

Faculty

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Associate Professor

Camilla Cai
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Chair, James D. and Cornelia
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Music and Culture

Reginald L. Sanders
Assistant Professor

Adjunct Faculty

Dione Bennett (voice)

Luis Biava (cello and string
ensemble)

Brett Burleson (guitar and jazz
ensemble)

Virginia Cameron (voice)

Robert Cox (guitar, guitar
coordinator, guitar ensemble)

Lorree Cummings (French horn
and French horn ensemble)

Cary Dachtyl (percussion and
percussion ensemble)

Linda Dachtyl (percussion and
jazz piano)

Kelly Hart (voice)

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

Charles Lawson (string bass)

Cynthia Mahaney (voice)

Jennifer Marcellana (voice)

Magic McBride (opera workshop)

Andrej Mentschukoff (classical
guitar)

Terry McCandless (organ and
harpsichord)

Graham Middleton (lower brass)

Matthew Paetsch (jazz upright bass
and bass guitar)

Hild Peersen (clarinet and saxo-
phone)

Patricia Pelfrey (piano)

Jeff Poole (guitar)

Loretta Rearick (piano)

Carolyn Redman (voice)

James Reed (trumpet)

John Reitz (piano and piano
coordinator)

Vanessa Ripley (viola)

Tamara Seckel (voice)

Ariane Sletner (violin)

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

Ann Stimson (flute and flute choir)

Janet Thompson (piano,
harp, and harp ensemble)

Rick Williams (voice and opera
workshop)

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.

The experience of creating or re-creating music through musical performance is central to understanding the discipline of music. To this end, the applied music program is structured to allow any student at any level of experience to engage in this type of study. Inherent in this approach is the assumption that an increase in proficiency and skill should be both measurable and continuous. End-of-semester juries and timely advancement to established higher skill levels are two of the methods by which the Department of Music seeks to evaluate the progress of individual students. Lessons are offered as follows: Levels I, II, and III: 25 minutes (.13 unit) or 50 minutes (.25 unit); Level IV: 50 minutes (.25 unit) or 100 minutes (.5 unit). Students may earn a total of .5 unit at Level I, at which point they need to advance to Level II in order to continue to receive academic credit. Likewise, students may earn a total of .5 unit at Level II, at which point they need to advance to Level III in order to continue for credit. There is no limit on the aggregate credit available for Levels III and IV.

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 Knox County Symphony; 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 comprehensive 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/Ear Training

MUSC 121Y-122Y (1 unit)
Buehrer

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 short composition projects each 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)
Malawey

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. Concert attendance is required. Readings from primary sources will supplement the basic text. This course is a prerequisite for upper-level surveys and electives offered by the music department, and it is suggested for first-year students or those new to the department. MUSC 102 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)
Mendonca

Ethnomusicology is often described as the study of music in its cultural context. This includes the ideas that people create and maintain about music, the forms that the music takes, the nature of the musical instruments and voices used to create the music, and the ways in which music functions and is valued in society. In this course we will look at the interdependence and interaction of music and other aspects of culture, through investigating case studies 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.

Medieval and Renaissance

MUSC 202 (.5 unit)
Heuchemer

This course is a survey of Western music from antiquity through the transition into the seventeenth century. While the stylistic development of music is central to the course, other issues to be discussed include aesthetics, philosophies, performance practices, and cultural/political influences that significantly affected music. Primary and secondary source readings will be used to augment the basic texts. Some concert attendance may be required. Prerequisite: MUSC 101 and 102. Enrollment limited.

Music History: Nineteenth Century

MUSC 204 (.5 unit)
Sanders

This course explores the development of Western art music from Beethoven through the end of the nineteenth century with respect to traditional musical elements, such as form, texture, and harmony, and also within the cultural context, where the role and influence of aesthetics, philosophy, religion, politics, and performance practice are considered. Primary and secondary source readings will

augment the basic text. Prerequisite: MUSC 101 and 102 or placement by exam. Enrollment limited.

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.

Special Topic: Wolfgang Amadeus Mozart

MUSC 391 (.5 unit)
Sanders

This course is a chronological exploration of the life and music of Mozart from his early years in Salzburg and travels across Europe through his final years in Vienna, where he wrote some of his finest and most influential compositions. Through the study of primary sources and recent scholarship, the student will gain an understanding of Mozart, the world in which he lived, and the background, structure, and significance of his most important works. Prerequisite: one of MUSC 202, 203, 204, or 205.

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)
Malawey

See first-semester course description.

Intro to Musical Style

MUSC 102 (.5 unit)
Heuchemer

See first-semester course description.

Introduction to Ethnomusicology

MUSC 103 (.5 unit)
Mendonca

See first-semester course description

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 interfaces 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.

Introduction to Music Technology

MUSC 324 (.5 unit)
Buehrer

This semester-long course will investigate the ways in which computers and MIDI (Musical Instrument Digital Interface) technology may be used in the field of music today. Beginning with an introduction to the physics of sound and an historical overview of electronic music, the course will provide students with an understanding of basic sound production and how recent advances in music technology fit into the larger context of electronic music experimentation in the twentieth century. The bulk of the course will focus on modern music technology and its use, the basics of MIDI,

music notation software (such as Sibelius), digital audio software (such as Logic), audio editing (such as Peak), multimedia authoring (Pd or Max/MSP), and the instruments commonly used with desktop MIDI workstations, such as synthesizers and digital samplers. Prerequisite: MUSC 102 and 122 (may be taken concurrently).

Individual Study

MUSC 494 (.5 unit)
Staff

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

ENSEMBLES AND MUSIC LESSONS

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 (.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)
Buehrer

This course offers instruction in the performance of various styles of jazz from the early 1900s to the present. Attention will be given to the development of improvisational techniques and strategies as well as individual and ensemble performance practices of different styles. Work will include reading of written arrangements, lead sheets, transposition, and playing by ear. One or two concerts per semester will be given, with the possibility of other performance opportunities and possible inclusion of original works. This course may be repeated for credit. Prerequisite: 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)
Mendonca

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, Hart, Jantsch, Mahaney, Marcellana, Redman, Seckel, 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)*
Peersen, 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, Middleton, 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)*
Burleson, Cox, Mentschukoff, Paetsch, Poole

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, Ripley

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, Hart, Jantsch,
Mahaney, Marcellana, Redman, Seckel,
Williams

This course offers a continuation of flexibility and range development and includes a required music-jury performance. Problems of stage

department 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)*
Peersen, 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, Middleton, 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)*
Burlson, Cox, Mentschukoff, Paetsch,
Poole

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, Ripley

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, Hart, Jantsch,
Mahaney, Marcellana, Redman, Seckel,
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)*
Peersen, 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 instruments, 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, Middleton, 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)*
Burleson, Cox, Mentschukoff, Paetsch,
Poole

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, Ripley

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. Prerequisites: 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, Hart, Jantsch,
Mahaney, Marcellana, Redman, Seckel,
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)*
Peersen, 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, Middleton, 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)*

Burleson, Cox, Mentschukoff, Paetsch, Poole

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, Ripley

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.