

# MUSIC STUDENT HANDBOOK

UW-PARKSIDE  
MUSIC DEPARTMENT



Revised June 30, 2008

## **INTRODUCTION**

The Music Department Student Handbook will acquaint prospective and current music students with the University of Wisconsin-Parkside music program. The Music Department Students Handbook is the official document representing Music Department Policy and supersedes all previous print information. The provisions of this handbook are not an irrevocable contract between the student and the University of Wisconsin-Parkside. The University reserves the right to change any provision or requirement at any time during the student's attendance.

*(Updated 8-24-05)*

# Music Student Handbook

## Table of Contents

- Music Study and Performance at UW-Parkside
  - General Information .....5
  - High School Preparation .....5
  - Tuition and Fees .....6
  - Music Degree Programs .....6
  - Music Minor .....7
  - Certificate in Piano Pedagogy and Literature .....7
  - Audition Requirements .....7
  - Scholarship and Ensemble Grants .....8
  - Transfer Students .....8
  - Teacher Certification Candidates .....9
  - General Education Requirement .....9
  - Declaration of Music Major .....9
  - Academic Advising .....9
  - Use of University Instruments .....10
  - Music Technology Lab .....10
  - Teacher Preparation .....10
  - Requirements for admission to Teacher Education .....11
  - Student Teaching .....11
  - Performance Concentration .....12
  - Recording Concert/Recital/Labs .....12
  
- Requirements in Music
  - Concert Attendance .....14
  - Noon Concert Series .....14
  - Recital Participation by Students .....14
  - Student Recital/Performance Lab, Guidelines and Requirements .....15
  - Junior/Senior Recitals .....15
  - Junior/Senior Recitals, Guidelines and Procedures .....16
  - Keyboard Proficiency Requirement .....17
  - Keyboard Proficiency Exam .....18
  
- Applied Music Courses
  - Enrollment .....19
  - Secondary Instrument Enrollment .....19
  - Fees .....19
  - Accompanists and accompanist fees .....20
  - Applied Music Grading .....20
  - Full Faculty Juries .....21

- Ensembles
  - Large Performing Organizations .....22
  - Small Ensembles .....23
  - Music Club .....23
- Courses in Music .....24
- Recommended Course Sequence .....34
  - Bachelor of Arts Degree in Music .....35
  - Degree Options in Music
    - IA: Instrumental Music .....36
    - IB: Choral Music .....38
    - IC: General Music .....40
    - ID: Piano Pedagogy and Literature .....41
  - Degree Options in Performance
    - IIA: Music Performance .....42
    - IIB: Musical Theatre .....43
    - IIC: Jazz Studies .....44
  - Degree Option in Arts Management (III) .....45
- Course Frequency Chart .....46
- Applied Course Descriptions, Standards for applied levels .....49
  - Flute .....49
  - Oboe .....50
  - Bassoon .....51
  - Clarinet .....52
  - Saxophone .....53
  - Voice .....54
  - Percussion .....55
  - Organ .....56
  - Piano .....57
  - Harpsichord .....58
  - Trumpet .....59
  - Horn .....60
  - Trombone .....61
  - Tuba .....62
  - Violin .....63
  - Viola .....64
  - Cello .....65
  - Double Bass .....66
  - Classical Guitar .....67
- Appendix: School Forms .....68

# MUSIC STUDY AND PERFORMANCE AT UW-PARKSIDE

## GENERAL INFORMATION

One of the University's most viable, visible, and valued disciplinary units, the Music Department offers performance and enrichment opportunities for all students. Educational degree options include a Bachelor of Arts music major with concentrations in Instrumental Music Education, Choral Music Education, General Music Education, Piano Pedagogy and Literature, Performance, Musical Theatre, Jazz Studies, and Arts Management. A Music Minor and a Certificate in Piano Pedagogy and Literature are also offered. The department offers opportunities for community musicians, as a function of the UW-Parkside Outreach Program.

The Music Department is staffed by a faculty of highly qualified teaching performers who have concert experience and are active in teaching, service, research, and performance. Their specialties span all areas of undergraduate music study, and students can expect to receive excellent training in the applied and academic branches of music. The music faculty maintains high professional standards in the education and training of its students.

At the University of Wisconsin-Parkside, students enjoy the full academic and musical challenge of a larger institution while retaining the advantage of close student-faculty relationships. Music classes boast a very favorable teacher/student ratio, seldom enrolling more than 30, and often fewer than a dozen students. Relationships within the department are cordial and professors are accessible and easy to talk to. Students are able to make friends, maintain friendships, and have fun informally in organizations like the Parkside Music Club.

The Communication Arts Building, completed in the spring of 1973, houses the Music Department. Included in this building are classrooms, faculty offices, practice rooms, a small recital hall with a concert pipe organ, a digital piano lab, teaching studios, and rehearsal rooms for ensembles. In addition, both a large music recital space and a formal theater are available for concerts, recitals, and programs presented by students and faculty. Adjacent to the Communication Arts Building is the Library/Learning Center in Wyllie Hall, in which an extensive collection of recordings, scores, books on music, listening facilities and computer-assisted instruction is available for student use. Concerts are performed in the Communication Arts Theatre and the Union Cinema Theater.

## HIGH SCHOOL PREPARATION

The Music Major is unlike other majors in that, upon arrival, there is an expectation of preparatory training. Typically, well-prepared freshman have had private instruction in their instrument as well as substantial solo and ensemble experience. Students may be admitted to the program at the preparatory level if, at the audition, the student

demonstrates potential for success, but does not meet the performance standard for freshman level.

Students who plan to become Music Majors should be able to demonstrate:

1. A strong commitment to music and the desire to share it with others.
2. Musical competence in playing an instrument or singing.
3. Experience in performing alone and with others.
4. Knowledge of the fundamentals of music (such as note values, meters, major and minor scales).
5. General familiarity with well-known composers, compositions and performers.
6. A good scholastic record in basic subjects.

### **TUITION AND FEES**

Tuition for the music student is the same as that for all other University of Wisconsin-Parkside students (consult the current class schedule or the most recent UW-Parkside Catalog). There are no additional charges for applied music lessons or the use of practice rooms.

There is no fee for the use of a music areas locker for music majors. Students are assigned lockers by the Music Office (CA 285) during the first week of classes. A "Ranger Card" is required to obtain a locker. The classroom course fee for instrument rental is \$50 per semester. Other fees include accompanying pianist and recording Recital/Lab.

### **MUSIC DEGREE PROGRAMS**

The Music Department offers a 50-credit program leading to the Bachelor of Arts degree with a major in music. In addition, a student may elect to add degree options, or concentrations in Music Education, Music Performance, or Arts Management. All concentrations require extra coursework in the specified area, beyond the 50-credit Bachelor of Arts degree.

The degree options in Music Education include:

- Instrumental Music (early childhood through adolescence) .....(Concentration "IA")*
- Choral Music (early childhood through adolescence) .....(Concentration "IB")*
- General Music (early childhood through adolescence) ..... (Concentration "IC")*
- Piano Pedagogy and Literature ..... (Concentration "ID")*

The degree options in Performance include:

- Music Performance ..... (Concentration "IIA")*
- Musical Theatre ..... (Concentration "IIB")*
- Jazz Studies ..... (Concentration "IIC")*

*Arts Management* ..... (Concentration "III")

For a complete list of course requirements for the B.A. degree in Music and for the Music Concentrations, see the University Catalog.

### **MUSIC MINOR**

Students may also elect to minor in music while pursuing other fields of study. The basic objective of the music minor program is to provide the opportunity for formal study in the discipline of music through theoretical, historical, and performance experiences to students who have musical experience and talent but other career interests. An audition is required. For a complete list of music minor requirements, see the University Catalog.

### **CERTIFICATE IN PIANO PEDAGOGY AND LITERATURE**

The certificate in piano pedagogy and literature offers a program of professional preparation for piano teachers. A working knowledge of the theoretical foundations of music is essential for participants in this program. This may be accomplished by completion of Music Theory and Aural Theory I and II at UW-Parkside or by transfer. Students may also demonstrate proficiency in these areas by examination.

UW-Parkside undergraduates are encouraged to complete the Concentration in Piano Pedagogy and Literature (Concentration "ID").

For a complete list of course requirements for the Certificate in Piano Pedagogy and Literature, see "Courses in Music".

### **AUDITION REQUIREMENTS**

Students wishing to major or minor in music must audition for the music faculty before enrolling in music courses. Auditions for new music majors are held by appointment. Scholarship auditions are held in January, February and March. Additional auditions for entrance to the department are held in April and May.

Before auditioning, students are urged to apply for Admission to the University and to fill out Financial Aid and Scholarship forms. For more information about Admission to the University, contact the Admissions Office. For more information about Financial Aid, contact the Office of Financial Aid.

Auditionees must have a letter of recommendation from a music teacher, which may be sent ahead of time or brought to the audition.

Instrumentalists are required to perform two contrasting pieces or movements. Vocalists are required to perform two contrasting pieces from the art song, sacred, and/or musical theatre repertoire, with at least one piece from the art song repertoire. Auditionees must bring a legible copy of the accompaniment for the accompanist and a photocopy for the

jury. An accompanist is provided, however auditionees are encouraged to bring their own accompanist.

To schedule an audition or for further information about music auditions, contact: The Music Department, UW-Parkside, 900 Wood Road P.O. Box 2000, Kenosha, WI 53141-2000, (262) 595-2457.

## **SCHOLARSHIPS AND ENSEMBLE GRANTS**

The music department offers a number of scholarships to new music majors and minors, and to continuing music majors. Audition dates for new students are scheduled January - March. Awards apply to tuition and are automatically applied half to fall and half to spring tuition. All scholarship recipients are required to maintain a 3.0 GPA during the fall semester to receive the second half of the award.

Returning students who have a cumulative GPA of 3.2 or higher may audition for returning student scholarships, which are held during the spring semester every year. An average of 10 - 12 returning student scholarships are awarded every year. The Music Major Endowed Scholarships are:

- *Frances Bedford Scholarship*
- *Julius and Alice Goldstein Scholarship*
- *Valentine Hoff Memorial Scholarship*
- *Lillian James Memorial Scholarship*
- *Irene Laning Memorial Scholarship*
- *Martha Peterson Memorial Scholarship*
- *August Wegner Memorial Scholarship*
- *Irwin Wyllie Memorial Scholarship*

In addition, scholarships are awarded from Music Department fundraising activities.

Scholarship students are required to perform on the Continuing Music Major Scholarship Recipient Noon Concert, play in specific ensembles, and participate in departmental fundraising activities. Each June, the music department sponsors an Arts & Crafts Festival. Profits from this event are awarded to students in the form of ensemble grants. Ensemble directors administer these awards to members of Jazz Ensemble, Parkside Symphony, Voices of Parkside and Wind Ensemble. Students who receive these grants are expected to work the day of the Festival.

## **TRANSFER STUDENTS**

Students transferring from other educational institutions must first be accepted to the University by the Office of Admissions. Acceptance into the University does not imply automatic acceptance as a music major. In order to be admitted to the Music Department, transfer students will be given auditions in their major performance area, they will be interviewed, and their previous college coursework evaluated before registration. Transfer students must send a copy of their transcript to the Music Department Chair for

evaluation and placement.

### **TEACHER CERTIFICATION CANDIDATES**

Students who have a degree in music and who are seeking music teacher certification enroll as special (non-degree seeking) students. These students follow the same procedures for admittance as transfer students and must also demonstrate current music skills.

### **GENERAL EDUCATION REQUIREMENT**

The General Education requirement is 33 credits plus foreign language (two years of a foreign language in high school satisfies this requirement). Music majors and minors are required to take only 3 credits under "Humanities and the Arts" instead of 12: music students substitute Music Literature and Music Theory for Music Appreciation and Fundamentals of Music, and may apply up to 3 ensemble credits to this category. As a result, music students take 27 General Education credits. Students who have not had two years of high school foreign language complete two semesters of language study. All students are required to take a designated diversity (DV) course.

Teacher Education students must take 6 credits under "Humanities and the Arts", including Introduction to Philosophy. As a result, Teacher Education students take 30 General Education credits.

### **DECLARATION OF MUSIC MAJOR**

Each music student should declare his/her major, including primary instrument(s) and concentration, before registration. Students seeking Teaching Certification should declare their major at the beginning of the freshman year if they wish to complete requirements and graduate in a timely manner. Students may obtain an application for Declaration of Major at the Advising Center, located in Wyllie Hall, Room 107.

### **ACADEMIC ADVISING**

The most important role of a college advisor is to make sure that each student knows which courses to take. Each music major is assigned a member of the full-time music faculty as advisor. Each student must meet with his/her advisor at least once every semester, prior to registration, to help the student choose the right courses and to ensure that graduation requirements are being met. A student will not be able to register until he/she has been advised, at which time the academic advisor will remove the advising flag from the student's account.

It is the student's responsibility to know and to meet degree requirements. First-time registrants should contact the Music Department office for an advisor assignment.

**WHILE NEW STUDENTS ARE ROUTINELY ASSIGNED UNIVERSITY ADVISORS THROUGH THE ADVISING CENTER, IT IS TO THE ADVANTAGE OF**

EACH STUDENT TO GET ADVISED BY A MUSIC ADVISOR, AS NON-MUSIC ADVISORS DO NOT KNOW THE MUSIC REQUIREMENTS AS WELL AS MUSIC FACULTY. Teacher Education candidates and double majors should have an advisor in both academic disciplines, and should meet with both advisors every semester.

### **USE OF UNIVERSITY INSTRUMENTS**

University instruments are available to students who require an instrument for a class or for participation in a performing ensemble. Each student using a school instrument signs a contract in which he assumes responsibility for theft, loss or repairs as a result of negligence. It is strongly advised that students have insurance to protect themselves for this liability. Check-in dates for students returning instruments, accessories, and equipment are during final exam week of each semester before leaving the campus. The University of Wisconsin-Parkside will withhold grades until a satisfactory receipt has been issued.

Contact the UW-Parkside Music Department (262-595-2457) for the current instrument fees.

### **MUSIC TECHNOLOGY LAB**

The Music Department maintains a Music Technology Lab that is used by faculty and students for a wide variety of purposes. This Macintosh-based facility (located in Greenquist room D-113/D-115) features 16 individual student workstations, each of which contains a Macintosh computer, MIDI synthesizer, headphones, and is networked to a central printer. Each station features applications for music engraving, MIDI sequencing, aural skills, and auto-accompaniment. Only authorized music students and faculty have access to the lab.

### **TEACHER PREPARATION**

Students who wish to prepare for a teaching career in music may receive Teacher Certification by completing specified courses in addition to the requirements for the Bachelor of Arts degree. Teacher Education is NOT a major; every student must declare a major in an academic discipline (such as Music) and may then complete the coursework necessary to qualify for teacher licensure.

Music majors may seek teacher certification in the following areas:

- *Instrumental Music*
- *Choral Music*
- *General Music*

Music majors are also eligible to pursue teacher certification in Early Childhood (PK-3)

### **REQUIREMENTS FOR ADMISSION TO TEACHER EDUCATION**

Students who satisfactorily complete all of the University, music major, music education, and teacher education course requirements will be certified to teach by UW-Parkside on behalf of the Wisconsin State Department of Public Instruction. Students must contact the Department of Teacher Education for requirements, application procedures, and deadlines. To apply for admission to Teacher Education, students must:

1. *Complete minimum of 27 credits from designated general education courses.*
2. *Complete all UW-Parkside skills requirements (English, Mathematics & Information Literacy) with grades of "C" or better.*
3. *Complete UW-Parkside foreign language requirement.*
4. *Complete TEDU 210 and TEDU 230 with a grade of "B" or better.*
5. *Complete minimum of 15 credits towards their major with a GPA of 2.75. A course in which a grade of less than C was achieved will not be considered.*
6. *Attain a cumulative GPA of 2.75.*
7. *Take PPST (Pre-Professional Skills Test) with passing scores: Reading 175, Writing 174, Math 173.*
8. *Prepare Portfolio I, which includes documentation of steps a-g above, transcripts, letter of recommendation, and written narratives.*

Students should apply for admission to Teacher Education in the final semester of coursework that is required for Portfolio I. Deadlines for Portfolio I are:

- June 1 to be accepted in the Fall
- January 5 to be accepted in the Spring

For more information on Teacher Education Admission requirements, see the University Catalog or contact the teacher education adviser in Greenquist 218.

## **STUDENT TEACHING**

At the beginning of final semester of coursework and after fulfilling the keyboard proficiency requirement, a music major applies for student teaching through the office of the Teacher Education Department. If the application is approved, the student is placed in an area school for the student teaching experience.

To apply for student teaching, a student must submit Portfolio II according to the following deadlines:

- *Apply by January 15 to student teach the following fall semester.*
- *Apply by June 15 to student teach the following spring semester*

Instructions for completing Portfolio II are available from the teacher education adviser in Greenquist 218.

Students are advised against pursuing additional coursework or outside work during the student teaching experience.

For more information on student teaching, see the University Catalog.

## **PERFORMANCE CONCENTRATION**

Students who aspire to a career in professional performance should plan on pursuing advanced studies in a graduate school of music. The music performance option is designed to give students a thorough background appropriate for acceptance into a graduate program in applied music, including more rigorous solo training. An audition is required for acceptance into the music performance concentration. This audition takes place at the full-faculty jury, which is performed at the end of the second semester of the 200 level of applied study.

## **RECORDING OF CONCERTS, RECITALS, AND LABS**

### **Ensemble Concerts**

All ensemble concerts will be recorded in CD format. Recorded concerts will be available upon the discretion of the ensemble director. Each copy can be purchased from the Music Department.

Prices are \$5 for single CD and \$8 for double CD.

Please complete a **Recording Request Form** available at the Music Department Office CART 285. Copies may be available within one to two weeks from the request date.

Note: Ensemble concerts are usually double recordings.

### **Student Recitals / Student Labs**

All Student Recitals (Union Cinema) and Student labs (CART D-118) will be recorded in CD format. All recordings will be released. Each copy can be purchased from the Music Department.

Please, complete a Recording Request Form available at the Music Department Office CART 285. Copies may be available within one to two weeks from the request date.

Prices are \$5 for single CD.

Note: Recitals and Student labs are usually single recordings.

### **Junior Recital / Senior Recital**

All Junior and Senior Recitals will be recorded upon request.

Please, complete a Junior/Senior Recital Recording contract application available at the Music Department Office CART 285. The Junior/Senior Recital Recording contract is due one month prior to your recital. CD copies may be available within one to two weeks from the recital date.

Prices are \$30 for set-up and editing and \$5 for each CD copy. Prices are per one hour recital. Additional charges may apply if the Recital is longer than the set time. Two students may share the costs if the proposal is for half recital.

Note: Junior and Senior Recitals are usually single recordings.

## **REQUIREMENTS IN MUSIC**

### **CONCERT ATTENDANCE**

Music majors are required to complete, with a "CR" (credit) grade, six semesters of Concert Attendance (MUS 001). Recitals and concerts that count toward fulfillment of this requirement are listed early each semester on the Music Department Concert Schedule. To earn a grade of "CR" students must attend at least 14 of the concerts listed on the Concert Schedule. If the student does not attend 14 concerts, he/she will receive a "NC" (no credit) grade, and concert attendance from the following semester will be applied to the previous semester until the 14-concert requirement is met. When the requirement is met, the grade will be changed to "CR", and subsequent concert attendance will apply to the current semester. Three off-campus concerts per semester may be substituted for those listed. Students may not receive credit for concerts in which they are performers. Music Education students are especially encouraged to attend concerts in the local schools as part of their professional preparation. It is the student's responsibility to make sure that his/her transcript is current.

### **NOON CONCERT SERIES**

An integral part of the Music Department Concert Schedule, the Noon Concert Series is a popular, highly successful series of performances usually presented each Wednesday at the noon hour. Each fifty-minute recital is open to departmental students, the entire campus community, and general public. An interesting and diverse range of performances are scheduled each semester including solo and chamber recitals; large group concerts; and lecture/recitals. Performers include departmental faculty and students, faculty from other campuses, touring and area professional musicians, and performers from local public schools. Not only are these performances intended as an enjoyable musical respite from more rigorous study and work pursuits, they also provide an essential educational opportunity for students. Students are exposed to a broad cross section of quality music representing many genres. They also learn what is expected in formal recital situations both as performers and audience members.

### **STUDENT RECITAL AND PERFORMANCE LAB GUIDELINES AND REQUIREMENTS**

Every music major must perform on either a student recital or a performance lab each semester of enrollment in applied music for the primary instrument. Failure to do so will result in the lowering of the semester grade in that applied area by one letter grade.

Each student will be assigned a lab or recital date at the beginning of the semester.

The assigned date may **only** be changed due to student illness or other extenuating circumstances. Lack of preparation **will not** be accepted as a satisfactory reason for changing the recital/lab date.

Any changes in the recital date must be reported by the student to the following:

- *Applied instructor*
- *James McKeever, Assistant Chair of the Music Department*
- *Karen Sorensen, concert coordinator, (email: karen.sorensen@uwp.edu)*

The student is responsible for making sure that all parties are informed.

An **Application for Concert Performance Form** is available in the Music Office. All information must be completed and submitted as soon as your performance is scheduled. Deadline for submitting this application is one week prior recital.

## **JUNIOR AND SENIOR RECITAL GUIDELINES AND PROCEDURES**

Junior and senior recitals are required of all students in the Performance Concentration and optional for all other music majors. A junior recital is defined as a half recital (30 minutes of music); a senior recital is defined as a full recital (1 hour of music). A half recital must be combined with another student's half recital.

The process for planning a recital is as follows:

1. **Planning:** *Student must discuss a proposed recital program with applied teacher. He/she must also secure an accompanist (if applicable) and negotiate accompanist fee. **Deadline: no less than one semester prior to the recital performance.***
2. **Recital date/time/location:** *The student must schedule a recital date, time, and location with Roberta Odegaard in the Fine Arts Office, CA 285. The student is responsible for making sure this date works for both the applied teacher and the accompanist. CART 118 is available for student use without a fee. Recitals cannot be scheduled during the last month of the semester. **Deadline: prior to submission of recital proposal.***
3. **Recital Proposal:** *A complete recital program proposal must be submitted to the faculty for approval. The following information must be included in this proposal in order to be considered: name(s) and instrument(s) of student performer(s); name of accompanist (if applicable); date, time, and location of performance; and titles, composers, and composers' dates of works to be performed, listed in performance order. This proposal must be typed (see sample proposal, attached) and handed in to Roberta Odegaard in the Fine Arts Office, CA 285. **Deadline:***

***must be submitted and approved in the semester prior to the recital performance.***

4. ***Dress Rehearsal:*** *The student performer is allowed one (1) two-hour rehearsal in the performing space prior to performance. The student is responsible for scheduling a date/time for this rehearsal with Roberta Odegaard in the Fine Arts Office, CA 285. The student is also responsible for making sure all involved parties, including applied teacher, are able to attend the rehearsal(s). **Deadline: no later than one month prior to recital performance.***
  
5. ***Programs and posters:*** *The student is responsible for collecting all program information, including titles, composers and their dates, and translations for vocal pieces. Programs will be printed by the music department, and students must supply all program information on a computer disk or as an email attachment. Posters will be printed and posted by the music department. **Deadline: Three weeks prior to recital performance.***

#### **Other Information:**

1. *Student may not schedule a senior recital in the same semester as student teaching assignment*
2. *Student is still required to perform a jury at the end of the semester of the scheduled jury*
3. *Recitals may only be performed at on-campus locations*
4. *Student performer is expected to pay the accompanist for his/her services*
5. *Student may contact the Music Club president if he/she wants a reception following the recital.*
6. *Student must be concurrently enrolled in Applied Music and MUS 497 (Senior Recital)*
7. *Junior and Senior recitals must be scheduled at least one semester apart*

#### **KEYBOARD PROFICIENCY REQUIREMENT**

Each music major must pass a keyboard proficiency examination. An entering student with no previous keyboard experience will enroll as a freshman in Keyboard Musicianship I and continue through four levels (Keyboard Musicianship II, III, and IV), after which time he/she will take a proficiency examination. It is the student's responsibility to enter the Keyboard Musicianship sequence at the proper time. See pp.20-23 in the Handbook for the recommended sequence of courses for music majors. Any delay in meeting this major requirement is a disadvantage to the student. A student with some previous piano training will enter the appropriate level of Keyboard Musicianship after an audition and recommendation of placement by the course instructor. A student must receive a minimum grade of C minus in Keyboard Musicianship in order to advance to the next level. If this minimum grade is not received he/she must repeat the same level of the course before advancing. (One level is equivalent to one semester.) Accordingly, a student must also receive a minimum grade

of C minus to fulfill the requirement for Keyboard Musicianship IV. The keyboard proficiency examination will be given at the end of each spring semester.

### **KEYBOARD PROFICIENCY EXAM**

The Keyboard Proficiency Exam components include:

1. Minor scales:
  - A, E, B, D, G, C, F Hands together, 2 octaves (Play natural, harmonic, melodic minor)
  - F#, C# Hands separately, 2 octaves (Play natural, harmonic, melodic minor)
2. Arpeggios: In the keys listed above. Hands together, 2 octaves
3. Chord progression: Modulation from minor to relative major
4. Sight-reading: slow, steady tempo
5. Score reading: four part, choral score (excerpt should be prepared)
6. Prepared piece - examples include: J.S. Bach Minuet in G, L. van Beethoven Sonatina in G (1st mvt.), D. Kabalevski toccatina, C.P.E. Bach Solfeggetto, Clementi Sonatina (any mvt.)

## **APPLIED MUSIC COURSES**

### **ENROLLMENT**

Music majors in all degree options study their primary instrument each semester. Successful completion of the second semester of the 300 level is required for graduation. Students registering in applied music must be concurrently enrolled in one or more core music courses required for the music major, and must participate in one ensemble appropriate to the student's instrument.

Applied music students must enroll for the course and contact their teacher to schedule a lesson time in the first week of classes each semester. Students who don't do this may be denied the privilege of studying privately that semester.

Applied music courses cannot be dropped after the third week of classes except for unusual circumstances (such as a prolonged illness). A grade of "Incomplete" can only be assigned when an injury, illness or other emergency prevents the student from completing the course requirements. Students with more than two unexcused absences in an applied music course receive a grade of "F."

Music majors are strongly encouraged to continue applied music study beyond minimum University requirements.

Music minors may repeat a one-credit applied music course for credit. Music majors must take applied course numbers in sequence.

## **SECONDARY INSTRUMENT ENROLLMENT**

Music Majors may enroll at the zero hundred (preparatory) level for a secondary applied instrument. Teacher Certification students are required to study a secondary instrument. Instrumental Certification students must select an instrument outside the family of instruments of their principal instrument. General Music Certification students must take Class Voice (MUS 180) plus three semesters of applied voice at the zero hundred level. Students must have passed the piano proficiency exam before beginning secondary applied coursework.

Euphonium, saxophone and organ principals may be permitted to enroll for study in trombone, clarinet and piano respectively, with the approval of the appropriate applied music instructors (both primary and secondary). Students who enroll under this provision must have passed the piano proficiency exam or be enrolled in the appropriate level of Keyboard Musicianship.

## **FEES**

No supplemental fees are required for applied music study at UW-Parkside.

## **ACCOMPANISTS AND ACCOMPANISTS FEES**

Most students, except pianists and classical guitarists, will need piano accompaniment for recital performance and jury. Some teachers will also want accompanists to attend lessons from time to time. Your accompanist is your partner in music-making. Students in the UW-Parkside Music Department are fortunate to have accompanists assigned to them. Accompanists will be assigned during the first few weeks of the semester by the Assistant Chair of the Music Department. It is the student's responsibility to contact the accompanist IMMEDIATELY upon assignment and to inform the accompanist of recital and jury performance dates as soon as possible. It is imperative that the accompanist receive the piano part at least two weeks before your first rehearsal.

If you have been assigned an accompanist by the Music Department, you are expected to pay the following fees directly to the accompanist:

- \$40 if you are playing for a recital/ performance lab and a jury. This includes two rehearsals.
- \$25 if you are playing a jury only. This includes one rehearsal.
- \$10 for each additional 30 minute rehearsal.

### **Payments should be made at the first rehearsal.**

If any of these criteria are not met, it is at the discretion of the applied teacher and the Assistant Chair of the Department to determine whether or not the student will be allowed to continue with the assigned accompanist.

There is a minimum expectation of two rehearsals per performance.

The Student is expected to respect the accompanist's time by having music thoroughly learned before rehearsals. It is not the accompanist's job to teach parts! It is important to have a cordial working relationship with your accompanist.

### **APPLIED MUSIC GRADING**

The final grade for applied music is made up of two components: the jury and the semester (instructor's lesson) grade. The jury represents 40% of the final applied course grade. The remaining 60% of this final grade is the instructor's lesson grade, which is based on the student's lesson performance over the course of the semester.

The jury is the equivalent to a final in applied music. The jury is intended to evaluate the student's performance against a standard for the course level. All students enrolled in applied music courses perform before a jury, composed of music faculty at the end of semester. The jury, in consultation with the applied instructor, may recommend that a student repeats the current applied level if the performance is inadequate and/or the progress is not sufficient.

### **FULL FACULTY JURIES**

Students enrolled in the second semester of the 200 level of applied music must complete a full-faculty jury. Successful completion of this jury results in placement into upper division applied music. The full faculty jury may recommend that a student repeat the second level of the 200 level if the performance is inadequate and/or if progress is not sufficient. Students must have already successfully completed (minimum grade of "C") both MUSIC 122 (Music Theory II) and MUSIC 126 (Aural Music Theory II) before participating in the Full Faculty Jury. (rev. 6/08)

## **ENSEMBLES**

### **LARGE PERFORMING ORGANIZATIONS**

The University of Wisconsin-Parkside is proud of its performing organizations. The success of the University's three bands, three choirs, and two orchestras and a Jazz Ensemble is the result of enthusiastic participation by a diverse range of musicians -- music majors and non-majors; traditional and non-traditional students; full and part-time students; and staff, faculty, and community residents. The continued participation of students who are music majors and minors is especially important to the quality of our

performing organizations. For this reason, all music minors are strongly urged to participate in at least one performing organization during each semester of enrollment. Music majors are required to participate in at least one of the large ensembles appropriate to their instrumental specialty during each semester of full-time enrollment. Many music majors and minors participate in more than one ensemble. Besides providing opportunities for playing and singing quality literature, performing organizations provide music students a venue for perfecting the techniques learned in applied study. They also serve as an important laboratory experience for those who will teach music.

**Instrumental students must participate in at least one of the following ensembles:**

- Parkside Symphony .....MUS 102 section 004
- Wind Ensemble .....MUS 102 section 003

They may also participate in:

- Parkside Community Orchestra .....MUS 102 section 007
- Parkside Community Band .....MUS 102 section 008
- Jazz Ensemble .....MUS 102 section 005

**Vocal students must participate in:**

- Chorale .....MUS 102 section 002

They may also participate in:

- Master Singers .....MUS 102 section 006
- Voices of Parkside .....MUS 102 section 001 (by audition only)

Of course, vocal students with instrumental skills are encouraged to play in the instrumental organizations. Instrumentalists, and especially those who will teach, are encouraged to improve their vocal skills by singing in the choral organizations.

For ensemble descriptions, see "Courses in Music".

**SMALL ENSEMBLES**

Chamber literature provides a very different but necessary performance vehicle for music students. Because of the smaller number of participants involved, each performer must develop a high level of competence, musicality, and self-reliance. Chamber ensembles have one rehearsal a week with faculty coaching. Additional student-lead rehearsals may be required.

To provide this invaluable performing experience, the University offers a variety of small ensembles on a regular basis. These include:

- Brass Ensemble .....MUS 361
- Classical Guitar Ensemble .....MUS 362
- Percussion Ensemble .....MUS 364
- Woodwind Ensemble .....MUS 363
- String Quartet .....MUS 365

Other ensemble opportunities are also offered from time-to-time on an extra curricular basis.

## MUSIC CLUB

A popular outlet for student involvement is through University clubs and organizations. The Music Club is an academic organization made up of music majors, minors, and non-music majors who have a love of music. The Music Club takes regular trips to concerts in the greater Chicago-Milwaukee area, sponsors guest speakers, organizes student-led performances, and acts as a voice for students involved in the Music Department. Music Club is affiliated with the MENC Collegiate chapter at UW-Parkside. Music Educators National Conference is the national association of music educators, an organization that works to promote the value of music education through programs, activities, publications, and conferences. Collegiate members of MENC attend the state MENC conference every fall and receive MENC publications. Students need not be members of MENC to be members of the Music Club. Music Club holds regular meetings throughout the school year.

## COURSES IN MUSIC (MUS)

- *Prereq* .....prerequisite; required of the student before enrollment
- *Freq*.....frequency; how often the course is offered
- *Conc reg*.....concurrent registration; indicates that a certain course must be taken at the same time
- *Cons instr*.....consent of the instructor must be obtained before enrollment

### **001 Concert Attendance ..... 0 cr**

*Prereq: Mus major, or minor. Freq: Fall, Spring.*

The attendance of a minimum of 14 music programs selected from an approved concert calendar for the purpose of broadening the student's musical experience.

### **100 The World of Music ..... 3 cr**

*Prereq: None. Freq: Fall*

Introduces the many styles and types of music heard in America today; explores contributions made by cultures from around the world.

### **101 Fundamentals of Music ..... 3 cr**

*Prereq: None. Freq: Fall, Spring.*

Designed to acquaint the student with a basic music vocabulary. Includes study of notation, scales, melody, and basic harmony. Open to all students.

**102 Large Music Ensemble ..... 1 cr**

*Prereq: None. Freq: Fall, Spring*

Study and performance of music in the genres and historical styles appropriate to a variety of choral and instrumental ensembles. Chorale, Voices of Parkside, Master Singers, Jazz Ensemble, Wind Ensemble, Community Band, Parkside Symphony, and Community Orchestra are offered every semester.

**103 Keyboard Accompanying and Chamber Music Performance ..... 1 cr**

*Prereq: None. Freq: Fall, Spring*

Coaching for performance including the study of accompanying technique, balance, instrumental color, vocal texts, articulation, style and pedaling. May be repeated for credit.

**113 Vocal Jazz Ensemble ..... 1 cr**

*Prereq: Audition and conc enroll in Chorale, Voices of Parkside, or Mastersingers (MUS 102). Freq: Fall, Spring.*

A small ensemble committed to study and performance of vocal jazz literature.

**121 Music Theory I ..... 2 cr**

*Prereq: Mus major, minor, or cons instr, conc reg in MUS 125. Freq: Fall.*

This course develops the fundamentals of music in depth. Studies include notation, acoustics, scales, rhythm, diatonic harmony, melody, intervals, keys and chord functions. Other topics include figured bass, melodic composition, Roman numeral analysis, and the principles of four-part writing.

**122 Music Theory II ..... 2 cr**

*Prereq: Grade of C in MUS 121, conc reg in MUS 126. Freq: Spring.*

This course expands topics presented in Music Theory I and introduces harmonic progression, non-chord tones, cadences, phrase and period structure, dominant seventh chords, and harmonization of melodies. Includes projects in analysis and composition.

**125 Aural Music Theory I ..... 2 cr**

*Prereq: Mus major, minor, or cons instr, conc reg in MUS 121. Freq: Fall.*

Sight singing and aural recognition of the elements of tonal music including intervals, harmony, melody, rhythm, and tonality.

**126 Aural Music Theory II ..... 2 cr**

*Prereq: MUS 121 and 125, (min C in MUS 125) or equivalent; conc registration in MUS 122. Freq: Spring.*

Continuation of Aural Music Theory I with an emphasis on aural recognition of the elements of 18th-century music.

**141 Keyboard Musicianship I ..... 2 cr**

*Prereq: Mus major, minor or cons instr. Freq: Fall.*

Basic piano literature, development of keyboard sight reading, harmonization, transposition and improvisation.

**142 Keyboard Musicianship II** ..... 2 cr  
*Prereq: Mus major, minor and MUS 141 (min C-minus or equiv), or cons instr. Freq: Spring.*

Continuation of MUS 141 to a higher level of performance and difficulty; includes contrapuntal literature.

**180 Class Voice** ..... 2 cr  
*Prereq: None. Freq: Spring.*

Development of the elements of singing with emphasis on tone production, correct breathing, and diction. Open to all students.

**181 Basic Voice for Instrumentalists** ..... 1 cr  
*Prereq: None. Freq: Alternate Springs.*

Elements of singing and tone production.

**201 Music Appreciation** ..... 3 cr  
*Prereq: None. Freq: Fall, Spring.*

A guide to musical enjoyment and understanding. Includes listening experiences in the various styles and forms of music, assigned readings and attendance at performances. Open to all students.

**202 Music Literature** ..... 3 cr  
*Prereq: Mus major, minor, or cons instr. Freq: Spring.*

The development of musical perception through a variety of styles and forms.

**206 Jazz Appreciation** ..... 3 cr  
*Prereq: None. Freq: Fall, Spring.*

Study of the stylistic periods of jazz from its beginning through the present. Emphasis on key performers and their styles. Recordings and live performance included. Open to all students.

**207 Jazz History** ..... 3 cr  
*Prereq: Cons instr. Freq: Fall.*

Study of stylistic periods of jazz from origins to present with emphasis on major performers and styles. Recordings and live performances included. A research paper is required.

**221 Music Theory III** ..... 2 cr  
*Prereq: Grade of C in MUS 122, conc reg MUS 225. Freq: Fall.*

Studies in diatonic seventh chords, chromaticism, secondary functions, modulatory techniques, and binary and ternary forms. Includes projects in analysis and composition.

**222 Music Theory IV** ..... 2 cr  
*Prereq: Grade of C in MUS 221, conc reg MUS 226. Freq: Spring.*

Studies in 19th-century music, including mode mixture, Neapolitan chords, augmented sixth chords, enharmonic reinterpretation, and advanced modulatory techniques. Includes projects in analysis and composition.

**223 Jazz Fundamentals ..... 2 cr**

*Prereq: MUS 121 or cons instr. Freq: Spring.*

The study of scales, modes, and associated chords used in jazz improvisation. Methods include applied, aural, and written study.

**224 Jazz Improvisation I ..... 1 cr**

*Prereq: MUS 223 or equiv or cons instr. Freq: Fall.*

Improvisation in a small group setting playing major and minor blues and basic jazz tunes including introductions and endings.

**225 Aural Music Theory III ..... 2 cr**

*Prereq: MUS 122 and 126 (min C in 126) or equiv; conc reg MUS 221. Freq: Fall.*

Continuation of Aural Music Theory II with an emphasis on aural recognition of the elements of 19th-century music.

**226 Aural Music Theory IV ..... 2 cr**

*Prereq: MUS 221 and 225 (min C in 225) or equiv; conc reg MUS 222. Freq: Spring.*

Advanced sight singing and aural recognition of the elements of 19th- and 20th-century music.

**241 Keyboard Musicianship III ..... 2 cr**

*Prereq: Mus major, minor and MUS 142 (min C-) or equiv, or cons instr. Freq: Fall.*

Playing of three-part scores, vocal and instrumental accompaniments, chorales, more difficult transposition and harmonization; use of pedals.

**242 Keyboard Musicianship IV ..... 2 cr**

*Prereq: MUS 241 (min C-) or equiv, or cons instr. Freq: Spring.*

Playing of four-part vocal scores, orchestral scores, harmonization with secondary dominants, more complex progressions, modulation, transposition, more difficult piano technique, accompaniments, and literature.

**271 Instrumental Techniques-Brass ..... 2 cr**

*Prereq: Mus major. Freq: Alternate Springs.*

Theory and practice of playing individual instruments. Includes pedagogic techniques. Six hours pre-clinical field experience are required.

**272 Instrumental Techniques-Classroom and Fretted Instruments ..... 2 cr**

*Prereq: Mus major. Freq: Alternate Falls.*

Theory and practice of playing individual instruments. Includes pedagogic techniques. Six hours pre-clinical field experience are required

**273 Instrumental Techniques-Percussion ..... 1 cr**

*Prereq: Mus major. Freq: Alternate Falls.*

Theory and practice of playing individual instruments. Includes pedagogic techniques. Four hours pre-clinical field experience are required

**274 Instrumental Techniques-Strings ..... 2 cr**

*Prereq: Mus Major. Freq: Alternate Falls.*

Theory and practice of playing individual instruments. Includes pedagogic techniques. Six hours pre-clinical field experience are required

**275 Instrumental Techniques-Woodwinds ..... 2 cr**

*Prereq: Mus major. Freq: Alternate years.*

Theory and practice of playing individual instruments. Includes pedagogic techniques. Six hours pre-clinical field experience are required

**290 Special Topics in Music ..... 1-4 cr**

*Prereq: None. Freq: Fall, Spring.*

Selected topics in music will be examined.

**302 Conducting ..... 2 cr**

*Prereq: MUS 221. Freq: Spring.*

The development of basic techniques for conducting: beat patterns, gestures, cueing, rehearsal techniques.

**303 Opera Literature ..... 3 cr**

*Prereq: Mus major. Freq: Occasionally.*

The study of elements of opera and their function, including analysis of selected operatic examples. Not available to those with current registration in 203.

**305 Piano Pedagogy ..... 2 cr**

*Prereq: MUS 221 and 222 or equivalent. Freq: Every third Fall.*

Study of how to teach piano including pedagogic approaches, method books for elementary students, basic keyboard technique, sight reading, theory, musical concepts, group lessons, and business practices. Observation and practice teaching are included.

**306 Advanced Piano Pedagogy ..... 2 cr**

*Prereq: MUS 221 and 22 or equivalent, MUS 305. Freq: every third spring.*

Teaching the intermediate and advanced student; technical approaches, appropriate teaching literature, advanced reading skills, listening and ensemble skills. Observation and practice teaching are included.

**307 Diction-English & Italian ..... 2 cr**

*Prereq: MUSA 181, concurrent registration in applied voice. Freq: Alternate Fall.*

Application of the International Phonetic Alphabet to English and Italian songs and arias.

**308 Diction-French & German ..... 2 cr**

*Prereq: MUSA 181, concurrent registration in applied voice. Freq: Alternate Fall.*

Application of the International Phonetic Alphabet to German and French songs and arias.

**313 Music in Western Civilization I ..... 3 cr**

*Prereq: Mus 201. Freq: Fall*

A historical survey of the role of the music in Western civilization from Ancient Greece to the 17th century.

**314 Music in Western Civilization II ..... 3 cr**

*Prereq: Mus 201. Freq: Spring.*

A historical survey of the role of the music in Western civilization from the 18th century to the present.

**321 Music Theory V ..... 3 cr**

*Prereq: Grade of C in MUS 222. Freq: Fall.*

Studies in 20th-century music including impressionism, neo-classicism, atonality, serialism, aleatoric music, minimalism, technological developments, sound mass, and new approaches to rhythm. Includes pitch-class set analysis and projects in composition.

**323 Jazz Improvisation II ..... 1 cr**

*Prereq: MUS 224. Freq: Spring.*

Improvisation in a small group setting utilizing tunes based on II-V chord progressions with appropriate scale choices.

**324 Jazz Improvisation III ..... 1 cr**

*Prereq: MUS 323. Freq: Spring.*

Improvisation in a small group setting utilizing tunes with advanced II-V and chromatic progressions with faster tempos.

**326 African American Music ..... 3 cr**

*Prereq: None. Freq: Summer.*

Survey and study of development and evolution of African American music 17th century to present with attention given to historical, sociological, political, and humanistic contexts. Cross-listed as ETHN 326.

**333 Advanced Keyboard Accompanying and Chamber Music Performance .. 1 cr**

*Prereq: MUS 103. Freq: Every semester.*

Coaching of vocal and instrumental music for performance including the study of accompanying technique, balance, instrumental color, vocal texts, articulation, style and pedaling. May be repeated for credit.

**341 Vocal Materials and Methods ..... 3 cr**

*Prereq: MUS 222 or cons instr. Freq: Alternate Springs.*

Methods and techniques of instruction in vocal music in the secondary school. Ten hours pre-clinical field experience is required.

**342 Instrumental Materials and Methods ..... 3 cr**

*Prereq: MUS 222 or cons instr. Freq: Alternate springs.*

Methods and techniques of instruction in instrumental music in the secondary school. Ten hours pre-clinical field experience is required.

**343 General Music Materials and Methods: Childhood ..... 2 cr**

*Prereq: MUS 222 or cons instr. Freq: Alternate years.*

Methods and techniques in music instruction for the elementary school, stressing techniques in singing, rhythm, listening, and reading readiness activities. Four hours pre-clinical field experience is required.

**344 General Music Materials and Methods: Adolescence ..... 2 cr**

*Prereq: MUS 222 or cons instr. Freq: Alternate years.*

Methods and techniques of instruction in non-performing music classes for middle schools and senior high schools. Four hours pre-clinical field experience is required.

**355 Instrumental Conducting ..... 2 cr**

*Prereq: MUS 302. Freq: Alternate Falls.*

Techniques of instrumental conducting, including baton technique, score reading and preparation, and rehearsal techniques. Eight hours pre-clinical field experience is required.

**356 Choral Conducting and Arranging ..... 3 cr**

*Prereq: MUS 302. Freq: Alternate Falls.*

Techniques of choral conducting, including score reading and preparation, rehearsal techniques, and choral arranging. Eight hours pre-clinical field experience is required.

**361 Chamber Music: Brass Ensemble ..... 1 cr**

*Prereq: Audition. Freq: Fall, Spring.*

Study and performance of literature for small ensembles. Open to all students. May be repeated for credit.

**362 Chamber Music: Classical Guitar Ensemble ..... 1 cr**

*Prereq: Audition. Freq: Fall, Spring.*

Study and performance of literature for small ensembles. Open to all students. May be repeated for credit.

**363 Chamber Music: Woodwind Ensemble ..... 1 cr**

*Prereq: Audition. Freq: Fall, Spring.*

Study and performance of literature for small ensembles. Open to all students. May be repeated for credit.

**364 Chamber Music: Percussion Ensemble ..... 1 cr**

*Prereq: Audition. Freq: Fall, Spring.*

Study and performance of literature for small ensembles. Open to all students. May be repeated for credit.

**365 Chamber Music: String Ensemble ..... 1 cr**

*Prereq: Audition. Freq: Fall, spring*

Study and performance of literature for small ensembles. Open to all students. May be repeated for credit.

- 366 Jazz Combo ..... 1 cr**  
*Prereq: Audition. Freq: Fall, Spring.*  
 Study and performance of literature for small jazz ensemble. Open to all students. May be repeated for credit.
- 395 Music Business Seminar ..... 1 cr**  
*Prereq: None. Freq: Alternate Springs.*  
 Investigation of employment in music through education, performing and various aspects of music as a business: publishing, instruments sales, recording and management. Open to all students.
- 407 Jazz Styles ..... 2 cr**  
*Prereq: MUS 207 or cons instr. Freq: Fall.*  
 In-depth study of individual styles and solos through transcription and analysis.
- 413 History of Western Music I ..... 3 cr**  
*Prereq: MUS 202. Freq: Fall.*  
 A survey of Western music from primitive music to the early 18th century. Concept of evolutionary style changes both within music and in relation to an evolving civilization.
- 414 History of Western Music II ..... 3 cr**  
*Prereq: MUS. 202. Freq: Spring.*  
 Study of the stylistic evolution of music from the 18th century through the present day.
- 423 Orchestration ..... 2 cr**  
*Prereq: Mus 222. Freq: Alternate Falls.*  
 A study of individual instruments; scoring practices for orchestral instruments.
- 425 Jazz Arranging ..... 3 cr**  
*Prereq: MUS 222 or equiv and MUS 223. Freq: Alternate Falls.*  
 Study idiomatic writing for jazz instruments. Making written arrangements in a variety of jazz styles for small and large jazz ensembles
- 427 Music Theatre Workshop ..... 2 cr**  
*Prereq: Audition. Freq: Alternate Spring.*  
 Study, research, preparation and performance of scenes, songs, and dances from musical theatre. May be repeated for credit. Cross-listed as THEA 426.
- 430 Analytic Technics ..... 2 cr**  
*Prereq: Min C- in MUS 321. Freq: Spring.*  
 The structural and harmonic analysis of small and large musical forms.
- 450 Piano Teaching Practicum ..... 1 cr**  
*Prereq: MUS 305. Freq: Fall, Spring, Summer.*  
 Assigned teaching of private students and/or group classes with supervision; observation and evaluation used to develop pedagogic skills. May be repeated for credit.

**460 Seminar in Piano Literature and Performance Practice ..... 2 cr**

*Prereq: MUS 122, 125. Freq: Yearly.*

Advanced study of a specific era of the piano repertoire including all aspects of performance practice: tempo, rhythm, articulation, rubato, dynamics, ornamentation, pedaling and historical context. Each time offered, this course will examine a different era or composer. May be repeated for credit under different topics.

**490 Special Topics in Music ..... 1-4 cr**

*Prereq: None. Freq: Fall, Spring.*

Selected topics in music will be studied.

**495 Music Composition Seminar ..... 2 cr**

*Prereq: cons instr. Freq: Fall, Spring.*

Analysis and composition. Seminar participation and individual composition lessons. May be repeated for a maximum of 8 credits.

**497 Solo Recital ..... 1-2 cr**

*Prereq: Consent of Music Faculty, senior standing. Freq: Fall, Spring.*

Supervised recital preparation and performance with appropriate research and writing of the recital Program notes.

**499 Independent Study ..... 1-5 cr**

*Prereq: Consent of Instructor and department chair. Freq: Fall, Spring.*

**GRADUATE COURSES**

**690 Special Topics ..... 1-4 cr**

*Prereq: Cons instr. Freq: Occasionally.*

Selected topics in music will be studied.

**695 Advanced Music Composition Seminar ..... 2 cr**

*Prereq: Cons instr. Freq: Fall, Spring.*

Advanced analysis and composition. Seminar participation and individual composition lessons. May be repeated for a maximum of 8 credits.

**699 Independent Study ..... 1-5 cr**

*Prereq: Consent of instructor and department chair. Freq: Fall, Spring.*

**COURSES IN APPLIED MUSIC (MUSA)**

*Prereq: Private instruction in applied music is available to music majors and minors. Concurrent registration in core music course and a large ensemble is required. To enroll, obtain the required class and permission numbers from a Music Department faculty academic adviser. Freq: Fall, Spring.*

Instruction in piano, organ, trumpet, French horn, trombone, baritone, tuba, violin, viola, cello, string bass, classical guitar, flute, oboe, clarinet, saxophone, bassoon, voice and percussion. Consult Music Department chair for details. Course numbers indicate the level of study. Course numbers that begin with a zero are secondary or preparatory level. Freshman, sophomore, junior,

and senior levels are indicated by an initial number of 1, 2, 3, or 4. Successful completion of a full faculty jury is required for enrollment at the 300 level.

Piano: .....	MUSA 010, 110, 111, 210, 211, 310, 311, 410, 411
Organ: .....	MUSA 012, 112, 113, 212, 213, 312, 313, 412, 413
Trumpet: .....	MUSA 020, 120, 121, 220, 221, 320, 321, 420, 421
Horn: .....	MUSA 022, 122, 123, 222, 223, 322, 323, 422, 423
Trombone: .....	MUSA 024, 124, 125, 224, 225, 324, 325, 424, 425
Baritone: .....	MUSA 026, 126, 127, 226, 227, 326, 327, 426, 427
Tuba: .....	MUSA 028, 128, 129, 228, 229, 328, 329, 428, 429
Violin: .....	MUSA 040, 140, 141, 240, 241, 340, 341, 440, 441
Viola: .....	MUSA 042, 142, 143, 242, 243, 342, 343, 442, 443
Cello: .....	MUSA 044, 144, 145, 244, 245, 344, 345, 444, 445
String Bass: .....	MUSA 046, 146, 147, 246, 247, 346, 347, 446, 447
Classical Guitar: .....	MUSA 048, 148, 149, 248, 249, 348, 349, 448, 449
Flute: .....	MUSA 060, 160, 161, 260, 261, 360, 361, 460, 461
Oboe: .....	MUSA 062, 162, 163, 262, 263, 362, 363, 462, 463
Clarinet: .....	MUSA 064, 164, 165, 264, 265, 364, 365, 464, 465
Saxophone: .....	MUSA 066, 166, 167, 266, 267, 366, 367, 466, 467
Bassoon: .....	MUSA 068, 168, 169, 268, 269, 368, 369, 468, 469
Voice: .....	MUSA 080, 180, 181, 280, 281, 380, 381, 480, 481
Percussion: .....	MUSA 084, 184, 185, 284, 285, 384, 385, 484, 485

## **RECOMMENDED COURSE SEQUENCE**

The following suggested course sequence outlines can be used to plan your schedule. The Bachelor of Arts Degree requirements are to be completed by all music majors, and courses required for individual Concentrations can be added on to that schedule. Students who need remedial courses may not be able to complete their program in the number of semesters indicated. Students are encouraged to complete General Education coursework

during summer sessions. Students who are placed into Academic Skills courses and/or ENGL 100 need to complete pre-requisite courses before attempting MATH 102 or ENGL 101.

A note on applied music in Options IB and IC: Students may choose an instrument as their primary applied area rather than voice. In this case, they must also take Class voice (180) and three semesters of applied voice. Choral Certification students must enroll in a choral ensemble every semester. See the University catalog for a complete list of requirements.

## BACHELOR OF ARTS DEGREE IN MUSIC

### SEMESTER I

MUS 001 Concert Attendance	0
MUS 121 Music Theory I	2
MUS 125 Aural Music Theory I	2
MUS 141 Keyboard Musicianship I	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MATH 102 Survey of Mathematics <b>or</b>	
MATH 111 College Algebra	3-4
ENGL 101 Composition and Reading	3
<b>Total credits</b>	15-18

### SEMESTER II

MUS 001 Concert Attendance	0
MUS 122 Music Theory II	2
MUS 126 Aural Music Theory II	2
MUS 142 Keyboard Musicianship II	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MUS 202 Music Literature	3
General Education	3-4
<b>Total credits</b>	15-18

### SEMESTER III

MUS 001 Concert Attendance	0
MUS 221 Music Theory III	2
MUS 225 Aural Music Theory III	2
MUS 241 Keyboard Musicianship III	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
General Education	6
<b>Total credits</b>	15-17

### SEMESTER IV

MUS 001 Concert Attendance	0
MUS 222 Music Theory IV	2
MUS 226 Aural Music Theory IV	2
MUS 242 Keyboard Musicianship IV	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
General Education	6
<b>Total credits</b>	15-17

### SEMESTER V

MUS 001 Concert Attendance	0
MUS 321 Music Theory V	3
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
Upper Division Music Elective	3
General Education	3
<b>Total credits</b>	12-14

### SEMESTER VI

MUS 001 Concert Attendance	0
MUS 430 Analytic Techniques	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
Upper Division Music Elective	3
General Education	3
<b>Total credits</b>	14-16

### SEMESTER VII

MUS 413 Music History I	3
MUS 102 Music Ensembles	1-3
General Requirement	3
Electives	6
<b>Total credits</b>	13-18

### SEMESTER VIII

MUS 414 Music History II	3
MUS 102 Music Ensembles	1-3
General Education	3
Elective	6
<b>Total credits</b>	13-15

TOTAL CREDITS: 120

## DEGREE OPTIONS IN MUSIC EDUCATION

Music Education Students must have 30 credits of General Education to graduate.

### Concentration IA: Instrumental Music

#### SEMESTER I

MUS 001 Concert Attendance	0
MUS 121 Music Theory I	2
MUS 125 Aural Music Theory I	2
MUS 141 Keyboard Musicianship I	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MATH 102 Survey of Mathematics <b>or</b>	
MATH 111 College Algebra	3-4
ENGL 101 Composition and Reading	3
<b>Total credits</b>	15-18

#### SEMESTER II

MUS 001 Concert Attendance	0
MUS 122 Music Theory II	2
MUS 126 Aural Music Theory II	2
MUS 142 Keyboard Musicianship II	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MUS 202 Music Literature	3
General Education	3-4
<b>Total credits</b>	15-18

#### SEMESTER III

MUS 001 Concert Attendance	0
MUS 221 Music Theory III	2
MUS 225 Aural Music Theory III	2
MUS 241 Keyboard Musicianship III	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
General Education	6
<b>Total credits</b>	15-17

#### SEMESTER IV

MUS 001 Concert Attendance	0
MUS 222 Music Theory IV	2
MUS 226 Aural Music Theory IV	2
MUS 242 Keyboard Musicianship IV	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MUS 181 Basic Voice <b>or</b>	
MUS Instrumental Techniques	1-2
General Education	6
<b>Total credits</b>	16-19

#### SEMESTER V

MUS 001 Concert Attendance	0
MUS 321 Music Theory V	3
MUS Instrumental Techniques	1-2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
TEDU 210 Teaching Learning Develop.	4
General Education	3
<b>Total credits</b>	14-17

#### SEMESTER VI

MUS 001 Concert Attendance	0
MUS 430 Analytic Techniques	2
MUS 342 Inst. Methods <b>or</b>	
MUS 302 Conducting	2-3
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
TEDU 230 Instructional Technologies	3
General Education	6
<b>Total credits</b>	16-19

(Apply to enter teacher education--eligible following Semester VI)

## SEMESTER VII

MUS 355 Inst. Conducting <b>or</b>	
MUS 423 Orchestration	2
MUS 413 Music History I	3
MUS Instrumental Techniques	1-2
MUSA Applied Music *	2
TEDU 370 Schools in a Multicult. Society	4
General Education	3
<b>Total credits</b>	15-16

## SEMESTER IX

MUS 355 Instrumental Conducting <b>or</b>	
MUS 423 Orchestration	2
MUS Instrumental Technics	1-2
MUS 102 Music Ensembles	1-3
MUSA Secondary Applied	1
TEDU 360 Exceptional Children and Youth	3
<b>Total credits</b>	8-11

## SEMESTER VIII

MUS 414 Music History II	3
MUS 342 Inst. Methods <b>or</b>	
MUS 302 Conducting	2-3
Basic Voice OR Techniques	1-2
MUSA Applied Music *	2
TEDU 351 Content Reading	3
General Education	3
<b>Total credits</b>	14-16

## SEMESTER X

TEDU 415 Seminar for Student Teachers	2
TEDU 426 Student Teach.-Mus. Childhood	5
TEDU 427 Student Teach.-Mus. Adolescence	5
<b>Total credits</b>	12

\* Music Education Students are encouraged to study applied music beyond minimum requirement.

TOTAL CREDITS: 137-147

## Concentration IB: Choral Music

### SEMESTER I

MUS 001 Concert Attendance	0
MUS 121 Music Theory I	2
MUS 125 Aural Music Theory I	2
MUS 141 Keyboard Musicianship I	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MATH 102 Survey of Mathematics <b>or</b>	
MATH 111 College Algebra	3-4
ENGL 101 Composition and Reading	3
<b>Total credits</b>	15-18

### SEMESTER II

MUS 001 Concert Attendance	0
MUS 122 Music Theory II	2
MUS 126 Aural Music Theory II	2
MUS 142 Keyboard Musicianship II	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MUS 202 Music Literature	3
General Education	3-4
<b>Total credits</b>	15-18

### SEMESTER III

MUS 001 Concert Attendance	0
MUS 221 Music Theory III	2
MUS 225 Aural Music Theory III	2
MUS 241 Keyboard Musicianship III	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
General Education	6
<b>Total credits</b>	15-17

### SEMESTER IV

MUS 001 Concert Attendance	0
MUS 222 Music Theory IV	2
MUS 226 Aural Music Theory IV	2
MUS 242 Keyboard Musicianship IV	2
MUSA Applied Voice	2
MUS 102 Music Ensembles	1-3
MUS 302 Conducting + <b>or</b>	
General Education	2-3
General Education	3
<b>Total credits</b>	14-17

### SEMESTER V

MUS 001 Concert Attendance	0
MUS 321 Music Theory V	3
MUSA Applied Voice	2
MUS 102 Music Ensembles	1-3
MUS 356 Choral Conducting <b>or</b>	
General Education	3
Secondary Piano	1
TEDU 210 Teaching Learning Develop.	4
General Education	3
<b>Total credits</b>	17-19

### SEMESTER VI

MUS 001 Concert Attendance	0
MUS 430 Analytic Technics	2
MUSA Applied Voice	2
MUS 102 Music Ensembles	1-3
MUSA Secondary Piano	1
MUS 341 Vocal Materials & Methods ++ <b>or</b>	
MUS 272 Instrumental Tech. Fretted Instr.	2-3
MUS 302 Conducting + <b>or</b>	
General Education	2-3
TEDU 230 Computers & Technology	3
General Education	3
<b>Total credits</b>	16-20

(Apply to enter teacher education--eligible following Semester VI) 16-20

## SEMESTER VII

MUS 413 Music History I	3
MUS 102 Music Ensembles	1-3
MUS 356 Choral Conducting <b>or</b>	
General Education	3
TEDU 370 Schools in a Multicult. Society	4
General Education	3
<b>Total credits</b>	14-16

## SEMESTER VIII

MUS 414 Music History II	3
MUS 102 Music Ensembles	1-3
MUS 341 Vocal Materials & Methods ++ <b>or</b>	
MUS 272 Instrumental Tech. Fretted Instr.	2-3
TEDU 360 Exceptional Children and Youth	3
TEDU 351 Content Reading	3
General Education	3
<b>Total credits</b>	15-18

## SEMESTER IX

TEDU 415 Seminar for Student Teachers	2
TEDU 426 Student Teaching-Music Childhood	5
TEDU 427 Student Teaching-Music Adolescence	5
<b>Total credits</b>	12

TOTAL: 131-138

+ Conducting is a prerequisite for choral conducting

++ It is preferable to take Vocal Materials and Methods directly after Choral Conducting.

## Concentration IC: General Music

### SEMESTER I

MUS 001 Concert Attendance	0
MUS 121 Music Theory I	2
MUS 125 Aural Music Theory I	2
MUS 141 Keyboard Musicianship I	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MATH 102 Survey of Mathematics <b>or</b>	
MATH 111 College Algebra	3-4
ENGL 101 Composition and Reading	3
<b>Total credits</b>	15-18

### SEMESTER II

MUS 001 Concert Attendance	0
MUS 122 Music Theory II	2
MUS 126 Aural Music Theory II	2
MUS 142 Keyboard Musicianship II	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
MUS 202 Music Literature	3
General Education	3-4
<b>Total credits</b>	15-18

### SEMESTER III

MUS 001 Concert Attendance	0
MUS 221 Music Theory III	2
MUS 225 Aural Music Theory III	2
MUS 241 Keyboard Musicianship III	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
General Education	6
<b>Total credits</b>	15-17

### SEMESTER IV

MUS 001 Concert Attendance	0
MUS 222 Music Theory IV	2
MUS 226 Aural Music Theory IV	2
MUS 242 Keyboard Musicianship IV	2
MUSA Applied Voice	2
MUS 102 Music Ensembles	1-3
MUS 302 Conducting + <b>or</b>	
General Education	2-3
General Education	3
<b>Total credits</b>	14-17

### SEMESTER V

MUS 001 Concert Attendance	0
MUS 321 Music Theory V	3
MUSA Applied Voice	2
MUS 102 Music Ensembles	1-3
MUSA Secondary Piano	1
MUS 356 Choral Conducting <b>or</b>	
MUS 343 General Methods-Childhood	2-3
TEDU 210 Teaching Learning Develop.	4
General Education	3
<b>Total credits</b>	16-19

### SEMESTER VI

MUS 001 Concert Attendance	0
MUS 430 Analytic Techniques	2
MUSA Applied Voice	2
MUS 102 Music Ensembles	1-3
MUS 272 Instrumental Tech. Fretted Instr. <b>or</b>	
MUS 344 General Methods-Adolescence	2
MUSA Secondary Piano	1
TEDU 230 Computers & Technology	3
General Education	6
<b>Total credits</b>	16-18

(Apply to enter teacher education--eligible following Semester VI)

## SEMESTER VII

MUS 413 Music History I	3
MUS 102 Music Ensembles	1-3
MUS 356 Choral Conducting <b>or</b>	
MUS 343 General Methods-Childhood	2-3
TEDU 370 Schools in a Multicult. Society	4
General Education	6
<b>Total credits</b>	16-19

## SEMESTER VIII

MUS 414 Music History II	3
MUS 102 Music Ensembles	1-3
MUS 272 Instrumental Tech. Fretted Instr. <b>or</b>	
MUS 344 General Methods-Adolescence	2
TEDU 360 Exceptional Children and Youth	3
TEDU 351 Content Reading	3
General Education	3
<b>Total credits</b>	15-17

## SEMESTER IX

TEDU 415 Seminar for Student Teachers	2
TEDU 426 Student Teaching-Music Childhood	5
TEDU 427 Student Teaching-Music Adolescence	5
<b>Total credits</b>	12

TOTAL: 132-139

+ Conducting is a prerequisite for choral conducting

### **Concentration ID: Piano Pedagogy and Literature**

The Piano Pedagogy and Literature Concentration includes the Bachelor of Arts in Music requirements, plus the following 13 credits:

All students:	<u>Credits</u>	<u>Frequency</u>
MUS 204 Piano Literature Survey	3	
MUS 460 Seminar in Piano Literature and Performance (2 semesters)	4	Fall/Spring
MUS 305 Piano Pedagogy	2	Fall (every third)
MUS 306 Advanced Piano Pedagogy	2	Spring (every third)
MUS 450 Piano Teaching Practicum	2	Fall/Spring

Music majors in the Piano Pedagogy and Literature Concentration begin course work as second-year students, after completion of the music theory prerequisite course work. The six-semester sequence can be started in the fall semester of any year, resulting in a four-year degree plan.

## DEGREE OPTIONS IN PERFORMANCE

### Concentration IIA: Music Performance

Students in Music Performance Concentration IIA follow the Bachelor of Arts in Music course sequence, completing the following 15-16 credits during the third and fourth years of study.

All students:	<u>Credits</u>	<u>Frequency</u>
MUSA 400 Applied Music (2 semesters)	4	Fall/Spring
MUS 497 Solo Recital (junior level)	1	Fall/Spring
MUS 497 Solo Recital (senior Level)	2	Fall/Spring

For students whose primary instrument is voice:

MUS 307 Diction I	2	Spring
MUS 308 Diction II	2	Spring
MUS 302 Basic Conducting	2	Spring
MUS 356 Choral Conducting and Arr.	3	Fall

For students whose primary instrument is an orchestral instrument, band instrument, or classical guitar:

MUS 302 Basic Conducting	2	Spring
MUS 361-366 Chamber Music Ensemble	4	Fall/Spring

And one of the following elective choices:

MUS 355 Instrumental Conducting	2	Fall
MUS 395 Music Business Seminar	2	Spring (alternate)
MUS 499 Independent Study	2	Fall/Spring

For students whose primary instrument is piano:

MUS 333 Advanced Keyboard Accompanying/Chamber Music Perf.	4	Fall/Spring
MUS 460 Seminar in Piano Literature And Performance Practice	4	Fall/Spring

An audition, which occurs at the end of the sophomore level of applied music study, is required for acceptance into the music performance concentration.

## Concentration IIB: Musical Theatre

Students in Musical Theatre Concentration IIB follow the Bachelor of Arts in Music course sequence, completing the following 26 credits.

All students:	<u>Credits</u>	<u>Frequency</u>
THEA 125 Acting I	3	Fall/Spring
THEA 225 Acting II	3	Spring
THEA 325 Acting III	3	Fall (alternate/even years)
THEA 426 Acting for Music Theatre	3	Fall (alternate/odd years)
THEA 117 Music Theatre Dance I	2	Occasionally
THEA 217 Music Theatre Dance II	2	Occasionally
HPEA 240 Ballet	2	Fall/Spring
HPEA 242 Jazz Dance	2	Fall/Spring

Performance requirement - 6 credits selected from:

THEA 014 Acting Practicum (role in a musical)	1-3	Fall/Spring
THEA 214 Intermediate Acting Practicum	1-3	Fall/Spring
THEA 314 Advance Acting Practicum	1-3	Fall/Spring
MUS 427 Music Theatre Workshop	1-2	Spring (alternate)

## Concentration IIC: Jazz Studies

### SEMESTER I

MUS 001 Concert Attendance	0
MUS 121 Music Theory I	2
MUS 125 Aural Music Theory I	2
MUS 141 Keyboard Musicianship I	2
MUSA Applied Music	2
MUS 102 Music Ensembles (Jazz, Wind)	2
ENGL 101 Composition and Reading	3
MATH 102 Survey of Mathematics	3
<b>Total credits</b>	<b>16</b>

### SEMESTER III

MUS 001 Concert Attendance	0
MUS 221 Music Theory III	2
MUS 225 Aural Music Theory III	2
MUS 241 Keyboard Musicianship III	2
MUS 207 Jazz History	3
MUS 224 Jazz Improvisation I	1
MUSA Applied Music	2
MUS 102 Music Ensembles	2-3
General Education	3
<b>Total credits</b>	<b>18-19</b>

### SEMESTER V

MUS 001 Concert Attendance	0
MUS 321 Music Theory V	3
MUS 324 Jazz improvisation III	1
MUS 407 Jazz Styles	2
MUS 425 Jazz Arranging <b>or</b>	
MUS 207 Jazz History	2-3
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
General Education	6
<b>Total credits</b>	<b>17-20</b>

### SEMESTER VII

MUS 413 Music History I	3
MUS 425 Jazz Arranging <b>or</b>	
MUS 207 Jazz History	2-3
MUS 407 Jazz Styles	2
MUS 102 Music Ensembles	1-3
Electives (Upper Division)	3
General Education	6
<b>Total credits</b>	<b>15-18</b>

### SEMESTER II

MUS 001 Concert Attendance	0
MUS 122 Music Theory II	2
MUS 126 Aural Music Theory II	2
MUS 142 Keyboard Musicianship II	2
MUSA Applied Music	2
MUS 102 Music Ensembles	2-3
MUS 202 Music Literature	3
MUS 223 Jazz Fundamentals	2
<b>Total credits</b>	<b>15-18</b>

### SEMESTER IV

MUS 001 Concert Attendance	0
MUS 222 Music Theory IV	2
MUS 226 Aural Music Theory IV	2
MUS 242 Keyboard Musicianship IV	2
MUS 323 Jazz Improvisation II	1
MUSA Applied Music	2
MUS 102 Music Ensembles	2-3
General Education	3
Elective (Upper Division)	3
<b>Total credits</b>	<b>17-18</b>

### SEMESTER VI

MUS 001 Concert Attendance	0
MUS 395 Music Business Seminar	2
MUS 430 Analytic Techniques	2
MUSA Applied Music	2
MUS 102 Music Ensembles	1-3
Elective (Upper Div.)	2-3
General Education	6
<b>Total credits</b>	<b>15-18</b>

### SEMESTER VIII

MUS 414 Music History II	3
MUS 395 Music Business Seminar	2
MUS 102 Music Ensembles	1-3
Electives (Upper Div.)	4
General Education	3
<b>Total credits</b>	<b>13-15</b>

## DEGREE OPTION IN ARTS MANAGEMENT

### Concentration III: Arts Management

Students in Arts Management Concentration III follow the Bachelor of Arts in Music course sequence, completing the following 21 credits during the third and fourth years of study.

All students:	<i>Credits</i>	<i>Frequency</i>
MKT 350 Introduction to Marketing or COMM 326 Marketing Communication and Society	3	Fall/Spring
ACCT 201 Financial Accounting or ACCT 204 Accounting for Non-Business Majors	3	Fall/Spring
ARMA 346 Managing Arts and Cultural Organizations	3	Every third Semester
ARMA 347 Studies in Marts Marketing	2	Every third Semester
ARMA 494 Arts Managements Internship	3	Fall/Spring
ARMA 495 Issues in Arts Managements Seminar	2	Every third Semester
MUS 395 Music Business Seminar	2	Spring (every third)

Music majors in the Arts Management concentration typically begin coursework as second-year students. The Arts Management (ARMA) Courses are offered sequentially and can be started in any semester, resulting in a four-year degree program. The internship is completed during the final two-three semesters of coursework.

#### Elective

Choose one of the following 3 credit courses:

COMM 105 Public Speaking	3	Fall/Spring/Summer
COMM 303 Organizational Communication	3	Fall
COMM 305 Public Relations and Society	3	Spring
HRM 343 Personnel Administration	3	Fall/Spring
MGT 349 Organizational Behavior	3	Fall/Spring
MKT 358 Promotional Management	3	Occasionally

# COURSE FREQUENCY CHART

<b>University of Wisconsin-Parkside Music Department</b>														
<b>Course Frequency Listing</b>														
			Fall 2005	Spring 2006	Fall 2006	Spring 2007	Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011
	MUS-001	Concert Attendance	x	x	x	x	x	x	x	x	x	x	x	x
	MUS-100	World of Music	x	x	x	x	x	x	x	x	x	x	x	x
*	MUS-101	Fundamentals of Music	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-01	Community Orchestra	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-02	Symphony	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-03	Wind Ensemble	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-04	Community Band	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-05	Jazz Ensemble	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-06	Master Singers	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-07	Chorale	x	x	x	x	x	x	x	x	x	x	x	x
	MUS 102-08	Voices of Parkside	x	x	x	x	x	x	x	x	x	x	x	x
	MUS-103	Keyboard Accompanying and Chamber Music Performance	x	x	x	x	x	x	x	x	x	x	x	x
	MUS-121	Music Theory I	x		x		x		x		x		x	
	MUS-122	Music Theory II		x		x		x		x		x		x
	MUS-125	Aural Music Theory I	x		x		x		x		x		x	
	MUS-126	Aural Music Theory II		x		x		x		x		x		x
	MUS-141	Keyboard Musicianship I	x		x		x		x		x		x	
	MUS-142	Keyboard Musicianship II		x		x		x		x		x		x
	MUS-180	Class Voice	x	x	x		x	x	x		x	x	x	
	MUS-181	Basic Voice for Instrumentalist				x				x				x
*	MUS-201	Music Appreciation	x	x	x	x	x	x	x	x	x	x	x	x
	MUS-202	Music Literature		x		x		x		x		x		x

			Fall 2005	Spring 2006	Fall 2006	Spring 2007	Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011
*	MUS-206	Jazz Appreciation	x	x	x	x	x	x	x	x	x	x	x	x
	MUS-207	Jazz History	x	x	x	x	x	x	x	x	x	x	x	x
	MUS-221	Music Theory III	x		x		x		x		x		x	
	MUS-222	Music Theory IV		x		x		x		x		x		x
	MUS-223	Jazz Fundamentals		x		x		x		x		x		x
	MUS-224	Jazz Improvisation I	x		x		x		x		x		x	
	MUS-225	Aural Music Theory III	x		x		x		x		x		x	
	MUS-226	Aural Music Theory IV		x		x		x		x		x		x
	MUS-241	Keyboard Musicianship III	x		x		x		x		x		x	
	MUS-242	Keyboard Musicianship IV		x		x								
	MUS-271	Instrumental Technics: Brass				x				x				x
	MUS-272	Instrumental Technics: Classroom and Fretted Instruments		x				x				x		
	MUS-273	Instrumental Technics: Percussion			x				x				x	
	MUS-274	Instrumental Technics: String	x				x				x			
	MUS-275	Instrumental Technics: Woodwind		x				x				x		
	MUS-302	Conducting		x		x		x		x		x		x
	MUS-303	Opera Literature												
	MUS-305	Piano Pedagogy					x						x	
	MUS-306	Advanced Piano Pedagogy						x						x
	MUS-307	Diction I				x				x				x
	MUS-308	Diction II	x				x				x			
	MUS-313	Music in Western Civilization I	x		x		x		x		x		x	
	MUS-314	Music in Western Civilization II		x		x		x		x		x		x
	MUS-321	Music Theory V	x		x		x		x		x		x	
	MUS-323	Jazz Improvisation II		x		x		x		x		x		x
	MUS-324	Jazz Improvisation III	x		x		x		x		x		x	
*	MUS-326	African American Music												
	MUS-333	Advanced Keyboard Accompanying & Chamber Music Performance	x	x	x	x	x	x	x	x	x	x	x	x
	MUS-341	Vocal Materials & Methods		x				x				x		

			Fall 2005	Spring 2006	Fall 2006	Spring 2007	Fall 2007	Spring 2008	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011
MUS-342	Instrumental Materials & Methods			x				x				x		
MUS-343	General Music Materials/Methods: Childhood	x					x				x			
MUS-344	General Music Materials/Methods: Adolescence				x				x				x	
MUS-355	Instrumental Conducting				x				x				x	
MUS-356	Choral Conducting and Arranging	x					x				x			
MUS-361	Chamber Music: Brass Ensemble	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-362	Chamber Music: Classical Guitar Ensemble	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-363	Chamber Music: Woodwind Ensemble	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-364	Chamber Music: Percussion Ensemble	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-365	Chamber Music: String Ensemble	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-366	Chamber Music: Jazz Combo	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-395	Music Business Seminar		x					x				x		
MUS-407	Jazz Styles			x					x				x	
MUS-413	History of Western Music I	x		x			x		x		x		x	
MUS-414	History of Western Music II		x		x			x		x		x		x
MUS-423	Orchestration			x					x				x	
MUS-425	Jazz Arranging	x					x				x			
MUS-427	Music Theatre Workshop													
MUS-430	Analytic Technics		x		x			x		x		x		x
MUS-450	Piano Teaching Practicum	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-460	Piano Literature & Performance	x	x	x	x				x	x	x	x		
MUS-495	Music Composition Seminar	x	x	x	x	x	x	x	x	x	x	x	x	x
MUS-497	Solo Recital	x	x	x	x	x	x	x	x	x	x	x	x	x

\* - May be offered in the summer from time to time; check summer class schedule

# APPLIED MUSIC REPERTOIRE LIST

## Standards for Applied Levels

The following repertoire lists are provided as a guide to the expectations for each level of study. UW-Parkside faculty assigns music based on individual student skills and readiness.

### FLUTE

#### 060 (Secondary)

Technique: Theory and techniques of tone production; major, minor and chromatic scales.

Repertoire: Rubank, Elementary and Intermediate Methods; Wagner, foundation to Flute Playing; Garibokli, Studies; solo literature of comparable difficulty.

#### Semester Level

#### I-II (160-161)

Technique: Techniques of tone production; major, minor and chromatic scales; triad and dominant seventh chord arpeggios.

Repertoire: Cavally, Studies; Gariboldi, Studies, Book II; Andersen, Caprices; Marcello, Sonatas; Platti, Sonata I; Contemporary French Pieces, Vol. II; Handel, Sonatas.

#### III-IV (260-261)

Technique: Techniques of tone production; all scales from memory formulated into various articulation studies.

Repertoire: Andersen, Op. 21 and 30; Maquarre, Exercises; Berbiquier, Exercises; Koehler, Etudes; Taffanel and Gaubert, Exercises, Part V; Handel, Sonatas; Telemann, Suite in A Minor; Ibert, Piece; Mozart, Concertos.

#### V-VI (360-361)

Technique: Study and application of all scales in thirds, practical application of transposing.

Repertoire: Barrere, Flutist's Formulate; Andersen, Op. 63; Bach, 24 Concert Studies; Altes, Studies; Bach, Sonatas; Chaminade, Concertino; Griffes, Poem; Enesco, Cantabile et Presto; Bach, Partita.

VII-VIII (460-461)

Technique: Comprehensive scale and arpeggio studies, transposing.

Repertoire: Andersen, Op.15 and 60; Ibert, Concerto; Jean-Jean, Etudes, Moderne; Bach, Sonatas; Hindemith, Sonata; Nielsen, Concerto; comprehensive study of orchestral and chamber music literature.

## **OBOE**

062 (Secondary)

Technique: Study of embouchure and reed adjustments; theory and techniques of tone production; major, minor and chromatic scales.

Repertoire: Rubank, Elementary and Intermediate Methods; Mayer, Essentials of Oboe Playing; solo literature of comparable difficulty.

Semester Level

I-II (162-163)

Technique: Theory and techniques of tone production; major, minor and chromatic scales; reed-making.

Repertoire: Barret, Etudes; Sellner, Progressive Studies; Handel, sonatas; solo literature of comparable difficulty.

III-IV (262-263)

Technique: Increased ability with tone production; all scales in third and fourths; all articulations.

Repertoire: Sellner, Studies; Barret, Grand Etudes; Ferling, Studies; Barret, Sonatas; Barlow, Winter's Passed; Handel, Sonatas; Paris Conservatory Solos.

V-VI (362-363)

Technique: Study and application of scales in thirds, fourths and all intervals; all arpeggios.

Repertoire: Ferling, Studies; Barret, Etudes; Sellner, Studies; Guilhaud, Concertino; Handel, Sonatas; Mozart, Concerto; Poulenc, Sonata; Handel, Concertos; proficiency in sight reading, practical application of transposing.

VII-VIII (462-463)

Technique: Comprehensive specialized techniques.

Repertoire: Bleuzet, Studies; Brod, Studies; Haydn, Concerto; Mozart, Quartet; Handel, Concertos; Hindemith, Sonata; study of orchestral and chamber music literature.

## **BASSOON**

### 068 (Secondary)

Technique: Study of embouchure and reed adjustments; theory and techniques of tone production and vibrato; major, minor and chromatic scales.

Repertoire: Weissenborn, Studies, Vol. I; Milde, Scale Studies; Schoenbach, Program Solos for Bassoon; Norton, *Microjazz for Bassoon*.

### Semester Level

#### I-II (168-169)

Technique: Theory and techniques of tone production and vibrato; major, minor and chromatic scales; arpeggios; extension of range; tenor clef; beginning reed-making.

Repertoire: Weissenborn, Studies, Vol. I; Milde, Scale Studies; Galliard, Sonatas; Vivaldi, Sonatas; Fasch, Sonata in C.

#### III-IV (268-269)

Technique: Theory and techniques of tone production; all scales in thirds and fourths; all articulations; extension of range; study of tenor and treble clefs; reed making.

Repertoire: Oubradous, Scales and Daily Exercises; Weissenborn, Studies; Milde, Etudes; Telemann, Sonata; Vivaldi, Sonatas; Corelli, Sonata in b minor.

#### V-VI (368-369)

Technique: Study and application of scales in thirds and fourths and all intervals; arpeggios through the extended range; all articulations; extended dynamic range.

Repertoire: Weissenborn, Studies, Book II; Milde, Concert Studies; Weber, Andante and Rondo Ongarese; Vivaldi, Concerti; Hindemith, Sonata; Mozart, Concerto in Bb; Weber, Concerto for Bassoon, Op. 75; practical application of transposing; orchestral and band literature.

#### VII-VIII (468-469)

Technique: Comprehensive specialized techniques.

Repertoire: Giampiere, Studies; Saint-Saens, Sonata; Kovar, Technical Studies; Hummel, Bassoon Concerto; Etler, Sonata; Persichetti, Parable for Solo Bassoon; Jacob, partita for Solo Bassoon; Osborne, Rhapsody; orchestral and chamber music literature; proficiency in sight reading.

## CLARINET

### 064 (Secondary)

Technique: Study of embouchure and reed adjustments; theory and techniques of tone production; major, minor and chromatic scales.

Repertoire: Rubank, Elementary and Intermediate Methods; Langenus, Method, Book I; solo literature of comparable difficulty.

### Semester Level

#### I-II (164-165)

Technique: Theory and techniques of tone production; major, minor and chromatic scales; triad and dominant seventh chord arpeggios; study of reed adjustments.

Repertoire: Rubank, Advanced Method, Vol. I and II; Rose, Studies, Vol. I and II; Klose, Method, Vol. I and II; Wanhal, Sonata; Weber, Concerto in F Minor; Weber, Concertino. Sonata in C.

#### III-IV (264-265)

Technique: Theory and techniques of tone production; all scales from memory formulated into various articulation studies; emphasis on intonation; practical application of transposing for orchestra; treble clefs; reed making.

Repertoire: Capelle, Studies; Kose, Method; Stark Studies; Telemann, Sonata in D Minor; Bernstein, Sonata; Spohr, Concerti No. 1 and 2; Weber, Concerto in E-flat Major. Vivaldi, Sonatas; Corelli, Sonata in b minor.

#### V-VI (364-365)

Technique: Comprehensive study of fundamentals of techniques; all scales and arpeggios with all articulations.

Repertoire: Langenus, Scales; Jean-Jean, Studies; Langenus, Method, Book III; Cavellini, Caprices; Mozart, Concerto; Hindemith, Sonata; Brahms, Sonatas; Paris Conservatory Solos.

#### VII-VIII (464-465)

Technique: Comprehensive specialized techniques.

Repertoire: Paganini, Caprices; Brahms, Sonatas; Hindemith, Sonata; Debussy, Premier Rhapsody; Nielsen, Concerto; Paris Conservatory Solos; orchestral and chamber music literature.

## **SAXOPHONE**

066 (Secondary)

Technique: Study of embouchure and reed adjustments; theory and techniques of tone production; major, minor and chromatic scales.

Repertoire: Rubank, Elementary and Intermediate Methods; Mule, 24 Etudes Faciles; solo literature of comparable difficulty.

Semester Level

I-II (166-167)

Technique: Theory and techniques of tone production; major, minor and chromatic scales; triad and dominant seventh chord arpeggios; study of reed adjustments.

Repertoire: Voxman, Selected Studies; Blemant, 20 Etudes; Ferling, 48 Etudes; Viola, Scale and Chord Studies; Bonneau, Suite; Handel-Mule, Sonata VI.

III-IV (266-267)

Technique: Theory and techniques of tone production; all scales and arpeggios formulated into all articulations; practical application of transposing.

Repertoire: Ferling-Mule, 48 Etudes; Gatti, 35 Exercises; Bassi, 27 Studies; Dubois, Concertstuck; Bilotti, Sonata; Pascal, Sonatine.

V-VI (366-367)

Technique: Comprehensive study of fundamentals of techniques; all scales and arpeggios from memory; review of all articulations and special fingerings.

Repertoire: Labanchi, Etudes; Rascher, Top Tones; Karg-Elert, Caprices; Bach-Corroyez, Studies; Ibert, Concertino; Glazounow, Concerto; Paris Conservatory Solos; orchestral and band literature.

VII-VIII (466-467)

Technique: Comprehensive specialized techniques.

Repertoire: Lacour, Etudes; Bozza, Etudes and Caprices; Loyon, Etudes; Raschler, Scales; Schmitt, Legende; Creston, Sonata; Paris Conservatory Solos, application of transposing, proficiency in sight reading; comprehensive orchestral and band literature.

## VOICE

### General Repertoire Requirements

Repertoire will come from classical literature and will coincide with the student's level of accomplishment. Languages will include English, Italian, German and French. Genres may include art song, oratorio, opera, operetta and musical theater.

### Secondary (080, 081)

Technique: Correct posture and breathing for singing. Theory and techniques of basic tone production; Initial development of range; Introduction to English and Italian diction.

Repertoire: 26 Italian Songs and Arias, English and American Art Songs.

Fall: Learn 3 Songs, Memorize 2 Songs Spring: Learn 3 Songs, Memorize 3 Songs

### Freshman I-II (180-181)

Technique: Correct posture and breathing for singing; Theory and techniques of basic tone production; Initial development of range; English and Italian diction; Using International Phonetic Alphabet.

Repertoire: 26 Italian Songs and Arias, English and American Art Songs.

Fall: Learn 5 Songs, Memorize 2 Songs Spring: Learn 5 Songs, Memorize 3 Songs

### Sophomore III-IV (280-281)

Technique: Continuation of training in tone production, range and agility. Exploration of style and vocal expression necessary to perform songs from different periods;

Continuation of English and Italian diction; Introduction to German diction and Lieder.

Repertoire: English songs of Handel, Purcell, Morley; Italian songs of Stradella, Carissimi, Monteverdi. German lieder of Brahms, Schubert, Schumann.

Fall: Learn 5 Songs, Memorize 3 Songs Spring: Learn 5 Songs, Memorize 4 Songs

### Junior V-VI (380-381)

Technique: Advanced vocal productions with emphasis on style and interpretation;

Ornamentation and expressive techniques; Introduction to French diction and Melodies.

Repertoire: Introduction to basic oratorio literature: Bach, Handel, Mendelssohn;

Introduction to opera arias; French art songs of Faurè, Duparc and Debussy.

Fall: Learn 5 Songs, Memorize 5 Songs Spring: Learn 5 Songs, Memorize 5 Songs

### Senior VII-VIII (480-481)

Technique: Advanced study articulation; Comprehensive specialized techniques; Recital preparation; Continuation of German and French diction.

Repertoire: Continuation of work in art song, opera, oratorio; Introduction of short song cycles.

Fall: Learn 5 Songs, Memorize 5 Songs Spring: Learn 5 Songs, Memorize 5 Songs

## **PERCUSSION**

084 (Secondary)

Technique: Theory and techniques of the basic rudiments of drumming; roll phrasing and the adaptation of the rudiments to standard 2/4, 3/4, 4/4 and 6/8 exercises and street beats.

Repertoire: Rubank, Elementary Method; Harr, Solos; Heim, Solos; Ludwig, Solos; solo literature of a comparable difficulty.

Semester Level

I-II (184-185)

Technique: Snare Drum: 26 rudiments (open and closed); stick control; high speed wrist and finger control techniques; changeover to military drum, tenor drum, tom tom, etc; study of tension, stress and dynamics. Timpani; Theory and techniques of the pedal timpani (2 or more drums); tone production; roll and attack; cross sticking.

Repertoire: Snare Drum; Bower, Book I; Gardener, Method; Mueller, Method; N.A.R.D., Solos. Timpani: Goodman, Method; Bower, Book III; Harr, Method; solo literature of comparable difficulty.

III-IV (284-285)

Technique: Snare Drum, Bass Drum, Cymbals, etc: Theory and techniques of performing orchestral and band literature. Timpani: Theory and techniques of performing orchestral and band literature. Marimba, Xylophone, Bells, etc.: Theory and techniques of mallet instruments; scales; arpeggios; octave studies.

Repertoire: Snare, etc: Gardener, Method; Bower, Book I; Mueller, Method; Odemski, Method. Timpani: Goodman, Method; Friese, Method; Passerone, Exercises. Marimba, etc.: Goldenberg, Method; Musser, Method; Dorn, Method; Gardener, Method; Bach, Two-Part Inventions; Handel and Bach Violin Solos.

V-VI (384-385)

Technique: Comprehensive study and application of techniques for Snare Drum, Bass Drum, Cymbals, Timpani, Marimba, etc. studied in previous applied percussion courses. Conga Drum, Bongos, Guiro, Claves, etc. (Latin American Instruments): Theory and techniques of the rhythms.

Repertoire: Reed, Latin Rhythms; Morales and Adler, Method; Rale, Rhythms; Marrero, Method; proficiency in sight reading; study of percussion ensemble literature for various instruments.

VII-VIII (484-485)

Snare Drum: Orchestral excerpts for snare drum and all related percussion instruments; Goldenberg, Method; solo percussion literature by Passerone, Jarre and Desportes.

Timpani: Concertos by Striegler, Tharichen, Jones, and Carter.

Mallet: Two, three and four-mallet solos for Xylophone, Marimba and Vibraphone; Musser, Method; Concertos by Creston, Kurka, Milhaud.

## **ORGAN**

012 (Secondary)

Prerequisite: A firm piano technique is a necessity for good organ playing. A student who has not had sufficient piano study is advised to continue piano study along with organ. and arpeggios; simple studies and pieces.

Semester Level

I-II (112-113)

Repertoire: Music may be chosen from the following lists or works of comparable difficulty may be substituted. Gleason, Method of Organ Playing; Hymns for manuals; Bach, J. C., selections from Forty-four Organ chorales; Bach, J.S., Pastorale (first three movements); Dandrieu, selections from Noels; Drischner, selections from Choralvorspiele fur Dorfororganisten; Rembt, selections from Fifty Fugues; Easy liturgical music, selected solo pieces.

III-IV (212-213)

Repertoire: Easy liturgical music. Hymn settings such as Aurelia, Hyfrydol, Lobe Den Herren, Sine Nomine, Crucifer, Salve Festa Dies. Selections from Bach, J. S., Orgelbuchlein, Fugue in G minor, Eight Little Preludes and Fugues; Balbastre, Noels; Boellmann, Gothic Suite: Priere de notre dame; Boyce, Voluntaries; Dupre, 79 Chorales; Mendelssohn, slow movements from Sonatas; Eighty Chorale Preludes; Bennett, Heron, Buxtehude, selections from chorale preludes; Couperin, Mass for Convents; Benoit, Fifty elevations; Pachelbel, Toccata in E-Minor; Schiedt, selected chorale preludes; Brahms, Eleven Chorale Preludes; Peeters, Aria.

V-VI (312-313)

Technique: Advanced exercises for pedals.

Repertoire: Bach Chorales, easy anthems; Bach, J.S., Prelude and Fugue in E minor, Orgeluchlein, Toccata and Fugue in D minor; Balbastre, selections from Noels; Bingham, Baroques; Buxtehude, Passacaglias, Chaconnes, Prelude, Fugue & Chaconne; Clerambault; Couperin, Mass for Parishes; Franck, Cantabile, Prelude, Fugue and Variation; Lemmens, Fanfare; Sweelinck; Barber, Wondrous Love; Brahms; Mendelssohn.

VII-VIII (412-413)

Repertoire: Anthems, Hallelujah Chorus, How lovely is thy dwelling place; Bach, J.S., Prelude and Fugue in A major, Nun komm der Heiden Heiland, Schmucke dich, Prelude and Fugue in G Major, Concerto in G, Wir glauben all; Buxtehude; Daquin; Couperin, Mass for Convents; Durufle, Veni Creator Spiritus, Choral varie; Messiaen, La Nativite; Widor, Fifth Symphony.

## PIANO

### 010 (Secondary)

Students enrolling in Piano 010 must have passed the Keyboard Proficiency exam. Instruction will be based upon each student's individual ability, and progress will be measured through a jury administered by the faculty.

### Semester Level

#### I-II (110-111)

Technique: (All items to be played hands together) Major and minor scales M.M. =84, 4 octaves. Major and minor triad arpeggios in root position, 2, 3, and 4 notes per beat, M.M. =66, 2 octaves.

Repertoire: Bach - Two and Three Part Inventions, Short Preludes and Fugues; Beethoven - Bagatelles, Op. 33, Sonatas, Op. 2, No. 1; Op. 10, Op. 14, Op. 49, Rondos, Op. 51, Sonatinas; Haydn, Easier Sonatas; Mendelssohn, Songs Without Words; Mozart Sonata K.283; Schumann - Kinderscenen; Chopin - easier Waltzes, Nocturnes; Persichetti - Poems; Bartok - Rumanian Folk Dances.

#### III-IV (210-211)

Technique: Major and minor scales, 3 and 4 notes per beat, M.M. =108, 4 octaves. Major and minor triad arpeggios, in all positions, 2, 3, and 4 notes per beat, M.M. =84, 3 octaves. Dominant and Diminished 7th arpeggios in all positions, 2, 3, and 4 notes per beat, M.M. =76, 2 octaves.

Repertoire: Bach - easier Preludes and Fugues from the Well-Tempered Clavier, I and II; French Suites, Italian Concerto; Beethoven - Sonatas Op. 7, Op. 79, easier Variations; Schubert - Impromptus, Schumann - Waldscenen, Fantasy Pieces; Debussy - Suites, easier Preludes; Poulenc - Suite Francais; Schonberg - Op. 19; Scriabin, Preludes.

#### V-VI (310-311)

Technique: Major and minor scales in 3rds, 6ths, and 10ths, 3 and 4 notes per beat, M.M. =84, 2 octaves. Major and minor triads, dominant and diminished 7th arpeggios, in all positions, M.M. =96, 4 octaves. (3, 4 notes/beat)

Repertoire: Bach - WTC, English Suites; Beethoven - Sonatas, Op. 2, No. 2, 3; Schumann - Papillons; Brahms - Intermezzi, Op. 117; Debussy - Preludes; Chopin - Mazurkas, Polonaises; Bartok - Rondos, Allegro Bararo, Mikrokosmos VI; Gershwin, Preludes; Copland - Piano Blues; Piston - Passacaglia; Shostakovitch - Preludes and Fugues. One movement of a piano concerto.

## VII-VIII (410-411)

Technique: All arpeggios, in all positions, M.M. =112, 4 octaves. Broken and Blocked chords, all Major, minor, diminished and augmented triads.

Repertoire: Bach, WTC, I, II; Mozart and Haydn - Sonatas, Variations, miscellaneous pieces; Beethoven - Sonatas Op. 31, 54, 78, etc; Chopin - Scherzo in b minor, Impromptus, Etudes; Schumann - Faschingschwank aus Wien; Debussy - Images, Book I; Bartok - Suite Op. 14; Liszt - Valse Oubilee, No. 1, miscellaneous pieces; Brahms - Rhapsodies, Op. 79, Klavierstucke, Op. 118; Webern - Variations; Barber -Excursions; Rachmaninoff, Preludes; Hindemith - Sonata 2. A complete piano concerto, at least one movement to be played in public with second piano accompaniment.

Piano majors are also encouraged to participate in chamber music ensembles and to do accompanying in other applied areas, with approval of the applied instructor.

## **HARPSICHORD**

In addition to technical and repertoire assignments, appropriate reading assignments concerning the harpsichord as an instrument and its place in music history, treatises on playing the harpsichord by Francois Couperin, J.J. Quantz, or C.P.E. Bach, or readings on Baroque performance practice will be made at all levels of study.

### 016 (Secondary)

Prerequisite: A basic keyboard facility is highly desirable before attempting to learn the harpsichord technique and its application. Instruction will be based upon each student's individual ability and progress will be measured through a jury administered by the faculty.

### Semester Level

#### I-II (116-117)

Technique: Theory and application of basic harpsichord touch, finger strokes, tone production, simple articulation, development of keyboard fingering, beginning ornamentation.

Repertoire: Starting with simple dance pieces, progressing to larger forms with increasing demands in articulation, tone, ornamentation and registration. Representative works from the English, French, German and Italian composers may include: selections from the Fitzwilliam Virginal Book; Domenico Scarlatti, Sonatas; selections from the Anna Magdalena Bach Notebook; from the Couperin Ordres; J.S. Bach, Little Preludes.

### III-IV (216-217)

Technique: Continuation of articulation (detached, legato touch and their variants), further development of listening, more complex ornamentation symbols and their execution, Baroque performance practice, continuo playing. =76, 2 octaves.

Repertoire: May include J.S. Bach, Well-Tempered Clavier; Jean Philippe Rameau, Pieces de clavecin; Francois Couperin, Pieces de clavecin; G.F. Handel, Keyboard Suites; Domenico Scarlatti, Sonatas selections from the Fitzwilliam Virginal Book and My Ladye Nevells Booke; Thomas Arne, Sonatas.

### V-VI (316-317)

Technique: Continued emphasis on listening, development of all types and combinations of touch, more involved ornamentation and how to ornament a piece, developing a musical style of playing, continued study of the application of Baroque performing practice, realization of figured bass.

Repertoire: More advanced works of J.S. Bach, the sons of Bach, Scarlatti, Couperin, Rameau, Froberger, Chambonnieres, Frescobaldi, Byrd, Arne, Gibbons, Marcello, and others.

### VII-VIII (416-417)

Technique: All areas previously mentioned taken to a higher level of understanding and artistic accomplishment. Maintenance problems of the instrument.

Repertoire: Extended forms in all compositional areas.

## **TRUMPET**

### 020 (Secondary)

Fundamentals of tone production, breath support, embouchure and tonguing. Solo literature selected from secondary school contest lists.

### Semester Level

#### I-II (120-121)

Technique: Review of fundamentals; concentrated work on rhythm, scales, arpeggios and flexibility; etudes selected from the works of Arban, Small, Brandt, Scholssberg, Clodomir, Irons.

Repertoire: French solo literature, transcriptions representative of all historical style periods.

#### III-IV (220-221)

Technique: Continued emphasis of fundamentals of tone production; etudes selected from the works of Charlier, Coldomir, Longinoth, Smith, Broiles.

Repertoire: French solo literature, transcriptions representative of all historical style periods.

V-VI (320-321)

Technique: Etudes selected from the works of Charlier, Reynolds, Caffarelli, Bitsch.

Repertoire: Kennan, Sonata; Porrino, Concertino; Hindemith, Sonata.

VIII-VIII (420-421)

Recital repertoire, orchestral excerpts.

## **HORN**

022 (Secondary)

Formation of the embouchure; fundamentals of breath control and articulation. Primary studies, simple pieces.

Semester Level

I-II (122-123)

Technique: Major and minor scales; arpeggios and flexibility studies; fundamentals of tone production and introduction to transposition.

Repertoire: Kopprasch, Book I; Pottag-Andraud Book; Maxime-Alphonse, Book I; Mason Jones, Solos for the Horn.

III-IV (222-223)

Technique: Emphasis on range extension and endurance, continued study of various articulations, transpositions, hand stopping

Repertoire: Maxime-Alphonse, Book 2; Kopprasch, Book 1 or 2; Pottag-Andraud Book; solos and orchestral excerpts of intermediate difficulty.

V-VI (322-323)

Technique: Continued study of transposition.

Repertoire: Maxime-Alphonse, Book 3; Pottag-Andraud Book; Kopprasch, Book 2; Mozart, Concertos No. 1 and 2; Brahms, Trio; Saint-Saens, Morceau de Concert; orchestral excerpts.

VII-VIII (422-423)

Technique: All transpositions, lip trills, emphasis on facility and dynamic range.

Repertoire: Kling, Etudes; Cognot, Studies; Maxime-Alphonse Book 4 or 5; Gallay, 12 Brilliant Etudes; R. Strauss, Concerto No. 1; Dukas, Villanelle, Hindemith, Sonata.

## **TROMBONE**

### 024 (Secondary)

Fundamental training covering proper posture breath support, embouchure and correct tonguing. Material leading the student through simple combinations of rhythms and intervals. Simple pieces.

### Semester Level

#### I-II (124-125)

Technique: Tone production; embouchure; breath support; attack; major arpeggios and scales.

Repertoire: Rochut, Book I; Schlossberg, Daily Drills and Technical Exercises; O. Blume, 36 Exercises, Book I; Grafe, Grand Concerto; Ropartz, Andante and Allegro.

#### III-IV (224-225)

Technique: Increase of range and flexibility; minor scales and arpeggios; tenor clef; triple tonguing.

Repertoire: O. Blume, 36 Exercises, Book II; LaFosse, Complete Method for Trombone, Book I; Rochut, Book I; Barat, Andante and Allegro; Guilmant, Morceau Symphonique.

#### V-VI (324-325)

Technique: Alto clef; double tonguing; dominant seventh and diminished arpeggios; dynamic range.

Repertoire: O. Blume, 36 Exercises, Book III; LaFosse, Complete Method; Schlossberg, Daily Drills and Technical exercises; Rochut, Book II; Blazeitch, Clef Studies; orchestral passages; Wagner and Stoneberg orchestral studies; Gottwald, Fantaise Heroique; Desportes, Fantasia in B-flat.

#### VII-VIII (424-425)

Technique: Tenor and alto clef; extension of range; major and minor arpeggios and scales.

Repertoire: LaFosse, Books I, II; Schlossberg, Daily Drills and Technical Studies; Rochut, Book II; Blazeitch, Clef Studies; Allard and Couillaud, 26 Technical Etudes; Muhlfeld, Concertstuck; David, concertino; Desportes, Fantasia in B-flat; Giffels, Sonata.

## **TUBA**

028 (Secondary)

Fundamentals of embouchure; playing position; and introduction to slurring. Repertoire appropriate to the level.

Semester Level

I-II (128-129)

Technique: Tone production; intonation, breath support; major arpeggios and scales.

Repertoire: Vandercook, Etudes; Eby, Complete Method; typical band passages.

III-IV (228-229)

Technique: Playing of trombone or baritone parts an octave lower; minor scales and arpeggios; extension of range; legato style.

Repertoire: Cimera, 170 Studies; Arban, Complete Method; Rochut, Book I.

V-VI (328-329)

Technique: Playing from cornet music for practice purposes; increased tonal focus and flexibility.

Repertoire: Schlossberg, Daily Drills; Edwards-Hovey, Book II; Kopprasch, Book I; Rochut, Book I; orchestral passages.

VII-VIII (428-429)

Technique: Technical development and melodic training; double and triple tonguing.

Repertoire: H. L. Clarke, Technical Studies, Series II (for cornet); Rochut, Book II; Barat, Morceau de Concours; Beethoven-Bell, Judas Maccabeus; Antoniotti, Sonata in G Minor (for cello, adapted).

## **VIOLIN**

### 040 (Secondary)

Study of posture; left hand position; bow hold; basic bow strokes; one and two octave scales; simple studies and pieces.

### Semester Level

#### I-II (140-141)

Technique: Thorough study of left hand and bowing techniques; two and three octave scales and arpeggios; exercises and etudes of Sevcik, Wohlfahrt, and Mazas.

Repertoire: Sonatas of Vivaldi, Corelli, and Handel; Concertos of Vivaldi, Seitz, and Accolay; selected pieces.

#### III-IV (240-241)

Technique: Continuation of previous level; exercises and etudes of Sevcik, Mazas, Kreutzer, and Dont.

Repertoire: Sonatas of Corelli, Tartini, and Handel; Concertos of Nardini, Viotti, and de Bériot; selected pieces.

#### V-VI (340-341)

Technique: Continuation of previous level with additional bowings and scales in double stops; exercises and etudes of Sevcik, Kreutzer, Dont, and Fiorillo.

Repertoire: Sonatas of Bach, Leclair, Mozart, and Schubert; Concertos of Bach and Mozart; selected pieces.

#### VII-VIII (440-441)

Technique: Continuation of previous level with more difficult bowings and double stops; exercises and etudes of Sevcik, Dont, Fiorillo, and Rode.

Repertoire: Sonatas of Bach, Mozart, and Beethoven; Concertos of Bach, Mozart, Haydn, and Bruch; selected pieces.

## VIOLA

### 040 (Secondary)

Study of posture; left hand position; bow hold; basic bow strokes; one and two octave scales.

Technique: Bratschenschule de Berta Volmer vol. 1 and 2

Repertoire: Small pieces and concertos

Jury: Scale and Piece or concerto

Semester Level

### I-II (142-143)

Technique: Thorough study of basic left hand and bowing techniques; two and three octave scales and arpeggios; exercises and etudes of Sevcik, Wohlfahrt, and Sitt.

Repertoire: Sonatas of Telemann, handle Marcello; Concertos of Telemann and Handel; selected pieces.

Jury: Scale two or three octaves, arpeggios; one etude and 1 Piece or 1 movement of a concerto

### III-IV (242-243)

Technique: Continuation of previous level; exercises and etudes of Sevcik, Kreutzer.

Repertoire: Sonatas of Marcello, Handel, and Telemann; Concertos of Benda and J.C. Bach; selected pieces.

Jury: Scale three octaves, arpeggios; 1 etude; 1 piece and 1 movement of a concerto

### V-VI (342-343)

Technique: Continuation of previous level with additional bowings and scales in double stops; exercises and etudes of Sevcik, Kreutzer, Hoffmeister, and Campagnoli.

Repertoire: Cello Suites of Bach; Selected sonatas; concertos of Hoffmeister and Stamitz; selected pieces.

Jury: Scale three octaves, arpeggios; 1 Etude; 1 movement of a sonata and 1 movement of a concerto.

### VII-VIII (442-443)

Technique: Continuation of previous level with more difficult bowings and double stops; exercises and etudes of Sevcik, Kreutzer, Hoffmeister, and Campagnoli.

Repertoire: Sonatas of Bach, Brahms, Hindemith or equal level; Suites of Bach and Reger; selected pieces; concertos of Walton, Bartok, Paganini and Hindemith

Jury: Scale three octaves, arpeggios; 1 Etude; 1 movement of a sonata, 1 piece and 1 movement of a concerto.

## CELLO

### 044 (Secondary)

Basic cello position and fundamentals of bow arm technique; introduction to 1st four positions with emphasis on shifting; two octave scales and arpeggios; simple studies and solo pieces.

#### Semester Level

### I-II (144-145)

Technique: Thorough study of basic problems of left hand and bow arm techniques; study of scales and arpeggios in two and three octaves.

Etudes: Schroeder, 170 Foundation studies, Vol. II; Franchomme, Studies; Popper, Preparatory to High School of Cello Playing; Greutzmacher, Etudes and Studies.

Repertoire: Sonatas of Vivaldi, Corelli, Romberg; Concertos of Goltermann, Romberg, Klengel; selected solo pieces.

#### Semester Level

### III-IV (244-245)

Technique: Continuation of previous studies with greater emphasis on shifting; scales in thirds and sixths.

Etudes: Continuation of those studies in 144-145.

Repertoire: Pieces by Popper, Faure; Bach, Viola Da Gamba Sonatas; Bach, Suites; selected solo pieces.

#### Semester Level

### V-VI (344-345)

Technique: Scales in three and four octaves, thirds, etc.

Etudes: Continuation of previous etudes with addition of Popper, High School of Cello Playing; Duport; Merk.

Repertoire: Pieces by Popper, Faure; Bach, Viola Da Gamba Sonatas; Bach, Suites; selected solo pieces.

#### Semester Level

### VII-VIII (444-445)

Technique: Scales and arpeggios with varied bowings; continuation of thirds and sixths and octaves.

Etudes: Popper, Greutzmacher, Franchomme, Duport, Starker, Magg, and Piatti.

Repertoire: Pieces by Popper, Weber; Sonatas by Bach, Beethoven, Brahms; Concertos by Boccherini, Lalo, Saint-Saens, and others; selected solo pieces.

## **DOUBLE BASS**

046 (Secondary)

Basic fundamentals of double bass playing; one octave scales and arpeggios; simple studies and pieces.

Semester Level

I-II (146-147)

Technique: Thorough study of basic problems of left hand and bow arm techniques; scales and arpeggios in two octaves.

Etudes: Simandi, Method Book I.

Repertoire: Selected solo pieces.

III-IV (246-247)

Technique: Continuation of study of left hand and bow arm techniques; emphasis on shifting; scales and arpeggios in two octaves.

Etudes: Continuation of Simandi, Method Book I; Bille, Method (No. 263).

Repertoire: Orchestral excerpts; selected solo pieces.

V-VI (346-347)

Technique: Continuation of previous materials.

Etudes: Completion of Simandi, Book I; Bille, Method; Hrabe, 86 Etudes.

Repertoire: Sonatas of Marcello, Vivaldi; orchestral excerpts; selected solo pieces.

VII-VIII (446-447)

Technique: Continuation of previous studies for development of chromatic and three octave scales and arpeggios.

Etudes: Hrabe; Simandi, Book II, Nontinari, Etudes.

Repertoire: Sonatas of Bottesini, Eodes, Handel, Galliard; Concertos of Dragonetti, Capuzzi; orchestral excerpts; selected solo pieces.

## CLASSICAL GUITAR

Prerequisite: Elementary music reading ability, ability to play elementary works such as: easy Carcassi, Giuliani, or Coste etudes; short pieces by Diabelli, Carulli, Aguado, Tarrega, Sor, Paganini, Legnani, etc.

### Semester Level

#### I-II (148-149)

Studies of F. Sor (Segovia Edition); etudes of D. Aguado (selected 24); left hand exercises by D. Aguado; 120 right hand exercises of M. Giuliani; major and minor scales; execute scales with 7 right hand apoyando alterations.

#### III-IV (248-249)

Complete etudes of D. Aguado; various duets for 2 guitars by Carulli, Moyer, Sor, etc.; continue left hand exercises by Aguado; preludes by F. Tarrega; group of 16th century lute or Vihuela works; group of 17th century works for Baroque guitar; continuation of scales.

#### V-VI (348-349)

Complete studies by Sor; works by Giuliani, Carulli, Carcassi, Roncalli, Milan, Mudarra, Naveaz, etc.; etudes and preludes by Ponce and Villalobos; tremolo studies by Tarrega and Ponce; continuation of scales in 3rds, 6ths, and octaves.

#### VII-VIII (448-449)

Transcriptions by Bach, Handel, Frescobaldi, Scarlatti, Albeniz, Granados, etc; works of De Falla, Turina, Rodrigo, Torroba, etc; sonatas by Giuliani, Sor, Paganini, Tedesco, Tansman, etc; varied works for guitar and other instruments by Gragnani, Paganini, Vivaldi, Giuliani, etc.; scales continued.

---end---