

## Faculty

Theodore E. Buehrer  
*Associate Professor (on leave)*

Camilla Cai  
*Professor Emerita*

Brian Harnetty  
*Visiting Instructor*

Dane O. Heuchemer  
*James D. and Cornelia W. Ireland  
Associate Professor of Music*

**Benjamin R. Locke**  
**Chair, Professor**

Victoria Malawey  
*Instructor*

Reginald L. Sanders  
*Assistant Professor*

## Adjunct Faculty

Dione Bennett (*voice*)

Luis Biava (*cello and string  
ensemble*)

Paul Brown (*guitar*)

Brett Burleson (*guitar and jazz  
ensemble*)

Virginia Cameron (*voice*)

Robert Cox (*guitar, guitar  
coordinator*)

Lorree Cummings (*French horn  
and French horn ensemble*)

Cary Dachtyl (*percussion and  
percussion ensemble*)

Linda Dachtyl (*percussion and  
jazz piano*)

Peggy Dye (*voice*)

Jane Ellsworth (*clarinet and  
saxophone*)

Jason Griffith (*lower brass*)

Nancy Jantsch (*voice, voice  
coordinator, and opera workshop*)

Charles Lawson (*string bass*)

Cynthia Mahaney (*voice*)

Magic McBride (*opera workshop*)

Andrej Mentschukoff (*guitar*)

Terry McCandless (*organ and  
harpsichord*)

Matthew Paetsch (*jazz upright bass  
and bass guitar*)

Patricia Pelfrey (*piano*)

Loretta Rearick (*piano*)

Carolyn Redman (*voice*)

James Reed (*trumpet*)

John Reitz (*piano and piano  
coordinator*)

Christopher Skrobot (*guitar*)

Ariane Sletner (*violin and viola*)

Bailey Sorton (*oboe, recorder,  
bassoon, and woodwind ensemble*)

Ann Stimson (*flute and flute choir*)

Janet Thompson (*piano,  
harp, and harp ensemble*)

Rick Williams (*voice*)

The Department of Music offers several types of study. Each course, whether it results in a student's own performance or in heightened perception of others' performances, is designed to increase the student's sense of the richness and importance of music in the human experience.

## The Music Curriculum

MUSC 101 (Basic Musicianship), MUSC 102 (Introduction to Music History), and MUSC 103 (Introduction to Ethnomusicology) are considered especially appropriate introductory courses for first-year students or upperclass students new to the department. As the foundation on which the other coursework in the department is built, these courses are required for students considering majors in the department. To facilitate proper placement of entering students, the department administers a music theory exam during Orientation.

Students not contemplating a major in music, but having prior experience in music, should also take the placement exam. If the exam is not taken, the student will begin with MUSC 101, 102, or 103. Those who wish to develop basic skills should take MUSC 101, which covers the rudiments of music theory and the aural skills needed by practicing musicians. MUSC 102 is designed to

provide both an overview of the subject and the requisite skills needed for active, informed listening. All other music courses follow logically from MUSC 101 and 102. MUSC 103 is a prerequisite for MUSC 392 (Topics in Ethnomusicology). Students with AP credit should consult the department chair. Student recitals for nonmajors will be sponsored by the Department of Music only if the student has taken MUSC 102 (Introduction to Music History). For additional courses particularly appropriate for first-year students or upperclass students new to the music department curriculum, look for the ♦ symbol.

Students may also continue their instrumental playing or singing, or they may wish to begin such study. The majority of those taking individual lessons at Kenyon begin without formal study before college. Lessons are offered as follows: Levels I and II: 25 minutes (.125 unit) or 50 minutes (.25 unit); Levels III and IV: 50 minutes (.25 unit) or 100 minutes (.5 unit). Students may take Level I for only two semesters, at which point they must advance to Level II, via a jury, in order to receive academic credit. Past the second semester, lessons may still be taken at Level I for audit credit.

Whether taken for credit or audit, the lessons involve an additional fee. When such instruction is required for the major or minor, the fee is waived. The department's music lesson coordinator can provide all pertinent information about the programs of studio instruction.

As a corollary to the music lesson program, the department offers ensemble work. The instrumental ensembles call for some degree of proficiency and are usually formed by audition. The Chamber Singers is open only by competitive audition. The Kenyon Community Choir is open to all with a voice-placement audition. Other ensembles include the Symphonic Wind Ensemble; the Kenyon Jazz Ensemble; the Musical Theater/Opera Workshop; the Early

Music Ensemble; the Flute Choir; the Continuo Ensemble; the Indonesian Gamelan; string, guitar, woodwind, percussion, harp, brass, and French horn ensembles; and other groups as determined by student interest. As with lessons, it is best to plan to begin such an activity as early in one's academic career as possible.

## Requirements for the Major

The minimum requirement of 5.5 units is distributed as follows:

- Theory: 1.5 units (MUSC 121Y-122Y and MUSC 222)
- History: 1.5 units (MUSC 102 and two of MUSC 202-205)
- Electives: 1.5 units (MUSC 103, 302-324, 331, 391-392, or additional from MUSC 202-205 and 221)
- Music lessons/performance: .75 unit (3 semesters of 50-minute lessons) compiled from lessons at Level II or above
- Senior Exercise

Additional requirements: For students whose major instrument is not piano, two semesters of 25-minute piano lessons. (Note: A grade average of 3.33 or higher must be earned each semester for these lessons to meet this requirement.)

## Senior Exercise

The Senior Exercise in music consists of two major components: the comprehensive examination and the independent research/performance project.

### Comprehensive Examination

The comprehensive examination evaluates student knowledge acquired in both required and elective courses. It is intended to address the three major areas of study within the music major—theory, history, and applied study. The music department faculty will determine and announce the format and schedule of the compre-

hensive examination during the fall semester of the senior year.

### Independent Research/Performance Project

Majors can choose from the following types of independent research/performance projects:

- a music theory or music history research project of substantial length, culminating in a public presentation;
- a composition of at least ten minutes in length, culminating in a public presentation;
- a recital of fifty to sixty minutes in total duration on the major instrument; or
- a lecture-recital of fifty to sixty minutes in total length, combining performance on the major instrument with a research presentation related to the instrument and/or the repertoire being performed.

A substantial written component is required in all independent research/performance projects. For research projects, the results must be presented in a paper of considerable length (approximately thirty to forty pages). For composition projects, students are required to write a twenty-page paper describing the compositional process employed and citing influences of other composers. Students performing a recital are required to complete a project (nature to be determined by the department faculty; usually a ten-page paper) presenting research on the composers, the contexts of the pieces, any relevant issues pertaining to historical performance, and/or other appropriate issues. Lecture-recitals must include a twenty-page paper that will serve as a basis for the narrative employed in the performance.

Public presentation is a requirement of all independent research/performance projects. For research projects, this means a department-sponsored public presentation of findings (typically through delivering

an abridged version of the full paper). Composition projects, recitals, and lecture-recitals are presented through department-sponsored performances. For final approval, all students must perform/present and pass a preliminary hearing, as specified in the department guidelines, two weeks before the official presentation. Any written components of the independent research/performance projects are due three days before that hearing.

In all cases, the student must determine the type of project, decide on the topic/repertoire, obtain an advisor (in the case of recitals, the student's applied adjunct instructor will be one of two advisors), and submit to the department chair a tentative written proposal by May 1 of the junior year. A final, formal written proposal is due October 1 of the senior year.

The Senior Exercise must be completed, in all respects, by May 1 of the senior year.

## Honors

Music majors of particular merit and possessing an interest in focused, independent work may petition the department for permission to undertake a senior honors project. Each honors student works closely with a faculty member on a project of considerable scope. Honors projects in music require a substantial commitment of student and faculty time and effort. Projects are approved on the basis of their scope and depth, their viability and likelihood of their successful completion, and the qualifications of the student applicant. Students applying for honors must have previous coursework in the proposed area(s) of study. For instance, students proposing an honors project in composition are considered qualified only if they have already taken relevant courses in music theory and composition. Senior Honors is two semesters in duration, with the presentation at the end of the second semester. The completed project is subject to evaluation by the department faculty and an outside expert in the field.

The honors project comprises a second senior-year endeavor, one independent of the applicant's Senior Exercise (and any junior recital). To qualify for honors, applicants must possess (in addition to the minimum College GPA of 3.33) a departmental GPA of 3.33 or higher, and that standard must be maintained throughout the duration of the project.

To have projects considered for honors, music majors must submit a proposal to the chair of the Department of Music no later than May 1 of the junior year. In developing the proposal, students must consult with their advisor and the faculty member most likely to serve as project advisor. The proposal should outline the goals of the project, the steps involved in its production, and the nature of the resulting product as well as the form of its public presentation. Students should also note their qualifications to undertake the proposed project, listing courses completed in relevant areas and any other related projects completed. Once approved at the department level, the proposal will be sent to the chair of the Fine Arts Division for approval.

## Requirements for the Minor

The minimum requirement of 3 .125 units is distributed as follows:

- Theory: 1 unit (MUSC 121Y-122Y)
- History: 1 unit (MUSC 102 and one of MUSC 202-205)
- Electives: .5 unit (MUSC 103, 302-324, 391-392, or additional from MUSC 202-205, 221, and 222)
- Music lessons/performance: .375 unit (3 semesters of 25-minute lessons) compiled from lessons at Level II or above.

## A Note on Course Listings

The department's courses are presented, below, in two sections.

Classroom courses. First, classroom courses are listed—year courses, first-semester courses, and second-semester courses.

Ensembles and music lessons. Starting on page 162, the ensembles and music lessons are listed.

## CLASSROOM COURSES

### Year Classroom Courses

#### Music Theory

MUSC 121Y-122Y (1 unit)  
*Malawey*

This course offers a basic investigation of traditional music theory. The first semester, MUSC 121, will focus on diatonic harmony. MUSC 122 will cover extended chromatic harmony and will introduce twentieth-century techniques. Emphasis will be on writing skills and visual/aural analysis of musical scores. Also included will be an in-depth study of the parameters of music and how these parameters function within a composition. A holistic approach to style is taken, and elements of music are compared with similar principles in the other arts. Student work will include two short composition projects per semester. Prerequisite: MUSC 101 and 102 or placement by exam. Enrollment limited.

#### Senior Honors Project

MUSC 497Y-498Y (1 unit)  
*Staff*

Prerequisite: permission of department chair.

### First-Semester Classroom Courses

#### Basic Musicianship

◆ MUSC 101 (.5 unit)  
*Harnetty*

This is an intensive course in the basic materials of music: pitch elements (scales, intervals, chords), time elements (meter, rhythm), and notation. Emphasis is on the development

of basic techniques of music-making: sight-singing, ear-training, and keyboard work. Suggested for first-year students or those new to the department. No prerequisite. Enrollment limited.

#### Introduction to Musical Style

◆ MUSC 102 (.5 unit)  
*Sanders*

This course provides (1) a concise chronological overview of Western art music from the Middle Ages through the twentieth century, (2) an overview of music from selected non-Western cultures, and (3) an introduction to the research methods used in the fields of historical musicology and ethnomusicology. Emphasis will be placed on learning to listen analytically to and write about music, and on understanding the role of music within society. Some concert attendance may be required. Readings from primary sources will supplement the basic text. This course is a prerequisite for upper-level courses offered by the music department. Suggested for first-year students or those new to the department. Should be paired with MUSC 101 (or MUSC 121-122 if the music placement test shows advanced music theory skills). No prerequisite. Enrollment limited.

#### Introduction to Ethnomusicology

◆ MUSC 103 (.5 unit)  
*Staff*

This course introduces the basic questions that drive the field of ethnomusicology—the study of music in its cultural context—and examines how these questions might be approached through selected case studies of music cultures from Africa, Europe, the Middle East, Asia, or the Americas. This course can be used to satisfy requirements in anthropology as well as music. No prerequisites. Enrollment limited.

#### Music History: Twentieth Century

MUSC 205 (.5 unit)  
*Heuchemer*

This course is a survey of major trends of twentieth-century Western art music, from Debussy's rejections

of classical rules to today's musical eclecticism. While the stylistic development of music is central to the course, other issues to be discussed include aesthetics, philosophy, performance practice, and cultural/political influences that significantly affected music. Primary and secondary source readings will be used to augment the basic text. Prerequisite: MUSC 101 (or placement by exam) and MUSC 102. Enrollment limited.

### **Music Theory: Musical Structure and Analysis**

MUSC 222 (.5 unit)  
*Malawey*

This course presents a study of musical forms and compositional techniques from ancient times to the present. Smaller sectional forms will include binary (simple and rounded), ternary (simple and compound), and strophic. Larger forms will include rondo, variations (continuous and sectional), sonata-allegro, sonata-rondo, and through-composed. Concurrent to this study of musical forms will be an investigation into the compositional applications of common-practice harmony (pre-1900) and various twentieth-century approaches to musical organization. Students will engage these topics through detailed study of existing pieces, the application of common analytical techniques, and composition. A holistic approach to music will be taken, and comparisons with other arts and sciences will be investigated. Prerequisite: MUSC 122 and 102. Enrollment limited.

### **The History of Jazz**

MUSC 302 (.5 unit)  
*Heuchemer*

The most fascinating thing about jazz is its vitality. Jazz remains today what it has been since its inception: an art form of intense personal expression in the context of collaborative improvisation. This course is a social and stylistic investigation of the history of jazz, from its African-American origins up to the present. Progressing chronologically, students will investigate through a variety of sources the main jazz styles and musicians

and their development and influence upon the jazz scene. Prerequisites: MUSC 101 (or placement by exam) and either 102 or 103. Declared American Studies majors may enroll in this course with only MUSC 101 as prerequisite, though 102 or 103 are recommended. Enrollment limited.

### **Music History: J.S. Bach**

MUSC 306 (.5 unit)  
*Sanders*

This course is a chronological, in-depth exploration of the life and music of Johann Sebastian Bach. It draws upon the most recent scholarship and, to the extent possible, upon primary source documents. The student will gain an understanding of the world in which Bach lived, as well as a familiarity with the background, structure, and significance of his most important works. Prerequisites: one of MUSC 202, 203, 204, or 205. Enrollment limited.

### **Music Theory: Composition**

MUSC 322 (.5 unit)  
*Harnetty*

This course offers regular individual and class instruction in the craft of composition. Students will employ traditional formal structures as well as other twentieth-century compositional techniques, and will be encouraged to explore both the tonal and atonal melodic/harmonic languages in their compositions. Periodically, students' work will be presented and discussed during class time. Attendance at a few concerts in Columbus and/or Cleveland will be required. Prerequisites: MUSC 122 and 102 and permission of the instructor.

### **Individual Study**

MUSC 493 (.5 unit)  
*Staff*

This course covers selected topics in history, theory, performance, and composition. Prerequisites: permission of instructor and department chair.

## **Second-Semester Classroom Courses**

### **Basic Musicianship**

◆ MUSC 101 (.5 unit)  
*Harnetty*

See first-semester course description.

### **Introduction to Musical Style**

◆ MUSC 102 (.5 unit)  
*Sanders*

See first-semester course description.

### **Music History: Baroque and Classical**

MUSC 203 (.5 unit)  
*Sanders*

This course is a survey of Western art music from the early seventeenth century through the era of Haydn and Mozart. While the stylistic development of art music is central to the course, questions of aesthetics, philosophy, religion, performance practice, and politics will also be explored. Primary and related secondary readings will be used to enhance the basic texts. Prerequisite: MUSC 101 (or placement by exam) and MUSC 02. Enrollment limited.

### **Eighteenth-century Counterpoint**

MUSC 221 (.5 unit)  
*Malawey*

This course presents a study of the compositional techniques and style of late Baroque contrapuntal forms and procedures, such as the dance suite, canon, invention, fugue, variation forms, and choral prelude. Students will learn the eighteenth century style through a rigorous combination of analytical score study, listening, and composition assignments. Prerequisite: MUSC 102 and 122 (102 may be taken concurrently). Enrollment limited.

### **Women and Music**

MUSC 303 (.5 unit)  
*Malawey*

This course will focus on issues concerning women in classical and popular Western music. Taking a topical approach, we will explore how gender in musical contexts inter-

faces with class, race, and sexuality, and we will also investigate gender issues that have affected women's participation in musical life, such as the musical canon, gendered musical discourse, and gender stereotypes. We will further examine women's roles as composers, teachers, performers, and scholars. Prerequisite: MUSC 101 and 102 or placement by exam. Enrollment limited.

### **Special Topic: Ludwig van Beethoven**

MUSC 392 (.5 unit)  
*Sanders*

This course is a chronological exploration of the life and music of Ludwig van Beethoven. Through the study of primary sources and recent scholarship, the student will gain an understanding of Beethoven, the world in which he lived, and the background, structure, and significance of his most important works. Prerequisites: One of MUSC 202, 203, 204, or 205. Enrollment limited.

### **Special Topic: Avant Garde Music**

MUSC 392 (.5 unit)  
*Hametty*

This course, a survey of contemporary composers, will emphasize the European and American experimental traditions of the last twenty years. The course will also consider influential works of many eras that were at the forefront of or counter to established Western traditions. Students will explore both instrumental music and various alternatives, from electronic music to sound installation and media art.

### **Individual Study**

MUSC 494 (.5 unit)  
*Staff*

See first-semester course description of MUSC 493.

## **ENSEMBLES AND MUSIC LESSONS**

### **Voice Class**

◆ MUSC 182 (.25 unit)  
*Bennett*

This course covers basic principles of voice production in music. There is no fee, and the class meets two hours per week. The course may not be repeated. Prerequisite: permission of voice coordinator. This course will be offered first semester only. Enrollment limited.

### **Kenyon Community Choir**

◆ MUSC 471 (.25 unit)  
*Locke*

The Kenyon Community Choir is a large chorus designed to perform literature for chorus and orchestra (or piano accompaniment). Sacred and secular works from the baroque period to the present will be performed at concerts and college functions. Membership is open to students, faculty, staff, and other community members. Those who formally enroll should expect to meet requirements beyond the regular weekly rehearsals. The course may be repeated. Prerequisites: a voice-placement audition and permission of instructor.

### **Knox County Symphony**

◆ MUSC 472 (.25 unit)  
*Locke*

The Knox County Symphony is a community-based orchestra that performs three to four times per year, including one combined concert with the Kenyon choirs. Literature includes the standard symphonic and concerto repertoire. The course may be repeated. Enrollment is limited depending on the needs of the orchestra; therefore a competitive seating audition is required. Prerequisite: permission of instructor.

### **Kenyon College Chamber Singers**

◆ MUSC 473-474 (.25 unit)  
*Locke*

The Kenyon College Chamber Singers is a small choir devoted to the literature for chamber ensemble, both a cappella and accompanied. The class

meets five hours per week. Members are required to make concerts and the spring tour a priority. The course may be repeated. Prerequisites: a voice-placement audition and permission of instructor.

### **Flute Choir**

◆ MUSC 475 (.25 unit)  
*Stimson*

This course is open to all qualified flutists upon audition. Special emphasis will be placed on aspects of ensemble playing, intonation, phrasing, and style. Numerous performances will be given. This course may be repeated for credit. (Not offered every semester.) Prerequisite: permission of instructor.

### **Woodwind Chamber Ensemble**

◆ MUSC 476 (.25 unit)  
*Sorton*

This ensemble is open to students with sufficient ability to play chamber music for winds. This course may be repeated for credit. (Not offered every semester.) Prerequisite: permission of instructor.

### **String Chamber Ensemble**

◆ MUSC 477 (.25 unit)  
*Biava*

This ensemble is open to students with sufficient ability to play chamber music for strings. It is also open to keyboard players. The course may be repeated for credit. (Not offered every semester.) Prerequisite: permission of instructor.

### **Guitar Ensemble**

◆ MUSC 478 (.25 unit)  
*Cox*

This ensemble is open to all qualified guitarists upon audition. The repertoire will consist of selections encompassing a variety of styles and periods of music. One, perhaps two, performances will be given each semester. The group may also perform with other ensembles. The course may be repeated for credit. (Not offered every semester.) Prerequisite: permission of instructor.

**Symphonic Wind Ensemble**

◆ MUSC 479 (.25 unit)  
*Heuchemer*

This ensemble, involving the standard symphonic band instrumentation (woodwinds, brass, and percussion), rehearses and performs a variety of music from the wind ensemble repertoire, including works for smaller chamber-style ensembles. There will be at least one performance per semester. Prerequisites: section-placement audition and permission of instructor.

**Instrumental Jazz Ensemble**

◆ MUSC 480 (.25 unit)  
*Burleson*

This course offers study of improvisational techniques, jazz, and jazz fusion from the early 1900s to the present. Application is toward individual style and ensemble performance. Work will include reading of lead sheets, transposition, and playing by ear. One or two concerts per semester will be given, with the strong possibility of other performance opportunities and possible inclusion of original works. This course may be repeated for credit. Prerequisite: permission of instructor.

**Early Music Ensemble**

◆ MUSC 481 (.25 unit)  
*Heuchemer*

The Early Music Ensemble performs music of the Middle Ages, Renaissance, and Baroque using modern instruments as well as replicas of historical instruments. Performance practice issues will be explored through an examination of surviving primary sources as well as a select number of high-quality secondary sources which focus on historical performance techniques. This course will be offered second semester only. Prerequisites: ability to read music fluently and permission of instructor.

**Percussion Ensemble**

◆ MUSC 482 (.25 unit)  
*C. Dachtyl*

Percussion ensemble provides an opportunity for students to perform in a variety of musical styles on traditional and contemporary percussion instruments. The percussion ensemble

presents a concert every term. The ensemble is open to all Kenyon students and may require an audition. This course may be repeated for credit. (Not offered every semester.) Prerequisite: permission of instructor.

**Musical Theater and Opera Workshop**

MUSC 483 (.25 unit)  
*Jantsch*

Musical Theater and Opera Workshop is a performance class in which students sing, dance, act, and assist in the technical aspects of musical theater and operatic scenes and/or full productions each semester. Participation is open to students, faculty, staff, and other community members. Those who enroll should expect extra rehearsal time before performances. The course may be repeated for credit. Prerequisites: audition and permission of the instructor.

**French Horn Ensemble**

◆ MUSC 484 (.25 unit)  
*Cummings*

This course is open to horn players qualified to perform chamber music. Auditions may be required. The class will explore all periods of music with emphasis on style, technique, and ensemble blending. An end-of-the-semester performance will be expected. This course may be repeated for credit. (Not offered every semester.) Prerequisite: permission of instructor.

**Asian Music Ensemble**

◆ MUSC 485 (.25 unit)  
*Staff*

This course provides ongoing study of the music of Asia. Students will be introduced to basic and advanced instrumental techniques for several individual gamelan instruments and receive coaching in musicianship and ensemble skills. The focus will be on traditional styles and conventional repertoires. Each semester will culminate in one public performance. This course may be repeated for credit. No previous musical experience is required. Prerequisite: permission of instructor.

**Harp Ensemble**

MUSC 486 (.25 unit)  
*Thompson*

This ensemble is open to students with sufficient ability to play harp. This course may be repeated for credit. (Not offered every semester.) Prerequisite: permission of instructor.

**Music Lessons**

The following music lessons are offered both first and second semesters.

**Level-I Harpsichord or Organ**

◆ MUSC 140 (.25 unit)\*  
*McCandless*

This course is an introduction to the technique and literature of the harpsichord or organ. A fee is charged. The course may be repeated once. Prerequisite: permission of applied music coordinator.

**Level-I Piano**

◆ MUSC 141 (.25 unit)\*  
*Pelfrey, Rearick, Reitz, Thompson*

This course is an introduction to basic piano technique: how to practice, sight-reading, relaxation, and memorization. Works studied will be representative of the baroque, classical, romantic, and modern periods. A fee is charged; the course may be repeated once. Prerequisites: attendance at a regularly scheduled placement interview (see Newscope) and permission of applied music coordinator.

**Level-I Harp**

◆ MUSC 142 (.25 unit)\*  
*Thompson*

This course is an introduction to harp technique and literature. Possible avenues of study include classical, folk, and popular music, as well as improvisation. An instrument will be available for instruction and practice time. A fee is charged. The course may be repeated once. Prerequisite: permission of applied music coordinator.

**Level-I Voice**

◆ MUSC 143 (.25 unit)\*  
*Bennett, Cameron, Dye, Jantsch, Mahaney, Redman, Williams*

This course is an introduction to basic vocal technique. Work will be based

on the needs of the individual student. The repertoire includes folk and popular tunes as well as classical selections. A fee is charged. The course may be repeated once. Prerequisites: attendance at a regularly scheduled placement interview (see Newscope), ability to match pitch, and permission of applied music coordinator.

#### **Level-I Recorder**

- ◆ MUSC 144 (.25 unit)\*  
*Sorton*

This course is an introduction to basic recorder technique. A fee is charged. The course may be repeated once. Prerequisite: permission of applied music coordinator.

#### **Level-I Woodwinds**

- ◆ MUSC 145 (.25 unit)\*  
*Ellsworth, Sorton, Stimson*

This course offers study of one of the orchestral woodwinds. Work will be based on the needs of the individual student. A fee is charged. The course may be repeated once. Prerequisite: permission of applied music coordinator.

#### **Level-I Percussion**

- ◆ MUSC 146 (.25 unit)\*  
*C. Dachtyl, L. Dachtyl*

This course introduces fundamental techniques for snare drum (e.g., music reading) and basic drum-set technique, including patterns and fills in various styles. A fee is charged. The course may be repeated once. Prerequisite: permission of applied music coordinator.

#### **Level-I Brass**

- ◆ MUSC 147 (.25 unit)\*  
*Cummings, Griffith, Reed*

This course offers study of one of the orchestral brass instruments. Work will be based on the needs of the individual student. A fee is charged. The course may be repeated once. Prerequisite: permission of applied music coordinator.

#### **Level-I Guitar**

- ◆ MUSC 148 (.25 unit)\*  
*Brown, Burlison, Cox, Mentschukoff, Paetsch, Skrobot*

This course is an introduction to guitar technique and literature. Classical, folk, acoustic pop, and jazz

are possible avenues of study. An acoustic, classical, or electric guitar is acceptable for instruction. A fee is charged. The course may be repeated once. Prerequisite: attendance at a regularly scheduled placement interview (see Newscope) and permission of applied music coordinator.

#### **Level-I Strings**

- ◆ MUSC 149 (.25 unit)\*  
*Biava, Lawson, Sletner*

This course offers study of one of the orchestral strings. Work will be based on the needs of the individual student. A fee is charged. The course may be repeated once. Prerequisite: permission of applied music coordinator.

\* For Level-I lessons, .125 unit of credit, instead of .25 unit, may be available at the discretion of the individual instructors.

#### **Level-II Harpsichord or Organ**

- MUSC 240 (.25 unit)\*  
*McCandless*

Work will be based on the needs of the individual student. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 140 and permission of applied music coordinator.

#### **Level-II Piano**

- MUSC 241 (.25 unit)\*  
*Pelfrey, Rearick, Reitz, Thompson*

The course will cover representative works from all periods and emphasize practice methods, sight-reading and memorization techniques, and expression and interpretation. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 141 and permission of applied music coordinator.

#### **Level-II Harp**

- MUSC 242 (.25 unit)\*  
*Thompson*

Work will be based on the needs of the individual student. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 142 and permission of applied music coordinator.

#### **Level-II Voice**

- MUSC 243 (.25 unit)\*  
*Bennett, Cameron, Dye, Jantsch, Mahaney, Redman, Williams*

This course offers a continuation of flexibility and range development and includes a required music-jury performance. Problems of stage deportment and interpretation are considered. A fee is charged. The course may be repeated. Prerequisites: MUSC 143 and permission of applied music coordinator.

#### **Level-II Recorder**

- MUSC 244 (.25 unit)\*  
*Sorton*

This course will consider representative sonatas and suites of the seventeenth and eighteenth centuries, as well as historical sources of recorder technique from the sixteenth to the middle of the eighteenth centuries. Simple figured bass is used. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 144 and permission of applied music coordinator.

#### **Level-II Woodwinds**

- MUSC 245 (.25 unit)\*  
*Ellsworth, Sorton, Stimson*

Work will be based on the needs of the individual student. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 145 and permission of applied music coordinator.

#### **Level-II Percussion**

- MUSC 246 (.25 unit)\*  
*C. Dachtyl, L. Dachtyl*

This course is a continuation of snare-drum technical studies with application to orchestral and concert band music, rudimental solos, advanced drum-set styles for jazz-rock applications, and chart reading for big band and show drumming. Music majors: This course presents an introduction to keyboard percussion and timpani, as well as orchestral techniques for various trap-percussion instruments. Performance in a scheduled music jury is required. A fee is charged. Prerequisites: MUSC 146 and permission of applied music coordinator.

**Level-II Brass**

MUSC 247 (.25 unit)\*  
*Cummings, Griffith, Reed*

Work will be based on the needs of the individual student. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 147 and permission of applied music coordinator.

**Level-II Guitar**

MUSC 248 (.25 unit)\*  
*Brown, Burlison, Cox, Mentschukoff, Paetsch, Skrobot*

Work will be based on the needs of the individual student. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 148 and permission of applied music coordinator.

**Level-II Strings**

MUSC 249 (.25 unit)\*  
*Biava, Lawson, Sletner*

Work will be based on the needs of the individual student. Appearance in a scheduled music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 149 and permission of applied music coordinator.

\* For Level-II lessons, .125 unit of credit, instead of .25 unit, may be available at the discretion of the individual instructors.

**Level-III Harpsichord or Organ**

MUSC 340 (.25 unit)\*  
*McCandless*

Work will be based on the needs of the individual student. Presentation of a recital or half recital is encouraged. A music jury is required. A fee is charged. Prerequisites: MUSC 240 and permission of applied music coordinator.

**Level-III Piano**

MUSC 341 (.25 unit)\*  
*Pelfrey, Rearick, Reitz, Thompson*

The course will cover major works of the baroque, classical, romantic, impressionist, and contemporary periods. A standard concerto may also be studied. Presentation of a recital or half recital is encouraged. A music

jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 241 and permission of applied music coordinator.

**Level-III Harp**

MUSC 342 (.25 unit)\*  
*Thompson*

Work will be based on the needs of the individual student. Presentation of a recital or half recital is encouraged. A music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 242 and permission of applied music coordinator.

**Level-III Voice**

MUSC 343 (.25 unit)\*  
*Bennett, Cameron, Dye, Jantsch, Mahaney, Redman, Williams*

The year's work encourages a recital or half recital featuring representative styles. A music jury is required. Diction and interpretation are given special consideration. A fee is charged. The course may be repeated. Prerequisites: MUSC 243 and permission of applied music coordinator.

**Level-III Recorder**

MUSC 344 (.25 unit)\*  
*Sorton*

Work will be based on the needs of the individual student. Presentation of a recital or half recital is encouraged. A music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 244 and permission of applied music coordinator.

**Level-III Woodwinds**

MUSC 345 (.25 unit)\*  
*Ellsworth, Sorton, Stimson*

Work will be based on the needs of the individual student. Presentation of a recital or half recital is encouraged. A music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 245 and permission of applied music coordinator.

**Level-III Percussion**

MUSC 346 (.25 unit)\*  
*C. Dachtyl, L. Dachtyl*

This course offers study of contemporary literature for all percussion instruments, including mallet instru-

ments, timpani, multiple percussion, and drum set. Study will include orchestral repertoire for various percussion instruments and possible solo percussion recital. A music-jury performance is required. A fee is charged. Prerequisites: MUSC 246 and permission of applied music coordinator.

**Level-III Brass**

MUSC 347 (.25 unit)\*  
*Cummings, Griffith, Reed*

Work will be based on the needs of the individual student. Presentation of a recital or half recital is encouraged. A music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 247 and permission of applied music coordinator.

**Level-III Guitar**

MUSC 348 (.25 unit)\*  
*Brown, Burlison, Cox, Mentschukoff, Paetsch, Skrobot*

Work will be based on the needs of the individual student. Presentation of a recital or half recital is encouraged. A music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 248 and permission of applied music coordinator.

**Level-III Strings**

MUSC 349 (.25 unit)\*  
*Biava, Lawson, Sletner*

Work will be based on the needs of the individual student. Presentation of a recital or half recital is encouraged. A music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 249 and permission of applied music coordinator.

\* For Level-III lessons, .5 unit of credit, instead of .25 unit, may be available at the discretion of the individual instructors.

**Level-IV Harpsichord or Organ**

MUSC 440 (.25 unit)\*  
*McCandless*

Work will be based on the needs of the individual student. Presentation of a recital or double music jury is required. A fee is charged. Prerequi-



sites: MUSC 340 and permission of applied music coordinator.

#### **Level-IV Piano**

MUSC 441 (.25 unit)\*  
*Pelfrey, Rearick, Reitz, Thompson*

The course will cover major works of the baroque, classical, romantic, impressionist, and contemporary periods. A standard concerto may also be studied. Presentation of a recital or double music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 341 and permission of applied music coordinator.

#### **Level-IV Harp**

MUSC 442 (.25 unit)\*  
*Thompson*

Work will be based on the needs of the individual student. Presentation of a recital or double music jury is required. fee is charged. The course may be repeated. Prerequisites: MUSC 342 and permission of applied music coordinator.

#### **Level-IV Voice**

MUSC 443 (.25 unit)\*  
*Bennett, Cameron, Dye, Jantsch, Mahaney, Redman, Williams*

The year's work leads to a recital featuring representative styles. Diction and interpretation are given special consideration. Presentation of a recital or double music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 343 and permission of applied music coordinator.

#### **Level-IV Woodwinds**

MUSC 445 (.25 unit)\*  
*Ellsworth, Sorton, Stimson*

Work will be based on the needs of the individual student. Presentation of a recital or double music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 345 and permission of applied music coordinator.

#### **Level-IV Percussion**

MUSC 446 (.25 unit)\*  
*C. Dachtyl, L. Dachtyl*

This course offers study of contemporary literature for all percussion instruments, including mallet instruments, timpani, multiple percussion, and drum set. Study will include

orchestral repertoire for various percussion instruments and possible solo percussion recital. A double music-jury performance is required. A fee is charged. Prerequisites: MUSC 346 and permission of applied music coordinator.

#### **Level-IV Brass**

MUSC 447 (.25 unit)\*  
*Cummings, Griffith, Reed*

Work will be based on the needs of the individual student. Presentation of a recital or double music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 347 and permission of applied music coordinator.

#### **Level-IV Guitar**

MUSC 448 (.25 unit)\*  
*Brown, Burlison, Cox, Mentschukoff, Paetsch, Skrobot*

Work will be based on the needs of the individual student. Presentation of a recital or double music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 348 and permission of applied music coordinator.

#### **Level-IV Strings**

MUSC 449 (.25 unit)\*  
*Biava, Lawson, Sletner*

Work will be based on the needs of the individual student. Presentation of a recital or double music jury is required. A fee is charged. The course may be repeated. Prerequisites: MUSC 349 and permission of applied music coordinator.

\* For Level-IV lessons, .5 unit of credit, instead of .25 unit, may be available at the discretion of the individual instructors.

## **Additional courses available another year include the following:**

MUSC 111 Theoretical Listening and Basic Counterpoint  
MUSC 202 Music History: Middle Ages and Renaissance

MUSC 204 Music History:

Nineteenth Century

MUSC 302 The History of Jazz

MUSC 304 Current Issues in Music

MUSC 305 Court Musical Patronage

MUSC 307 Haydn and Mozart

MUSC 308 Brahms and His Times

MUSC 309 History of Opera

MUSC 321 Jazz Theory and Arranging

MUSC 323 Instrumentation and

Arranging

MUSC 324 Music and MIDI Technology

MUSC 331 Conducting

MUSC 403 Production and Performance