

MUSIC PERFORMANCE

Jennifer Kay, Associate Professor and Chairperson

The Music Performance Studies department offers degrees in Performance Studies, Jazz Studies, and Sound Recording Technology. Students in Performance Studies and Jazz Studies delve deeply into the art and practice of music through performance experiences such as recitals, ensembles, and chamber music. Students are encouraged to explore a wide range of avenues and venues in which they can share their calling of music with the world around them. Sound Recording Technology majors develop as strong musicians through a 4-year study of their instrument, complementing their rigorous curriculum as sound recording technicians.

Music Performance Studies faculty are predominantly full-time resident faculty who model a wide variety of careers that successfully combine performance, collaboration, teaching, and leadership within the profession.

Majors

- Performance Major — B.M. (<https://catalog.ithaca.edu/undergrad/schools/school-music-theatre-and-dance/music-performance/performance-major-bm/>) - This degree program provides intensive study on a student's primary instrument through lessons, expansive ensemble experiences, additional supporting coursework, and two required recitals (in the student's junior and senior years). Students must audition before a faculty member(s), and must exhibit the potential to fulfill, with distinction, all performance obligations of the program. Current students interested in adding the Performance degree should arrange their audition through Music Admissions.
- Performance, Collaborative Emphasis — B.M. (<https://catalog.ithaca.edu/undergrad/schools/school-music-theatre-and-dance/music-performance/performance-collaborative-emphasis-bm/>) — This degree program supplements the piano performance program of study (including semiannual juries, proficiency examinations, and two solo recitals) with intensive study of foreign languages, diction, chamber music, duo sonata and art song literature, and opera. Lessons and coursework focus careful attention on the technical and musical skills of the young solo pianist, while providing a solid foundation for further study as a collaborative pianist.
- Sound Recording Technology Major — B.M. (<https://catalog.ithaca.edu/undergrad/schools/school-music-theatre-and-dance/music-performance/sound-recording-technology-major-bm/>) - This degree program combines foundational study of music with a specially designed, four-year sequence of coursework in audio production and music recording. In addition to passing a standard music audition, applicants for this program must have a personal interview with the faculty who teach in the sound recording technology program, and submit a letter of recommendation that supports the applicant's technical aptitude. Ideally, applicants should have completed advanced mathematics (e.g., trigonometry, calculus) and a physics course.
- Jazz Studies Major — B.M. (<https://catalog.ithaca.edu/undergrad/schools/school-music-theatre-and-dance/music-performance/jazz-studies-major-bm/>) - This program combines a focused curriculum in jazz, including jazz theory, history, and performance (jazz lessons, ensemble, and combos), with classical technique and core musicianship. During the audition, applicants for this program must

demonstrate proficiency in jazz and classical technique, satisfying listed audition requirements in both areas.

Minors

- Jazz Studies Minor (<https://catalog.ithaca.edu/undergrad/schools/school-music-theatre-and-dance/music-performance/jazz-studies-minor/>)

Jazz Studies

JAZZ 16100 Survey of Jazz History (LA)

A one-semester course for non-music majors and music majors. The study of jazz history from 1890 to the present, with much required listening and reading outside class. Origins, blues, New Orleans Dixieland, Chicago Dixieland, ragtime, boogie woogie, swing, bebop, cool, funky, and eclectic era (i.e., free jazz, third stream, contemporary, big bands, jazz-rock fusion, advancements in improvisation, and electronics). This course is required for jazz studies majors and may be used as a music elective for other bachelor of music degrees. (F)

Attributes: 3B, ADCH, ADSE, FA, H

2 Credits

JAZZ 16500 Basic Music Calligraphy (NLA)

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

1 Credit

JAZZ 16600 Jazz Piano I (NLA)

Classroom instruction in functional jazz keyboard; open voicings of 7th, 9th, and 13th chords beginning with ii-V-I progressions in major and minor keys; rootless close voicings; basic comping techniques and patterns; melodic improvisation; interpreting a lead sheet; the blues; jazz styles; solo piano. The course focuses on interpretation and performance of standard pieces from the jazz repertoire through individual keyboard application in a class setting. Prerequisite: PFSM 17200 and MUTH 12200/12201. (F-S)

1 Credit

JAZZ 16700 Jazz Piano II (NLA)

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

1 Credit

JAZZ 17000 Jazz Private Study I, major instrument (NLA)

Private study in jazz for Jazz Studies majors only. Students take 2 semesters of JAZZ 17000 for 2 credits, each semester. Corequisite: JAZZ 19900. (F,S)

1-2 Credits

JAZZ 17001 Jazz Private Study I, minor instrument or concentration (NLA)

Private study in jazz. For Jazz Studies majors and concentrations only. Jazz Studies majors take 2 semesters of JAZZ 17001 for 1 credit, each semester. Jazz Studies concentrations may take JAZZ 17001 as an elective toward the jazz concentration requirements. (F-S)
1 Credit

JAZZ 19900 Jazz Repertoire and Pedagogy (NLA)

Students meet weekly as a group with their jazz study teacher(s) to perform repertoire and discuss performance technique and pedagogy. Pass/Fail only. Repeatable up to 4 credits. (F,S)
0.5 Credit

JAZZ 20000 Jazz Theory and Aural Training I (LA)

Introduces and vigorously drills jazz chords and chord symbol notation, modes, scales, chord-scale relationships, and jazz forms. Activities will include transcribing and performing; students will be required to bring their instruments to each class. Prerequisites: MUTH 11100 or MUTH 11200. (F-S-B)
Attributes: FA
1 Credit

JAZZ 20100 Jazz Theory and Aural Training II (LA)

Introduces and vigorously drills advanced jazz chords and chord symbol notation, modes, scales, chord-scale relationships, and jazz forms. Activities will include transcribing and performing; students will be required to bring their instruments to each class. Prerequisites: JAZZ 20000. (F-S-B)
Attributes: FA
1 Credit

JAZZ 21000 Jazz Standards and Literature I (NLA)

Introduces the jazz standard repertoire critical to functioning as a musician in a jazz combo. Memorizing the melodies, chord progressions, lyrics (as appropriate) and improvising on the songs in all 12 keys will be the primary activities. There will also be a transcription assignment, where each student will be required to transcribe an improvised solo by a major jazz artist, and present that solo to the class, and play along with the recording. Prerequisites: JAZZ 20100. (2 cr.) (S)
2 Credits

JAZZ 23000 Jazz Tune Writing (NLA)

Legendary jazz trumpeter Clark Terry taught that learning jazz can be broken down into three essential steps: imitation, assimilation and innovation. This course will focus on the first two steps, imitation and assimilation. Basic techniques of tune writing are presented and explored in relation to the work of specific jazz composers whose works are rooted in the creative use of tonal harmonic relationships. Students listen to and analyze tunes by composers such as Bill Evans, Tadd Dameron, Thelonious Monk, Bob Brookmeyer, and Wayne Shorter, and compose original tunes using the musical vocabulary and techniques utilized by those composers. Prerequisites: JAZZ 20100. (S)
2 Credits

JAZZ 27000 Jazz Private Study II, major instrument (NLA)

Private study in jazz for Jazz Studies majors only. Students take 2 semesters of JAZZ 27000 for 2 credits, each semester. Corequisite: JAZZ 19900. Prerequisites: 2 semesters of JAZZ 17000. (F,S)
1-2 Credits

JAZZ 27001 Jazz Private Study II, minor instrument (NLA)

Private study in jazz for Jazz Studies majors. Jazz Studies majors take 2 semesters of JAZZ 27001 for 1 credit, each semester. Prerequisites: 2 semesters of JAZZ 17001. (F-S)
1 Credit

JAZZ 31000 Jazz Standards and Literature II (NLA)

Introduces more advanced standards and jazz repertoire critical to functioning as a musician in a modern jazz combo. Memorizing the melodies, chord progressions, lyrics (as appropriate) and improvising on the songs in all 12 keys will be the primary activities. Additionally, students will be required to analyze the composition and improvisation techniques of Charlie Parker and Thelonious Monk. Prerequisites: JAZZ 21000. (2 cr.) (F)
2 Credits

JAZZ 31100 Jazz Standards and Literature III (NLA)

Covers extremely advanced jazz standards and repertoire important to functioning as a musician in a modern jazz combo. Memorizing the melodies, chord progressions, and improvising on the songs will be the primary activities of the course. There will also be a transcription assignment, where each student will be required to transcribe and analyze an improvised solo by a major jazz artist on a complex, chromatic tune, present that solo to the class, and play along with the recording. Prerequisites: JAZZ 31000. (S, O)
2 Credits

JAZZ 32300 Jazz Arranging I (LA)

Jazz arranging for the big band. Chord progressions and harmonic motion; scales that go with chords; triadic and seventh chords; standard cadential formulas; progressions found in basic jazz tunes; transcription; transposition; proper rhythm notation; terminology; instrument ranges; principles of melodic analysis; approach note techniques; four-part close voicings; unisons; open voicings (i.e. "drop two" and "drop two and four"); pads; punch chords; additions to four-way close; five-part saxophone section writing; alternate voicings; rhythm section writing; background line writing; standard formal arrangements of jazz pieces; writing one full arrangement with parts copied for a large jazz ensemble (arrangements must be played to receive credit in the course); score analysis and listening; "shout" chorus; concerted writing; melodic and rhythmic modification. Prerequisite: JAZZ 20100. (F)
2 Credits

JAZZ 32500 Jazz Arranging II (LA)

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

JAZZ 32600 Jazz Arranging III (LA)

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

JAZZ 36100 Jazz Improvisation I (LA)

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

JAZZ 36300 Jazz Improvisation II (LA)

More advanced harmonic concepts; b9 chords; 11th and 13th chords; review of ii-V-I progressions and resolutions; basic bitonality; formal structures of solos; use of altered scales; Phrygian, Lydian, Aeolian, and Locrian mode application to chord changes; whole tone and diminished scale usage; modes of the ascending melodic minor scale and their usage; bebop style compositions of the 1940s and 1950s; "rhythm changes" and substitute chord usage; bebop devices. Prerequisites: JAZZ 36100. (S,IRR)
2 Credits

JAZZ 36400 Jazz Improvisation III (LA)

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

JAZZ 36600 Jazz Style Analysis (LA)

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

JAZZ 37000 Jazz Private Study III (NLA)

Private study in jazz for Jazz Studies majors only. Co-requisite: JAZZ 19900. Prerequisites: JAZZ 27000. (F,S)
1-2 Credits

JAZZ 37001 Jazz Private Study III, minor instrument (NLA)

Private study in jazz for Jazz Studies majors only. Jazz Studies majors may elect 2 semesters of JAZZ 37001 for 1 credit, each semester. Co-requisite: JAZZ 19900. Prerequisites: JAZZ 27000 or JAZZ 27001. (F,S)
1 Credit

JAZZ 47000 Jazz Private Study IV (NLA)

Private study in jazz for Jazz Studies majors only. Co-requisite: JAZZ 19900. Prerequisites: JAZZ 37000. (F,S)
2 Credits

JAZZ 60100 Jazz Private Performance Study (NLA)

Private study on percussion, bass, guitar, saxophone, trumpet or any other instrument, utilizing jazz styles and repertoire. (IRR)
1 Credit

Music Performance Studies

MUPS 12000 The Singing Performer I: Body Awareness (NLA)

Develop body awareness through guided practice. Explore various techniques to emphasize physical presence and connection between body and space. Work primarily takes place during class time. (F,Y)
1 Credit

MUPS 12200 The Singing Performer II: Voice and Body Connection (NLA)

Develop body awareness through guided practice. Employ various techniques to emphasize physical and vocal presence, and connection between body, voice, and space. Work primarily takes place during class time. Prerequisites: MUPS 12000. (S,Y)
1 Credit

MUPS 13000 Wind/Brass/Percussion Excerpts and Reading (NLA)

An integral class to BM Performance degree in wind/brass/percussion. Students meet regularly in wind/brass/percussion section to rehearse repertoire with a faculty coach. Weekly preparation of individual parts is required for the students in pursuit of improving section-playing and ensemble skills while building knowledge of repertoire. (F,S)
0.5 Credit

MUPS 14000 Selected Topics: Woodwind Forum (NLA)

Engage in an in-depth discussion and analysis of selected topics for woodwind instruments. Primary focus will be on pedagogy and literature, but other topics will be covered as are pertinent to the various woodwind instruments. Topics will rotate to cover the broadest and most current range of materials. (IRR)
1-2 Credits

MUPS 14100-14103 Selected Topics: Brass Forum (NLA)

Engage in an in-depth discussion and analysis of selected topics for brass instruments. Primary focus will be on pedagogy and literature, but other topics will be covered as are pertinent to the various brass instruments. Topics will rotate to cover the broadest and most current range of materials. (IRR)
1-2 Credits

MUPS 14200 Selected Topics: String Forum (NLA)

Engage in an in-depth discussion and analysis of selected topics for string instruments. Primary focus will be on pedagogy and literature, but other topics will be covered as are pertinent to the various string instruments. Topics will rotate to cover the broadest and most current range of materials. (IRR)
1-2 Credits

MUPS 14300 Selected Topics: Vocal Forum (NLA)

Engage in an in-depth discussion and analysis of selected topics for the voice. Topics will rotate to cover the broadest and most current range of materials. (IRR)
1-2 Credits

MUPS 14400 Selected Topics: Keyboard Forum (NLA)

Engages students in an in-depth discussion and analysis of selected topics for keyboard instruments. The primary focus is on repertoire and literature; other topics covered as are pertinent to keyboard instruments. Topics rotate to cover the broadest and most current range of materials. (IRR)
1-2 Credits

MUPS 15000 Reed Making Lab (NLA)

This lab for double reed students complements private instruction and develops proficiency and consistency in reed construction, finishing, and adjusting. The course examines the botanical, physiological, and mechanical contributions to reed making and formulates a personalized reed model consistent with each individual's needs. (F,S)

0.5-1 Credits

MUPS 17100 Performance Diction I: IPA and English Lyric Diction (NLA)

This class examines the basics of the International Phonetic Alphabet (IPA). This will be applied to the singing pronunciation of English and then expanded to include resources for beginning comprehension and pronunciation of other languages. Through written exercises, lecture, listening lab, poetic recitation, repetition, and in-class coaching and performance, students will learn the basics of the International Phonetic Alphabet (IPA), develop their ability to identify the component sounds of English, and to enunciate and express them with clarity and physical ease. They will also learn how to effectively use English diction for expressive purposes. Corequisites: PFMJ 10100. (F)

1 Credit

MUPS 17200 Performance Diction II: Italian and Spanish Lyric Diction (NLA)

This class examines the basics of the International Phonetic Alphabet (IPA) as applied to the singing pronunciation of Italian and Spanish. Through written exercises, lecture, listening lab, poetic recitation, repetition, and in-class coaching and performance of recitative, arias and songs, students will continue to learn the basics of the International Phonetic Alphabet (IPA), develop their ability to identify the component sounds of Italian and Spanish, and to enunciate and express them with clarity and physical ease. Prerequisites: MUPS 17100 or MUPS 16300. (S)

1 Credit

MUPS 17300 Performance Diction III: German Lyric Diction (NLA)

This class examines the basics of the International Phonetic Alphabet (IPA) as applied to the singing pronunciation of German. Through written exercises, lecture, listening lab, poetic recitation, repetition, and in-class coaching and performance, students will continue to learn the basics of the International Phonetic Alphabet (IPA), develop their ability to identify the component sounds of German, and to enunciate and express them with clarity and physical ease. Prerequisites: MUPS 17100 or MUPS 16100 or MUPS 16300. (F)

1 Credit

MUPS 17400 Performance Diction IV: French Lyric Diction (NLA)

This class examines the basics of the International Phonetic Alphabet (IPA) as applied to the singing pronunciation of French. Through written exercises, lecture, listening lab, poetic recitation, repetition, and in-class coaching and performance, students will continue to learn the basics of the International Phonetic Alphabet (IPA), develop their ability to identify the component sounds of French, and to enunciate and express them with clarity and physical ease. Prerequisites: MUPS 17100, MUPS 16100, or MUPS 16300. (S)

1 Credit

MUPS 20000 Basic Piano Pedagogy (NLA)

The art and science of piano pedagogy is explored through an overview of the basic components of professional piano teaching. The emphasis is on teaching beginners focusing on principles of one-on-one instruction. A review of mainstream methods and materials focuses on technique and the early development of musicianship through piano study. Career opportunities as an independent studio teacher are explored through learning the strategies and standards for developing an independent studio business. Prerequisites: PFMJ 10300. (E,F)

1 Credit

MUPS 21000 Group Piano Pedagogy (NLA)

Explore the history, rationale, and logistical considerations of teaching group piano in a college setting or as part of an independent studio. Experience teaching piano in a group environment through active participation in peer teaching and guided observations. Discover how cooperative learning theory and creative curriculum development can motivate your students. Groups of all ages including small children, teens (in the public-school environment), college-aged music majors and non-majors, and senior adults are part of the practical teaching experiences. Prerequisites: PFMJ 10300. (F,O)

1 Credit

MUPS 22000 The Singing Performer III: Interpretation and Integration (NLA)

An interdisciplinary course designed to further develop body awareness and theatrical acting skills for singers. Emphasis on acting techniques and styles of movement. Culminates in a performance of a song or aria, using acting styles and movement techniques to create a fully formed, identifiable stage persona. Prerequisites: MUPS 12200. (Y)

2 Credits

MUPS 23000 Percussion Pedagogy (NLA)

Engage students in discussion, analysis and the practice of teaching percussion in a studio setting. Explore planning for master classes/lessons, pedagogical literature, structuring curriculum, setting up a home studio, teaching methods, and experience sample lessons. Serves as preparation for students who wish to teach outside of/in addition to public-school teaching. (IRR)

1 Credit

MUPS 24000 Guitar Forum (NLA)

Engage in an in-depth study of selected topics such as foundations of guitar pedagogy, transcriptions and arrangements, Latin American sources for guitar music, and 18th c. performance practice. (IRR)

1-2 Credits

MUPS 25000 Conducting I (NLA)

A conducting course designed to introduce the basic skills required of a conductor. Topics covered will include gesture and baton technique, score reading and study, non-verbal and verbal communication, and critical listening skills. One of the secondary, but essential, goals of this course is comprehensive musicianship and ensemble skills. Understanding conducting and score study cultivates a musical awareness that enhances analytical, interpretative, and performance skills. (F,S)

2 Credits

MUPS 25500 Basics of Vocal Mechanics (NLA)

Explore the functions and human anatomy involved in using the voice: body alignment, breathing, phonation, resonance, and articulation. Students engage in classroom activities and demonstrations that provide visual, aural and kinesthetic illustrations that enhance their working understanding of the vocal instrument. Additionally, this course serves to educate students on vocal health, wellness and hygiene. Appropriate for vocalists, instrumentalists, actors, and other students pursuing professions that require an understanding of the mechanics of the singing instrument. (B,F,S)

1 Credit

MUPS 27300 Music Recital (NLA)

A solo or shared public recital. Full recitals (approximately one hour in length) are normally 1 or 2 credits. Shared or shorter programs are normally .5 - 1 cr. (F,S)

0.5-2 Credits

MUPS 27700 Introduction to the Organ (NLA)

Basic instruction in playing the organ, with an overview of organ history and construction. Covers the basics of legato, including substitution and thumb glissando, as well as pedal playing. Weekly meetings in a seminar setting include lecture, written, and keyboard components. Prerequisites: PFSM 17600. (F,S)

1 Credit

MUPS 27900 Introduction to the Harpsichord (NLA)

Basic instruction in playing the harpsichord, as well as insight into playing continuo, with an overview of harpsichord history, literature, and construction, and the basics of figured bass realization and figured bass in the context of continuo accompaniment. Adaptation of realized continuo parts into more usable accompaniments is emphasized.

Prerequisites: PFSM 17600. (F,S)

1 Credit

MUPS 31000 Conducting II (NLA)

An intermediate conducting course consisting of review, refinement, and progression of foundational skills studied in MUPS 25000. Emphasis will be placed on the development of skills within the following categories: 1) Score Study, Musical Interpretation and Internalization 2) Nonverbal and Verbal Communication and 3) Listening Skills and Rehearsal Practices.

Prerequisites: MUED 30100 or MUED 30300 or MUPS 25000. (F,S)

2 Credits

MUPS 32000 The Singing Performer IV: Lyric Theatre Workshop (NLA)

Singing Performer IV: Lyric Theatre Workshop is designed to build and practice the skills necessary to prepare and perform staged vocal repertoire. Repertoire will often focus on opera, but could include operetta, musical theater, oratorio, art song, cabaret, and more.

Corequisites: MUEN 32000. Prerequisites: MUPS 22000. (F)

1 Credit

MUPS 33000 Survey of Percussion Literature (LA)

Listen to, research, analyze and connect compositions featuring percussion (solo, chamber, ensemble). Student and faculty presentations will introduce pieces in quasi-chronological order to provide context, along with weekly listening and regular research. (E,F)

1 Credit

MUPS 35000 Piano Pedagogy Practicum (NLA)

Piano pedagogy practicum is a hands-on mentored teaching experience for students interested in teaching in an independent private studio.

Teaching assignments are individually designed to complement the student's interest. Opportunities exist in the on-campus Teaching Intern Program (average age beginners), off-campus studios and programs, individual or group lessons, and with a variety of age groups including adults and senior citizens. Mentoring involves guided preparation and assessment. Credit is determined by the scope of the teaching assignment. Prerequisites: MUMC 20000. (F,S)

0.5-2 Credits

MUPS 35100 Reaching Out to Audiences (LA)

An exploration of how musicians can reach and build broader audiences for the various genres of classical music. Topics include the importance of community involvement, musicians' interaction with audiences, visual presentation of performance (e.g., multimedia, lighting), presenting 20th- and 21st-century music to diverse audiences, connecting with music education programs in colleges and the public schools, and understanding several aspects of music management. Class meetings:

Two hours per week for one block. Prerequisites: Two semesters of private lessons at level 2. (F,S)

1 Credit

MUPS 36300 Junior Recital Vocal Coaching and Lab (NLA)

The next level of the singer's collaborative sequence builds on the foundation of MUEN 21700 Piano/Vocal Collaboration. Further development and artistic application of collaborative partnership and musicianship skills. Specific repertoire is assigned by the student's studio teacher in preparation of their junior recital. Individual coaching times are scheduled in addition to regular class meetings. Prerequisites:

MUEN 21700. Corequisites: PFMJ 30100. (F,S)

1 Credit

MUPS 37300 Required Junior Recital (NLA)

As a condition for graduation, students in the performance and four-and-a-half year programs are required to present a junior solo recital approximately one hour long. (F,S)

1 Credit

MUPS 41000 Piano Pedagogy Forum (NLA)

Engage in an in-depth study of selected topics in the art and science of piano pedagogy. Build upon foundational principles of piano pedagogy through research, discussion, and applied practice. This course is cross-listed with MUPS 51000 for graduate students. Prerequisites:

MUPS 35000. (F,S)

1-2 Credits

MUPS 42000-42010 Selected Topics in Art Song Literature (NLA)

Changing topics in art song literature and performance practice.

Prerequisites: PFMJ 30100 or PFMJ 30300. (IRR)

1 Credit

MUPS 45500 Vocal Pedagogy : Application and Practice of Voice Teaching (NLA)

This course combines lecture and experiential components related to teaching voice in the private lesson setting. The pedagogy of teaching voice, including teaching methods, voice science, performance psychology, and artistic concerns will be covered. In addition, students will teach one volunteer student in weekly singing lessons, culminating in a volunteer student recital. Included in the course are aspects of the business of running an independent voice studio. (Y)

2 Credits

MUPS 46300 Senior Recital Vocal Coaching and Lab (NLA)

The last level of the singer's collaborative sequence continues the work from Piano/Vocal Collaboration and Junior Recital Vocal Coaching and Lab, culminating in the performing student's capstone experience. Students further develop and apply artistry in collaborative partnership, musicianship, and interpretive skills. Specific repertoire is assigned with the guidance of the student's studio teacher in preparation of their senior recital. Prerequisites: MUPS 37300. (F,S)

1 Credit

MUPS 47300 Required Senior Recital (NLA)

As a condition for graduation, students in the performance and four-and-a-half-year programs are required to present a senior solo recital, approximately one hour long. (F,S)

Attributes: CP

2 Credits

MUPS 47301 Senior Voice Recital (NLA)

As a condition for graduation, students in the performance and four-and-a-half-year programs are required to present a senior solo recital, approximately one hour long. This capstone experience includes preparation through private voice lessons as well as study of the languages, poetry, and musical and dramatic elements with a vocal coach. Prerequisites: MUMC 37300. (F,S)

Attributes: CP

2 Credits

MUPS 47500 Required Collaborative Recital (NLA)

Students prepare and perform a recital of standard length (approximately 50-60 minutes), composed of approximately one-half vocal and one-half instrumental literature, in collaboration with students from other studios. Students may also fulfill this requirement by appearing in two separate recitals (one instrumental, one vocal) and performing at least half of each recital. Repertoire is approved and coached by the supervising faculty member in PFMJ 44700-PFMJ 44800 Private Accompanying. Grading is by faculty committee. Prerequisites: Prior or concurrent registration in PFMJ 44700. (Y)

1 Credit

MUPS 48500 Survey of Piano Literature I (LA)

Examine the standard piano literature from the origins of the keyboard through the middle romantic period by listening, performing, and analyzing the repertoire. Develop an appreciation for, and a historical understanding of, the rich heritage of piano literature. (F,O)

2 Credits

MUPS 48600 Survey of Piano Literature II (LA)

Piano literature in the period from the mid 19th century Romantic Period through the present day is explored through listening, performing, and analyzing the repertoire. Through in-depth study of the literature, this course develops appreciation for the rich heritage, as well as the historical and cultural context of piano literature. (O,S)

2 Credits

MUPS 51000-51500 Piano Pedagogy Forum (NLA)

Engage in an in-depth study of selected topics in the art and science of piano pedagogy. Build upon foundational principles of piano pedagogy through research, discussion, and applied practice. This course is cross-listed with MUPS 41000 for graduate students. Prerequisites: MUPS 35000. (F,S)

1-2 Credits

MUPS 55500 Vocal Pedagogy (NLA)

This course combines lecture and experiential components related to teaching voice in the private lesson setting. The pedagogy of teaching voice, including teaching methods, voice science, performance psychology, and artistic concerns will be covered. In addition, students will teach two volunteer students in weekly singing lessons, culminating in a volunteer student recital. Included in the course are aspects of the business of running an independent voice studio. (S,Y)

2 Credits

MUPS 58500 Survey of Piano Literature I (LA)

The study of piano literature from the high baroque through the middle romantic periods. The unique facets of each style are explored through analysis, outside readings, score study, guided listening, and individual performances. Periodic examinations and individual projects are required. One hour of lecture and one half hour of lab meetings weekly. (F,O)

2 Credits

MUPS 58600 Survey of Piano Literature II (LA)

The study of piano literature from the middle romantic period through the 20th century. The unique facets of each style are explored through analysis, outside readings, score study, guided listening, and individual performances. Periodic examinations and individual projects are required. One hour of lecture and one-half hour of lab meetings weekly. (O,S)

2 Credits

MUPS 59000 Choral Literature and Performance Practice 1 (LA)

A survey of choral literature and performance practices from the Medieval era to the Classical era. (E,S)

2 Credits

MUPS 59100 Choral Literature and Performance Practice 2 (LA)

A survey of choral literature and performance practices from the Romantic era to the present including world musics. (O,S)

2 Credits

MUPS 65000 Piano Pedagogy Practicum (NLA)

A mentored teaching experience for students interested in teaching piano in a "real world" environment. Teaching assignments are individually designed to complement the student's interest. Opportunities exist in the on-campus Teaching Intern Program (average age beginners), off-campus studios and programs, individual or group lessons, and with a variety of age groups including adults and senior citizens. Mentoring involves guided preparation and assessment. Credit is determined by the scope of the teaching assignment. (F,S,Y)

1-2 Credits

Performance - Major

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. (F,S)

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 11702 Classical Guitar I-Secondary (NLA)

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

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. (F,S)

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. (F,S)

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. (F,S)

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. (F,S)

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

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; 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; 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. (F,S)

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. (FS)

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. (FS)

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." (F,S)

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. (F,S)

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 (fingerings, ornamentation, etc.). Repertoire classes often include discussions of the various schools of harpsichord construction and the corresponding literature, as well as different aspects of performance practice. 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 Berbiguier, "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 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 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, Sonata; "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, Sonata; "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, Sonata; "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, Sonata; 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, Sonata; 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, Sonata; 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); 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. 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

Performance - Non-Major

PFNM 10100 Voice Non-Major (LA)

1-3 Credits

PFNM 10300 Piano Non-Major (NLA)

1-3 Credits

PFNM 10500 Organ Non-Major (LA)

1-3 Credits

PFNM 10700 Harpsichord Non-Major (LA)

1-3 Credits

PFNM 10900 Violin Non-Major (LA)

1-3 Credits

PFNM 11100 Viola Non-Major (LA)

1-3 Credits

PFNM 11300 Cello Non-Major (LA)

1-3 Credits

PFNM 11500 Double Bass Non-Major (LA)

1-3 Credits

PFNM 11700 Guitar Non-Major (LA)

1-3 Credits

PFNM 12100 Flute Non-Major (LA)

1-3 Credits

PFNM 12300 Oboe Non-Major (LA)

1-3 Credits

PFNM 12500 Clarinet Non-Major

1-3 Credits

PFNM 12700 Bassoon Non-Major (LA)

1-3 Credits

PFNM 12900 Saxophone Non-Major

1-3 Credits

PFNM 13100 French Horn Non-Major (LA)

1-3 Credits

PFNM 13300 Trumpet Non-Major (LA)

1-3 Credits

PFNM 13500 Trombone Non-Major (LA)

1-3 Credits

PFNM 13700 Bass Trombone Non-Major (LA)

Attributes: UND

1-3 Credits

PFNM 13900 Euphonium Non-Major (LA)

1-3 Credits

PFNM 14100 Tuba Non-Major (LA)

1-3 Credits

PFNM 14300 Percussion Non-Major (LA)

1-3 Credits

PFNM 16100-16200 Recorder Non-Major (LA)

1-3 Credits

PFNM 16300-16400 Electric Bass Non-Major (LA)

1-3 Credits

Performance - Secondary

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 C2; 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

Sound Recording Technology

MSRT 14200 Audio-Recording Systems I (NLA)

Introduction to equipment, operation and techniques necessary to work as a staff engineer in a recording facility. Focuses on fundamentals of concert recording, live sound reinforcement, recording sessions, media duplication and distribution, and office management. Study of basic audio concepts with weekly hands-on training in operation of industry-standard audio software. Prerequisites: Acceptance in the sound recording technology major. 2 credits. (F,Y)

2 Credits

MSRT 14300 Audio-Recording Systems II (NLA)

Basic technical support and repair techniques for audio electronics used in recording and live sound reinforcement, including hazards and safety issues. Emphasis is on basic construction skills (soldering and wiring), analog-digital calibration, and computer and software troubleshooting. Study of intermediate audio concepts with continued hands-on training in operation of industry-standard audio software. Prerequisites: MSRT 14200. 2 credits. (S,Y)

2 Credits

MSRT 24100 Recording Workshop I (NLA)

Application of basic microphone use skills. Emphasis on refined stereo microphone placement techniques. Laboratory and discussion format explores stereo microphone placements for classical two track and multi-track recording sessions. Hands-on study of workflow and technical operation in a large-format recording studio. In-depth training on the SSL Duality console and other relevant studio equipment. Lecture/hands-on laboratory format with frequent group discussions. Prerequisites: MSRT 14300. 2 credits. (F,Y)

2 Credits

MSRT 24200 Recording Workshop II (NLA)

Live sound techniques and the acoustical environments including stage preparation, sound system placement, monitor mixes, sound system speaker placement, electrical wiring, compression and limiting, system equalization and effect processing. Emphasis on remote recording techniques. Hands-on component includes operation of a large-scale PA System, use of Real-Time Analyzers in PA tuning and acoustical analysis, and advanced live mixing techniques. Ear-training curriculum focuses on developing aural skills for the audio engineer. Prerequisites: MSRT 24100. 2 credits. (S,Y)

2 Credits

MSRT 24300 Critical Listening for the Recording Studio (NLA)

Analysis and comparison of specific recording techniques. Weekly meetings include discussion of artists and recording processes. Pass/fail only. Prerequisites: MSRT 14300. (F-S)

0.5 Credit

MSRT 34100 Advanced Recording Workshop I (NLA)

Advanced application of recording equipment and technology. Students re-create previously recorded music using current technology. Students conduct thorough research on the original production and establish communication with artist management, artist, and individuals responsible for the production of the original work of music. Course material focuses on recording session management, advanced tracking techniques, critical listening and analysis, production methods, and psychological aspects of the recording session. Prerequisites: MSRT 24200. 2 credits. (F-Y)

2 Credits

MSRT 34200 Advanced Recording Workshop II (NLA)

Continuation of MSRT 34100 Advanced Recording Workshop I with additional emphasis on tracking and acoustical microphone techniques. Students are limited to use of "legacy" technologies, such as magnetic tape and analog signal processing. Course material focuses on classic analog recording methods, tape machine calibration and alignment, machine synchronization, Dolby noise reduction systems, RIAA equalization curves, track bouncing, and stereo mastering. Prerequisites: MSRT 34100. (F,S,Y)

2 Credits

MSRT 34800 Advanced Microphone Techniques (NLA)

Advanced application of microphone use skills. Emphasis on refined professional techniques of placement both in stereophony and multi-track usage. Students learn techniques from in-class observations and lab experiences, self-experience in outside situations, and from others' experience. Prerequisites: MSRT 24200 or TVR 37100. (F)

3 Credits

MSRT 34900 Advanced Recording Techniques (NLA)

Advanced application of mixing and recording techniques. Students develop proficiencies in the areas of submixing, signal flow, signal processing, patching, mastering, multi-track sessions, mixing board topology, monitoring systems, and mixes and automation. Prerequisites: MSRT 34800. (S,Y)

3 Credits

MSRT 39100 Music Internship Preparation (NLA)

Career preparatory course for SRT students planning for their accredited internship. Students research potential internship sites and prepare for the application process by creating resumes and cover letters, establishing contact with professionals in the industry, and developing valuable skills key to a successful internship. Prerequisite: MSRT 24200. 2 credits. (F-S,Y)

2 Credits

MSRT 49100 Music Recording Internship (NLA)

Students work in an approved practicum environment such as a recording studio, postproduction facility, sound reinforcement company, or multimedia production or development company, applying theories and developing techniques learned previously. Prerequisites: MSRT 39100. (S,F,U)

1-12 Credits

MSRT 49200 Senior Project (NLA)

Students produce and master a portfolio of materials for presentation. Materials for the senior project may be drawn primarily from previously recorded projects but should involve additional work, such as final mastering, including appropriate coding, development of artwork, and registering and securing appropriate rights and copyrights. Prerequisites: MSRT 49100. (S,Y)

Attributes: CP

3 Credits