJ-33902 Euphonium I-III — Secondary**

Instrument, Music Majors

Technique including Schlossberg, *Daily Drills and Technical Studies*; Arban, *Method for Trombone*; scales; interval and chord studies. All major and minor

scales and arpeggios from memory (one octave). Introduction to double- and triple-tonguing. (Arban). Representative études including Arban, *Method for Trombone*, rhythm studies; Tyrell, *40 Advanced Studies for Trombone*; Kopprasch, *60 Selected Studies* (Trombone, book 1); Rochut, *Melodious Études* (Trombone, book 1). Representative repertoire including Clarke, *Sounds from Hudson*; Petit, *Étude de Concours*; Mühfeld, *Konzertstück*; Galliard, *Six Sonatas*; Weber, *Appassionata*; Barat, *Andante and Allegro*; plus selected band excerpts.

Technique including Schlossberg, *Daily Drills and Technical Studies*; Arban, *Method for Trombone*; scale interval, chord, double- and triple-tonguing studies. All major and minor scales and arpeggios from memory (two octaves) and Clarke, *Technical Studies* (Series II). Representative études including Arban, *Method for Trombone*, characteristic studies; Kopprasch, *60 Selected Studies* (book 1); Rochut, *Melodious Études* (Trombone, book 1); and Tyrell, *40 Advanced Studies for Trombone*. Representative repertoire including Weber-Hock, *Fantasia*; David, *Concertino*; Bellstedt, *Mandolinata*; Vidal, *Concertino*; Busch, *Recitative, Arioso, and Polonaise*; Gottwald, *Fantasie Héroïque*, op. 25; plus selected band excerpts.

Technique including Schlossberg, *Daily Drills and Technical Studies*; Arban, *Method for Trombone*; scale, interval, chord, double- and triple-tonguing, and Grupetto studies. All major and minor scales and arpeggios from memory (three octaves). Clark, *Technical Studies* (Series III). Representative études including Arban, *Method for Trombone*, and *12 Celebrated Fantasies and Variations*; Kopprasch, *60 Selected Studies* (book 2); Rochut, *Melodious Études* (book 2); St. Jerome, *Cornet Method*, selected études. Representative repertoire including Bach-La Fosse, *Cello Suites*; Bitot, *Impromptu*; Reiche, *Concert Piece no. 2*; Hindemith, *Sonata* (trumpet); Rousseau, *Pièce Concertante*; plus selected band excerpts.

Technique including Schlossberg, *Daily Drills and Technical Studies*; Arban, *Method for Trombone* (continued technical materials); St. Jacome, *Cornet Method*, velocity and other studies. Continuation of all scales and arpeggios, articulations, including double- and triple-tongue. Representative études including St. Jacome, *Cornet Method*, selected études; Smith, *Top Tones for the Trumpeter*; Charlier, *36 Études Transcendantes* (trumpet); Rochut, *Melodious Études* (trombone, book 3). Representative repertoire including Boccalari, *Fantasia di Concerto*; Fitzgerald, *Concerto in A-flat Minor*; Sowerby, *Sonata for Trumpet*; Strauss, *Concerto for Horn*; Bozza, *Prelude et Allegro*; Baret, *Morceau de Concours*; plus selected band excerpts. (F-S)

**PFMJ-14100 through PFMJ-49100 Tuba I–V**  
— Major Instrument, Music Majors

**PFMJ-14101 through PFMJ-24101 Tuba I–II**  
— Major Instrument, Music Minors

**PFMJ-14102 through PFMJ-34102 Tuba I–III**  
— Secondary Instrument, Music Majors

Technique based on W. Bell, *Tuba Warmups* (part 1); Pares, *Scale Studies*; Lowell Little, *Embouchure Builder*; Arban, *Method for Trombone* (interval and chord studies). Representative études including Arban, *Method for Trombone* (rhythm studies); Getchell, *Second Book of Practical Studies for Tuba*; Cimerá, *73 Advanced Tuba Studies*; Kopprasch, *60 Selected Studies* (trombone, book 1); Rochut, *Melodious Études* (trombone, book 1); Tyrell, *Advanced Studies for the BB-flat Tuba*. Representative repertoire including *Concert Album for Tuba* (edited by Ostrander); Walters, *Terantelle*; Sowerby, *Chaconne*; Beaucamp, *Cortege*; Cohen, *Romance and Scherzo*; Buchtel, *Introduction and Rondo*; plus selected band orchestral excerpts.

Technique including W. Bell, *Tuba Warmups* (part 1); Schlossberg, *Daily Drills and Technical Studies for Trombone* (bass clef); Arban, *Method for Trombone* (scale, chord, and interval studies). All major and minor scales and arpeggios from memory (two octaves). Introduction to double- and triple-tonguing (Arban). Representative études including Cimerá, *73 Advanced Tuba Studies*; Kopprasch, *60 Selected Studies* (book 1); Tyrell, *Advanced Studies for the BB-flat Tuba*; W. Bell, *Tuba Warmups* (book 2, Blazeovich Interpretations); Eby, *BB-flat Bass Method* (part 1). Representative repertoire including Painpare, *Concert Piece*; Bach-Bell, *Air and Bourrée*; Troje-Miller, *Sonatina Classica*; Sabathhill, *Divertissement*; Hume, *Te Anau*; Spillman, *Two Songs*; plus selected band and orchestral excerpts.

Technique including W. Bell, *Tuba Warmups* (part 2); Schlossberg, *Daily Drills and Technical Studies for Trombone* (bass clef); Arban, *Method for Trombone*; scale, chord, interval, double- and triple-tonguing studies, and three-octave scales and arpeggios; H. L. Clarke, *Technical Studies* (Series II, cornet). Representative études including Arban, *Method for Trombone*, characteristic studies; Kopprasch, *60 Selected Studies* (trombone, book 2); Rochut, *Melodious*

*Études* (trombone, book 1); Tyrell, *Advanced Studies for the BB-flat Tuba*; W. Bell, *Tuba Warmups*, book 2 (Blazeovich Interpretations); and Eby, *BB-flat Bass Method*, part 1. Representative repertoire including Painpare, *Concert Piece*; Bach-Bell, *Air and Bourrée*; Troje-Miller, *Sonatina Classica*; Sabathhill, *Divertissement*; Hume, *Te Anau*; Spillman, *Two Songs*; plus selected band and orchestral excerpts.

Technique including W. Bell, *Tuba Warmups* (part 2); Blazeovich, *Advanced Daily Drills*; continued use of Arban materials. Continuation of all scales and arpeggios from memory, all articulations, including double- and triple-tongue. H. L. Clarke, *Technical Studies* (Series II, cornet). Representative études including Smith, *Top Tones for the Trumpeter*; Charlier, *36 Études Transcendantes* (trumpet); Saint-Jacome, *Twelve Grand Artistic Studies* (cornet); Rochut, *Melodious Études* (book 3, trombone); Blazeovich, *70 Études for BB-flat Tuba*. Representative repertoire including Le Clercq, *Concertino*; Boccalari, *Fantasia di Concerto*; Hindemith, *Sonata*; Williams, *Concerto*; Levedev, *Concerto Allegro*; Brandt, *Erstes Konzertstück* (cornet); plus selected band and orchestral excerpts. (F-S)

## PERCUSSION

**PFMJ-14300 through PFMJ-49300 Percussion I–V**

— Major Instrument, Music Majors

**PFMJ-14301 through PFMJ-24301 Percussion I–II**

— Major Instrument, Music Minors

**PFMJ-14302 through PFMJ-34302 Percussion I–III**

— Secondary Instrument, Music Majors

The order and amount of study varies from student to student, depending on strengths and deficiencies upon matriculation at Ithaca College. Variations also occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular areas. An examination is conducted by the instructor at the end of each semester. This examination includes performance and sight-reading. Specific requirements are provided by the instructor.

**Snare Drum** — Technical studies covering all material in Stone, *Stick Control*; rudimentary studies from Pratt and National Association of Rudimental Drummers (NARD) materials, both of the above emphasizing use of natural bounce and conservation of energy through minimal motion. Rhythmic studies from Cirone, *Portraits in Rhythm*; Firth, *The Solo Snare Drummer*; Albright, *Contemporary Snare Drum Studies*; development of steady inner pulse, varieties of meters, and overlapping and compound rhythmic figures; performance of simultaneous rhythmic patterns. Reading and interpretation study through the use of Cirone; Firth; and Hochrainer, *Übungen für Klein Trommel*; plus orchestral excerpts. Emphasis is placed on dynamic control, phrasing, and immediate recognition of stylistic requirements. Closed roll studies as given to develop a smooth sound at all dynamic levels. The use of measured rolls, and attack-and-release characteristics of rolls.

**Keyboard I** — Technical studies from Green, *Xylophone Method*; Firth, *Mallet Technique*; Payson, *Progressive Studies in Double Stops*; scale and arpeggio studies, one and two octaves. Emphasis is placed on two-mallet motion development, relaxed drop stroke, conservation of energy, visual and kinetic memorization, basis of tone production. Sight-reading materials taken from Green, *Xylophone Method*; Voxman *Flute Duets*, books I–II; baroque wind and string solo literature. Emphasis is placed on accuracy, pattern recognition, overcoming the “panic stop,” and interpretation. Études and literature taken from Tanner; Frazuer; Grainger; Creston; Stout, two-mallet études; Green, *Xylophone Rags*; beginning four-mallet study. Exercises as assigned emphasizing proper hold, simultaneous stroke, individual stroke, rotation motion, exercises for various roll patterns, simple arpeggio patterns (1234, 4321, 4312), strengthening mallets 2 and 3. Simple literature such as Peters, *Yellow after the Rain*; Musser, *Études*; Stout, *Étude no. 1. Mallet construction*.

**Keyboard II** — Two-mallet technical studies from Green, *Advanced Instructor for the Xylophone*; Bailey, *Mental and Manual Calisthenics*; scale and arpeggio studies in two and three octaves. Emphasis is placed on greater speed and accuracy with quicker visual and kinetic orientation, greater flexibility through use of alternate sticking patterns. Sight-reading from Viegli, *Étuden für Xylophone*; Bergamo, *Style Studies*; Payson, *Progressive Studies in Double Stops*. Emphasis is placed on recognition of non-tonal patterns, disjunct line, double-stop reading, immediate recognition of stylistic requirements. Four-mallet technical studies as given, including all sticking patterns for arpeggios; all roll patterns (traditional, Musser, measured-alternate, independent); Stout, *Ideokinetic Exercises*; contrapuntal independence. Études and literature including Stout, *Four-Mallet Études*; Miyoshi, *Torse III*; Stout, *Two Mexican Dances*; Sifler, *Suite for Marimba*; Fissinger, *Suite for Marimba*; Penn, *Four Preludes*.

**Timpani** — Technical exercises from Friese-Lepak, *Timpani Methods*; Firth, *The Solo Timpanist*; Hochrainer, *Etüden für Timpani*. Emphasis is placed on mounting heads; intonation problems; ear training; fundamental, harmonic, and overtone tuning systems. General tone production through use of various mallets; type of attack such as staccato, legato, and variations; striking spot; preparation of head. Roll study including French and German hand positions; rolls at all dynamic levels emphasizing smooth transitions; attack and release characteristics; rolling between drums, cross sticking, muffling, and pedal technique. Études and literature including Hinger, *Solos for the Virtuoso Timpanist*; Jones, *Sonata*; Youhass, *Four Pieces for Unaccompanied Kettledrums*; Carter, *Eight Pieces for Timpani*; Bergamo, *Four Pieces for Timpani*; Williams, *Variations for Kettledrums*; orchestral excerpts.

**Bass Drum** — Choice and tuning of heads, types of mallets; tone production through choice of beating spot, head tension and preparation, mallets; legato and staccato strokes, roll technique, and angle and positioning of bass drum.

**Cymbals** — Choice of cymbals; single crashes at various dynamic levels; full plate, edge, body, scrape, etc.; two-plate rolls; repeated strokes. Orchestral excerpts.

**Accessories** — Group instruction and development of techniques through requirements of literature under rehearsal.

**Multiple-percussion** — Study of instrument placement, stick placement, and music placement to facilitate performance. The multi-instrument setup as single instrument; rapid stick changes and tone production on various instruments in quick succession. Study of representative literature such as Duckworth, *The Journey*; Burge, *Sources III*; Stockhausen, *Zyklus*, no. 12.; Dahl, *Duetino Concertante*; Chatman, *O Lo Velo*; Feldman, *The King of Denmark*; Eitler, *XL Plus One*.

**PFMJ-1990 Performance Repertoire and Pedagogy** NLA  
Students meet weekly as a group with their performance study teacher to perform repertoire and discuss performance technique and pedagogy. Pass/fail only. 0.5 credit. (F-S)

## PERFORMANCE CLASSES — SECONDARY INSTRUMENT

Students in the music education or four-and-a-half-year degree programs take a variety of secondary instruments. Information on when to take these classes is given in the secondary instrument study plan beginning on p. 246. The amount of credit given below is determined by the duration of the class.

Previous performance ability may allow a student to be exempted from study on that instrument. A request to be exempted from study on a secondary instrument requires an audition with the chair of the music education department and the appropriate teacher.

**PFSM-10100–PFSM-10200 Class Voice** NLA  
Small classes in voice to develop an understanding of the vocal mechanism and the application of sound principles of breath control and vowel placement. Primarily for the non-voice major who will be dealing with voices and choral groups in public school and community positions. 1 credit. (F-S)

**PFSM-10900 Class Violin I** NLA  
Proper position (holding); all major scales and arpeggios in first position; various exercises using martelé, staccato, spiccato at the frog, slurred, and legato bowings. Introduction of positions, including exercises in shifting; vibrato; ability to play the first three Bach minuets, the second using an alternate third-position fingering. 1 credit. (F)

**PFSM-11000 Class Violin II** NLA  
Continuation of PFSM-10900, including spiccato in the middle of the bow. Some small ensemble playing including violin duets and trios, and some using the viola. (Advanced classes include a more detailed study of the viola; instruction given in proper fingering and bowing of string music. Special effects, such as harmonics and ponticello). Discussion of string teaching techniques and method books. 1 credit. (S)

**PFSM-11200 Class Viola** NLA  
Instruction in correct positions (holding, posture, left hand, right hand) using all major scales and arpeggios in first position with various bowings (slurred, détaché, martelé, spiccato). Introduction to shifting, positions, vibrato, and three-octave scales. Selected études from Wolfhart, books I and II. Strong emphasis is placed on comprehension of principles of viola playing (includes fluency in reading alto clef) and on teaching techniques. 1 credit. (S)

**PFSM-11300 Class Cello I** NLA  
Technique including seating, natural left- and right-hand position, shifting, basic bowing strokes, position studies through fourth position, and appropriate scales, arpeggios, and pieces. Modern fingering and bowing principles stressed. Representative books including Margaret Rowell, *Prelude to String Playing*, and Dotzauer, *Violoncello Method* (vol. I). Playing by ear. Care of instrument. 1 credit. (F)

**PFSM-11400 Class Cello II** NLA  
Continuation of PFSM-11300 and more advanced bowings including spiccato. Thumb position and vibrato stressed along with playing by ear. Representative books including Dotzauer, *Violoncello Method* (vol. II), and pieces. Verbal emphasis for improved teacher communication. Light repair of instrument. Discussion of teaching techniques and method books. 1 credit. (S)

**PFSM-11500 Class Double Bass** NLA  
Technique to include seven positions, scales and arpeggios, use of German and French bows, exercises in common bowings, and representative études including Simandl, *New Method for Double Bass* (part I). Excerpts from orchestral literature. 1 credit. (F)

**PFSM-11700 Class Guitar** NLA  
One-semester course, available after completion of prerequisite piano, mainly for piano and voice majors who wish to use guitar for classroom teaching. Basic and intermediate classic and folk guitar techniques including complete fingerboard, simple chords in first position, ascending and descending ligado, second and third positions, and accompanying school basal series pieces. 1 credit. (F-S)

**PFSM-12100 Class Flute** NLA  
Technique including study of basic concepts of good tone production, embouchure, flexibility, simple tonguing, hand and body positions, and simple care of the instrument. Chromatic scales from C1 to B3, major scales in five-note patterns through three sharps and three flats; octaves, interval studies; long-tone studies with dynamics; simple articulations. Representative études including Rubank, *Beginning Method*. Representative literature including Rubank, *Selected Duets* (vol. I); various reading assignments including Edwin Putnik, *Flute Pedagogy and Performance*; Fredrick Wilkins, *Flutists' Guide*; Westphal, *Guide to Teaching Woodwinds*. 1 credit. (F-S)

**PFSM-12300 Class Oboe** NLA  
Summary of playing technique (fingerings, blowing, and embouchure) with application in long tones and slow scales. Care of the instrument and the reed, treatment of other instruments in the oboe family, solo and chamber music literature, instrument makes, principles of reed making and mechanical adjustments. Pedagogical problems are treated in conjunction with a discussion of various étude books and methods in use today. All students will use a reed of their own making at the final playing examination. 1 credit. (F-S)

**PFSM-12500 Class Clarinet** NLA  
Discussion of correct posture, breathing, embouchure, hand position, finger motion, and articulation in terms of starting a young beginner. Emphasis is placed on developing a full, resonant, clear, mellow sound; establishing consistent results; achieving clean articulation. Mention of problems commonly encountered in teaching and playing; noting error, resulting effect, and correction. Information on instrument, mouthpiece, and reed selection and care. Survey of instructional materials for beginning and intermediate levels. Performance includes chromatic scale from low E to high E in slurred eighth notes at mm 72; all major and minor scales (two octaves) through four flats and four sharps; representative études from Whistler (ed.), *Klose-Lazarus Method*. Selected material from level I of clarinet majors includes Bonade's *Clarinetist's Compendium*. 1 credit. (F-S)

**PFSM-12700 Class Bassoon** NLA  
Technique including care of instrument (nomenclature, assembly, and maintenance). Fundamentals (standing, sitting position, embouchure, hand positions, correct sound, fingerings, and intonation problems). Representative études including Gekeler, *Method*; *Easy Steps*; *Breeze-Easy Method*; Rubank, books I, II, III; J. Weissenborn, books I, II. Representative repertoire including Telemann, *Sonata in F Minor*; Burrill Phillips, *Concert Piece*; J. Weissenborn, *Capriccio*; E. Siemnicki, *Ballade for Bassoon* and *Concert Studies*; Claude S. Kessler, *Bassoon Passages*; Vincenzo Pezzi. Work of Tchaikovsky. 1 credit. (F-S)

**PFSM-12900 Class Saxophone** NLA  
Fundamentals of saxophone technique including handling, care, and assembly; hand and body position; basic embouchure and tone production; basic articulation; alternate fingerings; instrument, mouthpiece, and reed selection;

## Ensembles

vibrato; and two-octave range. Techniques of playing and teaching are emphasized, including observation, analysis, and prescription of peer problems. Materials to include L. Teal, *The Art of Saxophone Playing*; S. Mauk and L. Teal, *A Class Method for Saxophone*; various handouts. 0.5 credit. (F-S)

**PFSM-13100 Class Horn** NLA  
Emphasis is placed on embouchure development and breath control. Technique including all major scales, tongued and slurred, within the two-octave range G to C2; lip slurs. Performance from Pottag-Hovey, *French Horn Method*, book I, including selected studies in E-flat horn. 0.5 credit. (F-S)

**PFSM-13300 Class Trumpet** NLA  
Principles of embouchure formation, position, articulation, and the control of air to produce the characteristic tone of the trumpet and cornet. Discussion of air and reference to standard study and solo material and pedagogical techniques. Technique to include major scales and their relative minors through five sharps and flats, one octave in quarters and eighths at mm 72; ability to demonstrate C transposition; methods of effecting the lip slur; and multiple articulations. Material to include Beeler, *Method for Cornet*; Farkas, *Art of Brass Playing*; and Rasmusen, *Teacher's Guide to the Literature of Brass Instruments*. 0.5–1 credit. (F-S)

**PFSM-13500 Class Trombone** NLA  
Designed to develop both playing ability and pedagogical competence on the trombone for prospective teachers. Reference to standard study and solo literature. Special attention to the acoustical and physiological characteristics of the brass family as applied to the slide trombone. Discussion of the F attachment and bass trombone. Technique including major and relative minor scales through five flats and sharps, mm 72 in quarters and eighths. Beeler, *Method for Trombone*. 0.5 credit. (F-S)

**PFSM-13700 Class Euphonium** NLA  
**PFSM-13900 Class Tuba** NLA

Function of the tuba, baritone, and euphonium in band, orchestra, and ensemble, with demonstration of musical examples from the literature. The various keys and types of instruments, and uses for which each is best suited. Survey of tuba and baritone pedagogical materials and techniques, with emphasis placed on establishment of an effective and well-balanced daily practice routine. Representative solos from tuba and baritone repertoire. Development of satisfactory tone production and articulation. Playing of major and minor scales and chords, one octave, eighth notes at mm 72, through five sharps and flats. Acquaintance with the intonation problems of the instruments studied and the techniques available for their correction. Development of adequate technique for performance of études and solos of medium difficulty. Farkas, *Art of Brass Playing*; Bell, *Tuba Warmups* (book I); Arban's *Bass Clef*, complete method. PFSM-13700: 0.5 credit, (F); PFSM-13900: 0.5 credit. (F-S)

**PFSM-14100 Percussion Class** NLA  
Orchestral and rudimentary snare drumming with like-hand and traditional hand holds. Standard rudimentary drum literature, teaching methods, and techniques for all percussive instruments. Maintenance and repair of instruments. Class meetings: Two hours per week. 1 credit. (F-S)

**PFSM-16100 Class Recorder** NLA  
Basic techniques include breath support, fingerings, and articulations on soprano and alto recorders. Ensemble playing begins immediately with emphasis placed on music suitable for classroom situations in schools, followed by a brief survey of recorder literature from all historical periods along with folk music arrangements. 1 credit. (F-S)

**PFSM-17100 Keyboard Musicianship I** NLA  
An introduction to fundamentals of keyboard musicianship. Skill emphasis is placed on grand staff reading, techniques, repertoire, sight-reading, diatonic harmonization, transposition, improvisation, and playing by ear. Designed for the non-pianist music major. Placement by audition only. 1 credit. (F-S)

**PFSM-17200 Keyboard Musicianship II** NLA  
The continuation of keyboard skills developed in PFSM-17100. Additional emphasis is placed on harmonization including secondary harmonies using a variety of accompanimental styles, lead line notation, open score reading, ensemble, and accompanying skills. Prerequisites: PFSM-17100 or by audition. 1 credit. (F-S)

**PFSM-17500 Keyboard Musicianship I — Keyboard Majors** NLA  
The introduction and development of functional keyboard skills including: sight-reading, score analysis, performing chord progressions, harmonization of melodies utilizing diatonic triads, seventh chords and secondary dominants;

transposition of single lines and simple keyboard textures up to the interval of major/ minor third; playing of choral open score and the development of basic choral accompanying skills; playing by ear; and performing ensemble literature for multiple keyboards. Course is required of all keyboard majors and composition-keyboard emphasis students. Open to others by audition only. 1 credit. (F)

**PFSM-17600 Keyboard Musicianship II — Keyboard Majors** NLA  
Continuation of developing functional keyboard skills including sight-reading, alto and tenor clef reading, and performing chord progressions and harmonization of melodies utilizing chromatic harmony; instrumental transposition, performing from instrumental open score, and an introduction to figured bass realization. Course is required of all keyboard majors and composition-keyboard emphasis students. Prerequisites: PFSM-17500 or by audition. 1 credit. (S)

**PFSM-24700 String Class** NLA  
A course in the basic strategies of teaching and playing string instruments with particular emphasis placed on development of beginners. Also included is a survey of materials useful in teaching these instruments. Class meetings: Four hours per week for one block. 1 credit. (F-S)

**PFSM-27100 Keyboard Musicianship III — Vocal Performance Majors** NLA  
A continuation of skills developed in PFSM-17100–PFSM-17200. Additional emphasis is placed on open score reading, leading vocal warm-ups, and preparing and sight-reading vocal accompaniments. Intermediate repertoire. Prerequisites: PFSM-17100, PFSM-17200, or by audition. 1 credit. (F)

**PFSM-27300 Keyboard Musicianship III — Vocal Music Education Majors** NLA  
The continuation of skills developed in PFSM-17100–PFSM-17200. Additional emphasis is placed on open score reading, leading vocal warm-ups, preparing and sight-reading vocal solo and choral accompaniments, accompanying basal music series tunes, playing patriotic songs, and using the piano for rehearsal. Prerequisites: PFSM-17100–PFSM-17200 or by audition. 1 credit. (F)

**PFSM-34900 Woodwind Class** NLA  
A course in the basic strategies of teaching and playing woodwind instruments, with particular emphasis placed on the development of beginners. Also included is a survey of materials useful in teaching these instruments. Class meeting: Two hours per week. 1 credit. (F-S)

**PFSM-35100 Brass Class** NLA  
A course in the basic strategies of teaching and playing brass instruments, with particular emphasis placed on the development of beginners. Also included is a survey of materials useful in teaching these instruments. Class meetings: Two hours per week. 1 credit. (F-S)

## ENSEMBLES

See “Ensemble Policies,” p. 212, for other information.

**MUEN-10500 Wind Ensemble** LA  
A select wind and percussion ensemble with an active program of concerts scheduled throughout the school year. Open to any student who can qualify by audition. Class meeting: Five hours per week. 0–1 credit. (F-S)

**MUEN-10600 Concert Band** LA  
A wind and percussion ensemble open to any student who can qualify by audition. Several concerts are scheduled each semester. Class meeting: Four hours per week. 0–1 credit. (F-S)

**MUEN-10700 Symphonic Band** LA  
A wind and percussion ensemble open to any student who can qualify by audition. Several concerts are scheduled each semester. Class meeting: Four hours per week. 0–1 credit. (F-S)

**MUEN-10800 Choir** LA  
A select choral ensemble with an active performance schedule. Open to any student who can qualify by audition. A commitment for both fall and spring semesters is required. Class meeting: Five hours per week. 0–1 credit. (F-S)

**MUEN-10900 Chorus** LA  
A large choral ensemble open to any student who can qualify by audition. Several concerts are scheduled each semester. Class meeting: Four hours per week. 0–1 credit. (F-S)

<b>MUEN-11000 Women's Chorale</b>	LA	<b>MUEN-30300 Piano Ensemble</b>	LA
A choral ensemble open to all female students who can qualify by audition. Several concerts are scheduled each semester. A commitment for both fall and spring semesters is required. Class meeting: Four hours per week. 0–1 credit. (F-S)		Study and performance of music for piano four hands, one and two pianos, and eight hands, two pianos. Required of all piano majors in the performance and four-and-a-half-year programs; also open to other undergraduate and graduate piano majors. Class meeting: Two hours per week. Prerequisites: PFMJ-20300 or by audition. 0–0.5 credit for music majors; 1 credit for pianists who take the course as a major ensemble; 1 credit for non–music majors. (F)	
<b>MUEN-11100 Symphony Orchestra</b>	LA	<b>MUEN-31700 Piano/Instrumental Duo</b>	NLA
The orchestra is open to any student who can qualify by audition. An active program of concerts is scheduled each semester. Class meeting: Five hours per week. 0–1 credit. (F-S)		A performance master class focusing on literature for piano and instrument. Students enroll as a performance team and remain together for the semester. Appropriate literature is chosen in consultation with the course professor and major teachers. Students prepare assigned literature for class performance and critique. This course may substitute one time for chamber music (0.5 credit). May be taken for 0.5 credit if a second ensemble. Class meeting: One hour per week. Prerequisites: MUEN-21800 or by audition. 0.5–1 credit. (F-S)	
<b>MUEN-11200 String Orchestra</b>	LA	<b>MUEN-31800 Piano/Vocal Duo</b>	NLA
A select string ensemble open to any student who can qualify by audition. Several concerts are scheduled each semester. Class meeting: Two hours per week. 0–0.5 credit for music majors; 1 credit for non–music majors. (F-S)		A performance master class focusing on literature for piano and voice. Students enroll as a performance team and remain together for the semester. Appropriate literature is chosen in consultation with the course professor and major teachers. Students prepare assigned literature for class performance and critique. This course may substitute one time for chamber music (0.5 credit). May be taken for 0.5 credit if second ensemble. Class meeting: One hour per week. Prerequisites: MUEN-21800 or by audition. 0.5–1 credit. (F-S)	
<b>MUEN-11300 Madrigal Singers</b>	LA	<b>MUEN-32100 Chamber Music</b>	LA
A select vocal chamber ensemble with an active performance schedule. Open to any student who can qualify by audition. Class meeting: Two hours per week. 0–0.5 credit for music majors; 1 credit for non–music majors. (F-S)		Study, rehearsal, and performance of a broad spectrum of chamber music by selected ensembles. Class meeting: A minimum of two hours of rehearsal per week with periodic coachings. Prerequisites: Junior standing or by audition; pianists should have completed MUEN-21800. 0–0.5 credit. (F-S)	
<b>MUEN-11400 Contemporary Chamber Ensemble</b>	LA		
The rehearsal and performance of chamber music written in the 20th century, with emphasis placed on recently composed works. Prerequisites: Audition. 0–0.5 credit for music majors; 1 credit for non–music majors. (F-S)			
<b>MUEN-11500 Guitar Ensemble</b>	LA		
Performance situations for small guitar ensembles of varying combinations. Open to any student who can qualify by audition. Class meeting: One hour per week. 0–0.5 credit for music majors; 1 credit for guitarists who take the course as a major ensemble; 1 credit for non–music majors. (F-S)			
<b>MUEN-11700–MUEN-11800 The Pianist as Collaborator</b>	LA		
Survey of the diverse skills and roles of pianists in their work with other musicians. Develops initial skills needed in vocal and instrumental accompanying, score reduction, sight-reading, transposition, and work with conductors. Required of all keyboard majors. Class meeting: Two hours per week. 1 credit. (F-S)			
<b>MUEN-11900 Jazz Laboratory</b>	LA		
Experience in jazz ensemble playing. Open to any student who can qualify by audition. Several concerts are scheduled each year. Class meeting: Four hours per week. 0–0.5 credit for music majors; 1 credit for jazz studies majors who take the course as a major ensemble; 1 credit for non–music majors. (F-S)			
<b>MUEN-12100 Chamber Orchestra</b>	LA		
A select chamber orchestra open to any student who can qualify by audition. An active schedule of concert appearances is maintained throughout the year. Class meeting: Three hours per week. 0–0.5 credit for music majors; 1 credit for non–music majors. (F-S)			
<b>MUEN-12300 Brass Choir</b>	LA		
Study, rehearsal, and performance of standard brass choir literature and orchestral works. Open to any student who can qualify by audition. Class meeting: Two hours per week. 0–0.5 credit for music majors; 1 credit for non–music majors. (F-S)			
<b>MUEN-12500 Vocal Jazz Ensemble</b>	LA		
A select jazz chamber ensemble for singers and instrumentalists. Open to any student who can qualify by audition. An active program of concerts is scheduled each semester. Class meeting: Two hours per week. 0–0.5 credit for music majors; 1 credit for jazz studies majors who take the course as a major ensemble; 1 credit for non–music majors. (F-S)			
<b>MUEN-12700 Percussion Ensemble</b>	LA		
Ensemble experience and exposure to contemporary percussion literature. Several concerts are scheduled each semester. Open to any student who can qualify by audition. Class meeting: Four hours per week. 0–0.5 credit for music majors; 1 credit for non–music majors. (F-S)			
<b>MUEN-21700–MUEN-21800 Accompanying Master Class</b>	LA		
Performance class in accompanying skills and literature. Focuses on specific concerns with regard to accompanied literature, including stylistic interpretation of vocal music of varying languages and periods, as well as instrumental works representative of varying styles, instrument families, and genres. Required of all piano performance majors. Open to others by permission of instructors. Class meeting: One hour per week. Prerequisites: MUEN-11700–MUEN-11800. 1 credit. (F-S)			

## CURRICULUM OUTLINES

The following pages list the specific requirements for each degree program in the School of Music:

Program	Page
Bachelor of music in music education	230
Secondary instrument study plan (four-year)	246
Bachelor of music in performance and music education	232
Secondary instrument study plan (four-and-a-half-year)	248
Bachelor of music in performance	234
Bachelor of music in performance–collaborative emphasis	236
Bachelor of music in sound recording technology	237
Bachelor of music in combination with an outside field	238
Bachelor of music in jazz studies	239
Bachelor of music in music theory	240
Bachelor of music in composition	242
Bachelor of arts in music	244

## BACHELOR OF MUSIC IN MUSIC EDUCATION

### Liberal Arts

The 27 credits of liberal arts listed in this group must be taken outside the School of Music. [For more information see p. 213.]

	Vocal	Keyb.	Guitar	Wind	Perc.	Strings
English or writing	6	6	6	6	6	6
Humanities	3	3	3	3	3	3
Natural sciences	3	3	3	3	3	3
Mathematics	3	3	3	3	3	3
Modern language (Spanish, French, German, Italian)*	3	3	3	3	3	3
Educational Psychology PSYC-21000	3	3	3	3	3	3
Liberal arts electives*	6	6	6	6	6	6
<b>Total</b>	<b>27</b>	<b>27</b>	<b>27</b>	<b>27</b>	<b>27</b>	<b>27</b>

### Other Liberal Arts Requirements

Social and Cultural Foundations of Education TCED-34000	3	3	3	3	3	3
Music history	9	9	9	9	9	9
History and Literature of Music I-III MUTH-25500, -25600, -35500						
<b>Total</b>	<b>12</b>	<b>12</b>	<b>12</b>	<b>12</b>	<b>12</b>	<b>12</b>

### Music Requirements

Performance major	15	15	15	15	15	15
Performance Repertoire and Pedagogy	4	4	4	4	4	4
Performance minor	2	4	4			
Ensemble						
Instrumental	—	—	—	7.5	7.5	7.5
Choral	7.5	5.5	5.5	1	1	1
Pianist as Collaborator	—	2	—	—	—	—
Guitar Ensemble	—	—	2	—	—	—
Fundamentals of Music Theory+ MUTH-10100 (Students may fulfill this requirement by scoring 84% or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84% on the exam must take the course, and they take the lower number of music electives.)	(1)	(1)	(1)	(1)	(1)	(1)
Introduction to Musical Styles MUTH-12100	2	2	2	2	2	2
Music theory	10	10	10	10	10	10
Music Theory I MUTH-12200						
Music Theory II-III MUTH-22100-MUTH-22200						
Form and Analysis MUTH-32100						
Analysis of Music since 1900 MUTH-32200						
Sight-singing	5	5	5	5	5	5
Sight-Singing I-II MUTH-13300-MUTH-13400						
Advanced Sight-Singing III-IV MUTH-23300-MUTH-23400						
Music electives+	3-4+	3-4+	3-4+	5-6+	5-6+	7-8+
Diction	4	2	2	—	—	—
Career Orientation MUMC-16600	1	1	1	1	1	1
Introduction to Music Technology MUMC-10300	1	1	1	1	1	1
Recital Attendance MUMC-10100 (six semesters required)	0	0	0	0	0	0
<b>Total</b>	<b>55.5</b>	<b>55.5</b>	<b>55.5</b>	<b>52.5</b>	<b>52.5</b>	<b>54.5</b>

### Music Education Requirements

Child abuse workshop TCED-11000	0	0	0	0	0	0
Drug and alcohol abuse workshop TCED-11100	0	0	0	0	0	0
Secondary instruments (see p. 246)	3	4	5	9(9.5)	** 10	7
Wind Instrument Pedagogy MUED-37500	—	—	—	2	2	—
Class instruments (see p. 246)	4	4	4	2	1	3
Classroom Instruments MUED-24600	1	1	1	—	—	—
String Pedagogy MUED-34700	—	—	—	—	—	2
Music Education for Children MUED-26700	2	2	2	2	2	2
General and Choral Music in the Secondary School MUED-36800	2	2	2	—	—	—
Music Field Experience MUED-10100, MUED-10200, MUED-20100, MUED-20200	2	2	2	2	2	2
Teaching Vocal-General Music MUED-36100	1	1	1	—	—	—
Teaching Instrumental Music MUED-36200	—	—	—	1	1	1
Junior student teaching	2	2	2	2	2	2
Junior student teaching and seminar	2	2	2	2	2	2
Conducting	4	4	4	4	4	4
Senior student teaching	6	6	6	6	6	6
Laboratory Band	1	1	1	—	—	—
<b>Total</b>	<b>30</b>	<b>31</b>	<b>32</b>	<b>32</b>	<b>32</b>	<b>31</b>
<b>Total for degree</b>	<b>124.5</b>	<b>125.5</b>	<b>126.5</b>	<b>123.5 (124)</b>	<b>123.5</b>	<b>124.5</b>

### Vocal

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private voice	2	2
Repertoire class	0.5	0.5
Choral ensemble (Fundamentals)	1	1
Styles/Music Theory I	(1)	—
Sight-Singing I, II	2	2
Keyboard Musicianship	1.5	1.5
Diction	1	1
Introduction to Music Technology	2	2
Music Field Experience	—	1
Recital Attendance	0.5	0.5
	<u>0</u>	<u>0</u>
	16.5(17.5)	17.5

Sophomore Year	Fall	Spring
Music history	3	3
Educational Psychology	3	—
Social and Cultural Foundations of Education	—	3
Private voice	2	2
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Keyboard Musicianship	1	—
Private piano	—	1
Music Education for Children	—	2
Classroom Instruments	1	—
Woodwind Class	—	1
Career Orientation	—	1
Music Field Experience	0.5	0.5
Recital Attendance	<u>0</u>	<u>0</u>
	15	18

Junior Year	Fall	Spring
Music history	3	—
Private voice	2	2
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music theory	2	2
Music in Secondary School	—	2
Conducting	2	2
Percussion Class	—	1
Student Teaching: Vocal	2	—
Teaching Vocal-General Music	1	—
Student Teaching and Seminar	—	2
Brass Class	1	—
Laboratory Band	—	1
Private piano	1	—
Child abuse workshop	—	0
Drug abuse workshop	0	—
Recital Attendance	<u>0</u>	<u>0</u>
	15.5	13.5

Senior Year	Fall**	Spring**
Liberal arts	—	12
Private voice	1	2
Repertoire class	0.5	0.5
Choral ensemble	0.5	1
Student teaching	6	—
Music electives	4(3)	—
String Class	1	—
	<u>13(12)</u>	<u>15.5</u>

\* Students who place into level 102 or higher of modern language meet the minimum requirements for modern language proficiency. These students can fulfill the 3-credit modern language requirement by taking an upper-level modern language course or by substituting 3 credits of liberal arts electives for this requirement.

\*\* An additional semester of modern language is recommended.

\*\* Saxophone music education majors add 0.5 Class Horn.

\*\* Entire semesters may be reversed in order.

**Wind and Percussion**

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private instrument	2	2
Repertoire class	0.5	0.5
Instrumental ensemble (Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Secondary instrument	1	1
Class Voice	—	1
Career Orientation	—	1
Introduction to Music Technology	1	—
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	16.5 (17.5)	17.5

Sophomore Year	Fall	Spring
Music history	3	3
Liberal arts	3	—
Educational Psychology	—	3
Social and Cultural Foundations of Education	3	—
Music Education for Children	—	2
Private instrument	2	2
Repertoire class	0.5	0.5
Instrumental ensemble	1	1
Choral ensemble	0.5	0.5
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Secondary instrument	1	1 (1.5)*
Music Field Experience	0.5	0.5
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	17.5	16.5(17)

Junior Year	Fall	Spring
Liberal arts	—	3
Private instrument	2	2
Repertoire class	0.5	0.5
Music theory	2	2
Instrumental ensemble	1	1
Secondary instrument	2	1
Wind Instrument Pedagogy	2	—
Conducting	2	2
Student Teaching: Instrumental	2	—
Student Teaching and Seminar	—	2
Teaching Instrumental Music	—	1
Recital Attendance	0	0
	13.5	14.5

Senior Year	Fall**	Spring**
Liberal arts	—	9
Private instrument	1	2
Repertoire class	0.5	0.5
String Class	1	—
Student teaching	6	0
Music electives	4	2(1)
Instrumental ensemble	0.5	1
	13	14.5 (13.5)

**Strings**

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private instrument	2	2
Repertoire class	0.5	0.5
Instrumental ensemble (Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Secondary instrument*	1	1
Class Voice	—	1
Introduction to Music Technology	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	15.5 (16.5)	17.5

Sophomore Year	Fall	Spring
Music history	3	3
Liberal arts	3	3
Social and Cultural Foundations of Education	—	3
Educational Psychology	3	—
Private instrument	2	2
Repertoire class	0.5	0.5
Instrumental ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Secondary instrument*	1	1
Choral ensemble	0.5	0.5
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	17.5	17.5

Junior Year	Fall	Spring
Liberal arts	3	—
Private instrument	2	2
Repertoire class	0.5	0.5
Music theory	2	2
Instrumental ensemble	1	1
Music Education for Children	—	2
String Pedagogy	2	—
Brass Class*	—	1
Woodwind Class*	1	—
Percussion Class*	—	1
Conducting	2	2
Student Teaching: Instrumental	2	—
Teaching Instrumental Music	—	1
Student Teaching and Seminar	—	2
Career Orientation	—	1
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	15.5	15.5

Senior Year	Fall**	Spring**
Liberal arts	—	6
Private instrument	1	2
Repertoire class	0.5	0.5
Student teaching	6	—
Music electives	5(4)	3
Instrumental ensemble	0.5	1
	13(12)	12.5

**Keyboard**

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private instrument	2	2
Repertoire class	0.5	0.5
Pianist as Collaborator (Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Class Voice	1	1
Introduction to Music Technology	—	1
Career Orientation	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	15.5 (16.5)	17.5

Sophomore Year	Fall	Spring
Music history	3	3
Educational Psychology	3	—
Social and Cultural Foundations of Education	—	3
Private instrument	2	23
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Music Education for Children	—	2
Private voice	1	1
Classroom Instruments	1	—
Woodwind Class	—	1
Diction	2	—
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	17	17

Junior Year	Fall	Spring
Liberal arts	3	3
Private instrument	2	2
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music theory	2	2
Music in Secondary School	—	2
Conducting	2	2
Student Teaching and Seminar	—	2
Student Teaching: Vocal	2	—
Teaching Vocal-General Music	1	—
Private voice	1	1
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	14.5	15.5

Senior Year	Fall	Spring
Liberal arts	—	9
Private instrument	1	2
Repertoire class	0.5	0.5
String Class	1	—
Brass Class	—	1
Percussion Class	—	1
Laboratory Band	—	1
Student teaching	6	—
Music electives	4(3)	—
Choral ensemble	0.5	1
	13(12)	15.5

**Guitar**

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private instrument	2	2
Repertoire class	0.5	0.5
Choral ensemble (Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Class Voice	1	1
Introduction to Music Technology	—	1
Career Orientation	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	15.5 (16.5)	17.5

Sophomore Year	Fall	Spring
Social and Cultural Foundations of Education	—	3
Educational Psychology	3	—
Music history	3	3
Private instrument	2	2
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Keyboard Musicianship	1	—
Music Education for Children	—	2
Private voice	1	1
Brass Class	—	1
Classroom Instruments	—	1
Diction	2	—
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	17	18

Junior Year	Fall	Spring
Liberal arts	3	3
Private instrument	2	2
Repertoire class	0.5	0.5
Guitar Ensemble	1	1
Music theory	2	2
Percussion Class	—	1
Conducting	2	2
Student Teaching and Seminar	—	2
Student Teaching: Vocal	2	—
Teaching Vocal-General Music	—	2
Private voice	1	1
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	14.5	16.5

Senior Year	Fall	Spring
Liberal arts	—	9
Private instrument	1	2
Repertoire class	0.5	0.5
String Class	1	—
Woodwind Class	—	1
Laboratory Band	—	1
Student teaching	6	—
Music electives	4(3)	—
Choral ensemble	0.5	1
	13(12)	14.5

\* Saxophone music education majors add 0.5 Class Horn.  
 \*\* Entire semesters may be reversed in order.

\* Violin and viola majors follow a different sequence of secondary instruction. See p. 246.  
 \*\* Entire semesters may be reversed in order.

## BACHELOR OF MUSIC IN PERFORMANCE AND MUSIC EDUCATION

### Liberal Arts

The 27 credits of liberal arts listed here must be taken outside the School of Music. (For more information see p. 213.)

	Vocal	Keyb.	Guitar	Wind	Perc.	Strings
English or writing	6	6	6	6	6	6
Humanities	3	3	3	3	3	3
Natural sciences	3	3	3	3	3	3
Mathematics	3	3	3	3	3	3
Educational Psychology PSYC-21000	3	3	3	3	3	3
Modern language (Spanish, Italian, French, or German)+	6***	3#	3#	3#	3#	3#
Liberal arts electives	3	6	6	6	6	6
<b>Total</b>	<b>27</b>	<b>27</b>	<b>27</b>	<b>27</b>	<b>27</b>	<b>27</b>

### Other Liberal Arts Requirements

Social and Cultural Foundations of Education TCED-34000	3	3	3	3	3	3
Music history	9	9	9	9	9	9
History and Lit of Music I-III MUTH-25500,-25600,-35500						
<b>Total</b>	<b>12</b>	<b>12</b>	<b>12</b>	<b>12</b>	<b>12</b>	<b>12</b>

### Music Requirements

Performance major**	34(30)	34(30)	34(30)	34(30)	34(30)	34(30)
Performance Repertoire and Pedagogy PFMJ-19900	4.5	4.5	4.5	4.5	4.5	4.5
Performance minor	2	4	4	—	—	—
Ensemble						
Instrumental	—	—	—	8.5	8.5	8.5
Choral	8.5	3.5	4	1	1	1
Pianist as Collaborator MUEN-11700, MUEN-11800	—	2	—	—	—	—
Accompanying Master Class MUEN-21700, MUEN-21800	—	2	—	—	—	—
Guitar Ensemble	—	—	4.5	—	—	—
Piano Ensemble	—	1	—	—	—	—
Elective major ensemble	—	1	—	—	—	—
Chamber Music	—	1	—	2*	—	2
Percussion Ensemble	—	—	—	—	2	—
Fundamentals of Music Theory+ MUTH-10100	(1)*	(1)*	(1)*	(1)*	(1)*	(1)*
Introduction to Musical Styles MUTH-12100	2	2	2	2	2	2
Music theory	10	10	10	10	10	10
Music Theory I-III MUTH-12200,-22100,-22200						
Form and Analysis MUTH-32100						
Analysis of Music since 1900 MUTH-32200						
Sight-Singing MUTH-13300,-13400; MUTH-23300,-23400	5	5	5	5	5	5
Recitals	3	3	3	3	3	3
Music electives**	1-2(5-6)	0-1(4-5)	1-2(5-6)	2-3(6-7)	2-3(6-7)	3-4(7-8)
Diction	4	2	2	—	—	—
Career Orientation MUMC-16600	1	1	1	1	1	1
Introduction to Music Technology MUMC-10300	1	1	1	1	1	1
Recital Attendance MUMC-10100 (six semesters required)	0	0	0	0	0	0
<b>Total</b>	<b>77</b>	<b>78</b>	<b>77</b>	<b>75</b>	<b>75</b>	<b>76</b>

### Music Education Requirements

Child abuse workshop TCED-11000	0	0	0	0	0	0
Drug abuse workshop TCED-11100	0	0	0	0	0	0
Secondary instruments (see p. 246)	3	4	5	9(9.5)*	10	7
Wind Instrument Pedagogy MUED-37500/ String Pedagogy MUED-34700	—	—	—	2	2	2
Class instruments (see p. 246)	4	3	4	2	1	3
Classroom Instruments	1	1	1	—	—	—
Music Education for Children MUED-26700	2	2	2	2	2	2
General and Choral Music in Secondary School MUED-36800	2	2	2	—	—	—
Music Field Experience MUED-10100, MUED-10200, MUED-20100, MUED-20200	2	2	2	2	2	2
Teaching Vocal-General Music MUED-36100	1	1	1	—	—	—
Teaching Instrumental Music MUED-36200	—	—	—	1	1	1
Junior student teaching	2	2	2	2	2	2
Junior student teaching and seminar	2	2	2	2	2	2
Senior student teaching	6	6	6	6	6	6
Conducting	4	4	4	4	4	4
Laboratory Band MUED-35600	1	1	1	—	—	—
<b>Total</b>	<b>30</b>	<b>30</b>	<b>32</b>	<b>32 (32.5)</b>	<b>32</b>	<b>31</b>
<b>Total for degree</b>	<b>146</b>	<b>147</b>	<b>148</b>	<b>146 (146.5)</b>	<b>146</b>	<b>146</b>

+ Vocal majors must complete two semesters of modern language. Vocalists must choose French, German, or Italian. Spanish will not fulfill the language requirement for a vocal major. Students who place into a second semester language course or above (e.g., ITAL-10200 Elementary Italian II) can fulfill the modern language requirement by taking two different languages. Students who do not place into a second semester language course or above, or who have no prior language training, must take two semesters of a single modern language.

\*\*\* An additional semester of modern language is recommended.

# Students who place into level 102 or higher of modern language meet the minimum requirements for modern language proficiency. These students fulfill the 3-credit modern language requirement by substituting 3 credits of liberal arts elective in place of this requirement.

\*\* Students entering the School of Music in a non-performance degree will take two credits of private lessons each semester until they are accepted into the performance degree. Students entering the performance degree prior to the sophomore year will substitute music electives for any missing lessons study.

\* Brass students may substitute two semesters of Brass Choir (at 0.5 credit each semester) for 1 credit of Chamber Music. Percussion students take 2 credits of Percussion Ensemble.

\*\* Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam. Students who score below 84 percent on the exam must take the course, and they take the lower number of music electives.

\* Saxophone music education majors add 0.5 Class Horn.

### Vocal

Freshman Year	Fall	Spring
English or writing	3	—
Music history	—	3
Private voice ++	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Diction	2	2
(Fundamentals)	(1)	—
Style/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Percussion Class	—	1
Career Orientation	—	1
Introduction to Music Technology	1	—
Music Field Experience	0.5	0.5
Recital Attendance	0	0
<b>Total</b>	<b>16.5(17.5)</b>	<b>17.5</b>

Sophomore Year	Fall	Spring
English or writing	3	—
Social and Cultural Foundations of Education	—	3
Music history	3	3
Private voice	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Keyboard Musicianship	1	—
Private piano	—	1
Music Education for Children	2	—
Classroom Instruments	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
<b>Total</b>	<b>18</b>	<b>17</b>

Junior Year	Fall	Spring
Liberal arts	—	3
Educational Psychology	3	—
Private voice	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music theory	2	2
Music in Secondary School	—	2
Conducting	2	2
Laboratory Band	—	1
Woodwind Class	1	—
Student Teaching: Vocal	2	—
Teaching Vocal-General Music	1	—
Student Teaching and Seminar	—	2
Private piano	1	0
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
<b>Total</b>	<b>17.5</b>	<b>17.5</b>

Senior Year	Fall	Spring
Liberal arts	—	9
Private voice	2	4
Repertoire class	0.5	0.5
Choral ensemble	0.5	1
String Class	1	—
Recital	1	—
Student teaching	6	0
Music elective	(12)	—
<b>Total</b>	<b>12(13)</b>	<b>14.5</b>

Fifth Year	Fall
Liberal arts	6
Brass Class	1
Private voice	4
Repertoire class	0.5
Choral ensemble	1
Recital	2
<b>Total</b>	<b>14.5</b>

**Wind and Percussion**

	Fall	Spring
<b>Freshman Year</b>		
English or writing	3	3
Music history	—	3
Private instrument	4	4
Repertoire class	0.5	0.5
Instrumental ensemble (Fundamentals)	1 (1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Secondary instrument	1	1
Class Voice	1	—
Introduction to Music Technology	1	—
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	16.5 (17.5)	17.5
<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>
Music history	3	3
Educational Psychology	3	—
Private instrument	4	4
Repertoire class	0.5	0.5
Instrumental ensemble	1	1
Chamber Music	—	0.5
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Music Education for Children	—	2
Secondary instrument	2	1(1.5)*
Choral ensemble	0.5	0.5
Career Orientation	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	17.5	17(17.5)
<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	—	3
Social and Cultural Foundations of Education	3	—
Private instrument	4	4
Repertoire class	0.5	0.5
Music theory	2	2
Instrumental ensemble	1	1
Chamber Music	—	0.5
Secondary instrument	1	1
Conducting	2	2
Wind Pedagogy	2	—
Student Teaching: Instrumental	2	—
Student Teaching and Seminar	—	2
Teaching Instrumental Music	—	1
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	17.5	17
<b>Senior Year</b>	<b>Fall**</b>	<b>Spring**</b>
Liberal arts	—	6
Private instrument	2	4
Repertoire class	0.5	0.5
Chamber Music	—	0.5
Brass Class	—	1
Student teaching	6	—
Music electives	4(3)	—
Recital	—	1
Orchestra	0.5	1
	13(12)	14
<b>Fifth Year</b>	<b>Fall</b>	
Liberal arts	6	
Private instrument	4	
Repertoire class	0.5	
Orchestra	1	
Recital	2	
Woodwind Class	1	
Chamber Music	0.5	
	15	

**Strings**

	Fall	Spring
<b>Freshman Year</b>		
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private instrument	4	4
Repertoire class	0.5	0.5
Orchestra (Fundamentals)	1 (1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Introduction to Music Technology	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	16.5(17.5)	17.5
<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>
Music history	3	3
Educational Psychology	3	—
Social and Cultural Foundations of Education	—	3
Private instrument	4	4
Repertoire class	0.5	0.5
Orchestra	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Secondary instrument	1	1
Choral ensemble	0.5	0.5
Class Voice	1	—
Career Orientation	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	17.5	17.5
<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	—	3
Private instrument	4	4
Repertoire class	0.5	0.5
Music theory	2	2
Orchestra	1	1
String Pedagogy	2	—
Secondary instrument	2(1*)	—(1*)
Percussion Class	—	1
Conducting	2	2
Music Education for Children	2	—
Student Teaching: Instrumental	2	—
Teaching Instrumental Music	—	1
Student Teaching and Seminar	—	2
Chamber Music	0.5	0.5
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	18(17*)	17(18*)
<b>Senior Year</b>	<b>Fall**</b>	<b>Spring**</b>
Liberal arts	—	6
Private instrument	2	4
Repertoire class	0.5	0.5
Chamber Music	—	0.5
Brass Class	—	1
Student teaching	6	—
Music electives	4(3)	—
Recital	—	1
Orchestra	0.5	1
	13(12)	14
<b>Fifth Year</b>	<b>Fall</b>	
Liberal arts	6	
Private instrument	4	
Repertoire class	0.5	
Orchestra	1	
Recital	2	
Woodwind Class	1	
Chamber Music	0.5	
	15	

**Keyboard**

	Fall	Spring
<b>Freshman Year</b>		
English or writing	3	3
Music history	—	3
Private instrument	4	4
Repertoire class	0.5	0.5
Pianist as Collaborator (Fundamentals)	1 (1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Diction	2	—
Class Voice	1	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	16.5 (17.5)	17.5
<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>
Music history	3	3
Educational Psychology	—	3
Private instrument	4	4
Repertoire class	0.5	0.5
Accompanying Master Class	1	1
Choral ensemble	0.5	0.5
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Music Education for Children	2	—
Private voice	1	1
Classroom Instruments	1	—
Introduction to Music Technology	1	—
Career Orientation	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	17.5	17.5
<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	—	3
Social and Cultural Foundations of Education	3	—
Private instrument	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music theory	2	2
Music in Secondary School	—	2
Conducting	2	2
Teaching Vocal-General Music	1	—
Student Teaching: Vocal	2	—
Student Teaching and Seminar	—	2
Brass Class	1	—
Private voice	1	1
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	17.5	17.5
<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	6	—
Private instrument	4	2
Repertoire class	0.5	0.5
Piano Ensemble	1	—
String Class	—	1
Woodwind Class	1	—
Laboratory Band	1	—
Student teaching	—	6
Music electives	—	1
Recital	—	1
Chamber Music	0.5	—
Choral ensemble	—	0.5
	14	12
<b>Fifth Year</b>	<b>Fall</b>	
Liberal arts	9	
Private keyboard	4	
Repertoire class	0.5	
Ensemble	1	
Chamber Music	0.5	
Recital	2	
	17	

**Guitar**

	Fall	Spring
<b>Freshman Year</b>		
English or writing	3	3
Music history	—	3
Private guitar	4	4
Repertoire class	0.5	0.5
Choral ensemble (Fundamentals)	1 (1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Class Voice	1	1
Music Field Experience	0.5	0.5
Introduction to Music Technology	1	—
Recital Attendance	0	0
	15.5 (16.5)	17.5
<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>
Music history	3	3
Private guitar	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Keyboard Musicianship	1	1
Music Education for Children	—	2
Private voice	1	1
Classroom Instruments	—	1
Diction	2	—
Career Orientation	—	1
Music Field Experience	0.5	0.5
Recital Attendance	0	0
	16	17
<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>
Educational Psychology	3	—
Social and Cultural Foundations of Education	—	3
Private guitar	4	4
Repertoire class	0.5	0.5
Guitar Ensemble	1	1
Music theory	2	2
Music in Secondary School	—	2
Conducting	2	2
Student Teaching: Vocal	2	—
Teaching Vocal-General Music	1	—
Student Teaching and Seminar	—	2
Brass Class	1	—
Private voice	1	1
Drug abuse workshop	0	—
Child abuse workshop	—	0
Recital Attendance	0	0
	17.5	17.5
<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	9	—
Private guitar	4	2
Repertoire class	0.5	0.5
Percussion Class	1	—
String Class	—	1
Laboratory Band	—	1
Student teaching	—	6
Music electives	—	2(1)
Recital	1	—
Guitar Ensemble	1	0.5
	16.5	13(12)
<b>Fifth Year</b>	<b>Fall</b>	
Liberal arts	9	
Private guitar	4	
Repertoire class	0.5	
Woodwind Class	1	
Guitar Ensemble	1	
Recital	2	
	17.5	

\* Saxophone music education majors add 0.5 Class Horn.

\*\* Entire semesters may be reversed in order.

\* See p. 247 for specific order and number of credits for each string instrument.

\*\* Entire semesters may be reversed in order.

## BACHELOR OF MUSIC IN PERFORMANCE

### Liberal Arts

The 30 credits of liberal arts listed in this group must be taken outside the School of Music. [For more information see p. 213.]

	Vocal	Piano	Organ	Guitar	Instr.
English or writing	6	6	6	6	6
Humanities	3	3	3	3	3
Natural sciences or mathematics	3	3	3	3	3
Social or behavioral sciences	3	3	3	3	3
Liberal arts electives	9	15	15	15	15
Modern language (Italian, French, or German*)	6	—	—	—	—
<b>Total</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>
Other liberal arts requirements					
Music history	9	9	9	9	9
History and Literature of Music I-III MUTH-25500, -25600, -35500					
<b>Total</b>	<b>9</b>	<b>9</b>	<b>9</b>	<b>9</b>	<b>9</b>

### Music Requirements

Performance major#	32(28)	32(28)	32(28)	32(28)	32(28)
Performance Repertoire and Pedagogy PFMJ-19900	4	4	4	4	4
Ensemble					
Choral	8	—	—	2	—
Instrumental	—	—	—	—	8
Guitar	—	—	—	6	—
Pianist as Collaborator MUEN-11700, MUEN-11800	—	2	2	—	—
Accompanying Master Class MUEN-21700, MUEN-21800	—	2	—	—	—
Piano/Instrumental Duo or Piano MUEN-31700/Vocal Duo MUEN-31800	—	1	—	—	—
Piano Ensemble MUEN-30300	—	1+	6	—	—
Elective major ensemble	—	2	—	—	—
Diction	4	—	—	—	—
Chamber Music MUEN-32100	—	1.5	2	—	2**
Fundamentals of Music Theory** MUTH-10100	(1)	(1)	(1)	(1)	(1)
Introduction to Musical Styles MUTH-12100	2	2	2	2	2
Music theory	10	10	10	10	10
Music Theory I MUTH-12200					
Music Theory II-III MUTH-22100-MUTH-22200					
Form and Analysis MUTH-32100					
Analysis of Music since 1900 MUTH-32200					
Sight-singing	5	5	5	5	5
Sight-Singing I-II MUTH-13300-MUTH-13400					
Advanced Sight-Singing III-IV MUTH-23300-MUTH-23400					
Secondary instrument					
Keyboard musicianship	3	2	2	2	2
Piano or harpsichord	—	—	1	—	—
Introduction to Harpsichord MUMC-27900 or Introduction to the Organ MUMC-27700	—	1	1	—	—
Piano PFMJ-10302	1	—	—	—	—
Career Orientation MUMC-16600	1	1	1	1	1
Introduction to Music Technology	1	1	1	1	1
Recitals MUMC-37300, MUMN-47300	3	3	3	3	3
Survey of Piano Literature MUTH-49500, MUTH-49600	—	2	2	—	—
Piano Pedagogy MUMC-49300	—	2	2	—	—
Music electives **	6-7 (10-11)	5.5-6.5 (9.5-10.5)	4-5 (8-9)	12-13 (16-17)	10-11 (14-15)
Recital Attendance MUMC-10100 (six semesters required)	0	0	0	0	0
<b>Total</b>	<b>81</b>	<b>81</b>	<b>81</b>	<b>81</b>	<b>81</b>
<b>Total for degree</b>	<b>120</b>	<b>120</b>	<b>120</b>	<b>120</b>	<b>120</b>

### Vocal

Freshman Year	Fall	Spring
English or writing	3	—
Music history	—	3
Private voice#	4	4
Repertoire class	0.5	0.5
Diction	2	2
Choral ensemble (Fundamentals)	1	1
Styles/Music Theory I	(1)	—
Sight-Singing I, II	2	2
Keyboard Musicianship	1.5	1.5
Introduction to Music Technology	1	1
Recital Attendance	—	—
	15(16)	16

Sophomore Year	Fall	Spring
English or Writing	3	—
Liberal arts	—	3
Music history	3	3
Private voice	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Keyboard Musicianship	1	—
Private piano	—	1
Career Orientation	—	1
Recital Attendance	0	0
	15.5	16.5

Junior Year	Fall	Spring
Liberal arts	9	3
Private voice	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Music theory	2	2
Required Junior Recital	—	1
Music electives#	1(0)	2
Recital Attendance	0	0
	17.5 (16.5)	13.5

Senior Year	Fall	Spring
Liberal arts	6	3
Private voice#	4	4
Repertoire class	0.5	0.5
Choral ensemble	1	1
Required Senior Recital	—	2
Music electives#	2	2
	13.5	12.5

\* Students who place into a second semester language course or above (e.g., ITAL-10200 Elementary Italian II) can fulfill the modern language requirement by taking two different languages. Students who do not place into a second semester language course or above, or who have no prior language training, must take two semesters of a single modern language.

# Students entering the School of Music in a non-performance degree will take two credits of private lessons each semester until they are accepted into the performance degree. Students entering the performance degree prior to the sophomore year will substitute music electives for any missing lessons study.

\* Two semesters may be fulfilled by participating in other major ensembles (see p. 228).

\*\* Brass students may substitute two semesters of Brass Choir (at 0.5 credit each semester) for 1 credit of Chamber Music. Percussion students take 2 credits of Percussion Ensemble.

\*\* Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, and they take the lower number of music electives.

Piano			Organ			Guitar			Instrumental		
Freshman Year	Fall	Spring	Freshman Year	Fall	Spring	Freshman Year	Fall	Spring	Freshman Year	Fall	Spring
English or writing	3	3	English or writing	3	3	English or writing	3	3	English or writing	3	3
Liberal arts	3	—	Liberal arts	3	—	Liberal arts	3	—	Liberal arts	3	—
Music history	—	3	Music history	—	3	Music history	—	3	Music history	—	3
Private piano	4	4	Private organ	4	4	Private guitar	4	4	Private instrument	4	4
Repertoire class	0.5	0.5	Repertoire class	0.5	0.5	Repertoire class	0.5	0.5	Repertoire class	0.5	0.5
Pianist as Collaborator (Fundamentals)	1	1	Pianist as Collaborator (Fundamentals)	1	1	Choral ensemble (Fundamentals)	1	1	Instrumental ensemble (Fundamentals)	1	1
Styles/Music Theory I	2	2	Styles/Music Theory I	2	2	Styles/Music Theory I	2	2	Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5	Sight-Singing I, II	1.5	1.5	Sight-Singing I, II	1.5	1.5	Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1	Keyboard Musicianship	1	1	Keyboard Musicianship	1	1	Keyboard Musicianship	1	1
Introduction to Music Technology	—	1	Introduction to Music Technology	—	1	Introduction to Music Technology	—	1	Introduction to Music Technology	—	1
Recital Attendance	0	0	Recital Attendance	0	0	Recital Attendance	0	0	Recital Attendance	0	0
	16(15)	17		16(17)	17		16(17)	17		16(17)	17
<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>
Music history	3	3	Music history	3	3	Music history	3	3	Music history	3	3
Liberal arts	3	3	Liberal arts	3	3	Liberal arts	3	3	Liberal arts	3	3
Private piano	4	4	Private organ	4	4	Private guitar	4	4	Private instrument	4	4
Repertoire class	0.5	0.5	Repertoire class	0.5	0.5	Repertoire class	0.5	0.5	Repertoire class	0.5	0.5
Accompanying Master Class	1	1	Ensemble	1	1	Guitar Ensemble	1	1	Instrumental ensemble	1	1
Music Theory II, III	2	2	Chamber Music	—	0.5	Music Theory II, III	2	2	Music Theory II, III	2	2
Sight-Singing III, IV	1	1	Career Orientation	—	1	Sight-Singing III, IV	1	1	Sight-Singing III, IV	1	1
Introduction to Organ or Harpsichord	1	—	Music Theory II, III	2	2	Career Orientation	1	1	Career Orientation	1	1
Career Orientation	—	1	Sight-Singing III, IV	1	1	Introduction to Harpsichord	—	—	Recital Attendance	0	0
Recital Attendance	0	0	Introduction to Harpsichord	1	—	Secondary instrument (piano or harpsichord)	—	1	Recital Attendance	0	0
	15.5	15.5	Secondary instrument (piano or harpsichord)	—	1	Recital Attendance	0	0		14.5	15.5
<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	3	3	Liberal arts	3	3	Liberal arts	3	3	Liberal arts	3	3
Private piano	4	4	Private organ	4	4	Private guitar	4	4	Private instrument	4	4
Repertoire class	0.5	0.5	Repertoire class	0.5	0.5	Repertoire class	0.5	0.5	Repertoire class	0.5	0.5
Ensemble	—	1	Ensemble	1	1	Guitar Ensemble	1	1	Instrumental ensemble	1	1
Piano Ensemble	1	—	Chamber Music	0.5	0.5	Music theory	2	2	Chamber Music**	0.5	0.5
Chamber Music	0.5	0.5	Music theory	2	2	Required Junior Recital	—	1	Music theory	2	2
Music theory	2	2	Survey of Piano	1	1	Music electives*	4	4	Music electives#	3	3
Survey of Piano Literature	1	1	Required Junior Recital	—	1	Recital Attendance	0	0	Required Junior Recital	—	1
Required Junior Recital	—	1	Music elective#	2	—		14.5	15.5	Recital Attendance	0	0
Music elective#	2	1	Recital Attendance	0	0		14	15		14	15
Recital Attendance	0	0		14	13						
	14	14									
<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>
Chamber Music	0.5	—	Chamber Music	0.5	—	Liberal arts	6	3	Chamber Music**	0.5	0.5
Liberal arts	6	3	Liberal arts	6	3	Private guitar	4	4	Liberal arts	6	3
Private piano	4	4	Private organ	4	4	Repertoire class	0.5	0.5	Private instrument	4	4
Repertoire class	0.5	0.5	Repertoire class	0.5	0.5	Guitar Ensemble	1	1	Repertoire class	0.5	0.5
Ensemble	1	1	Ensemble	1	1	Required Senior Recital	—	2	Instrumental ensemble	1	1
Piano Pedagogy	—	2	Required Senior Recital	—	2	Music electives#	5(4)	—	Required Senior Recital	—	2
Required Senior Recital	—	2	Piano Pedagogy	—	2		16.5(15.5)	13.5	Music electives#	2	3 (2)
Music electives#	3.5 (2.5)	—	Music electives#	3(2)	—				Theory elective	2	—
	15.5 (14.5)	12.5		15(14)	12.5					14	14(13)

## BACHELOR OF MUSIC IN PERFORMANCE– COLLABORATIVE EMPHASIS

Due to the specific focus and intensive nature of this degree program, it may not be combined with other degrees (such as music education).

### Liberal Arts

The 30 credits of liberal arts listed in this group must be taken outside the School of Music. (For more information see p. 213.)

	<i>Piano/CE</i>
English or writing	3
Introduction to Poetry ENGL-11300	3
Natural sciences or mathematics	3
Social or behavioral sciences	3
Liberal arts electives	6
Modern language (Six credits each of two of the following: French, German, or Italian. If equivalent proficiency can be demonstrated in one of these languages, then the remaining two should be studied.)	12
<b>Total</b>	<b>30</b>

### Other Liberal Arts Requirements

Music history	9
History and Literature of Music I-III MUTH-25500, -25600, -35500	0
<b>Total</b>	<b>9</b>

### Music Requirements

Performance major	32(28)
Performance Repertoire and Pedagogy PFMJ-19900	4
Ensemble	2
Pianist as Collaborator MUEN-11700, MUEN-11800	2
Accompanying Master Class MUEN-21700, MUEN-21800	2
Piano Ensemble MUEN-30300	1
Choral ensemble	1
Private accompanying	2
Diction	4
Chamber Music MUEN-32100	1
Piano/Instrumental Duo MUEN-31700	1
Piano/Vocal Duo MUEN-31800	1
Fundamentals of Music Theory+ MUTH-10100	1+
Introduction to Musical Styles MUTH-12100	2
Music theory	10
Music Theory I MUTH-12100	1
Music Theory II MUTH-22100	1
Music Theory III MUTH-22200	1
Form and Analysis MUTH-32100	1
Analysis of Music since 1900 MUTH-32200	1
Sight-singing	5
Sight-Singing I MUTH-13300	1
Sight-Singing II -13400	1
Advanced Sight-Singing III MUTH-23300	1
Advanced Sight-Singing IV MUTH-23400	1
Secondary instrument	2
Keyboard Musicianship PFSM-17500–PFSM-17600	1
Introduction to Harpsichord MUMC-27900	1
Harpsichord 1 PFMJ-10702	1
Career Orientation MUMC-16600	1
Introduction to Music Technology MUMC-10300	1
Recitals MUMC-37300, MUMC-47300, MUMC-47500	4
Survey of Piano Literature MUTH-49500, MUTH-49600	2
Piano Pedagogy MUMC-49300	2
Opera Workshop MUMC-44700	2
Music electives +	0 (3–4)
Recital Attendance MUMC-10100 (six semesters)	0
<b>Total</b>	<b>84</b>
<b>Total for degree</b>	<b>123–124</b>

+ Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, and they take the lower number of music electives.

	Fall Semester	Spring Semester	
<b>Freshman Year</b>			
English or writing	3	Modern language 1b	3
Modern language 1a	3	Music history	3
Private piano*	4	Private piano*	4
Repertoire class	0.5	Repertoire class	0.5
Pianist as Collaborator (Fundamentals)	1	Pianist as Collaborator	1
Introduction to Musical Styles	2	Music Theory I	2
Sight-Singing I	1.5	Sight-Singing II	1.5
Keyboard Musicianship I	1	Keyboard Musicianship II	1
Recital Attendance	0	Recital Attendance	0
	<b>16(17)</b>		<b>16</b>
<b>Sophomore Year</b>			
Modern language 2a	3	Modern languages 2b	3
Music history	3	Music history	3
Private piano	4	Private piano	4
Repertoire class	0.5	Repertoire class	0.5
Accompanying Master Class	1	Accompanying Master Class	1
Chamber Music	0.5	Chamber Music	0.5
Music Theory II	2	Music Theory III	2
Sight-Singing III	1	Sight-Singing IV	1
Introduction to Harpsichord	1	Private harpsichord	1
Recital Attendance	0	Introduction to Music Technology	1
	<b>16</b>	Recital Attendance	0
			<b>17</b>
<b>Junior Year</b>			
Introduction to Poetry	3	Social/behavioral science elective	3
Liberal arts elective	3	Private piano	4
Natural science/ mathematics elective	3	Repertoire class	0.5
Private piano	4	Piano/Vocal Duo	1
Repertoire class	0.5	Analysis Music since 1900	2
Piano/Instrumental Duo	1	Required Junior Recital	1
Form and Analysis	2	Choral ensemble	1
Piano Ensemble	1	Career Orientation	1
Recital Attendance	0	Recital Attendance	0
	<b>17.5</b>		<b>13.5</b>
<b>Senior Year</b>			
Liberal arts elective	3	Opera Workshop	2
Diction	2	Diction	2
Private piano	4	Private piano	4
Repertoire class	0.5	Repertoire class	0.5
Private Accompanying	1	Collaborative Recital	1
Survey of Piano Literature	1	Private Accompanying	1
Piano Pedagogy	2	Survey of Piano Literature	1
	<b>13.5</b>	Required Senior Recital	2
			<b>13.5</b>

\* Students entering the School of Music in a non-performance degree will take two credits of private lessons each semester until they are accepted into the performance-collaborative emphasis program. Students entering the performance-collaborative emphasis program prior to the sophomore year will substitute music electives for any missing private lesson credits from the previous semester.

## BACHELOR OF MUSIC IN SOUND RECORDING TECHNOLOGY

### Liberal Arts

The 30 credits of liberal arts listed in this group must be taken outside the School of Music. (For more information, see p. 213.)

	<i>Instr.</i>	<i>Vocal</i>
English or writing	6	6
Humanities	3	3
Physics of Sound PHYS-16000	3	3
Social or behavioral sciences	3	3
Liberal arts electives (Six credits of French, German, or Italian recommended for voice majors)	15	15
<b>Total</b>	<b>30</b>	<b>30</b>

### Other Liberal Arts Requirements

History and Literature of Music I MUTH-25500	3	3
History and Literature of Music II MUTH-25600	3	3
Jazz History JAZZ-16100, Jazz Style Analysis JAZZ-36600, or Pop 'n' Rock MUNM-16200	2	2
<b>Total</b>	<b>8</b>	<b>8</b>

### Music Requirements

Performance major	15	15
Performance Repertoire and Pedagogy MUMJ-19900	4	4
Ensemble	7.5	7.5
Fundamentals of Music Theory* MUTH-10100	1+	1+
Introduction to Musical Styles MUTH-12100	2	2
Music theory	10	10
Music Theory I-II MUTH-12200-MUTH-22100		
Music Theory III MUTH-22200		
Form and Analysis MUTH-32100		
Analysis of Music since 1900 MUTH-32200 or Music History III MUTH-35500		
Sight-singing	5	5
Sight-Singing I-II MUTH-13300-MUTH-13400		
Advanced Sight-Singing III-IV MUTH-23300-MUTH-23400		
Diction	—	4
Keyboard musicianship	2	2
Career Orientation MUMC-16600	1	1
Introduction to Music Technology MUMC-10300	1	1
Recital Attendance MUMC-10100 (six semesters required)	0	0
Music electives*	4-5	2-3
<b>Total</b>	<b>52.5</b>	<b>54.5</b>

### Sound Recording Technology Requirements

Recording Workshop MUMC-14100 (eight semesters required)	0	0
Introduction to Electroacoustic Music MUMC-14500	2	2
Digital Sound Production MUMC-24800	2	2
Digital Recording and Editing MUMC-25000	2	2
Advanced Microphone Techniques MUMC-34800	2	2
Advanced Recording Techniques MUMC-34900	3	3
Recording internship MUMC-49100	6	6
Audio Repair, Maintenance, and Calibration MUMC-44800	2	2
Senior project MUMC-49200	3	3
<b>Total</b>	<b>22</b>	<b>22</b>

### Other Sound Recording Technology Requirements

Audio Production TVR-27100	3	3
Advanced Audio Production TVR-37100	3	3
Sound Technology THPA-30600	3	3
<b>Total</b>	<b>9</b>	<b>9</b>
<b>Total for degree</b>	<b>121.5</b>	<b>123.5</b>

\* Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, and they take the lower number of music electives.

### Instrumental Emphasis

Freshman Year	Fall	Spring
English or writing	3	3
Physics of Sound	3	—
Music history	—	3
Major instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Recording Workshop (Fundamentals)	0	0
Styles/Music Theory I	(1)	—
Sight-Singing I, II	2	2
Sight-Singing I, II	1.5	1.5
Kbd Musicianship I, II	1	1
Introduction to Music Technology	1	—
Recital Attendance	0	0
Introduction to Electroacoustic Music	2	—
Audio Production	—	3
<b>Total</b>	<b>17(18)</b>	<b>17</b>

Sophomore Year	Fall	Spring
Liberal arts	—	3
Major instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Recording Workshop	0	0
Music History II	3	—
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Career Orientation	—	1
Recital Attendance	0	0
Digital Recording and Editing	2	—
Digital Sound Production	—	2
Advanced Audio Production	3	—
Sound Technology	—	—
<b>Total</b>	<b>17.5</b>	<b>12.5</b>

Junior Year	Fall	Spring
Liberal arts	6	6
Major instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Recording Workshop	0	0
Form and Analysis	2	—
Analysis of Music since 1900 or Music History III	—	2(3)
Jazz History, Jazz Style Analysis, or Pop 'n' Rock	2(3)	—
Music elective	—	2
Recital Attendance	0	0
Advanced Microphone Technique	2	—
Advanced Recording Technique	—	3
<b>Total</b>	<b>15.5(16.5)</b>	<b>16.5(17.5)</b>

Senior Year	Fall	Spring
Liberal arts	—	6
Major instrument	1	2
Repertoire class	0.5	0.5
Ensemble	0.5	1
Recording Workshop	0	0
Internship*	6	—
Senior project	—	3
Audio Repair, Maintenance and Calibration	2	—
Music electives	2	1(—)
<b>Total</b>	<b>12</b>	<b>13.5(12.5)</b>

\* Block course

### Vocal Emphasis

Freshman Year	Fall	Spring
English or writing	3	3
Physics of Sound	3	—
Music history	—	3
Major instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Recording Workshop (Fundamentals)	0	0
Styles/Music Theory I	(1)	—
Sight-Singing I, II	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship I, II	1	1
Introduction to Music Technology	1	—
Recital Attendance	0	0
Introduction to Electroacoustic Music	2	—
Audio Production	—	3
<b>Total</b>	<b>17(18)</b>	<b>17</b>

Sophomore Year	Fall	Spring
Liberal arts	—	6
Major instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Recording Workshop	0	0
Music History II	3	—
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Career Orientation	—	1
Recital Attendance	0	0
Digital Recording and Editing	2	—
Digital Sound Production	—	2
Advanced Audio Production	3	—
Sound Technology	—	—
<b>Total</b>	<b>17.5</b>	<b>15.5</b>

Junior Year	Fall	Spring
Liberal arts	3	6
Major instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Recording Workshop	0	0
Form and Analysis	2	—
Diction	2	2
Analysis of Music since 1900 or Music History III	—	2(3)
Jazz History, Jazz Style Analysis, or Pop 'n' Rock	2(3)	—
Recital Attendance	0	0
Advanced Microphone Technique	2	—
Advanced Recording Technique	—	3
<b>Total</b>	<b>14.5(15.5)</b>	<b>16.5(17.5)</b>

Senior Year	Fall	Spring
Liberal arts	—	6
Major instrument	1	2
Repertoire class	0.5	0.5
Ensemble	0.5	1
Recording Workshop	0	0
Internship (block course)	6	—
Senior project	—	3
Audio Repair, Maintenance and Calibration	2	—
Music electives	3(2)	—
<b>Total</b>	<b>13(12)</b>	<b>12.5</b>

## BACHELOR OF MUSIC IN COMBINATION WITH AN OUTSIDE FIELD

### Liberal Arts

The 30 credits of liberal arts listed in this group must be taken outside the School of Music. (For more information see p. 213.)

	Vocal	Instr.
English or writing	6	6
Humanities	3	3
Natural sciences or mathematics	3	3
Social or behavioral sciences	3	3
Liberal arts electives (six credits of French, German, or Italian recommended for voice majors)	15	15
<b>Total</b>	<b>30</b>	<b>30</b>

### Other Liberal Arts Requirements

Music history	9	9
History and Literature of Music I-III MUTH-25500, -25600, -35500		
<b>Total</b>	<b>9</b>	<b>9</b>

### Outside Field Requirements

Selected from the minors listed in this catalog or from another structured sequence of courses in disciplines or combinations of disciplines approved in advance by the associate dean of music. If the chosen minor requires fewer than 23 credits, additional courses approved by the associate dean of music must be taken to fulfill the 23-credit requirement.

Minor or other combination	23	23
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### Music Requirements

Performance major	16	16
Performance Repertoire and Pedagogy PFMJ-19900	4	4
Ensemble	8	8
Fundamentals of Music Theory* MUTH-10100	1+	1+
Introduction to Musical Styles MUTH-12100	2	2
Music theory	10	10
Music Theory I MUTH-12200		
Music Theory II MUTH-22100		
Music Theory III MUTH-22200		
Form and Analysis MUTH-32100		
Analysis of Music since 1900 MUTH-32200		
Sight-singing	5	5
Sight-Singing MUTH-13300		
Sight-Singing MUTH-13400		
Advanced Sight-Singing III MUTH-23300		
Advanced Sight-Singing IV MUTH-23400		
Diction	4	—
Keyboard musicianship	2	2
Career Orientation MUMC-16600	1	1
Introduction to Music Technology MUMC-10300	1	1
Music electives*	6-7+	10-11+
Recital Attendance MUMC-10100 (six semesters required)	0	0
<b>Total</b>	<b>60</b>	<b>60</b>
<b>Total for degree</b>	<b>122</b>	<b>122</b>

\* Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, and they take the lower number of music electives.

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts/outside field	3	—
Music history	—	3
Private lessons	2	2
Repertoire class	0.5	0.5
Keyboard Musicianship	1	1
Ensemble (keyboard majors take Pianist as Collaborator)	1	1
[Fundamentals]	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Diction (vocal majors only)	— (2)	— (2)
Introduction to Music Technology	—	1
Recital Attendance	0	0
	<b>14(17)</b>	<b>15(17*)</b>

Sophomore Year	Fall	Spring
Liberal arts/outside field	6	6
Music history	3	3
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Career Orientation	—	1
Recital Attendance	0	0
	<b>15.5</b>	<b>16.5</b>

Junior Year	Fall	Spring
Liberal arts/outside field	9	9
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music theory	2	2
Music electives	2( — *)	2( — *)
Recital Attendance	0	0
	<b>16.5(14.5*)</b>	<b>16.5(14.5*)</b>

Senior Year	Fall	Spring
Liberal arts/outside field	9	5
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music electives	3	4
	<b>15.5</b>	<b>12.5</b>

\* Required for vocalists only

## BACHELOR OF MUSIC IN JAZZ STUDIES

### Liberal Arts

The 30 credits of liberal arts listed in this group must be taken outside the School of Music. (For more information see p. 213.)

	Vocal	Keyb.	Instr.
English or writing	6	6	6
Humanities	3	3	3
Natural sciences or mathematics	3	3	3
Social or behavioral sciences	3	3	3
Liberal arts electives	15	15	15
<b>Total</b>	<b>30</b>	<b>30</b>	<b>30</b>

### Other Liberal Arts Requirements

Music history	9	9	9
History and Literature of Music I-III MUTH-25500, -25600, -35500			
<b>Total</b>	<b>9</b>	<b>9</b>	<b>9</b>

### Music Requirements

Performance major	16	16	16
Performance Repertoire and Pedagogy PFMJ-19900	4	4	4
Ensemble			
Pianist as Collaborator MUEN-11700, MUEN-11800	—	2	—
Jazz Ensemble MUEN-11900, Vocal Jazz Ensemble MUEN-12500, or any ensemble	8	6	8
Fundamentals of Music Theory* MUTH-10100	1+	1+	1+
Introduction to Musical Styles MUTH-12100	2	2	2
Music theory	12	12	12
Music Theory I MUTH-12200			
Music Theory II MUTH-22100			
Music Theory III MUTH-22200			
Form and Analysis MUTH-32100			
Analysis of Music since 1900 MUTH-32200			
Orchestration MUTH-43700			
Sight-singing	5	5	5
Sight-Singing I MUTH-13300			
Sight-Singing II MUTH-13400			
Advanced Sight-Singing III MUTH-23300			
Advanced Sight-Singing IV MUTH-23400			
Chamber Music (small jazz ensemble) MUEN-32100*	1	2	2
Diction I MUMC-16100	2	—	—
Career Orientation MUMC-16600	1	1	1
Introduction to Music Technology MUMC-10300	1	1	1
Secondary instruments	4	4	4
Keyboard Musicianship I PFSM-17100 or PFSM-17500			
Keyboard Musicianship II PFSM-17200 or PFSM-17600			
Jazz Piano I JAZZ-16600			
Jazz Piano II JAZZ-16700			
Recital MUMC-47300	2	2	2
Music electives*	4-5+	5-6+	5-6+
Jazz improvisation	6	6	6
Jazz Improvisation I JAZZ-36100			
Jazz Improvisation II JAZZ-36300			
Jazz Improvisation III JAZZ-36400			
Jazz arranging	6	6	6
Jazz Arranging I JAZZ-32300			
Jazz Arranging II JAZZ-32500			
Jazz Arranging III JAZZ-32600			
Jazz history	5	5	5
Survey of Jazz History JAZZ-16100			
Jazz Style Analysis JAZZ-36600			
Basic Music Calligraphy JAZZ-16500	1	1	1
Recital Attendance MUMC-10100 (six semesters required)	0	0	0
<b>Total</b>	<b>81</b>	<b>81</b>	<b>81</b>
<b>Total for degree</b>	<b>120</b>	<b>120</b>	<b>120</b>

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	3
Music history	—	3
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble (keyboard majors take accompanying) (Fundamentals)	1	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Career Orientation	—	1
Introduction to Music Technology	1	—
Keyboard Musicianship	1	1
Calligraphy	1	—
Recital Attendance	0	0
	<b>16(17)</b>	<b>18</b>

Sophomore Year	Fall	Spring
Music history	3	3
Liberal arts	3	3
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Diction*	(2)	—
Jazz Piano Class I	—	1
Jazz Improvisation I	2	—
Jazz Arranging I	—	2
Recital Attendance	0	0
	<b>14.5(16.5)</b>	<b>15.5</b>

Junior Year	Fall	Spring
Jazz History Survey	2	—
Jazz Style Analysis	—	3
Liberal arts	3	3
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music theory	2	2
Orchestration	—	2
Jazz Arranging II	2	—
Jazz Improvisation II	—	2
Jazz Piano Class II	1	—
Chamber Music (small jazz ensemble)	0.5**	0.5**
Recital Attendance	0	0
	<b>14(13.5)</b>	<b>16(15.5)</b>

Senior Year	Fall	Spring
Liberal arts	3	3
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Recital	2	—
Jazz Arranging III	2	—
Jazz Improvisation III	—	2
Chamber Music (small jazz ensemble)*	0.5	0.5
Music electives	3(2*)	3
	<b>14(13*)</b>	<b>12</b>

\* Required for vocalists only

\*\* Required for instrumentalists only

\* Chamber Music is taken in the junior year by instrumentalists. Vocalists only take Chamber Music in the senior year.

\* Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, and they take the lower number of music electives.

## BACHELOR OF MUSIC IN MUSIC THEORY

### Liberal Arts

The 36 credits of liberal arts listed in this group must be taken outside the School of Music. [For more information see p. 213.]

	Vocal	Keyb.	Instr.
English or writing	6	6	6
Humanities	3	3	3
Mathematics or computer science course	3	3	3
Social or behavioral sciences	3	3	3
Modern language (French or German)	6	6	6
Liberal arts electives*	15	15	15
<b>Total</b>	<b>36</b>	<b>36</b>	<b>36</b>

### Other Liberal Arts Requirements

Music history	11	11	11
History and Literature of Music I MUTH-25500			
History and Literature of Music II MUTH-25600			
History and Literature of Music III MUTH-35500			
Music history elective			
<b>Total</b>	<b>11</b>	<b>11</b>	<b>11</b>

### Music Requirements

Performance major	16	16	16
Performance Repertoire and Pedagogy PFMJ-19900	4	4	4
Ensemble	8	8	8
Fundamentals of Music Theory* MUTH-10100	1+	1+	1+
Introduction to Musical Styles MUTH-12100	2	2	2
Music theory	27	27	27
Music Theory I MUTH-12200			
Music Theory II MUTH-22100			
Music Theory III MUTH-22200			
Form and Analysis MUTH-32100			
Analysis of Music since 1900 MUTH-32200			
Advanced Aural Skills MUTH-42900			
Figured Bass and Score Reading MUTH-36000			
Choral Arranging MUTH-43500			
Orchestration MUTH-43700			
Sixteenth-Century Counterpoint MUTH-43100			
Eighteenth-Century Counterpoint MUTH-43200			
Pedagogy of Theory MUTH-44300			
Topics in Music Theory MUTH-42100 (taken twice)			
Sight-singing	5	5	5
Sight-Singing I MUTH-13300			
Sight-Singing II MUTH-13400			
Advanced Sight-Singing III MUTH-23300			
Advanced Sight-Singing IV MUTH-23400			
Introduction to Composition (MUTH-46400)	2	2	2
Introduction to Electroacoustic Music (MUTH-14500)	2	2	2
Secondary instrument			
Keyboard musicianship	2	2	2
Private piano I-II (four semesters; 1 credit each) PFMJ-10302, PFMJ-20302	4	—	4
Class Voice PFSM-10100	—	1	1
Diction	4	—	—
Career Orientation MUMC-16600	1	1	1
Introduction to Music Technology MUMC-10300	1	1	1
Music electives <sup>†</sup>	0-1+	5-6+	2-3+
Recital Attendance MUMC-10100 (six semesters required)	0	0	0
<b>Total</b>	<b>79</b>	<b>77</b>	<b>78</b>
<b>Total for degree</b>	<b>126</b>	<b>124</b>	<b>125</b>

\* Physics of Sound and/or a philosophy course are recommended.

<sup>†</sup> Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, and they take the lower number of music electives.

### Vocal

Freshman Year	Fall	Spring
English or writing	3	3
Music history	—	3
Private voice	2	2
Repertoire class	0.5	0.5
Ensemble (Fundamentals)	1	—
Styles/Music Theory I	(1)	—
Sight-Singing I, II	2	2
Keyboard Musicianship	1.5	1.5
Diction	1	1
Introduction to Music Technology	2	2
Recital Attendance	1	—
	0	0
	14(15)	16

### Sophomore Year

Freshman Year	Fall	Spring
Liberal arts	3	3
Modern language	3	3
Private voice	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Music history	3	3
Private piano	1	1
Recital Attendance	0	0
	16.5	16.5

### Junior Year

Freshman Year	Fall	Spring
Liberal arts	6	6
Private voice	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music theory	2	2
Score Reading	—	1
Introduction to Composition	2	—
Introduction to Electroacoustic Music	2	—
Career Orientation	—	1
Music electives	—	1(—)
Private piano	1	1
Recital Attendance	0	0
	16.5	15.5(14.5)

### Senior Year

Freshman Year	Fall	Spring
Liberal arts	3	3
Private voice	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Orchestration	2	—
Choral Arranging	—	2
Sixteenth-Century Counterpoint	2	—
Eighteenth-Century Counterpoint	—	2
Pedagogy of Theory	—	3
Topics in Music Theory	2	2
Music history elective	2	—
Advanced Aural Skills	—	1
	14.5	16.5

### Keyboard

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	3
Music history	—	3
Private keyboard	2	2
Repertoire class	0.5	0.5
Ensemble (Fundamentals)	1	1
Styles/Music Theory I	(1)	—
Sight-Singing I, II	2	2
Keyboard Musicianship	1.5	1.5
Introduction to Music Technology	1	1
Class Voice	1	—
Recital Attendance	0	0
	16(17)	17

Freshman Year	Fall	Spring
Modern language	3	3
Liberal arts	3	3
Private keyboard	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Score Reading	—	1
Music history	3	3
Recital Attendance	0	0
	15.5	16.5

Freshman Year	Fall	Spring
Liberal arts	3	6
Private keyboard	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music theory	2	2
Introduction to Composition	2	—
Introduction to Electroacoustic Music	2	—
Career Orientation	—	1
Music history elective	2	—
Music electives	—	2
Recital Attendance	0	0
	14.5	14.5

Freshman Year	Fall	Spring
Liberal arts	3	—
Private keyboard	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Orchestration	2	—
Choral Arranging	—	2
Sixteenth-Century Counterpoint	2	—
Eighteenth-Century Counterpoint	—	2
Pedagogy of Theory	—	3
Topics in Music Theory	—	3
Topics in Music Theory	2	2
Music electives	1	3(2)
Advanced Aural Skills	—	1
	13.5	16.5(15.5)

**Instrumental**

<b>Freshman Year</b>	<b>Fall</b>	<b>Spring</b>
English or writing	3	3
Liberal arts	3	3
Music history	—	3
Private instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
(Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Introduction to Music Technology	1	—
Class Voice	1	—
Recital Attendance	0	0
	<hr/> 16(17)	<hr/> 17

<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	6	6
Private instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Music history	3	3
Private piano	1	1
Recital Attendance	0	0
	<hr/> 16.5	<hr/> 16.5

<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>
Modern language	3	3
Private instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music theory	2	2
Introduction to Composition	2	—
Introduction to Electroacoustic Music	2	—
Score Reading	—	1
Music history elective	2	—
Career Orientation	—	1
Private piano	1	1
Music electives	—	2(1)
Recital Attendance	0	0
	<hr/> 15.5	<hr/> 13.5 (12.5)

<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>
Liberal arts	3	3
Private instrument	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Orchestration	2	—
Choral Arranging	—	2
Sixteenth-Century Counterpoint	2	—
Eighteenth-Century Counterpoint	—	2
Pedagogy of Theory	—	3
Topics in Music Theory	2	2
Music electives	1	—
Advanced Aural Skills	—	1
	<hr/> 13.5	<hr/> 16.5

## BACHELOR OF MUSIC IN COMPOSITION

### Liberal Arts

The 30 credits of liberal arts listed in this group must be taken outside the School of Music. (For more information see p. 213.)

	Normal	Vocal	Keyb.	Instr.
English or writing	6	6	6	6
Humanities	3	3	3	3
Natural sciences or mathematics (Physics of Sound PHYS-16000 recommended)	3	3	3	3
Social or behavioral sciences	3	3	3	3
Liberal arts electives	15	15	15	15
<b>Total</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>

### Other Liberal Arts Requirements

Music history	9	9	9	9
History and Literature of Music I-III MUTH-25500,- 25600,-35500				
<b>Total</b>	<b>9</b>	<b>9</b>	<b>9</b>	<b>9</b>

### Music Requirements

Each composition student has the following portfolio requirement for graduation: a choral work, a solo voice collection with accompaniment, a solo piano work, a work for one or more strings, a work involving an electronic medium, a chamber work, and a work for a large ensemble (winds, orchestra, or large jazz ensemble).

Composition MUTH-14100 through MUTH-44200	24	24	24	24
Ensemble (at least two choral)	8	8	8	8
Diction	—	4	—	—
Fundamentals of Music Theory+ MUTH-10100	1+	1+	1+	1+
Introduction to Musical Styles MUTH-12100	2	2	2	2
Music theory	16	16	16	16
Music Theory I MUTH-12200				
Music Theory II MUTH-22100				
Music Theory III MUTH-22200				
Form and Analysis MUTH-32100				
Analysis of Music since 1900 MUTH-32200				
Orchestration MUTH-43700				
Choral Arranging MUTH-43500				
Sixteenth-Century Counterpoint MUTH-43100 or Eighteenth-Century Counterpoint MUTH-43200				
Sight-singing	5	5	5	5
Sight-Singing I MUTH-13300				
Sight-Singing II MUTH-13400				
Advanced Sight-Singing III MUTH-23300				
Advanced Sight-Singing IV MUTH-23400				
Electroacoustic music <sup>§</sup>	4	4	4	4
Secondary instruments**				
Keyboard musicianship	2	2	2	2
Private I-II PFMJ-10302, PFMU-20302	4	4	4	4
Optional secondary performance area	—	4	2	4
Career Orientation MUMC-16600	1	1	1	1
Introduction to Music Technology MUMC-10300	1	1	1	1
Composition Recital MUTH-49800	2	2	2	2
Conducting	4	4	4	4
Music electives <sup>#</sup>	11-12	3-4	9-10	7-8
Recital Attendance MUMC-10100 (six semesters required)	0	0	0	0
<b>Total</b>	<b>85</b>	<b>85</b>	<b>85</b>	<b>85</b>
<b>Total for degree</b>	<b>124</b>	<b>124</b>	<b>124</b>	<b>124</b>

\* Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, those students take the lower number of music electives.

§ Any two courses in electroacoustic music will fulfill this requirement.

\*\* Composition majors must pass a piano proficiency exam by the end of their junior year.

# At least two credits from jazz arranging courses or advanced electroacoustic music courses are required.

### Normal Course Plan

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	3
Music history	—	3
Ensemble	1	1
(Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Composition	3	3
Keyboard Musicianship	1	1
Introduction to Music Technology	1	—
Recital Attendance	0	0
	15.5 (16.5)	17.5

Sophomore Year	Fall	Spring
Liberal arts	3	3
Music history	3	3
Private piano	1	1
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Composition	3	3
Electroacoustic music	2	2
Career Orientation	—	1
Recital Attendance	0	0
	16	17

Junior Year	Fall	Spring
Private piano	1	1
Liberal arts	3	3
Ensemble	1	1
Music theory	2	2
Composition	3	3
Orchestration	2	—
Choral Arranging	—	2
Music elective	3	3
Recital Attendance	0	0
	15	15

Senior Year	Fall	Spring
Liberal arts	3	3
Ensemble	1	1
Composition	3	3
Conducting	2	2
Counterpoint	2	—
Music elective	3	3(2)
Composition Recital	—	2
	14	14 (13)

### Optional Vocal Emphasis

(Open to composition majors who pass vocal audition)

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private voice	1	1
Ensemble	1	1
(Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Composition	3	3
Keyboard Musicianship	1	1
Introduction to Music Technology	1	—
Recital Attendance	0	0
	16.5 (15.5)	15.5

Sophomore Year	Fall	Spring
Music history	3	3
Private voice	1	1
Ensemble	1	1
Diction	2	2
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Composition	3	3
Electroacoustic music	2	2
Private piano	1	1
Career Orientation	—	1
Recital Attendance	0	0
	16	17

Junior Year	Fall	Spring
Liberal arts	6	3
Ensemble	1	1
Music theory	2	2
Composition	3	3
Private piano	1	1
Orchestration	2	—
Choral Arranging	—	2
Music elective	—	2
Recital Attendance	0	0
	15	14

Senior Year	Fall	Spring
Liberal arts	6	6
Ensemble	1	1
Composition	3	3
Counterpoint	2	—
Conducting	2	2
Music elective	2	—
Composition Recital	—	2
	16	14

**Optional Keyboard Emphasis**

(Open to composition majors who pass keyboard audition)

	Fall	Spring
<b>Freshman Year</b>		
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private piano	1	1
Ensemble	1	1
(Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Composition	3	3
Introduction to Music Technology	1	—
Recital Attendance	0	0
	16.5 (17.5)	15.5

**Optional Instrumental Emphasis**

(Open to composition majors who pass instrumental audition)

	Fall	Spring
<b>Freshman Year</b>		
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private instrument	1	1
Ensemble	1	1
(Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Composition	3	3
Introduction to Music Technology	1	—
Recital Attendance	0	0
	16.5 (17.5)	15.5

	Fall	Spring
<b>Sophomore Year</b>		
Music history	3	3
Private piano	1	1
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Composition	3	3
Electroacoustic music	2	2
Career Orientation	—	1
Recital Attendance	0	0
Music electives	2	2
	15	16

	Fall	Spring
<b>Sophomore Year</b>		
Music history	3	3
Private instrument	1	1
Private piano	1	1
Ensemble	1	1
Music Theory II, III	2	2
Sight-Singing III, IV	1	1
Composition	3	3
Electroacoustic music	2	2
Career Orientation	—	1
Recital Attendance	0	0
	14	15

	Fall	Spring
<b>Junior Year</b>		
Liberal arts	6	3
Private piano	1	1
Ensemble	1	1
Music theory	2	2
Composition	3	3
Music elective	1	3
Orchestration	2	—
Choral Arranging	—	2
Recital Attendance	0	0
	16	15

	Fall	Spring
<b>Junior Year</b>		
Liberal arts	6	3
Private piano	1	1
Ensemble	1	1
Music theory	2	2
Music elective	—	2
Composition	3	3
Orchestration	2	—
Choral Arranging	—	2
Recital Attendance	0	0
	15	14

	Fall	Spring
<b>Senior Year</b>		
Liberal arts	6	6
Ensemble	1	1
Composition Recital	—	2
Composition	3	3
Counterpoint	2	—
Conducting	2	2
Music elective	2(1)	—
	16(15)	14

	Fall	Spring
<b>Senior Year</b>		
Liberal arts	6	6
Ensemble	1	1
Composition	3	3
Counterpoint	2	—
Conducting	2	2
Composition Recital	—	2
Music elective	2	(1)
	16	15(14)

## BACHELOR OF ARTS IN MUSIC

This degree program gives the largest number of electives with the potential for substantive study in the liberal arts with music as a base.

### Liberal Arts

The 78 credits of liberal arts listed in this group must be taken outside the School of Music. (For more information see p. 213.)

	Vocal	Keyb.	Instr.
English or writing	6	6	6
Humanities	—	6	6
Modern language* (French, German, or Italian)	6	—	—
Natural sciences or mathematics	6	6	6
Social or behavioral sciences	6	6	6
Fine arts	6	6	6
Liberal arts electives	48	48	48
<b>Total</b>	<b>78</b>	<b>78</b>	<b>78</b>

### Other Liberal Arts Requirements

Music history	12	12	12
History and Literature of Music I MUTH-25500			
History and Literature of Music II MUTH-25600			
History and Literature of Music III MUTH-35500			
Music history electives			
<b>Total</b>	<b>12</b>	<b>12</b>	<b>12</b>

### Music Requirements

Performance major (two credits for each of six semesters)	12	12	12
Performance Repertoire and Pedagogy PFMJ-19900	3	3	3
Ensemble	4	2	4
Pianist as Collaborator MUEN-11700, MUEN-11800	—	2	—
Fundamentals of Music Theory+ MUTH-10100	1+	1+	1+
Introduction to Musical Styles MUTH-12100	2	2	2
Music theory	6	6	6
Music Theory I MUTH-12200			
Music Theory II MUTH-22100			
Music Theory III MUTH-22200			
Sight-singing	3	3	3
Sight-Singing I MUTH-13300			
Sight-Singing II MUTH-13400			
Keyboard musicianship	2	2	2
Diction MUMC-16100, MUMC-16200	4	—	—
Career Orientation MUMC-16600	1	1	1
Introduction to Music Technology MUMC-10300	1	1	1
Recital Attendance MUMC-10100 (six semesters required)	0	0	0
<b>Total</b>	<b>38-39</b>	<b>34-35</b>	<b>34-35</b>
<b>Total for degree</b>	<b>128 (129)+</b>	<b>124 (125)+</b>	<b>124 (125)+</b>

Freshman Year	Fall	Spring
English or writing	3	3
Liberal arts	3	—
Music history	—	3
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble (keyboard majors: Pianist as Collaborator)	1	1
(Fundamentals)	(1)	—
Styles/Music Theory I	2	2
Sight-Singing I, II	1.5	1.5
Keyboard Musicianship	1	1
Diction*	0 (2)	0 (2)
Introduction to Music Technology	—	1
Career Orientation	—	1
Recital Attendance	0	0
	<b>14 (17)</b>	<b>16 (18)</b>

Sophomore Year	Fall	Spring
Music history	3	3
Liberal arts	9	9
Private lessons	2	2
Repertoire class	0.5	0.5
Ensemble	1	1
Music Theory II, III	2	2
Recital Attendance	0	0
	<b>17.5</b>	<b>17.5</b>

Junior Year	Fall	Spring
Music history	3	—
Liberal arts	9	12
Private lessons	2	2
Repertoire class	0.5	0.5
Recital Attendance	0	0
	<b>14.5</b>	<b>14.5</b>

Senior Year	Fall	Spring
Liberal arts	15	15
Private lessons	(1)	(1)
(Students may elect lessons for 1-3 credits. Additional fee will apply — see p. 273.)		
	<b>15 (16)</b>	<b>15 (16)</b>

\* Required for voice majors only

\* Students who place into a second semester language course or above (e.g., ITAL-10200 Elementary Italian II) can fulfill the modern language requirement by taking two different languages. Students who do not place into a second semester language course or who have no prior language training must take two semesters of a single modern language.

\* Students may fulfill the requirement for Fundamentals of Music Theory by scoring 84 percent or higher on a placement exam administered by the Department of Music Theory, History, and Composition. Students who score below 84 percent on the exam must take the course, and their music requirement is increased by one (1) credit.

## COMBINED BACHELOR'S AND MASTER'S DEGREE PROGRAMS

New York State now requires that teachers seeking professional certification in the state complete a master's degree within five years of their initial certification. With this expectation students may want to begin graduate study immediately after graduation with the bachelor's degree.

Qualified students who wish to complete both the bachelor's and master's degree programs in music education within five calendar years may be able to do so with careful planning and by attending summer sessions. Qualified students in the four-and-one-half year program may complete their bachelor's degree and the master's degree in music education in five-and-one-half or six years. Any student interested in these opportunities should consult with the chair of graduate studies in music at the end of the junior year.

Undergraduate students will need to apply for the master's degree, complete all application procedures, and hold a minimum 3.00 GPA. Please note that students must make formal application to the graduate program and be accepted in order to pursue the master's degree. Graduate-level music education core courses (MUED-68000 Psychology of Music Teaching and MUED-68200 Seminar in Music Education) may not be taken until formal acceptance into the graduate program.

Below are suggested plans of study for each of the bachelor's programs.

### Five-Year Combined Bachelor of Music Education and Master of Music Education

#### Summer following senior year

Graduate electives*	7
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#### Fifth year — fall semester

Bibliography and Research in Music MUTH-65200	3
Graduate electives*	4
Major instrument	1
Ensemble (or performance minor)	1
	9

#### Fifth year — spring semester

Psychology of Music Teaching MUED-68000	3
Portfolio and Presentation I MUED-65400	1
Wind Literature MUTH-53900 or Choral Literature MUTH-54000	2
Major instrument	1
Ensemble (or performance minor)	1
Graduate electives*	1
	9

#### Summer following fifth year

Seminar in Music Education MUED-68200	3
Portfolio and Presentation II MUED-65500	1
Major instrument	1
	5

## Combined Bachelor of Music Education and Performance and Master of Music Education

### Option A

#### Fall (ninth semester) — with approval of graduate chair

Bibliography and Research in Music MUTH-65200	3
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#### Spring following ninth semester

Graduate electives*	4
Wind Literature MUTH-53900 or Choral Literature MUTH-54000	2
Major instrument	2
Ensemble (or performance minor)	1
	9

#### Summer session

Psychology of Music Teaching MUED-68000	3
Portfolio and Presentation I MUED-65400	1
Graduate electives*	5
	9

#### Fall semester

Seminar in Music Education MUED-68200	3
Portfolio and Presentation II MUED-65500	1
Graduate electives*	3
Major instrument	1
Ensemble (or performance minor)	1
	9

### Option B

#### Spring following ninth semester

Graduate electives*	3
Wind Literature MUTH-53900 or Choral Literature MUTH-54000	2
Major instrument	1
Ensemble (or performance minor)	1
	7

#### Summer session

Bibliography and Research in Music MUTH-65200	3
Graduate electives*	3
	6

#### Fall semester

Graduate electives*	3
Major instrument	1
Ensemble (or performance minor)	1
	5

#### Spring semester

Psychology of Music Teaching MUED-68000	3
Portfolio and Presentation I MUED-65400	1
Major instrument	1
Graduate electives*	3
	8

#### Summer session

Seminar in Music Education MUED-68200	3
Portfolio and Presentation II MUED-65500	1
	4

\* At least 3 credits of the total number of electives must be music education electives.

## Secondary Instrument Study Plans

### Four-Year Music Education Curriculum, Freshman and Sophomore

Major Instrument	Freshman Fall	Spring	Sophomore Fall	Spring
<b>Flute</b>	PFSM-17100 Kbd Musicianship PFSM-12500 Class Clarinet	PFSM-17200 Kbd Musicianship PFSM-10100 Class Voice PFSM-12300 Class Oboe	PFSM-12700 Class Bassoon	PFSM-13300 Class Trumpet
<b>Oboe</b>	PFSM-17100 Kbd Musicianship PFSM-12500 Class Clarinet PFSM-12100 Class Flute	PFSM-17200 Kbd Musicianship PFSM-12900 Class Saxophone* — PFSM-13100 Class Horn* PFSM-10100 Class Voice	PFSM-12700 Class Bassoon	PFSM-12100 Class Flute
<b>Clarinet</b>	PFSM-17100 Kbd Musicianship PFSM-12100 Class Flute	PFSM-17200 Kbd Musicianship PFSM-12700 Class Bassoon PFSM-10100 Class Voice	PFSM-13300 Class Trumpet	PFSM-12300 Class Oboe
<b>Bassoon</b>	PFSM-17100 Kbd Musicianship PFSM-12500 Class Clarinet	PFSM-17200 Kbd Musicianship PFSM-12900 Class Saxophone* — PFSM-13100 Class Horn* PFSM-10100 Class Voice	PFSM-12100 Class Flute	PFSM-13300 Class Trumpet
<b>Saxophone</b>	PFSM-17100 Kbd Musicianship PFSM-12100 Class Flute	PFSM-17200 Kbd Musicianship PFSM-12700 Class Bassoon PFSM-10100 Class Voice	PFSM-13300 Class Trumpet	PFSM-12500 Class Clarinet PFSM-13100 Class Horn
<b>Horn</b>	PFSM-17100 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-17200 Kbd Musicianship PFSM-13900 Class Tuba* — PFSM-13500 Class Trombone* PFSM-10100 Class Voice	PFSM-12100 Class Flute	PFSM-12500 Class Clarinet
<b>Trumpet</b>	PFSM-17100 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-17200 Kbd Musicianship PFSM-13500 Class Trombone* — PFSM-13900 Class Tuba* PFSM-10100 Class Voice	PFSM-12900 Class Saxophone — PFSM-13100 Class Horn	PFSM-12100 Class Flute
<b>Trombone</b>	PFSM-17100 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-17200 Kbd Musicianship PFSM-13300 Class Trumpet* — PFSM-13900 Class Tuba* PFSM-10100 Class Voice	PFSM-12100 Class Flute	PFSM-12500 Class Clarinet
<b>Euphonium</b>	PFSM-17100 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-17200 Kbd Musicianship PFSM-13300 Class Trumpet** PFSM-13500 Class Trombone** — PFSM-13900 Class Tuba** PFSM-10100 Class Voice	PFSM-12900 Class Saxophone — PFSM-13100 Class Horn	PFSM-12500 Class Clarinet
<b>Tuba</b>	PFSM-17100 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-17200 Kbd Musicianship PFSM-13300 Class Trumpet* — PFSM-13500 Class Trombone* PFSM-10100 Class Voice	PFSM-12100 Class Flute	PFSM-12500 Class Clarinet
<b>Percussion</b>	PFSM-17100 Kbd Musicianship PFSM-13300 Class Trumpet	PFSM-17200 Kbd Musicianship PFSM-10100 Class Voice PFSM-13500 Trombone* — PFSM-13900 Tuba*	PFSM-12100 Class Flute	PFSM-12500 Class Clarinet
<b>Piano</b>	PFSM-17600 Kbd Musicianship PFSM-10100 Class Voice	PFSM-17700 Kbd Musicianship PFSM-10200 Class Voice	—	PFSM-34900 Woodwind Class
<b>Organ</b>	PFSM-17600 Kbd Musicianship PFSM-10100 Class Voice	PFSM-17700 Kbd Musicianship PFSM-10200 Class Voice	—	PFSM-34900 Woodwind Class
<b>Voice</b>	PFSM-17100 Kbd Musicianship	PFSM-17200 Kbd Musicianship	PFSM-27300 Kbd Musicianship — Voice Majors	PFSM-34900 Woodwind Class
<b>Guitar</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice	PFSM-17200 Keyboard Musicianship PFSM-10200 Class Voice	PFSM-27300 Kbd Musicianship — Voice Majors	PFSM-35100 Brass Class
<b>Violin</b>	PFSM-17100 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-17200 Kbd Musicianship PFSM-35100 Brass Class PFSM-10100 Class Voice	PFSM-11500 Class Double Bass	PFSM-11200 Class Viola
<b>Viola</b>	PFSM-17100 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-17200 Kbd Musicianship PFSM-35100 Brass Class PFSM-10100 Class Voice	PFSM-10900 Class Violin	—
<b>Cello</b>	PFSM-17100 Kbd Musicianship PFSM-10900 Class Violin	PFSM-17200 Kbd Musicianship PFSM-11000 Class Violin PFSM-10100 Class Voice	PFSM-11500 Class Double Bass	PFSM-11200 Class Viola
<b>Double Bass</b>	PFSM-17100 Kbd Musicianship	PFSM-17200 Kbd Musicianship PFSM-11000 Class Violin PFSM-10100 Class Voice	PFSM-11300 Class Cello	PFSM-10900 Class Violin

\* Block course

+ Students are required to complete two of these three block brass courses. The appropriate courses are dependent on the background of each student.

### Four-Year Music Education Curriculum, Junior and Senior

Major Instrument	Junior Fall	Spring	Senior Fall	Spring
<b>Flute</b>	PFSM-13900 Class Tuba* — PFSM-13500 Class Trombone* PFSM-14100 Percussion Class	PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	—	PFSM-24700 String Class*
<b>Oboe</b>	PFSM-13900 Class Tuba* — PFSM-13500 Class Trombone* PFSM-14100 Percussion Class	PFSM-13300 Class Trumpet	—	PFSM-24700 String Class*
<b>Clarinet</b>	PFSM-13500 Class Trombone* — PFSM-13900 Class Tuba* — PFSM-14100 Percussion Class	PFSM-12900 Class Saxophone* — PFSM-13100 Class Horn*	—	PFSM-24700 String Class*
<b>Bassoon</b>	PFSM-13900 Class Tuba* PFSM-13500 Class Trombone* PFSM-12300 Class Oboe	PFSM-14100 Percussion Class	PFSM-24700 String Class*	—
<b>Saxophone</b>	PFSM-13500 Class Trombone* — PFSM-13900 Class Tuba*	PFSM-14100 Percussion Class PFSM-12300 Class Oboe	—	PFSM-24700 String Class*
<b>Horn</b>	PFSM-12300 Class Oboe PFSM-13700 Class Euphonium* — PFSM-12900 Class Saxophone*	PFSM-12700 Class Bassoon	PFSM-24700 String Class*	—
<b>Trumpet</b>	PFSM-12300 Class Oboe PFSM-12500 Class Clarinet	PFSM-12700 Class Bassoon	PFSM-24700 String Class*	—
<b>Trombone</b>	PFSM-12300 Class Oboe PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-12700 Class Bassoon	PFSM-24700 String Class*	—
<b>Euphonium</b>	PFSM- Class Oboe PFSM-12100 Class Flute	PFSM-12700 Class Bassoon	PFSM-24700 String Class*	—
<b>Tuba</b>	PFSM-12300 Class Oboe PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-12700 Class Bassoon	PFSM-24700 String Class*	—
<b>Percussion</b>	PFSM-12700 Class Bassoon PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-12300 Class Oboe	—	PFSM-24700 String Class*
<b>Piano</b>	—	—	PFSM-24700 String Class*	PFSM-35100 Brass Class PFSM-14100 Percussion Class
<b>Organ</b>	—	—	PFSM-24700 String Class*	PFSM-35100 Brass Class PFSM-14100 Percussion Class
<b>Voice</b>	PFSM-35100 Brass Class	PFSM-14100 Percussion Class	PFSM-24700 String Class	—
<b>Guitar</b>	—	PFSM-14100 Percussion Class	PFSM-24700 String Class*	PFSM-34900 Woodwind Class
<b>Violin</b>	PFSM-11300 Class Cello	PFSM-11400 Class Cello PFSM-34900 Woodwind Class	—	—
<b>Viola</b>	PFSM-11300 Class Cello PFSM-11500 Class Double Bass	PFSM-11400 Class Cello PFSM-34900 Woodwind Class	—	—
<b>Cello</b>	PFSM-34900 Woodwind Class	PFSM-35100 Brass Class PFSM-14100 Percussion Class	—	—
<b>Double Bass</b>	PFSM-34900 Woodwind Class	PFSM-35100 Brass Class PFSM-14100 Percussion Class	—	—

\* Block course

**Performance/Music Education Four-and-a-Half-Year Curriculum, Freshman and Sophomore**

Major Instrument	Freshman Fall	Spring	Sophomore Fall	Spring
<b>Flute</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-12700 Class Bassoon	PFSM-17200 Kbd Musicianship PFSM-13900 Class Tuba* PFSM-13500 Class Trombone*	PFSM-12500 Class Clarinet PFSM-13300 Class Trumpet	PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*
<b>Oboe</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-12900 Class Saxophone* — PFSM-13100 Class Horn*	PFSM-17200 Kbd Musicianship PFSM-12100 Class Flute	PFSM-13900 Class Tuba* — PFSM-13500 Class Trombone* PFSM-12500 Class Clarinet	PFSM-13300 Class Trumpet
<b>Clarinet</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-13300 Class Trumpet	PFSM-17200 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-13500 Class Trombone* — PFSM-13900 Class Tuba* PFSM-12100 Class Flute	PFSM-12900 Class Saxophone* — PFSM-13100 Class Horn*
<b>Bassoon</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-12100 Class Flute	PFSM-17200 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-13900 Class Tuba* PFSM-13500 Class Trombone* PFSM-12500 Class Clarinet	PFSM-13300 Class Trumpet
<b>Saxophone</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-12100 Class Flute	PFSM-17200 Kbd Musicianship PFSM-12500 Class Clarinet	PFSM-13500 Class Trombone* — PFSM-13900 Class Tuba* PFSM-12300 Class Oboe	PFSM-13300 Class Trumpet PFSM-13100 Class Horn*
<b>Horn</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-13900 Class Tuba* — PFSM-13500 Class Trombone*	PFSM-17200 Kbd Musicianship PFSM-12500 Class Clarinet	PFSM-12300 Class Oboe PFSM-13700 Class Euphonium* — PFSM-12900 Class Saxophone*	PFSM-12700 Class Bassoon
<b>Trumpet</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-17200 Kbd Musicianship PFSM-12100 Class Flute	PFSM-12300 Class Oboe PFSM-12500 Class Clarinet	PFSM-12700 Class Bassoon
<b>Trombone</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-13300 Class Trumpet* — PFSM-13900 Class Tuba*	PFSM-17200 Kbd Musicianship PFSM-12500 Class Clarinet	PFSM-12300 Class Oboe PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-12700 Class Bassoon
<b>Euphonium</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-17200 Kbd Musicianship PFSM-12500 Class Clarinet	PFSM-12300 Class Oboe PFSM-12100 Class Flute	PFSM-12700 Class Bassoon
<b>Tuba</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-13300 Class Trumpet* — PFSM-13500 Class Trombone*	PFSM-17200 Kbd Musicianship PFSM-12500 Class Clarinet	PFSM-12300 Class Oboe PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-12700 Class Bassoon
<b>Percussion</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice PFSM-13300 Class Trumpet	PFSM-17200 Kbd Musicianship PFSM-13900 Class Tuba* — PFSM-13500 Class Trombone*	PFSM-12100 Class Flute PFSM-13100 Class Horn* — PFSM-12900 Class Saxophone*	PFSM-12500 Class Clarinet
<b>Piano</b>	PFSM-17600 Kbd Musicianship PFSM-10100 Class Voice	PFSM-17700 Kbd Musicianship PFSM-10200 Class Voice	—	—
<b>Organ</b>	PFSM-17600 Kbd Musicianship PFSM-10100 Class Voice	PFSM-17700 Kbd Musicianship PFSM-10200 Class Voice	—	—
<b>Voice</b>	PFSM-17100 Kbd Musicianship	PFSM-17200 Kbd Musicianship PFSM-14100 Percussion Class	PFSM-27300 Kbd Musicianship — Voice Majors	—
<b>Guitar</b>	PFSM-17100 Kbd Musicianship PFSM-10100 Class Voice	PFSM-17200 Kbd Musicianship PFSM-10200 Class Voice	PFSM-27300 Kbd Musicianship — Voice Majors	—
<b>Violin</b>	PFSM-17100 Kbd Musicianship	PFSM-17200 Kbd Musicianship	PFSM-11300 Class Cello PFSM-10100 Class Voice	PFSM-11400 Class Cello
<b>Viola</b>	PFSM-17100 Kbd Musicianship	PFSM-17200 Kbd Musicianship	PFSM-11300 Class Cello PFSM-10100 Class Voice	PFSM-11400 Class Cello
<b>Cello</b>	PFSM-17100 Kbd Musicianship	PFSM-17200 Kbd Musicianship	PFSM-10900 Class Violin PFSM-10100 Class Voice	PFSM-11000 Class Violin
<b>Double Bass</b>	PFSM-17100 Kbd Musicianship	PFSM-17200 Kbd Musicianship	PFSM-10900 Class Violin PFSM-10100 Class Voice	PFSM-11000 Class Violin

\* Block course

## Performance/Music Education Four-and-a-Half-Year Curriculum, Junior and Senior

Major Instrument	Junior Fall	Spring	Senior Fall	Spring	9th semester
Flute	PFSM-12300 Class Oboe	PFSM-14100 Percussion Class	—	PFSM-24700 String Class*	—
Oboe	PFSM-12700 Class Bassoon	PFSM-14100 Percussion Class	—	PFSM-24700 String Class*	—
	PFSM-12700 Class Bassoon	PFSM-12300 Class Oboe	—	PFSM-24700 String Class*	—
—	PFSM-12900 Class Saxophone* — PFSM-13100 Class Horn*	PFSM-12300 Class Oboe	—	PFSM-24700 String Class*	—
Saxophone	PFSM-12700 Class Bassoon	PFSM-14100 Percussion Class	—	PFSM-24700 String Class*	—
Horn	PFSM-12100 Class Flute	PFSM-14100 Percussion Class	PFSM-24700 String Class*	—	—
Trumpet	PFSM-13500 Class Trombone* — PFSM-13900 Class Tuba*	PFSM-14100 Percussion Class	PFSM-24700 String Class*	—	—
Trombone	PFSM-12100 Class Flute	PFSM-14100 Percussion Class	PFSM-24700 String Class*	—	—
Euphonium	PFSM-13300 Class Trumpet** PFSM-13500 Class Trombone** — PFSM-13900 Class Tuba**	PFSM-14100 Percussion Class	PFSM-24700 String Class*	—	—
Tuba	PFSM-12100 Class Flute	PFSM-14100 Percussion Class	PFSM-24700 String Class*	—	—
Percussion	PFSM-12700 Class Bassoon	PFSM-12300 Class Oboe	—	PFSM-24700 String Class*	—
Piano	PFSM-35100 Brass Class	—	PFSM-34900 Woodwind Class	PFSM-24700 String Class*	—
Organ	PFSM-35100 Brass Class	—	PFSM-24700 String Class*	PFSM-34900 Woodwind Class	—
Voice	PFSM-34900 Woodwind Class	—	PFSM-24700 String Class*		PFSM-35100 Brass Class
Guitar	PFSM-35100 Brass Class	—	PFSM-14100 Percussion Class	PFSM-24700 String Class*	PFSM-34900 Woodwind Class
Violin	PFSM-11500 Class Double Bass	PFSM-11200 Class Viola PFSM-14100 Percussion Class	—	PFSM-35100 Brass Class	PFSM-34900 Woodwind Class
Viola	PFSM-10900 Class Violin PFSM-11500 Class Double Bass	PFSM-14100 Percussion Class	—	PFSM-35100 Brass Class	PFSM-34900 Woodwind Class
Cello	PFSM-11500 Class Double Bass	PFSM-11200 Class Viola PFSM-14100 Percussion Class	—	PFSM-35100 Brass Class	PFSM-34900 Woodwind Class
Double Bass	PFSM-11300 Class Cello	PFSM-11200 Class Viola PFSM-14100 Percussion Class	—	PFSM-35100 Brass Class	PFSM-34900 Woodwind Class

\* Block course

\* Students are required to complete two of these three block brass courses. The appropriate courses are dependent on the background of each student.