

# PERFORMANCE-SECONDARY (PFSM)

## PFSM 10100-10200 Class Voice (NLA)

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

## PFSM 10900 Class Violin I (NLA)

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

## PFSM 11000 Class Violin II (NLA)

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

## PFSM 11200 Class Viola (NLA)

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

## PFSM 11300 Class Cello I (NLA)

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

## PFSM 11400 Class Cello II (NLA)

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

## PFSM 11500 Class Double Bass (NLA)

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

## PFSM 11700 Class Guitar (NLA)

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

## PFSM 12100 Class Flute (NLA)

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

## PFSM 12300 Class Oboe (NLA)

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

## PFSM 12500 Class Clarinet (NLA)

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

## PFSM 12700 Class Bassoon (NLA)

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

**PFSM 12900 Class Saxophone (NLA)**

Fundamentals of saxophone technique including handling, care, and assembly; hand and body position; basic embouchure and tone production; basic articulation; alternate fingerings; instrument, mouthpiece, and reed selection; vibrato; and two-octave range. Techniques of playing and teaching are emphasized, including observation, analysis, and prescription of peer problems. Materials to include L. Teal, "The Art of Saxophone Playing"; S. Mauk and L. Teal, "A Class Method for Saxophone"; various handouts. (F-S)

0.5 Credit

**PFSM 13100 Class Horn (NLA)**

Emphasis is placed on embouchure development and breath control. Technique including all major scales, tongued and slurred, within the two-octave range G to C<sub>2</sub>; lip slurs. Performance from Pottag-Hovey, "French Horn Method," book I, including selected studies in E-flat horn. (F-S)

0.5 Credit

**PFSM 13300 Class Trumpet (NLA)**

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

0.5-1 Credits

**PFSM 13500 Class Trombone (NLA)**

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

0.5 Credit

**PFSM 13700 Class Euphonium (NLA)**

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

0.5 Credit

**PFSM 13900 Class Tuba (NLA)**

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

0.5 Credit

**PFSM 14100 Percussion Class (NLA)**

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

1 Credit

**PFSM 16100 Class Recorder (NLA)**

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

1 Credit

**PFSM 17100 Keyboard Musicianship I (NLA)**

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

1 Credit

**PFSM 17200 Keyboard Musicianship II (NLA)**

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

1 Credit

**PFSM 17500 Keyboard Musicianship I - Keyboard Majors (NLA)**

The introduction and development of functional keyboard skills including sight-reading, score analysis, performing chord progressions, harmonization of melodies utilizing diatonic triads, seventh chords and secondary dominants; transposition of single lines and simple keyboard textures up to the interval of major/ minor third; playing of choral open score and the development of basic choral accompanying skills; playing by ear; and performing ensemble literature for multiple keyboards. Course is required of all keyboard majors and composition-keyboard emphasis students. Open to others by audition only. (F)

1 Credit

**PFSM 17600 Keyboard Musicianship II - Keyboard Majors (NLA)**

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

1 Credit

**PFSM 24700 String Class (NLA)**

A course in the basic strategies of teaching and playing string instruments, with particular emphasis placed on development of beginners. Also included is a survey of materials useful in teaching these instruments. Class meetings: Two hours per week for one semester. (F-S)

1 Credit

**PFSM 27100 Keyboard Musicianship III - Vocal Performance Majors (NLA)**

A continuation of skills developed in PFSM 17200. Emphasis is placed on developing technical facility and keyboard skills appropriate for a vocal performance major such as playing vocal open score and solo or choral accompaniments. Prerequisites: PFSM 17200. (F,S,Y)

1 Credit

**PFSM 27200 Keyboard Musicianship IV - Vocal Performance Majors (NLA)**

A continuation of skills developed in PFSM 27100. Emphasis is placed on developing technical facility and keyboard skills appropriate for a vocal performance major such as playing vocal open score and solo or choral accompaniments. Prerequisites: PFSM 27100. (F,S,Y)

1 Credit

**PFSM 27300 Keyboard Musicianship Skills for the Music Classroom (NLA)**

Continued development of keyboard skills addressed in PFSM17200. Emphasis is placed on developing keyboard technical facility and skills appropriate for students who will be teaching in elementary and general music classrooms. Accompanying basal songs, creating accompaniments from chord symbols, sight-reading, and improvisation are examples of the types of skills the course will address. Prerequisites: PFSM 17200. (F,S)

1 Credit

**PFSM 27400 Advanced Keyboard Musicianship Skills for the Music Classroom (NLA)**

Building on skills developed in PFSM 27300, this course emphasizes developing technical facility and keyboard skills appropriate for those who will be teaching in more advanced choral ensemble settings. Using the piano to lead warm-ups, playing parts from open score, arranging and performing choral and vocal piano parts, are examples of the types of skills the course will address. Prerequisites: PFSM 27300. (S)

1 Credit

**PFSM 27500 Keyboard Musicianship III (NLA)**

A continuation of keyboard technical and musical skills introduced in PFSM17100 and PFSM17200. Emphasis will be placed on advancing keyboard technique particularly useful for a composer and best developed in a group setting modality. Basic keyboard technique will continue to be advanced as well as specific attention on sight reading and learning the various keyboard styles of composers of piano music from the past through present day. Students will apply their knowledge of keyboard style through composing and improvising short works in those styles. Prerequisites: PFSM 17200. (F)

1 Credit

**PFSM 27600 Keyboard Musicianship IV (NLA)**

A continuation of keyboard technical and musical skills introduced in PFSM 27500. Emphasis will be placed on advancing keyboard technique particularly useful for a composer and best developed in a group setting modality. Basic technique will continue to be advanced as well as specific attention on sight reading and learning the various keyboard styles of composers of piano music from the past and present day. Students will apply their knowledge of keyboard style through composing and improvising short works in those styles. Prerequisites: PFSM 27500. (S)

1 Credit

**PFSM 34900 Woodwind Class (NLA)**

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

1 Credit

**PFSM 35100 Brass Class (NLA)**

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

1 Credit