

PERFORMANCE-MAJOR (PFMJ)

PFMJ 10000 Private Studio Performance Class (NLA)

A weekly performance class for students enrolled in PFMJ XXX00 Private Study. Functions as a lab for the private lesson. (F,S)
0 Credit

PFMJ 10100 Voice I - Music Major (NLA)

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." (F,S)

1-4 Credits

PFMJ 10101 Voice I - Music Minors (NLA)

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."

1 Credit

PFMJ 10102 Voice I - Secondary Instrument (NLA)

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."

1 Credit

PFMJ 10300 Piano I - Music Majors (NLA)

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

1-4 Credits

PFMJ 10301 Piano I - Music Minors (NLA)

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

1 Credit

PFMJ 10302 Piano I - Secondary Instrument (NLA)

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

1 Credit

PFMJ 10500 Organ I - Music Majors (NLA)

Technical studies and selected pieces from Gleason, "Method of Playing Organ"; easier Bach works; works of appropriate difficulty from all periods. Hymn playing. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 10501 Organ I - Music Minors (NLA)

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

1 Credit

PFMJ 10502 Organ I - Secondary Instrument (NLA)

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

1 Credit

PFMJ 10700 Harpsichord I - Music Majors (NLA)

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 (fingering, 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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 10701 Harpsichord I - Music Minors (NLA)

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 (fingering, 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.

1-3 Credits

PFMJ 10702 Harpsichord I-Secondary Instrument (NLA)

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 (fingering, 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.

1-2 Credits

PFMJ 10900 Violin I - Music Majors (NLA)

Technique based on Carl Flesch's "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. (F,S)

1-4 Credits

PFMJ 10901 Violin I - Minors (NLA)

Technique based on Carl Flesch's "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.

1 Credit

PFMJ 10902 Violin I - Secondary Instrument (NLA)

Technique based on Carl Flesch's "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.

1 Credit

PFMJ 11100 Viola I - Music Majors (NLA)

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, Sonatina; Bach, Suites; Telemann, concerto and fantasias; movements from Vaughan Williams suite. Mazas, Kayser, and Bruni studies. Repertoire classes throughout four years include discussions on performance practice; films such as Rolland, Galamian, and Primrose; teaching practice; musical awareness. (F,S)

1-4 Credits

PFMJ 11101 Viola I - Music Minors (NLA)

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, Sonatina; Bach, Suites; Telemann, concerto and fantasias; movements from Vaughan Williams suite. Mazas, Kayser, and Bruni studies. Repertoire classes throughout four years include discussions on performance practice; films such as Rolland, Galamian, and Primrose; teaching practice; musical awareness.

1 Credit

PFMJ 11102 Viola I - Secondary Instrument (NLA)

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, Sonatina; Bach, Suites; Telemann, concerto and fantasias; movements from Vaughan Williams suite. Mazas, Kayser, and Bruni studies. Repertoire classes throughout four years include discussions on performance practice; films such as Rolland, Galamian, and Primrose; teaching practice; musical awareness.

1 Credit

PFMJ 11300 Cello I - Music Majors (NLA)

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; Duport, "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). (F,S)

1-4 Credits

PFMJ 11301 Cello I - Music Minors (NLA)

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; Duport, "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).

1 Credit

PFMJ 11302 Cello I - Secondary Instrument (NLA)

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; Duport, "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).

1-3 Credits

PFMJ 11500 Double Bass I - Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 11501 Double Bass I - Music Minors (NLA)

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.

1 Credit

PFMJ 11502 Double Bass I - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 11700 Classical Guitar I - Majors (NLA)

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

1-4 Credits

PFMJ 11701 Classical Guitar I-Minors (NLA)

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

1 Credit

PFMJ 11900 Jazz Guitar I - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 11901 Jazz Guitar I - Music Minors (NLA)

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.

1-3 Credits

PFMJ 11902 Jazz Guitar I - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 12100 Flute I - Music Majors (NLA)

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

1-4 Credits

PFMJ 12101 Flute I - Music Minors (NLA)

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

1 Credit

PFMJ 12102 Flute I - Secondary Instrument (NLA)

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

1 Credit

PFMJ 12300 Oboe I - Music Majors (NLA)

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. (FS)

1-4 Credits

PFMJ 12301 Oboe I - Music Minors (NLA)

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.

1 Credit

PFMJ 12302 Oboe I - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 12500 Clarinet I - Music Majors (NLA)

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, "Fantasie de Concert"; Finzi, "Five Bagatelles"; Carter, "Pastorale"; Barat, "Pièce en Sol Mineur"; Vaughan Williams, "Six Studies in English Folk Song"; Pierne, "Serenade"; Coquard, "Melodie et Scherzetto"; Grovlex, "Lamento et Tarentelle"; Barlow, "Lyrical Piece"; Schumann, "Drei Romanzen"; arias by Bozza and Roussel; sonatinas by Heiden, Honegger, and Szalowski. (FS)

1-4 Credits

PFMJ 12501 Clarinet I - Music Minors (NLA)

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, "Fantasie de Concert"; Finzi, "Five Bagatelles"; Carter, "Pastorale"; Barat, "Pièce en Sol Mineur"; Vaughan Williams, "Six Studies in English Folk Song"; Pierne, "Serenade"; Coquard, "Melodie et Scherzetto"; Grovlex, "Lamento et Tarentelle"; Barlow, "Lyrical Piece"; Schumann, "Drei Romanzen"; arias by Bozza and Roussel; sonatinas by Heiden, Honegger, and Szalowski.

1 Credit

PFMJ 12502 Clarinet I - Secondary Instrument (NLA)

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, "Fantasie de Concert"; Finzi, "Five Bagatelles"; Carter, "Pastorale"; Barat, "Pièce en Sol Mineur"; Vaughan Williams, "Six Studies in English Folk Song"; Pierne, "Serenade"; Coquard, "Melodie et Scherzetto"; Grovlex, "Lamento et Tarentelle"; Barlow, "Lyrical Piece"; Schumann, "Drei Romanzen"; arias by Bozza and Roussel; sonatinas by Heiden, Honegger, and Szalowski.

1 Credit

PFMJ 12700 Bassoon I - Music Majors (NLA)

Technique to include patterns 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. (FS)

1-4 Credits

PFMJ 12701 Bassoon I - Music Minors (NLA)

Technique to include patterns 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.

1 Credit

PFMJ 12702 Bassoon I - Secondary Instrument (NLA)

Technique to include patterns 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.

1 Credit

PFMJ 12900 Saxophone I - Music Majors (NLA)

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 Saxophon"; E. Bozza, Aria; P. Lantier, "Sicilienne"; B. Heiden, Sonata; P. Hindemith, Sonata; W. Schmidt, Sonatina; and various chamber works. (FS)

1-4 Credits

PFMJ 12901 Saxophone I - Music Minors (NLA)

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 Saxophon"; E. Bozza, Aria; P. Lantier, "Sicilienne"; B. Heiden, Sonata; P. Hindemith, Sonata; W. Schmidt, Sonatina; and various chamber works.

1 Credit

PFMJ 12902 Saxophone I - Secondary Instrument (NLA)

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 Saxophon"; E. Bozza, Aria; P. Lantier, "Sicilienne"; B. Heiden, Sonata; P. Hindemith, Sonata; W. Schmidt, Sonatina; and various chamber works.

1 Credit

PFMJ 13100 French Horn I - Music Majors (NLA)

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. (FS)

1-4 Credits

PFMJ 13101 French Horn I - Music Minors (NLA)

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.

1 Credit

PFMJ 13102 French Horn I - Secondary Instrument

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.

1 Credit

PFMJ 13300 Trumpet I - Music Majors (NLA)

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 16th notes at mm 108, with emphasis placed on legato style. Review of Arban's "Complete Method." Development of skill of transposition in orchestral trumpet keys of A, C, D, E-flat, E, and F using Ernest Williams's 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. (F,S)

1-4 Credits

PFMJ 13301 Trumpet I - Music Minors (NLA)

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 16th notes at mm 108, with emphasis placed on legato style. Review of Arban's "Complete Method." Development of skill of transposition in orchestral trumpet keys of A, C, D, E-flat, E, and F using Ernest Williams's 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.

1 Credit

PFMJ 13302 Trumpet I - Secondary Instrument (NLA)

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 16th notes at mm 108, with emphasis placed on legato style. Review of Arban's "Complete Method." Development of skill of transposition in orchestral trumpet keys of A, C, D, E-flat, E, and F using Ernest Williams's 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.

1 Credit

PFMJ 13500 Tenor Trombone I - Music Major (NLA)

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 Blazeovich, "Clef Studies." Representative repertoire includes Galliard, Guilment, Whear, Jones, Presser, David, and Pryor. (F,S)

1-4 Credits

PFMJ 13501 Tenor Trombone I - Music Minors (NLA)

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 Blazeovich, "Clef Studies." Representative repertoire includes Galliard, Guilment, Whear, Jones, Presser, David, and Pryor.

1 Credit

PFMJ 13502 Tenor Trombone I - Secondary Instrument (NLA)

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 Blazeovich, "Clef Studies." Representative repertoire includes Galliard, Guilment, Whear, Jones, Presser, David, and Pryor.

1 Credit

PFMJ 13700 Bass Trombone I - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 13701 Bass Trombone I - Music Minors (NLA)

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.

1 Credit

PFMJ 13702 Bass Trombone I - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 13900 Euphonium I - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 13901 Euphonium I - Music Minors (NLA)

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.

1 Credit

PFMJ 13902 Euphonium I - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 14100 Tuba I - Music Majors (NLA)

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"; Cimera, "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 and orchestral excerpts. (F,S)

1-4 Credits

PFMJ 14101 Tuba I - Music Minors (NLA)

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"; Cimera, "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 and orchestral excerpts.

1 Credit

PFMJ 14102 Tuba I - Secondary Instrument (NLA)

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"; Cimera, "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 and orchestral excerpts.

1 Credit

PFMJ 14300 Percussion I - Music Majors (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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. (F,S)

1-4 Credits

PFMJ 14301 Percussion I - Music Minors (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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.

1 Credit

PFMJ 14302 Percussion I - Secondary Instrument (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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.

1 Credit

PFMJ 14500 Drum Set I - Music Majors (NLA)

Private instruction in drum set, including technical exercises such as Stone and Reed variations, patterns that include the integration of hands with feet, subdivision exercises, as well as Houghton reading variations. Early 20th century style repertoire may include Dodds and Jones and mid-20th century styles may include Jones, Roach, and Haynes. Variations in repertoire and techniques may occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular styles. (FS)

1-4 Credits

PFMJ 14501 Drum Set I - Minors (NLA)

Private instruction in drum set, including technical exercises such as Stone and Reed variations, patterns that include the integration of hands with feet, subdivision exercises, as well as Houghton reading variations. Early 20th century style repertoire may include Dodds and Jones and mid-20th century styles may include Jones, Roach, and Haynes. Variations in repertoire and techniques may occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular styles. (FS,U,Y)

1 Credit

PFMJ 14502 Drum Set I - Secondary Instrument (NLA)

Private instruction in drum set, including technical exercises such as Stone and Reed variations, patterns that include the integration of hands with feet, subdivision exercises, as well as Houghton reading variations. Early 20th century style repertoire may include Dodds and Jones and mid-20th century styles may include Jones, Roach, and Haynes. Variations in repertoire and techniques may occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular styles. (FS,U,Y)

1 Credit

PFMJ 16300 Electric Bass I - Music Majors (NLA)

Basic chord progressions and harmonic motion; nomenclature, arpeggios (triadic and seventh 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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 16301 Electric Bass I - Music Minors (NLA)

Basic chord progressions and harmonic motion; nomenclature, arpeggios (triadic and seventh 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.

1-3 Credits

PFMJ 16302 Electric Bass I - Secondary Instrument (NLA)

Basic chord progressions and harmonic motion; nomenclature, arpeggios (triadic and seventh 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.

1 Credit

PFMJ 19900 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. (F-S)

0.5 Credit

PFMJ 20100 Voice II - Music Majors (NLA)

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." (FS)

1-4 Credits

PFMJ 20101 Voice II - Music Minors

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."

1 Credit

PFMJ 20102 Voice II - Secondary Instrument (NLA)

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."

1 Credit

PFMJ 20300 Piano II - Music Majors (NLA)

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

1-4 Credits

PFMJ 20301 Piano II - Music Minors (NLA)

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

1 Credit

PFMJ 20302 Piano II - Secondary Instrument (NLA)

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

1 Credit

PFMJ 20500 Organ II - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 20501 Organ II - Music Minors (NLA)

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.

1 Credit

PFMJ 20502 Organ II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 20700 Harpsichord II - Music Majors (NLA)

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 (fingering, 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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 20701 Harpsichord II - Music Minors (NLA)

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 (fingering, 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.

1 Credit

PFMJ 20702 Harpsichord II - Secondary Instrument (NLA)

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 (fingering, 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.

1 Credit

PFMJ 20900 Violin II - Music Majors (NLA)

Technique based on Carl Flesch's "Scale System" and Ivan Galamian's "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, Dvorak, Beethoven, Schumann, and Leclair; and pieces by Kreisler, Bartók, and Beethoven. (F/S)

1-4 Credits

PFMJ 20901 Violin II - Music Minors (NLA)

Technique based on Carl Flesch's "Scale System" and Ivan Galamian's "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, Dvorak, Beethoven, Schumann, and Leclair; and pieces by Kreisler, Bartók, and Beethoven.

1 Credit

PFMJ 20902 Violin II - Secondary Instrument (NLA)

Technique based on Carl Flesch's "Scale System" and Ivan Galamian's "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, Dvorak, Beethoven, Schumann, and Leclair; and pieces by Kreisler, Bartók, and Beethoven.

1 Credit

PFMJ 21100 Viola II - Music Majors (NLA)

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. (F/S)

1-4 Credits

PFMJ 21101 Viola II - Music Minors (NLA)

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.

1 Credit

PFMJ 21102 Viola II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 21300 Cello II - Music Majors (NLA)

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"; 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. (F,S)

1-4 Credits

PFMJ 21301 Cello II - Music Minors (NLA)

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"; 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.

1 Credit

PFMJ 21302 Cello II - Secondary Instrument (NLA)

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"; 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.

1 Credit

PFMJ 21500 Double Bass II - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 21501 Double Bass II - Music Minors (NLA)

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.

1 Credit

PFMJ 21502 Double Bass II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 21700 Classical Guitar II - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 21701 Classical Guitar II - Music Minors (NLA)

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.

1 Credit

PFMJ 21702 Classical Guitar II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 21900 Jazz Guitar II - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 21901 Jazz Guitar II - Music Minors (NLA)

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.

1 Credit

PFMJ 21902 Jazz Guitar II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 22100 Flute II - Music Majors (NLA)

Taffanel-Gaubert, "17 Daily Exercises"; Marcel Moyse, "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 Berbiguer, "18 Exercises." Representative repertoire including Debussy, Syrinx; Handel sonatas; Bach sonatas; Bloch, "Suite Modale"; selections from flute music by French composers. (F,S)

1-4 Credits

PFMJ 22101 Flute II - Music Minors (NLA)

Taffanel-Gaubert, "17 Daily Exercises"; Marcel Moyse, "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 Berbiguer, "18 Exercises." Representative repertoire including Debussy, Syrinx; Handel sonatas; Bach sonatas; Bloch, "Suite Modale"; selections from flute music by French composers.

1 Credit

PFMJ 22102 Flute II - Secondary Instrument (NLA)

Taffanel-Gaubert, "17 Daily Exercises"; Marcel Moyse, "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.

1 Credit

PFMJ 22300 Oboe II - Music Majors (NLA)

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." (F,S)

1-4 Credits

PFMJ 22301 Oboe II - Music Minors (NLA)

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."

1 Credit

PFMJ 22302 Oboe II - Secondary Instrument

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."

1 Credit

PFMJ 22500 Clarinet II - Music Majors (NLA)

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, Etler, and Hindemith. (F,S)

1-4 Credits

PFMJ 22501 Clarinet II - Music Minors (NLA)

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, Etler, and Hindemith.

1 Credit

PFMJ 22502 Clarinet II - Secondary Instrument (NLA)

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, Etler, and Hindemith.

1 Credit

PFMJ 22700 Bassoon II - Music Majors (NLA)

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*; Pierne, "Concert Piece"; Burrill Phillips, "Concert Piece"; Vivaldi, concerti in A minor and B minor, *Sonata in A Minor*. (F,S)

1-4 Credits

PFMJ 22701 Bassoon II - Music Minors (NLA)

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*; Pierne, "Concert Piece"; Burrill Phillips, "Concert Piece"; Vivaldi, concerti in A minor and B minor, *Sonata in A Minor*.

1 Credit

PFMJ 22702 Bassoon II - Secondary Instrument (NLA)

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*; Pierne, "Concert Piece"; Burrill Phillips, "Concert Piece"; Vivaldi, concerti in A minor and B minor, *Sonata in A Minor*.

1 Credit

PFMJ 22900 Saxophone II - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 22901 Saxophone II - Music Minors (NLA)

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.

1 Credit

PFMJ 22902 Saxophone II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 23100 French Horn II - Music Majors (NLA)

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, "Morceau de Concert"; Strauss, Concerto no. 1; Heiden, Sonata; Adler, Sonata; and Goedicke, Concerto. (F,S)

1-4 Credits

PFMJ 23101 French Horn II - Music Minors (NLA)

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, "Morceau de Concert"; Strauss, Concerto no. 1; Heiden, Sonata; Adler, Sonata; and Goedicke, Concerto.

1 Credit

PFMJ 23102 French Horn II - Secondary Instrument (NLA)

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, "Morceau de Concert"; Strauss, Concerto no. 1; Heiden, Sonata; Adler, Sonata; and Goedicke, Concerto.

1 Credit

PFMJ 23300 Trumpet II - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 23301 Trumpet II - Music Minors (NLA)

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.

1 Credit

PFMJ 23302 Trumpet II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 23500 Tenor Trombone II - Music Majors (NLA)

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, Frackenpohl, and Larsson. (F,S)

1-4 Credits

PFMJ 23501 Tenor Trombone II - Music Minors (NLA)

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, Frackenpohl, and Larsson.

1 Credit

PFMJ 23502 Tenor Trombone II - Secondary Instrument (NLA)

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, Frackenpohl, and Larsson.

1 Credit

PFMJ 23700 Bass Trombone II - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 23701 Bass Trombone II - Music Minors (NLA)

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.

1 Credit

PFMJ 23702 Bass Trombone II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 23900 Euphonium II - Music Majors (NLA)

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, "Fantasi" a; David, Concertino; Bellstedt, "Mandolinata"; Vidal, Concertino; Busch, Recitative, Arioso, and Polonaise; Gottwald, "Fantasie Héroïque," op. 25; plus selected band excerpts. (F,S)

1-4 Credits

PFMJ 23901 Euphonium II - Music Minors (NLA)

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, "Fantasi" a; David, Concertino; Bellstedt, "Mandolinata"; Vidal, Concertino; Busch, Recitative, Arioso, and Polonaise; Gottwald, "Fantasie Héroïque," op. 25; plus selected band excerpts.

1 Credit

PFMJ 23902 Euphonium II - Secondary Instrument (NLA)

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, "Fantasi" a; David, Concertino; Bellstedt, "Mandolinata"; Vidal, Concertino; Busch, Recitative, Arioso, and Polonaise; Gottwald, "Fantasie Héroïque," op. 25; plus selected band excerpts.

1 Credit

PFMJ 24100 Tuba II - Music Majors (NLA)

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 Cimera, "73 Advanced Tuba Studies"; Kopprasch, "60 Selected Studies" (book 1); Tyrell, "Advanced Studies for the BB-flat Tuba"; W. Bell, "Tuba Warmups" (book 2, "Blazevich 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. (F,S)

1-4 Credits

PFMJ 24101 Tuba II - Music Minors (NLA)

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 Cimera, "73 Advanced Tuba Studies"; Kopprasch, "60 Selected Studies" (book 1); Tyrell, "Advanced Studies for the BB-flat Tuba"; W. Bell, "Tuba Warmups" (book 2, "Blazevich 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.

1 Credit

PFMJ 24102 Tuba II - Secondary Instrument (NLA)

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 Cimera, "73 Advanced Tuba Studies"; Kopprasch, "60 Selected Studies" (book 1); Tyrell, "Advanced Studies for the BB-flat Tuba"; W. Bell, "Tuba Warmups" (book 2, "Blazevich 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.

1 Credit

PFMJ 24300 Percussion II - Music Majors (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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. (F,S)

1-4 Credits

PFMJ 24301 Percussion II - Music Minors (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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.

1 Credit

PFMJ 24302 Percussion II - Secondary Instrument (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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.

1 Credit

PFMJ 24500 Drum Set II - Music Majors (NLA)

Continued private instruction in drum set. Technique expansion may include Stone and Reed Afro-Cuban variations, contemporary Plainfield style variations and solo concepts. Sight-reading techniques will be broadened. Variations may occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular styles. (F,S)

1-4 Credits

PFMJ 24501 Drum Set II - Minors (NLA)

Continued private instruction in drum set. Technique expansion may include Stone and Reed Afro-Cuban variations, contemporary Plainfield style variations and solo concepts. Sight-reading techniques will be broadened. Variations may occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular styles.

1 Credit

PFMJ 26300 Electric Bass II - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 26301 Electric Bass II - Music Minors (NLA)

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.

1 Credit

PFMJ 26302 Electric Bass II - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 30100 Voice III - Music Majors (NLA)

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." (F,S)

1-4 Credits

PFMJ 30102 Voice III - Secondary Instrument (NLA)

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."

1 Credit

PFMJ 30300 Piano III - Music Majors (NLA)

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

1-5 Credits

PFMJ 30302 Piano III - Secondary Instrument (NLA)

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

1 Credit

PFMJ 30500 Organ III - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 30502 Organ III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 30700 Harpsichord III - Music Majors (NLA)

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 (fingering, 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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 30702 Harpsichord III - Secondary Instrument (NLA)

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 (fingering, 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.

1 Credit

PFMJ 30900 Violin III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 30902 Violin III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 31100 Viola III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 31102 Viola III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 31300 Cello III - Music Majors (NLA)

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 Breval, Boccherini, Francaeur, Beethoven, Brahms, Barber, Debussy, Rachmaninoff; concerti of Schumann; Tchaikovsky, "Rococo Variations"; Bloch, "Schelomo." Performance of solo and cello ensemble repertoire. (F,S)

1-4 Credits

PFMJ 31302 Cello III - Secondary Instrument (NLA)

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 Breval, Boccherini, Francaeur, Beethoven, Brahms, Barber, Debussy, Rachmaninoff; concerti of Schumann; Tchaikovsky, "Rococo Variations"; Bloch, "Schelomo." Performance of solo and cello ensemble repertoire.

1 Credit

PFMJ 31500 Double Bass III - Music Majors (NLA)

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, Cimador, and others. (F,S)

1-4 Credits

PFMJ 31502 Double Bass III - Secondary Instrument (NLA)

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, Cimador, and others.

1 Credit

PFMJ 31700 Classical Guitar III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 31702 Classical Guitar III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 31900 Jazz Guitar III - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 31902 Jazz Guitar III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 32100 Flute III - Music Majors (NLA)

Taffanel-Gaubert, "17 Daily Exercises"; Marcel Moyse, "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. (F,S)

1-4 Credits

PFMJ 32102 Flute III - Secondary Instrument (NLA)

Taffanel-Gaubert, "17 Daily Exercises"; Marcel Moyse, "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.

1 Credit

PFMJ 32300 Oboe III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 32302 Oboe III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 32500 Clarinet III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 32502 Clarinet III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 32700 Bassoon III - Music Majors (NLA)

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; Jancoult, "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. (F,S)

1-4 Credits

PFMJ 32702 Bassoon III - Secondary Instrument (NLA)

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; Jancoult, "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.

1 Credit

PFMJ 32900 Saxophone III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 32902 Saxophone III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 33100 French Horn III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 33102 French Horn III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 33300 Trumpet III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 33302 Trumpet III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 33500 Tenor Trombone III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 33502 Tenor Trombone III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 33700 Bass Trombone III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 33702 Bass Trombone III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 33900 Euphonium III - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 33902 Euphonium III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 34100 Tuba III - Music Majors (NLA)

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 ("Blazevich Interpretations"); and Eby, "BB-flat Bass Method," part 1. Representative repertoire including Painpare, "Concert Piece"; Bach-Bell, Air and Bourrée; Troje-Miller, "Sonatina Classic"; Sabathhill, Divertissement; Hume, "Te Anau"; Spillman, "Two Songs"; plus selected band and orchestral excerpts. (F,S)

1-4 Credits

PFMJ 34102 Tuba III - Secondary Instrument (NLA)

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 ("Blazevich Interpretations"); and Eby, "BB-flat Bass Method," part 1. Representative repertoire including Painpare, "Concert Piece"; Bach-Bell, Air and Bourrée; Troje-Miller, "Sonatina Classic"; Sabathhill, Divertissement; Hume, "Te Anau"; Spillman, "Two Songs"; plus selected band and orchestral excerpts.

1 Credit

PFMJ 34300 Percussion III - Music Majors (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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. (F,S)

1-4 Credits

PFMJ 34302 Percussion III - Secondary Instrument (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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.

1 Credit

PFMJ 34500 Drum Set III - Music Majors (NLA)

Continued private instruction in drum set with emphasis on style fluency. Focus on large ensemble performance practices. Engagement of transcription and execution technique. Repertoire may include Reed asymmetrical technical studies and Garibaldi linear concepts. Variations may occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular styles. (F,S)

1-4 Credits

PFMJ 36300 Electric Bass III - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 36302 Electric Bass III - Secondary Instrument (NLA)

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.

1 Credit

PFMJ 40100 Voice IV - Music Majors (NLA)

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." (F,S)

1-4 Credits

PFMJ 40300 Piano IV - Music Majors (NLA)

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

1-5 Credits

PFMJ 40500 Organ IV - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 40700 Harpsichord IV - Music Majors (NLA)

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 (fingering, 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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 40900 Violin IV - Music Majors (NLA)

Continuation of all previous technical work. Representative études including Rode, "Caprices"; Gavinies, "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. (F,S)

1-4 Credits

PFMJ 41100 Viola IV - Music Major (NLA)

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. (F,S)

1-4 Credits

PFMJ 41300 Cello IV - Music Majors (NLA)

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; Dvorak (from list above); 20th-century pieces. Performance of solo and cello ensemble repertoire. (F,S)

1-4 Credits

PFMJ 41500 Double Bass IV - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 41700 Classical Guitar IV - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 41900 Jazz Guitar IV - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 42100 Flute IV - Music Majors (NLA)

Taffanel-Gaubert, "17 Daily Exercises," and Marcel Moyse, "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." (F,S)

1-4 Credits

PFMJ 42300 Oboe IV - Music Majors (NLA)

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." (F,S)

1-4 Credits

PFMJ 42500 Clarinet IV - Music Majors (NLA)

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

1-4 Credits

PFMJ 42700 Bassoon IV - Music Majors (NLA)

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

1-4 Credits

PFMJ 42900 Saxophone IV - Music Majors (NLA)

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. 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)

1-4 Credits

PFMJ 43100 French Horn IV - Music Majors (NLA)

Continued technique of previous years, the study of the 18th- and early 19th-century hand-horn technique. Representative études including Maxime-Alphonse, book 5; Barboteu, "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)

1-4 Credits

PFMJ 43300 Trumpet IV - Music Majors (NLA)

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; 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)

1-4 Credits

PFMJ 43500 Tenor Trombone IV - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 43700 Bass Trombone IV - Music Majors (NLA)

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. (F,S)

1-4 Credits

PFMJ 43900 Euphonium IV - Music Majors (NLA)

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)

1-4 Credits

PFMJ 44100 Tuba IV - Music Majors (NLA)

Technique including W. Bell, "Tuba Warmups" (part 2); Blazevich, "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 Tunes for the Trumpeter"; Charlier, "6 Études Transcendantes" (trumpet); Saint-Jacome, "Twelve Grand Artistic Studies" (cornet); Rochut, "Melodious Études" (book 3, trombone); Blazevich, "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)

1-4 Credits

PFMJ 44300 Percussion IV - Music Majors (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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. (F,S)

1-4 Credits

PFMJ 44500 Drum Set IV - Music Majors (NLA)

Continued private instruction in drum set with emphasis on style and fluency. Focus on small ensemble performance practices. Processes will include additional transcription studies. May include continued asymmetrical technical studies in Reed and linear playing in Garibaldi. Variations may occur when a student, in consultation with the major teacher, decides to concentrate in one or more particular styles. (F,S) 1-4 Credits

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: MUEN11700, MUEN11800, MUEN21700, MUEN21800, MUEN41700, and MUEN41800; piano performance-collaborative emphasis major. (F-S,Y) 1 Credit

PFMJ 45100 Voice V - Music Majors (NLA)

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." Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 45300 Piano V - Music Majors (NLA)

Repertoire is chosen by the instructor as appropriate for the technical abilities, stylistic awareness, and musical growth of the individual student. Variable Credit. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 45500 Organ V - Music Majors (NLA)

Weekly repertoire class is devoted to student performances, church music skills, and organ history and design. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 45700 Harpsichord V - Music Majors (NLA)

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 (fingering, 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. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 45900 Violin V - Music Majors (NLA)

Continuation of all previous technical work. Representative études including Rode, "Caprices"; Gavinies, "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. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 46100 Viola V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 46300 Cello V - Music Majors (NLA)

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; Dvorak (from list above); 20th-century pieces. Performance of solo and cello ensemble repertoire. Co-requisite: PFMJ 19900. (F-S) 1-4 Credits

PFMJ 46500 Double Bass V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 46700 Classical Guitar V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 46900 Jazz Guitar V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 47100 Flute V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900. 1-4 Credits

PFMJ 47300 Oboe V - Music Majors (NLA)

Repertory class for oboe majors includes the principles of reed making. Co-requisite: PFMJ 19900. (F-S) 1-4 Credits

PFMJ 47500 Clarinet V - Music Majors (NLA)

Concentrated review of every aspect of performance. Representative études including Stark, "24 Grand Virtuoso Studies"; Perier, "Recueil de Sonates"; Starlit, "25 Études de Virtuosité." Representative repertoire includes orchestral studies of Bonade, McGinnis, and Cailliet; Debussy, "Rhapsodie"; Ravel, "Fantasie"; Bartók, "Contrasts"; quintets by Mozart and Brahms; concertos by Copland, Tomasi, and Nielsen. Co-requisite: PFMJ 19900. (F-S) 1-4 Credits

PFMJ 47700 Bassoon V - Music Majors (NLA)

Technique including all scales (100 mm). Continued study of all basic material. Representative études including Milde, "Studies," book 2; Paired, "Method," no. 3; Oubradous, "Method," no. 3. Representative repertoire including Mozart, Bassoon Concerto in B; V. Bruns, Concerto for Bassoon; Etler, Sonata for Bassoon and Piano; Villa-Lobos, "Ciranda das Sete Notas"; symphonies of Beethoven, Brahms, and Tchaikovsky; and "Studio" book. Co-requisite: PFMJ 19900. (F-S)

1-4 Credits

PFMJ 47900 Saxophone V - Music Majors (NLA)

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. 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. Co-requisite: PFMJ 19900. (F-S)

1-4 Credits

PFMJ 48100 French Horn V - Music Majors (NLA)

Continued technique of previous years, the study of the 18th- and early 19th-century hand-horn technique. Representative études including Maxime-Alphonse, book 5; Barboteu, "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. Co-requisite: PFMJ 19900. (F-S)

1-4 Credits

PFMJ 48300 Trumpet V - Music Majors (NLA)

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; 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. Co-requisite: PFMJ 19900. (F-S)

1-4 Credits

PFMJ 48500 Tenor Trombone V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 48700 Bass Trombone V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 48900 Euphonium V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900. (F-S)

1-4 Credits

PFMJ 49100 Tuba V - Music Majors (NLA)

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 Tunes for the Trumpeter"; Charlier, "6 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. Co-requisite: PFMJ 19900. (F-S)

1-4 Credits

PFMJ 49300 Percussion V - Music Majors (NLA)

The order and amount of study vary from student to student, depending on strengths and deficiencies upon matriculation. 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. Co-requisite: PFMJ 19900.

1-4 Credits

PFMJ 49500 Electric Bass V - Music Majors (NLA)

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. Co-requisite: PFMJ 19900.

1-4 Credits