

MUSIC

THE DEAN

Andrew Glendening

THE FACULTY

Nicholle Andrews

Katherine Baber

Mark Dancigers

Samuel Fischer

Katherine Hickey

Louanne Fuchs Long

Joseph Modica

Daniel Murphy

Co Nguyen

Marco Schindelmann

David Scott

Eddie R. Smith

Anthony Suter

Melissa Tosh

Lara Urrutia

MUSIC COURSES FOR NON-MUSIC MAJORS

Any University student may participate in musical activities through enrollment (usually by audition) in the University Choir, Chapel Singers, Bel Canto Singers, Wind Ensemble, Studio Jazz Band, Orchestra, Symphonic Band, Opera Workshop, and a variety chamber music ensembles. By audition, students are invited to register for private, group, or class lessons, available on all instruments and for voice.

The following courses have been designed with the general University student in mind:

Note: MUSI indicates performance courses.

- MUS 100 Experiencing Music
- MUS 113 Sound Recording
- MUS 130 Jazz History
- MUS 231 Jazz History to the 1940s
- MUS 232 Jazz History 1940s to the Present
- MUS 233 American Music
- MUS 234 Musical Cultures
- MUSI 111 University Choir
- MUSI 112 Chapel Singers
- MUSI 114 Bel Canto Singers
- MUSI 121 Class Piano I
- MUSI 123 Class Classical Guitar
- MUSI 124 Introduction to Voice
- MUSI 125 Class Popular Guitar
- MUSI 131 UR Symphony Orchestra
- MUSI 136 Studio Jazz Band
- MUSI 138 Wind Ensemble
- MUSI 140 Symphonic Band

Additional requirements and information are listed in the School of Music Student Handbook, which can be obtained from the Music Office.

Students are invited to enroll in any other music courses of interest, provided they meet the prerequisites.

THE UNDERGRADUATE PROGRAM

The University of Redlands School of Music is an accredited institutional member of the National Association of Schools of Music, and its requirements for entrance and graduation comply with the standards of this accrediting organization.

Learning outcomes for School of Music programs may be found at www.redlands.edu/BA-MUS/learning-outcomes.

BACHELOR OF MUSIC

The Bachelor of Music degree is an intensive pre-professional program with majors in Performance, Composition, and Music Education. The degree is intended for students who seek a concentrated focus in music with the intention of pursuing a career in performance, composition, or teaching. The performance major is available in voice, piano, organ, violin, viola, cello, double bass, classical guitar, jazz/studio guitar, harp, flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone/euphonium, tuba, and percussion.

ENTRANCE REQUIREMENTS

Applicants for all bachelor of music degrees must pass an entrance audition. This audition may be performed before entering the University as part of the admissions process, or while the student is in residence, preferably no later than the end of the second semester of full-time study. Students in residence or living within 200 miles of Redlands are expected to audition in person; others may submit a good quality audio or videotape recording or CD. Whether executed in person or on tape or CD, the audition should last no more than 15 minutes. Although no specific repertory is demanded, the audition

material should demonstrate the applicant's musical and technical ability and should, if possible, be drawn from two or more historical or style periods. Prospective composition majors should submit copies of one or two recent scores, and tapes when available, directly to the School of Music as part of the application process, in addition to an audition in a specialized performance area.

All University of Redlands students may enroll in music courses, provided they meet the prerequisites. However, only students who have been approved by the music faculty through the above-described process will be certified to receive the bachelor of music degree.

ENTERING VOCAL PROFICIENCY LEVELS

Vocalists who are applying for admission and applied lessons have generally had two or more years of private vocal study and previous solo experience. They can demonstrate some proficiency in sight-singing, possess a relatively mature vocal quality, and have a basic knowledge of appropriate vocal literature. As a result of the entering vocal auditions, students will be placed in one of the levels: Voice Class, Minor in Voice, B.A. in Voice, or B.M. (Conditional) in Voice. Students enrolling in the Johnston Program as vocal majors must also audition for placement.

ADVANCED PLACEMENT IN MUSIC

Music Theory: Students who earn a score of five on the Advanced Placement Test receive 2 credits for MUS 101 Theory I. For all other students who wish to apply for advanced standing in theory, a placement examination is given during New Student Week.

INTERNATIONAL BACCALAUREATE IN MUSIC

Students who earn a score of 5 or higher will be awarded credit for MUS 100.

GRADUATION REQUIREMENTS FOR THE BACHELOR OF MUSIC

GENERAL EDUCATION REQUIREMENTS FOR THE BACHELOR OF MUSIC

Each student in the bachelor of music degree must complete 30 courses credits outside the School of Music that will provide a broad education. The College is transitioning from the Liberal Arts Foundations to Liberal Arts Inquiry general education requirements. Entering first-year and transfer students who are entering the University with less than 32 credits will meet their general education requirements by completing the LAI. Continuing students, transfer students, and readmitted student who are enrolling in the University with 32 credits or more in the 2018/2019 school year, 64 credits or more in the 2019/2020 school year, or 96 credits in the 2020/2021 school year will meet their general education requirements by completing the LAF. This will hold true even if a student declares a new major that did not exist prior to the implementation of the LAI or chooses to meet major requirements for the catalog year they graduate.

LIBERAL ARTS FOUNDATION (LAF) REQUIREMENTS

First-Year Seminar – 4 credits

Writing across the Curriculum – 0-8 credits Freshman year, Junior or Senior year

Community Service Activity – 3 credits A public service activity carried out during May Term

Each bachelor of music major must successfully complete courses outside of music in at least four of the following Liberal Arts Foundation categories.

For detailed information about each category, see the Liberal Arts Foundation descriptions in the Arts and Sciences Graduation Requirements section of this Catalog.

- Cross-Cultural Studies (CC)

- Dominance and Difference (DD)
- Foreign Language (FL)(at the second-semester college level or higher)
- Human Behavior (HB)
- Humanities Literature (HL) OR Humanities Philosophy (HP)
- Mathematics and Science (MS)
- State and Economy (SE)

The remaining non-music courses needed to bring the total to 30 credits may be chosen from any department.

LIBERAL ARTS INQUIRY (LAI) REQUIREMENTS

First-Year Seminar – 4 credits

Research and Communication – Writing Foundation (WF) course and courses that provide the Research and Information & Media Literacy (WR/IMLI), Writing in the Discipline (WD), Advanced Information and Media Literacy (IMLA), and Oral Communication (OC) embedded experiences.

Community Engagement & Reflection – 3 credits A public service activity carried out during May Term

Each bachelor of music major must successfully complete courses in at least 4 of the Areas of Inquiry and Practices listed below, at least two of which must be in one of the three practices.

For detailed information about each category, see the Liberal Arts Inquiry descriptions in the Arts and Sciences Graduation Requirements section of this Catalog.

- Humanities Practices (H)
- Natural Scientific Practices (NS)
- Social Scientific Practices (SS)
- Analyzing Perspectives and Worldviews (APW)
- Evaluating Self in Society (ESS)
- Critiquing Power and Inequalities (CPI)
- Thinking Globally (TG)

The remaining non-music courses needed to bring the total to 30 credits may be chosen from any department.

MULTIPLE MAJORS

Students in the Bachelor of Music degree have the flexibility to complete a second major or minor in another department in the College of Arts and Sciences. Students with multiple majors will designate a first/primary major and follow the requirements of that major's degree. Students with multiple majors who designate a first/primary as performance, music education or composition major follow the degree requirements for the Bachelor of Music. Students with two majors receive only one degree; in this case the Bachelor of Music degree. One or more additional majors may be selected, whether in the same degree or not. Specific requirements for each major(s) must be met. Because this is not a dual-degree program, it is normally completed in four years.

DOUBLE-DEGREE PROGRAM: BACHELOR OF MUSIC AND BACHELOR OF ARTS OR BACHELOR OF SCIENCE

The double-degree program is a five-year course of study where students can pursue pre-professional studies in music as well as a liberal arts degree within the College of Arts and Sciences. Upon completing the program, students are awarded both the Bachelor of Music and a Bachelor of Arts or Bachelor of Science degree.

ADMISSION REQUIREMENTS

Students must be accepted for study in the College of Arts and Sciences and in the School of Music's Bachelor of Music program. Students may not select the Bachelor of Arts in Music and Bachelor of Music as their double-degree program. The second degree must be in a different discipline.

COURSEWORK

- A minimum of 158 hours is required for graduation.
- Completion of all requirements for the major in each degree program.
- Fulfillment of all the requirements for the Liberal Arts Foundation as specified for the Bachelors of Arts or the Bachelor of Science degree.

DECLARATION OF DOUBLE-DEGREE AND FIFTH-YEAR ELIGIBILITY

Students need to declare their double-degree majors before the end of the fifth semester. In order to be eligible for the fifth year, students must show the completion of sufficient coursework to justify timely completion of both degrees.

ADVISING

Completing the double-degree program requires careful planning. Students are required to have advisors in each major field and to meet regularly with their advisors to maintain a five-year plan of study.

DISCLAIMER ON FINANCIAL AID

Students should be aware of the financial aid implications of this course of study. External funding by federal sources may be subject to eligibility requirements, which may preclude support for a fifth year of study. Funding from the State of California is not available for the fifth year. Consult with Student Financial Services before pursuing the double-degree program.

BASIC MUSIC COURSES FOR THE BACHELOR OF MUSIC

The Bachelor of Music degree is an intensive pre-professional program with majors in Performance, Composition, and Music Education. The degree is intended for students who seek a concentrated focus in music with the intention of pursuing a career in performance, composition, or teaching. Studies in music comprise roughly two-thirds of the degree.

Students experiencing class conflicts necessitated by other courses taken to fulfill degree requirements are directed to the School of Music office to receive advice regarding an alternate section to accommodate their needs.

REQUIRED COURSES:

- MUS 110 Recital Repertory Class (0)—each semester in residence
- MUSI 121 Class Piano I (1)
- MUSI 126 Class Piano II (1)
- MUSI 221 Class Piano III (1)

Note: Students must complete MUSI 121, MUSI 126, and MUSI 221 with a passing grade in order to fulfill the requirement for the degree. A maximum of 3 credits will count towards the major. Music Education majors with an emphasis in keyboard/vocal or keyboard/instrumental are exempt from the piano requirement.

- MUS 101 Theory I (2)
- MUS 102 Theory II (2)
- MUS 103 Theory III (2)
- MUS 104 Theory IV (2)
- MUS 105 Ear Training and Sight-Singing I (2)
- MUS 106 Ear Training and Sight-Singing II (2)
- MUS 107 Ear Training and Sight-Singing III (2)
- MUS 108 Ear Training and Sight-Singing IV (2)
- MUS 300 Music History and Literature from Antiquity to 1750 (4)
- MUS 301 Music History and Literature from 1750 to the Present (4)
- MUS 335 Introduction to Conducting (2)

ELECTIVE COURSES

-- 15–16 additional credits selected from music courses numbered above 100. Courses required for the student's specific degree may not count as electives.*

*One course must be outside the Western classical tradition.

Elective requirements differ for the following majors: Composition majors, 4 to 5 credits; Voice Performance, 11 to 12 credits are required. Music Education majors are exempt from the elective requirement.

THE PERFORMANCE MAJORS

THE MAJOR IN PERFORMANCE: PIANO OR ORGAN

The following courses are required in addition to the Basic Music Courses:

- MUAP 302 OR MUAP 305 Private Instruction on the Major Instrument—for a total of 24 credits
- Complete 2 credits from MUAP 304 and/or MUAP 306 Private Instruction
- MUS 211 Accompanying (1)—for a total of 8 credits
- MUS 217 Piano Literature (Piano majors) (2)
- MUS 157 Organ History and Literature (2) (Organ majors)
- MUS 228 Pedagogy (2)
- MUS 229C Pedagogy Practicum (2)
- MUS 299** Upper-Division Qualifying Examination (0)
- MUS 347 History of Opera (4)
- MUS 399 Junior Recital (0) (or production of a professional-level edited tape recording)
- MUS 498A Full Senior Recital (0)
- Appropriate conducted ensemble—complete a total of 4 credits

THE MAJOR IN PERFORMANCE: VOICE

The following courses are required in addition to the Basic Music Courses:

- MUAP 308 Private Instruction in Voice—for a total of 24 credits
- MUS 224 German and Italian Vocal Literature and Diction (2)
- MUSI 110 Opera Workshop—4 credits

- MUS 228 Pedagogy (2)
- MUS 225 English and French Vocal Literature and Diction (2)
- MUS 229A Pedagogy Practicum (2)
- MUS 299** Upper-Division Qualifying Examination (0)
- MUS 347 History of Opera (4)
- MUS 399 Junior Recital (0) (or production of a professional-level edited tape recording)
- MUS 498A Full Senior Recital (0)
- Appropriate conducted ensemble— complete a total of 8 credits

THE MAJOR IN PERFORMANCE: VIOLIN, VIOLA, CELLO, DOUBLE BASS, OR HARP

The following courses are required in addition to the Basic Music Courses:

- MUAP 300–399 Private Instruction on the Major Instrument—for a total of 24 credits
- MUS 228 Pedagogy (2)
- MUS 229B Pedagogy Practicum (2)
- MUS 259 Literature of the Major (0)
- MUS 299** Upper-Division Qualifying Examination (0)
- MUS 399 Junior Recital (0) (or production of a professional-level edited tape recording)
- MUS 498A Full Senior Recital (0)
- Appropriate conducted ensemble—complete a total of 8 credits
- Chamber Ensemble—complete a total of 4 credits

Note: Violin majors must also complete 2 credits of private study in viola. Viola majors must also complete 2 credits of private study in violin.

THE MAJOR IN PERFORMANCE: GUITAR

The following courses are required in addition to the Basic Music Courses:

- MUAP 300–399 Private Instruction on Guitar—for a total of 24 credits

Note: Additionally, students whose primary instrument is jazz guitar must also complete 2 credits of MUAP 328 Classical Guitar, and students whose primary instrument is classical guitar must also complete 2 credits of MUAP 330 Jazz Guitar.

- MUS 228 Pedagogy (2)
- MUS 229B Pedagogy Practicum (2)
- MUS 259 Literature of the Major (0)
- MUS 299** Upper-Division Qualifying Examination (0)
- MUS 399 Junior Recital (0) (or production of a professional-level edited tape recording)
- MUS 498A Full Senior Recital (0)
- Appropriate conducted ensemble—4 credits
- Guitar Ensemble—complete a total of 8 credits

THE MAJOR IN PERFORMANCE: WIND INSTRUMENT OR PERCUSSION

The following courses are required in addition to the Basic Music Courses:

- MUAP 300–399 Private Instruction on the Major Instrument—for a total of 24 credits

Note: Percussion majors must take a minimum of 8 credits of MUAP 322 Classical Percussion and a minimum of 8 credits of MUAP 324 Jazz Percussion.

- MUS 228 Pedagogy (2)
- MUS 229D Pedagogy Practicum (2)
- MUS 259 Literature of the Major (0)
- MUS 299** Upper-Division Qualifying Examination (0)
- MUS 399 Junior Recital (0) (or production of a professional-level edited tape recording)
- MUS 498A Full Senior Recital (0)
- Appropriate conducted ensemble—complete a total of 8 credits
- Chamber Ensemble—4 credits

THE MAJOR IN COMPOSITION

Composition majors are encouraged to develop increasing competency in keyboard instruments through regular study in piano and/or organ.

The following courses are required in addition to the Basic Music Courses:

- MUS 438 Composition—for a total of 12 credits
- MUAP 300–399 Private Instruction on the Major Instrument or Voice—complete a total of 8 credits
- MUS 208 Computer Music (4)
- MUS 299** Upper-Division Qualifying Examination (0)
- MUS 354 Counterpoint (4)
- MUS 356 Orchestration (2) for a total of 4 credits
- MUS 399 Junior Recital (0)
- MUS 406 Twentieth-Century Music Literature (4)
- MUS 498A Full Senior Recital (0)
- Appropriate conducted ensemble—complete a total of 8 credits
- Chamber Ensemble—4 credits

THE MAJOR IN MUSIC EDUCATION

The following courses are required in addition to the Basic Music Courses:

- MUAP 300–399 Private Instruction in the Major Instrument or Voice—for a total of 14 credits
- MUS 151 String Instrument Techniques (2)
- MUS 133 Woodwind Instrument Techniques (2)
- MUS 134 Brass Instrument Techniques (2)
- MUS 131 Percussion Instrument Techniques (2)
- MUS 299** Upper-Division Qualifying Examination (0)
- MUS 307 World Music (3)
- MUS 339 Music in the Elementary School (3)
- MUS 356 Orchestration—2 credits
- MUS 323 Choral Music at the Pre-College Level (4)
- MUS 312 Instrumental Music at the Pre-College Level (4)
- MUS 399 Junior Recital (0)
- MUS 498B Half Senior Recital (a minimum of 2 credits of private instruction)
- Appropriate conducted ensemble—complete a total of 7 credits
- Chamber Ensemble—2 credits

Additional Courses for the Music Education Major (Vocal Track)

- MUS 211 Accompanying (keyboard majors) (1)
- MUS 224 German and Italian Vocal Literature and Diction (2)
- MUS 225 English and French Vocal Literature and Diction (2)
- MUS 436 Advanced Choral Conducting

Additional Courses for the Music Education Major (Instrumental Track)

- MUS 141 Marching Band Techniques (2)
- MUS 211 Accompanying—2 credits (keyboard majors)
- MUS 437 Advanced Instrumental Conducting (4)
- MUSI 124 Introduction to Voice (1)

**For more information regarding Upper-Division Qualifying Jury Examination, see “MUS 299 Upper-Division Qualifying Jury Examination” on page 227.

SINGLE-SUBJECT TEACHING CREDENTIAL

Students interested in teaching music at the elementary and/or secondary level need to complete a Single-Subject Preliminary Teacher Credential Program in addition to finishing their baccalaureate degree. The courses taken in the Music Education major satisfy the Single-Subject Content Competency requirement for the Preliminary Teacher Credential; students who have not taken the Music Education major must pass the PRAXIS, SSAT, or CSET standardized examination for music to demonstrate content competency.

Students should consult with the music education advisor about their major and degree requirements. Students also need to contact the School of Education's faculty advisor for undergraduate students to discuss information about undergraduate and post-baccalaureate teacher credential programs. Please refer to the School of Education section of this Catalog for further information about the Preliminary Single-Subject Teacher Credential.

BACHELOR OF ARTS WITH A MAJOR IN MUSIC

This degree is intended for students who seek to include musical studies in the broad context of a liberal education. Studies in music comprise roughly one-third of the degree. Students enrolled in the bachelor of arts with a major in music must satisfy the Liberal Arts Foundation requirements as listed in the College of Arts and Sciences Graduation Requirements section of this Catalog.

BACHELOR OF ARTS IN MUSIC

46 credits in music required

- MUS 110 Recital-Repertory Class (0) (each semester in residence)

Note: Students experiencing class conflicts necessitated by other courses taken to fulfill degree requirements are directed to the School of Music office to receive advice regarding an alternate section to accommodate their needs.

- MUSI 121 Class Piano I (1)
- MUSI 126 Class Piano II (1)
- MUSI 221 Class Piano III (1)

Note: Students must complete MUSI 121 MUSI 126, and MUSI 221 with a passing grade in order to fulfill the requirement for the degree. A maximum of 3 credits will count towards the major.

- MUS 101 Theory I (2)
- MUS 102 Theory II (2)
- MUS 103 Theory III (2)
- MUS 105 Ear Training and Sight-Singing I (2)
- MUS 106 Ear Training and Sight-Singing II (2)
- MUS 107 Ear Training and Sight-Singing III (2)
- MUS 300 Music History and Literature from Antiquity to 1750 (4)
- MUS 301 Music History and Literature from 1750 to the Present (4)
- MUAP 302–338 Private Instruction on a Single Instrument or in Voice—for a total of 8 credits
- Appropriate conducted ensemble—a total of 6 credits
- Chamber Ensemble—2 credits
- Music Electives—8 credits (*One course must be outside the Western classical tradition)
- The student must also complete a 0–2 credit senior project, approved by the advisor, drawing together the strands of the program of study. With the approval of the advisor, the student may substitute a Half Senior Recital for the senior project. This recital is subject to all the rules and regulations governing a required Senior Recital.

THE MINOR IN MUSIC

The music minor is designed to encourage the development of competence in a specific area of music. It is intended for those students who are majoring in an area outside of music, but who may have been actively involved in musical activities in high school, have musical talent, enjoy listening to and/or performing music, or simply wish to continue their musical studies. Therefore a minor in one of these four areas may not be combined with a major in music.

The minor is offered in four areas:

1. Minor in Jazz Studies
2. Minor in Instrumental or Vocal Music
3. Minor in Music History
4. Interdisciplinary Minor

Students wishing to pursue the minor in music must complete an entrance examination demonstrating the ability to read both musical pitch and rhythm.

Prospective minors must complete the Declaration of Major/Minor form as soon as possible in order to avoid music fees; approval of the Dean of the School of Music is also required. Students are encouraged to seek out a music faculty member to serve as a minor advisor. Other than MUS 110, Recital Repertory Class, and MUSI 124, Introduction to Voice, no course for the minor may be taken for credit/no credit.

Students must declare their desire to minor in music prior to the beginning of their junior year. Contact the Director of Music Admissions for assistance at music@redlands.edu or (909) 748-8014.

REQUIREMENTS FOR THE MINOR PROGRAMS

MINOR IN JAZZ STUDIES

The Minor in Jazz Studies is designed for students with previous jazz performance experience seeking to expand their knowledge and skills and includes courses in applied jazz improvisation and history, as well as private lessons and ensembles. A performance audition demonstrating the ability to read both musical pitch and rhythm is required of applicants to this program.

To schedule an audition or for further information, contact the Director of Music Admissions at music@redlands.edu or (909) 748-8014.

Required Courses: 7 courses/ 22 credits

- MUS 213 Jazz Improvisation I (2)
- MUS 214 Jazz Improvisation II (2)
- MUS 231 Jazz History to the 1940s (4)
- MUS 232 Jazz History 1940s to Present (4)
- MUSI 135 Jazz Improvisation Ensemble (6)
- MUSI 136 Studio Jazz Band (where appropriate) (2)
- MUAP 331 Jazz Improvisation and/or applied lessons (6)

MINOR IN INSTRUMENTAL OR VOCAL MUSIC

This minor is for students seeking to improve their facility on an instrument or voice. A performance audition is required of applicants to this program. Admission is primarily based on classical performance ability. To minor in an instrument or voice, a student must have had lessons previously and demonstrate a sufficient proficiency level. Two selections from the standard repertoire of their primary instrument or voice should be prepared for the audition. To schedule an audition or for further information, contact the Director of Music Admissions in the School of Music at music@redlands.edu or (909) 748-8014.

Required Courses: 7 or more courses/ 22 credits

- MUS 116 Musicianship Skills (2)
- MUS 117 Musicianship Skills II (2)
- MUS 234 Musical Cultures (4)
- Major Conducted Ensemble (4)
- Applied Music (MUAP 100-level) (4–6)*
- Music Electives (4–6)**
- MUS 110 Recital Repertory—4 semesters (0)

*Students wishing to pursue the Minor in Vocal Music should enroll in a minimum of four semesters of MUSI 124 Introduction to Voice. This course may be repeated for additional credits. Singers may also audition for applied lessons, which will be offered if Vocal Proficiency Guidelines are met (see heading above) and if studio openings exist.

**The Liberal Studies Major seeking a multiple-subject credential should take MUS 118 Music for the Classroom Teacher as an elective.

MINOR IN MUSIC HISTORY

No performance requirement.

Required Courses: 7 courses/ 22 credits

- MUS 101 Music Theory I (2)
- MUS 102 Music Theory II (2)
- MUS 103 Music Theory III (2)
- MUS 300 Music History (4)
- MUS 301 Music History (4)*
- Electives in Music History (8)

*MUS 101 and 102 are prerequisites for MUS 301.

INTERDISCIPLINARY MINOR

Students may construct an interdisciplinary minor under the aegis of an existing department or program such as the School of Music. This minor must satisfy the following conditions:

1. It must meet University-wide standards as published in this Catalog.
2. It must be designed in conjunction with a faculty advisor.
3. A committee of faculty representatives from all disciplines involved must be convened to approve the student's proposal.

Basic Required Music Courses

- MUS 116 Musicianship Skills (2)
- MUS 117 Musicianship Skills II (2)
- MUS 234 Musical Cultures (4)

Minor Requirements: 24 credits

- MUS 101 Theory I (2)
- MUS 105 Ear Training (2)
- MUS 300 Music History and Literature from Antiquity to 1750 (4) OR MUS 234 Musical Cultures (4)
OR MUS 301 Music History and Literature from 1750 to the Present (4)
- MUS 307 World Music (3)
- MUSI 124 Introduction to Voice (1–4 credits)
- MUAP 121 Class Piano I (1–3 credits) or MUAP 123 Class Classical Guitar (1–3 credits)
- Elective from courses in the category MUS (2 credits)
- Applied Instruction Courses (MUAP) (4–8 credits)
- Major conducted ensembles (MUSI) (4 semesters)

MUSIC SCHOLARSHIP AWARDS

Music Scholarship Awards enable the School of Music to assist outstanding undergraduate applicants who demonstrate—through personal or taped audition, or by other evidence—excellence in preparation, as well as potential for unusual growth in music performance or other specialty areas. Scholarships are automatically renewed each year (up to a maximum of four years) if the student maintains a sound academic record and meets all other University scholarship criteria. Applications are available from the Director of Music Admissions.

In addition to meeting general University requirements for scholarship holders, recipients of talent awards and other School of Music scholarships are required to participate in the appropriate conducted

ensemble each semester, to complete at least one credit of private instruction each semester on the major instrument or voice, or accompany selected ensembles and soloists (if the major instrument is piano or organ), to maintain a cumulative grade point average of 3.0 or higher, and to perform as soloists or ensemble musicians on special occasions as requested by the Dean of the School of Music.

PERFORMANCE

Music majors and other qualified University students registered for private lessons may participate in solo and chamber music recitals and concerts as often as they and their private teachers deem desirable.

All students taking private lessons are required to appear in regularly scheduled performance classes. Such students are expected to perform in recital as often as the private instructor requires.

Subject to audition, full-time music majors are required to register and participate in an appropriate conducted ensemble each semester in residence. The ensemble assignment is made according to the student's primary or secondary performance area.

APPROPRIATE ENSEMBLES INCLUDE

- Wind or percussion: Wind Ensemble, Symphonic Band, and/or Orchestra
- Strings: Orchestra
- Singers: University Choir, Chapel Singers or Bel Canto Singers
- Harp, guitar and keyboard majors either play parts in conducted ensembles or perform in a secondary area.

Performance in off-campus organizations and ensembles is permitted as long as such participation does not conflict with scheduled rehearsals or performances of University organizations or ensembles. Music majors must perform in appropriate conducted ensembles when the Dean of the School of Music for a specific concert or event requests their participation.

Music majors whose work has resulted in outstanding scholarship and performance are eligible during their junior or senior year for election to membership in Pi Kappa Lambda, the national music honorary society. Students become eligible for membership during the junior year. The School of Music also has active chapters of Phi Mu Alpha Sinfonia, the national professional music fraternity, and Sigma Alpha Iota, the national professional music sorority.

DEPARTMENTAL HONORS

A departmental honors program is available for exceptionally able and motivated students. After consultation with a faculty advisor, interested students should initiate their own applications by submitting a written proposal to the Dean of the School of Music in the last semester of the junior year. Approval is determined by an affirmative vote of the music faculty. Projects may include public performances or lecture presentations and are normally accompanied by extensive research culminating in a formal paper. Students are evaluated by a committee of two full-time music faculty chosen by the student, as well as the Dean of the School of Music, in a final one-hour oral examination. Students may choose an additional examiner from outside the School of Music. Projects normally will not require additional coursework other than that required for graduation. Applicants must have a minimum grade point average of 3.50. Also see the Graduation with Honors section of the Awards and Honors chapter of this Catalog.

STUDY ABROAD

The University offers a variety of study abroad opportunities for music majors as part of the Salzburg Semester offerings. (See more detailed information in the Study Abroad section of this Catalog.) The IES Program in Vienna has also proved to be popular for those who are proficient in German. The decision to study abroad must be made early on in a student's course of study and with the assistance of his or her faculty advisor. Failure to carefully work out a course of study may result in the necessity of taking a ninth semester in order to graduate. In some cases, it might be impossible to construct an eight-semester program—particularly if the student is enrolled in the B.M. in Music Education. Indeed, the School of Music cannot guarantee an eight-semester course of study to anyone who elects to take part in a Study Abroad program.

COURSE DESCRIPTIONS (DNCE)

122 Ballet.

Fall (3).

Study and practice of the technique and discipline of ballet. Beginning to advanced levels. No previous formal training required. May be repeated for degree credit for a maximum of 12 credits.

125 Modern Dance.

Spring (3).

Introduction to the basic fundamentals of modern dance technique and style through the development of muscular strength, coordination, balance, body alignment, endurance, flexibility, and rhythm.

COURSE DESCRIPTIONS (MUS)

100 Experiencing Music.

Fall (4), Spring (4), May Term (3).

Exploration of sound—its sources, effects, and organization—with emphasis on direct involvement through listening. Music of major styles and periods is introduced with emphasis on Western music. Students develop and become familiar with music technology.

Numeric and Credit/no credit grade only.

101 Theory I.

Fall (2).

An introduction to Western tonal harmony, beginning with the fundamental elements of pitch and rhythm: scales, key signature, intervals and their inversions, note values, and time signatures. Other topics include triads and their inversions, harmonic progression, and principles of part writing. Usually taken concurrently with MUS 105.

Numeric grade only.

102 Theory II.

Spring (2).

Further study of harmonic progression, figured bass, and part writing. Introduction of diatonic seventh chords and their inversions; non-chord tones; and elements of form including cadences, phrases, and periods.

Prerequisite: MUS 101. Usually taken concurrently with MUS 106.

Numeric grade only.

103 Theory III.

Fall (2).

Further study of figured bass and part writing, using all diatonic chords, in root position and inversion, and non-chord tones. Harmonic analysis. Introduction of chromatic elements, including secondary functions and modulation.

Prerequisite: MUS 102. Usually taken concurrently with MUS 107.

Numeric grade only.

104 Theory IV.

Spring (2).

Advanced part writing and harmonic analysis. Further study of chromatic elements, including mode mixture, the Neapolitan chord, augmented sixth chords, and enharmonic spellings and modulations. Study and analysis of binary and ternary forms.

Prerequisite: MUS 103. Usually taken concurrently with MUS 108.

Numeric grade only.

105 Ear Training and Sight-Singing I.

Fall (2).

Introduction to rhythmic sight reading, melodic and rhythmic dictation, recognition of intervals, and triad quality. Must be taken concurrently with MUS 101.

Numeric grade only.

106 Ear Training and Sight-Singing II.

Fall (2).

Continuation of melodic and rhythmic sight reading, melodic dictation, and interval recognition. Chord quality recognition including seventh chords and inversions.

Prerequisite: MUS 101 and MUS 105 or equivalent. Must be taken concurrently with MUS 102.

Numeric grade only.

107 Ear Training and Sight-Singing III.

Fall (2).

Sight-singing of melodies containing non-diatonic pitches, sight reading of more complex rhythms. One- and two-part melodic dictation including non-diatonic pitches. Continuation of interval and chord recognition.

Prerequisite: MUS 102 and MUS 106 or equivalent. Must be taken concurrently with MUS 103.

Numeric grade only.

108 Ear Training and Sight-Singing IV.

Fall (2).

Advanced melodic and rhythmic sight reading. Continuation of interval and chord recognition, and of one- and two-part melodic dictation, including chromatic elements such as altered chords and modulation.

Prerequisite: MUS 103 and MUS 107 or equivalent. Must be taken concurrently with MUS 104.

Numeric grade only.

110 Recital-Repertory Class.

Fall (0), Spring (0).

Required of all music majors; open to others.

Credit/no credit grade only.

113 Sound Recording.

Spring (2).

Introduction to sound recording techniques through theoretical studies and practical application. Topics included are acoustics, microphone characteristics and placement, multichannel mixing, and tape recording/editing methods. Students record soloists and small and major conducted ensemble performances in classical, jazz, and popular music idioms.

Offered as needed.

114 Advanced Sound Recording.

Spring (2).

A study of advanced sound recording and editing techniques with an emphasis on critical listening. Topics include theory and practice of recording, microphone techniques, digital audio, live sound production, and technical ear training.

Prerequisite: MUS 113 or permission of the instructor.

Offered as needed.

116 Musicianship Skills.

Fall (2).

Designed for students to develop an understanding of the basic structures of music and a functional level of music literacy and keyboard ability over two semesters. Course is intended for students seeking a music minor degree and students interested in gaining a basic level of music literacy. Keyboard lab is required.

117 Musicianship Skills II.

Spring (2).

Designed for students to develop an understanding of the basic structures of music and a functional level of music literacy and keyboard ability over two semesters. Course is intended for students seeking a music minor degree and students interested in gaining a basic level of music literacy. Keyboard lab is required.

118 Teaching Music in the Classroom.

Fall (4).

Introduction to teaching music in the pre-K to 6th grade classroom. Course emphasizes age-appropriate, quality music materials and teaching strategies. Students will further develop their own music literacy skills. Course is designed for music minors and Liberal Studies majors seeking a multiple subject credential.

Numeric grade only.

130 Introduction to Jazz History.

Spring (4).

History of jazz, including its origins, the musical characteristics of major styles, and the leadership during key periods. Emphasis on developing critical listening skills, the contributions of specific cultures and individuals, and understanding commercial, technological, political, and social influences on the evolution of styles. Designed for music majors and interested non-majors.

131 Percussion Instrument Techniques.

Fall (2).

Introduction to the instruments of the percussion family with emphasis on practical experience in group and/or individual performance.

Prerequisite: ability to read music.

Offered in alternate years.

133 Woodwind Instrument Techniques.

Spring (2).

Introduction to the flute, oboe, clarinet, bassoon, and saxophone with emphasis on practical experience in group and/or individual performance. Music education and composition majors are given priority for use of University-owned instruments.

Prerequisite: ability to read music.

Offered in alternate years.

134 Brass Instrument Techniques.

Spring (2).

Introduction to the trumpet, horn, trombone, baritone, and tuba with emphasis on practical experience in group and/or individual performance. Music education and composition majors are given priority for use of University-owned instruments.

Prerequisite: ability to read music.

Offered in alternate years.

140 Orchestra Performance Practicum.

Fall (0–1), Spring (0–1).

Practicum in orchestral performance from audition to performance. Students develop performance resumes, research excerpts lists, perform mock auditions, study collective bargaining agreements and rehearsal protocol, and complete field experiences in a professional orchestral setting.

Prerequisite: permission of instructor and a confirmed field experience such as having qualified for the RSO student musician list. May repeat for credit, maximum 4 credits.

141 Marching Band Techniques.

Fall (2).

Study and experience in various charting procedures, including Step-Two, Asymmetrical, Corps style, and computer charting. Developing effective rehearsal techniques, philosophical considerations, and arranging for a marching band.

Offered in alternate years.

151 String Instrument Techniques.

Fall (2).

Introduction to the violin, viola, cello, and double bass with emphasis on practical experience in group and/or individual performance. Music education and composition majors are given priority for use of University-owned instruments.

Prerequisite: ability to read music.

Offered in alternate years.

157 Organ History and Literature.

Spring (2).

Examination of the construction and repertoire of the pipe organ from its invention to the present day. Topics include iconography, mechanics, and acoustics, as well as cultural and societal interdependence. Open to non-organists.

Offered as needed.

160 Special Studies.

Fall (1–3), Spring (1–3), May Term (1–3).

Special topics offered as needed. May be repeated for degree credit given a different topic.

208 Computer Music.

Fall (4), Spring (4).

Provides an introduction to electro-acoustic music through the study of electro-acoustic compositions, synthesis techniques, and current computer applications. On completion, students should have a strong sense of the development of electro-acoustic music, a working knowledge of the supporting details (terminology, techniques, genres, composers, etc.) and an aural sense of different styles.

Prerequisite: MUS 113 or by permission.

Numeric grade only.

Offered as needed.

211 Accompanying.

Fall (1), Spring (1).

Study of vocal coaching (opera and art song) and instrumental accompanying techniques. Practicing, rehearsing together, literature, transposition, and sight reading. Supervised practice sessions.

Prerequisite: by permission. May be repeated for degree credit up to 8 credits.

213 Jazz Improvisation I.

Fall (2).

Study of jazz nomenclature, performance strategies, and resources for improvisation. Emphasis on applied ear training and performance on the student's major instrument.

Prerequisite: MUS 102, MUS 106, or by permission.

214 Jazz Improvisation II.

Spring (2).

Continuation of improvisation and performance strategies studied in Jazz Improvisation I. Emphasis on advanced ear training, performance on student's major instrument, and music transcription.

Prerequisite: by permission. May be repeated for degree credit for up to 4 credits.

217 Piano Literature.

Fall (2), Spring (2).

Literature for solo piano, chamber music with piano, and concertos written from the mid-18th century to the present. Music for harpsichord and clavichord prior to 1750 commonly performed on the piano also included. Stylistic, social, and cultural elements are explored.

Extensive listening and examination of scores.

Prerequisite: ability to read music.

Offered as needed.

224 German and Italian Vocal Literature and Diction.

Fall (2).

Exploration of literature for the voice in the German and Italian languages and correct diction for each language. Also includes learning and working with the International Phonetic Alphabet.

Numeric grade only.

225 English and French Vocal Literature and Diction.

Spring (2).

Exploration of literature for the voice in the English and French languages and correct diction for each language. Also includes learning and working with the International Phonetic Alphabet.

Numeric grade only.

228 Pedagogy.

Fall (2).

Principles and theories of pedagogy applied to the teaching of music.

Prerequisites: MUS 101 and MUS 105. Open to majors or minors only.

229A Vocal Practicum. Spring (2).

229B Strings and Guitar Practicum. Spring (2).

229C Keyboard Practicum. Spring (2).

229D Wind and Percussion Practicum. Spring (2).

Supervised and observed studio teaching. University students teach two or more private students for an entire semester. One segment explores methods and materials appropriate for teaching each student's instrument or voice.

Prerequisite: MUS 228.

Numeric grade only.

231 Jazz History to the 1940s.

Fall (4).

The roots of jazz, early styles, contributions of key innovators, and the "meanings" of jazz. Topics include the origins and development of blues, ragtime, early jazz, and swing, as well as how American society and jazz both influenced and reflected new ways of understanding culture, race, creativity, individuality, cooperation, and community.

Offered as needed.

232 Jazz History 1940s to the Present.

Spring (4).

Post-swing era jazz styles, the musicians and the “meanings” of jazz. Focus on Bebop, Cool, Fusion, Latin, and Contemporary styles. Includes guided listening, key innovators, the relationship between mainstream America and jazz artists, and how technological innovations, as well as racial, economic, political, and social issues, shaped modern styles.

Offered as needed.

233 American Music.

Spring (4).

An introduction to American musical culture, including important composers, genres, and styles.

Emphasis also on important conductors, performers, institutions, and technologies. Issues of identity, class, race, and ethnicity will be addressed in readings, discussions, and guided listening. Ability to read music preferred. For music majors and interested non-majors.

234 Musical Cultures.

Fall (4).

An overview of the significant aspects of musical culture, focusing on the history of Western art music with reference to global musical traditions and vernacular music. Introduction to basic terminology and discourses of music history. Ability to read music required.

244 Church Music Seminar.

Fall (4), Spring (4).

Study of selected topics in church music with emphasis on practical applications in the field. Areas of study announced in the Schedule of Classes.

Prerequisites: MUS 101, MUS 105, or by permission. May be repeated once for degree credit.

Offered as needed.

248 Jazz-Commercial Arranging.

Fall (4).

Students analyze the realization of melodic, harmonic, and rhythmic scoring of popular and semi-classical music in a variety of styles (e.g., jazz, Latin, rock, Dixie, etc.) for individual sections, combos, and major conducted ensembles, including string, winds, brass, percussion, and keyboards.

Prerequisite: MUS 102 or by permission.

Offered as needed.

259 Literature of the Major.

Fall (0), Spring (0).

Satisfied by an examination given by the applied instructor during the final semester in residence covering the standard solo, ensemble, and technical literature of the instrument or voice. Students are expected to secure the appropriate literature list from their private teachers upon entry into the performance program.

Credit/no credit grade option.

Prerequisite: performance majors only.

299 Upper-division Qualifying Examination.

Spring (0).

Minimum of three credits of private instruction on the major instrument or voice must be taken concurrently.

Credit/no credit grade option.

Prerequisite: sophomore standing.

300 Music History and Literature from Antiquity to 1750.

Fall (4).

Comprehensive survey of the Western musical tradition from antiquity to the end of the Baroque period. Development of musical style studied through the achievements of great composers and the artistic, social, and cultural elements that were determining factors.

Prerequisite: ability to read music desirable.

301 Music History and Literature from 1750 to the Present.

Spring (4).

Survey of the Western musical tradition covering the periods from the Viennese classicism period through New Romanticism. Development of styles is studied using the works of the great composers from Sammartini through Adams. Artistic, social, and cultural elements of style also explored.

Prerequisite: MUS 102.

307 World Music.

Fall (4). Spring (4).

Study of the basic elements of music outside the Western or European tradition, including melody, scales systems, rhythm, harmony, and form.

Numeric grade only.

312 Instrumental Music at the Pre-College Level.

Fall (4).

Methods and materials for teaching instrumental music in K–12 schools, including concert and marching bands, orchestra, jazz and pop groups, social instruments, theory, and listening experiences.

Prerequisite: MUS 335.

323 Choral Music at the Pre-College Level.

Spring (4).

Methods and materials for teaching vocal music in K–12 schools, including chorus, vocal chamber ensembles, voice classes, recitals, stage productions, theory, and listening experiences.

Prerequisite: MUS 335.

335 Introduction to Conducting.

Fall (2).

Elements of the conductor's techniques, beat formation, and all rhythms; practice in choral and instrumental conducting. Baton techniques and score reading with practical application.

Prerequisites: MUS 102, MUS 106.

339 Music in the Elementary School.

May Term (3).

Music education pedagogy and materials for Pre–K to grade 6. Units include philosophical, historical and psychological foundations of music education, lesson planning and assessment of music learning.

Approaches of Orff, Dalcroze, Kodaly, and Gordon are examined and practiced in peer-teaching activities.

Prerequisite: MUS 335 or by permission.

347 History of Opera.

Fall (4).

This is a survey course examining the development of Lyric Theatre from its beginnings in the seventeenth century to the present day. Special focus will be on the aesthetic interplay and relationship between text and music and how it affected the composer's and singer's art throughout the history of Lyric Theatre. Ability to read music preferred.

Offered in alternate years.

354 Counterpoint.

Fall (4), Spring (4).

Principles of melodic writing: two-, three-, and four-part counterpoint involving the use of imitation, augmentation, mirroring, and diminution.

Prerequisites: MUS 103, MUS 107.

Offered as needed.

356 Orchestration.

Spring (2).

Nature and potential of musical instruments. Arrangement and scoring for conventional groups (symphony orchestra, symphony band, marching band, principal chamber combinations), and for immediate practical instrumentation.

Prerequisites: MUS 102, MUS 106.

360 Special Studies.

Fall (2–4), Spring (2–4).

Special topics offered as needed. May be repeated for degree credit given a different topic.

Prerequisites: MUS 300 and MUS 301, or by permission.

Numeric grade only.

399 Junior Recital (or Production of a Tape Recording).

Fall (0), Spring (0).

A minimum of one credit of private instruction on the major instrument or voice must be taken concurrently. Recital must be 30 minutes in length.

Credit/no credit grade option.

402 Medieval and Renaissance Music Literature.

Fall (4).

Detailed survey of music examples from 600 to 1600, with emphasis on the definition of style and how it is expressed by individual composers. Approaches include performance, analysis and research methods.

Prerequisite: MUS 300.

Offered in alternate years.

403 Baroque Music Literature.

Fall (4).

Study of musical examples from 1600 to 1750, with emphasis on the definition of style and how it is expressed by individual composers. Approaches include performance, analysis, and research methods.

Prerequisite: MUS 300.

Offered in alternate years.

404 Classical Music Literature.

May Term (3).

Survey of music written between 1750 and 1800, with emphasis on the definition of style and how it is expressed by individual composers. Approaches include performance, analysis, and research methods.

Prerequisite: MUS 301.

Offered in alternate years.

405 Nineteenth-Century Music Literature.

May Term (3).

Survey of music written between 1820 and 1900, with emphasis on the definition of style and how it is expressed by individual composers. Approaches include performance, analysis, and research methods.

Prerequisite: MUS 301.

Offered in alternate years.

406 Twentieth-Century Music Literature.

Spring (4).

Examination and appreciation of the styles and major composers of the twentieth century. Detailed study of selected works.

Prerequisite: MUS 301.

Offered in alternate years.

436 Advanced Choral Conducting.

Spring (4).

This course will enable students to improve basic conducting skills; understand the relationship between text and music and how one's gesture will be affected; through gesture, communicate expression and assist an ensemble to overcome vocal and/or musical problems; discover techniques to encourage proper tone production; analyze scores; recognize and improve problem areas in conducting; and learn to conduct the music, not the notes.

Prerequisites: MUS 335 or equivalent.

Offered in alternate years.

437 Advanced Instrumental Conducting.

Spring (4).

Continuation and development of conducting techniques developed in MUS 335 or MUS 436.

Application of these precepts to both choral and instrumental ensembles. Emphasis on preparing and conducting from full choral and orchestral scores.

Numeric grade only.

Prerequisite: MUS 335 or equivalent.

Offered in alternate years.

438 Advanced Composition.

Fall (2–4), Spring (2–4).

Weekly seminar and private study to encourage further exploration and development of an individual compositional style. Coursework will include specific composing assignments, listening reports, and the completion of a performance-ready score, as well as individual composing projects. May be repeated for degree credit for a maximum of 16 credits.

Numeric grade only.

Prerequisite: admission into the B.M. in Composition, or instructor's permission.

498A Full Senior Recital.

Fall (0), Spring (0).

A minimum of 3 credits of private instruction on the major instrument or voice must be taken concurrently. Composition majors may present, during the senior year, well-rehearsed public presentations of three to four works (or equivalent) in lieu of a single recital. The Full Senior Recital must be one hour in length.

Credit/no credit grade option.

498B Half Senior Recital.

Fall (0), Spring (0).

A minimum of 1 credit of private instruction on the major instrument or voice must be taken concurrently. The Half Senior Recital must be thirty minutes in length.

Credit/no credit grade option.

498C Senior Project.

Fall (0–2), Spring (0–2).

Credit/no credit grade option.

PERFORMANCE STUDIES

Group Lessons. Group lessons on all instruments and in voice are available each semester, subject to a minimum enrollment of three students per group. Each group will meet at least one hour per week. Students must provide their own instruments, except for students enrolled in piano, organ, and harp. Most band and orchestra instruments may be rented for a nominal fee from local music stores. Students who register for Wind Ensemble, Symphonic Band or Orchestra may use University instruments at no charge, subject to their availability.

Private Lessons. Performance majors usually register for 3 credits each semester (one one-hour lesson per week). General University students usually register for 1 credit per semester (one 30-minute lesson per week). Private lessons begin during the second full week of classes.

Juries. Final examinations in performance are required of all students who take private instruction for evaluation or a grade. All students who enroll in performance studies for a grade are required to attend a regularly scheduled performance class and participate in a major conducted ensemble during the semester of enrollment.

Chamber Music. All bachelor of music and bachelor of arts students who choose the recital option are required to perform chamber music during their degree recitals. Ensembles should be varied in size and nature. The pre-recital jury committee determines the appropriateness of the selected chamber works and approves them when the recital repertoire is approved.

Pre-recital Jury Examinations. Students presenting required recitals, students presenting a full or partial recital to fulfill the senior project requirement in the bachelor of arts program, and any other students recommended to do so by their private instructor must present a pre-recital jury examination. In the semester prior to the scheduled recital, students must bring a list of their proposed recital repertory to the area jury for approval. Students studying abroad must present their proposed program to the performance studies chairman during the first week of the semester following the student's return. The pre-recital jury examination must be presented at least four weeks, and no sooner than eight weeks, before the scheduled recital date.

The pre-recital jury will consist of the private teacher and one or more additional faculty member(s) approved by the private teacher. At least one member of the pre-recital jury must be a full-time faculty member. At the examination, the student must be prepared to perform the entire recital at final performance level, including memorization, if required. All those who will participate in the recital must perform at the pre-recital examination. In the case of composition recitals, all scores and parts must be available for examination, and at least half of the works must be performed.

If the pre-recital jury examination is not approved, the student may not present the recital until a subsequent semester. Pre-recital jury examinations and all required recitals must take place when classes are in session during the regular academic year.

With the approvals of the private teacher, the performance studies chair, and the dean of the School of Music, the pre-recital jury examination may be waived for composition majors only.

MUS 299 UPPER-DIVISION QUALIFYING JURY EXAMINATION.

Bachelor of music majors in performance, composition, and music education must pass the upper-division qualifying Jury Examination to register for private instruction as a junior or senior music major. These examinations will be scheduled at 15-minute intervals, and each student will be expected to perform for at least 12 minutes. Upper-division Qualifying Jury Examinations will normally be taken at the end of the Spring semester of the sophomore year. A student who fails the Upper-division Qualifying Jury Examination will be denied permission to continue in the current major. Music Education students must also show evidence of a 2.75 cumulative undergraduate GPA or approved petition by the end of their sophomore year in order to continue in the program.

MUAP: APPLIED INSTRUCTION COURSES

Students wishing to study privately in piano, guitar, organ, or voice must first complete the class instruction offered or demonstrate equivalent proficiency prior to registering for private lessons.

Music instruction for non-majors or majors on a secondary instrument (MUAP 100s) is offered in the following areas. Consult the Schedule of Classes for current offerings.

Group Instruction.

Fall (1), Spring (1).

101 Classical Piano

103 Jazz Piano

107 Classical Voice

123 Jazz Percussion

125 Harp

127 Classical Guitar
129 Jazz Guitar
131 Pop Guitar
133 Electric Bass
135 Classical Other
136 Jazz Other
137 Other

Private Instruction for non-majors.

Fall (1), Spring (1).

102 Classical Piano
104 Jazz Piano
105 Organ
106 Harpsichord
108 Classical Voice
109 Violin
110 Viola
111 Cello
112 Double Bass
113 Flute
114 Oboe
115 Clarinet
116 Bassoon
117 Saxophone
118 Horn
119 Trumpet
120 Trombone
121 Tuba
122 Classical Percussion
124 Jazz Percussion
126 Harp
128 Classical Guitar
130 Jazz Guitar
132 Pop Guitar
134 Electric Bass
135 Classical Other
136 Jazz Other
137 Other

Private Instruction for Majors.

Fall (1–3), Spring (1–3).

(MUAP 300s) is offered in the following areas:

302 Classical Piano
304 Jazz Piano
305 Organ
306 Harpsichord
308 Classical Voice
309 Violin

310 Viola
311 Cello
312 Double Bass
313 Flute
314 Oboe
315 Clarinet
316 Bassoon
317 Saxophone
318 Horn
319 Trumpet
320 Trombone
321 Tuba
322 Classical Percussion
324 Jazz Percussion
326 Harp
328 Classical Guitar
330 Jazz Guitar
331 Jazz Improvisation
332 Pop Guitar
334 Electric Bass
335 Classical Other
336 Jazz Other
337 Other

CLASS INSTRUCTION

Class instruction is offered in the areas below. No student will be permitted more than two semesters of such instruction on any one instrument and must be a beginner in the subject unless there are sections at various levels. There must be at least five students enrolled for the class to be scheduled.

ENSEMBLES

The School of Music sponsors the following major ensembles. They are open to all University students, usually by audition.

University Choir —MUSI 111/ MUSI 611
Chapel Singers —MUSI 112/ MUSI 612
Bel Canto—MUSI 114/ MUSI 614
Wind Ensemble—MUSI 138/ MUSI 638
Orchestra Performance Practicum — MUSI 140/ MUSI 640
University of Redlands Symphony Orchestra— MUSI 131/ MUSI 631

Each of these ensembles meets from two to four hours weekly for rehearsals. Performances will vary from two per semester to as many as ten or more depending upon the organization. Information about these ensembles will be posted on the official School of Music bulletin board outside Watchorn Hall, Room 103. The meeting time for each ensemble is listed in the Schedule of Classes. Most of these ensembles require an audition for membership.

REDLANDS SYMPHONY ORCHESTRA

Students who exhibit outstanding performing ability may be invited to audition for participation in the Redlands Symphony Orchestra. Auditions are held during MUS 110 Recital Repertory Class at the beginning of each term.

GENERAL ENSEMBLE SYLLABUS

The following, combined with an addendum syllabus which may be provided for each specific ensemble, constitutes the official syllabus for all major ensembles. Students must register for 0 or 1 unit for any ensemble in which they participate. Only the appropriate ensemble conductor can make exceptions. Grading will be numeric.

Any member of a wind/percussion ensemble or orchestra may be required to participate in the Feast of Lights (Fall semester) or the opera or musical theatre production (Spring semester). Assignments to these productions are posted no later than the beginning of the third week of classes. Dates for rehearsals and performances are made available at the beginning of each semester.

All students participating in an ensemble must meet the following requirements to receive credit for the course:

1. Attend all rehearsals and concerts and be in place ready to participate at the designated times. Do not accept outside activities during the semester which conflict with scheduled rehearsals and concerts.
2. Come to rehearsals and performances adequately prepared. Inadequate preparation, as determined by the conductor, will result in a lowered grade.
3. Majors will be expected to participate in two ensembles, including one conducted ensemble (Band, Orchestra, or Choir), each semester in residence.
4. All students should review the School of Music Student Handbook found on the School of Music web page for information on procedures, policies, and protecting their health and safety.

In order to maintain acceptable standards of performance and the integrity of the ensembles, no unexcused absences will be permitted. The Ensemble Executive Committee will determine whether an absence is excused or not. Please see the Ensemble Excuse Policy.

GPA REQUIREMENT FOR MAJOR ENSEMBLE PARTICIPATION

Music major participation in major ensembles will be determined by the grade point average (GPA) earned the immediately preceding semester according to the following system:

Status	Ensemble(s)
First Year	two or fewer
Transfers	two or fewer
2.49 or less	one
2.5-2.99	two
3.0 or above	two or more

The School of Music also sponsors small ensembles. They include:

Chamber Ensemble
Jazz Band/Combo
Guitar Ensembles
Percussion Ensemble

CHAMBER ENSEMBLE

Small ensemble (one-on-a-part) experiences are available each semester. Students may register for any chamber ensemble. Participation without registering is subject to the approval of the instructor. Chamber ensembles normally meet twice per week. At least one of the meetings will be with an instructor-coach. Students are encouraged to form their own groups from among their friends and colleagues. Well-rehearsed ensembles are often able to earn additional income through outside performances.

DRESS REHEARSAL POLICY

Dress rehearsals may not begin before 6 p.m., and must not conflict with major ensemble concerts.

ENSEMBLE DRESS

Choirs: Men's attire for all choirs is black tux with black bow tie. Women's attire for all choirs must be purchased from the School of Music.

Bands and Orchestra: Normal attire is black tux with black bow tie. A black suit is an acceptable substitute. Women wear a long black dress (sometimes slacks) appropriate to the occasion.

Redlands Symphony Orchestra: Men's attire is tails, white bow tie and white cummerbund. Women's attire is a long black dress. Students must provide their own attire.

ENSEMBLE ATTENDANCE AND GRADING POLICIES

The following represents a new direction in the overall attendance and grading policies that apply to ALL ensembles offered for credit or numerical grade by the School of Music.

- Attendance at all rehearsals and all performances is mandatory. Unlike a lecture class where your absence might not be noticed, your absence from a rehearsal ruins the learning experiences for your peers.
- Prompt and timely arrival at the scheduled time for rehearsals and performances is mandatory. Arrival after the beginning of the rehearsal or call time (performance) constitutes a late arrival. Two late arrivals are equivalent to one unexcused rehearsal absence.
- All materials (folders, music, pencils, instruments, mutes, etc.) required for rehearsals and/or performances will be in evidence as required by the director of the ensemble.
- Attendance and timely arrival will be recorded at each performance.
- Reasons for late arrivals and/or absences will be given in writing to the attendance monitor or each ensemble. The Health Center or personal physician must document in writing any illness that removes a student from the ensemble rehearsal performance.

ATTENDANCE REVIEW AND GRADING

The directors of the conducted ensembles meet four times each term to review each occasion of late arrival and/or absence with reference to the written explanation provided by the ensemble participant. It is the student's responsibility to submit their Ensemble Excuse BEFORE the expected absence. This body will make the ultimate and final decision as to the acceptability of each occurrence as to Excused or Not Excused. Each decision will be recorded and given in writing to the student.

The following attendance criteria affect the overall grade or the semester as follows:

- The student begins the semester with a 4.0
- First unexcused absence lowers the term grade to 3.0

- Second unexcused absence lowers the term grade to 2.0
- Third unexcused absence lowers the term grade to 1.0 and results in immediate dismissal from ensemble

Note: Any unexcused absence with regard to a performance is equivalent to three unexcused rehearsal absences and will result in immediate dismissal from the ensemble. In accordance with the University policy, an overall equivalent of 2.0 must be maintained for receiving credit for the ensemble.

COURSE DESCRIPTIONS

MUSI: CLASS INSTRUCTION

121 Class Piano I.

Fall (1), Spring (1).

This course is an introduction to basic practical keyboard skills and keyboard theory. The skills, exercise, and repertoire included in this course reify and support the competencies and skills that are being developed in MUS 101 and MUS 105.

123A Class Classical Guitar I.

Fall (1), Spring (1).

Credit/no credit grade option.

123B Class Classical Guitar II.

Fall (1), Spring (1).

Credit/no credit grade option.

124 Introduction to Voice.

Fall (1), Spring (1).

Credit/no credit grade option.

125A Class Popular Guitar I.

Fall (1), Spring (1).

Credit/no credit grade option.

125B Class Popular Guitar II.

Fall (1), Spring (1).

Credit/no credit grade option.

125C Class Popular Guitar III.

Fall (1), Spring (1).

Credit/no credit grade option.

126 Class Piano II.

Spring (1).

This course is a continuation of the class piano sequence, and builds on key skills and concepts from Class Piano I. This course includes more intermediate level repertoire that tracks along with the increasingly chromatic repertoire studied in Music Theory II.

Prerequisite: MUSI 121.

Credit/no credit only.

ENSEMBLES (MUSI)

110 Opera Workshop.

Fall (0–3), Spring (0–3).

Preparation and performance of scenes from opera or musical theatre.

Numeric grade only.

111 University Choir.

Fall (0–1), Spring (0–1).

Numeric grade only.

112 Chapel Singers.

Fall (0–1), Spring (0–1).

Numeric grade only.

114 Bel Canto Singers.

Fall (0–1), Spring (0–1).

Prerequisite: audition required.

Numeric grade only.

130 Redlands Symphony Orchestra.

Fall (0–1), Spring (0–1).

Membership in the Redlands Symphony Orchestra.

Prerequisite: professional level audition required.

Numeric grade only.

131 University of Redlands Symphony Orchestra.

Fall (0–1), Spring (0–1).

Prerequisite: audition required.

Numeric grade only.

132 Chamber Orchestra.

Fall (0–1), Spring (0–1).

Numeric grade only.

133 Chamber Ensemble: Strings.

Fall (0–1), Spring (0–1).

Numeric grade only.

135 Jazz Improvisation Ensemble.

Fall (0–1), Spring (0–1).

Performance of small jazz ensemble literature from various style periods with a focus on developing improvisation skills.

Numeric grade only.

Prerequisite: audition required.

136 Studio Jazz Band.
Fall (0–1), Spring (0–1).
Numeric grade only.

137 Chamber Ensemble: Winds and
Percussion. Fall (0–1), Spring (0–1).
Numeric grade only.

138 Wind Ensemble.
Fall (0–1), Spring (0–1).
Numeric grade only.

140 Symphonic Band.
Fall (0–1), Spring (0–1).
Numeric grade only.

221 Class Piano III
Fall (1).

This course is the culmination of the class piano sequence, and builds upon key skills and concepts introduced and developed in Class Piano I and Class Piano II. The course includes more advanced level repertoire that tracks along with the fully chromatic repertoire of the late 19th century studies in Music Theory III.

Prerequisites: MUSI 121 and MUSI 122.
Credit/ no credit only.

THE GRADUATE PROGRAM

ADMISSION

Applications for graduate study are available from the Music Admissions Office, School of Music, P.O. Box 3080, University of Redlands, Redlands, CA 92373-0999; telephone (909) 748-8014. Applicants should have a grade point average of at least 2.75 on a 4.0 scale from an accredited undergraduate program and must have a bachelor's degree or equivalent in music.

The deadline for submission of applications is four weeks prior to the beginning of each term. Applicants are encouraged to submit their documentation well in advance of the intended semester of matriculation.

Only completed applications will be considered. A completed application must include the following:

1. A University of Redlands Application for Admission to Graduate Study in Music;
2. The \$40 non-refundable application fee;
3. Two recommendations from professionals qualified to assess the applicant's potential for success in the intended major;
4. Official transcripts from each college or university previously attended; Note: Transcripts from foreign colleges and universities must be evaluated by the Credential Evaluation Service of the International Education Research Foundation, Inc. and sent directly to the School of Music.
5. A TOEFL score of 550 (or 213 for the computer-based test or 80 for the Internet-based test) or higher is required for international students whose primary language is not English;

6. An admission audition for those intending to major in performance (applicants living within 200 miles of Redlands are expected to audition in person; others may submit tapes); and
7. Copies of representative original scores for those intending to major in composition.

AUDITIONS

Admission auditions may be performed by appointment at the University of Redlands (on special days set aside for admission auditions) or through submission of a good-quality audio video recording. Auditions should last no more than twenty minutes. While no specific repertory is required for instrumentalists, selections should demonstrate the applicant's full range of musical and technical ability, and works from two or three different historical periods or of differing type are suggested. Voice applicants must present at least four arias or songs—one each in English, French, German, and Italian.

Conducting applicants must meet all of the current requirements for admission to the graduate program and have significant conducting experience. Submit a thirty-minute video of rehearsal and performance, repertoire list and current curriculum vitae and have an interview (live interview preferred). (To schedule an audition, contact the Director of Music Admissions. Audition recordings also should be sent to the Director of Music Admissions.)

ACCEPTANCE

The Dean of the School of Music sends notification of acceptance into the master's program.

MASTER OF MUSIC

The master of music degree is a post-baccalaureate program with majors in Performance, Composition, Conducting, and Vocal Chamber Music. The degree is intended for advanced study beyond the undergraduate level.

PROGRAM REQUIREMENTS

All graduate students must enroll in MUS 600 during the first two semesters of study. Each major program requires 32 credits distributed as follows:

THE MAJOR IN COMPOSITION

- MUS 600 Graduate Studies in Musicology (3)
- MUS 601 Graduate Studies in Music Theory (3)
- MUS 615 Graduate Seminar in Literature and Analysis (3)
- MUS 638 Composition (4) for a total of 16 credits
- Music electives—7 credits
- MUS 698 Graduate Recital (0)
- MUS 699 Final Examination (0)

Note: Students are encouraged to take at least one elective course outside the field of music.

- MUS 698 Graduate Recital (0)
- MUS 699 Final Examination (0)
- The graduate recital consists of original works composed while in residence.

With the approvals of the private teacher, the performance studies chair, and the Dean of the School of Music, the pre-recital jury examination may be waived for composition majors only.

THE MAJOR IN CONDUCTING

- MUS 600 Graduate Studies in Musicology (3)
- MUS 601 Graduate Studies in Music Theory (3)
- MUS 615 Graduate Seminar in Literature and Analysis (3)
- MUAP 638 Conducting (4) for a total of 16 credits
- MUS 645 Score Study and Analysis (2)
- MUS 646 Conducting Rehearsal Techniques (2)
- MUS 698 Recital (0)
- Students are required to perform one public recital each year (2 total)
- The final recital is recommended to include an instrumental ensemble (for choral conductors) and a choral ensemble (for instrumental conductors).
- Ensemble each term of residence (Students are required to perform in the ensemble they assist.)
- Electives—3 credits, other 600-level music courses or Applied Lesson (Ensembles cannot be counted toward the elective requirement.)

THE MAJOR IN PERFORMANCE

- MUS 600 Graduate Studies in Musicology (3)
- MUS 601 Graduate Studies in Music Theory (3)
- MUS 615 Graduate Seminar in Literature and Analysis (3)
- Applied studies—for a total of 16 credits
- Major Conducted Ensembles or Opera Workshop for vocal majors, or MUS 611 Accompanying—4 credits
- Music electives—3 credits
- MUS 698 Graduate Recital—(0)

Note: Students must take two Graduate Recitals.

- MUS 699 Final Examination—(0)

The first recital must occur before the completion of 20 credits. Between twenty-five and fifty percent of the repertoire for one of the recitals must consist of chamber ensemble works (larger than instrument plus keyboard). The combined recitals must contain at least one work written within the past fifty years. Content of each recital must be approved by the student's graduate committee.

FINAL EXAMINATION

Each major program requires that the student pass a final examination given by the student's graduate committee. The examination normally covers the literature of the major, the thesis (if applicable), and the repertoire of the recital(s). The student should also demonstrate graduate level competence in music theory, music history, general literature, and scholarship.

TRANSFER CREDIT

A maximum of 6 credits of graduate credit completed at another regionally accredited institution within the previous six years may count toward the master of music, subject to approval by the Graduate Studies Coordinator.

DIAGNOSTIC ENTRANCE EXAMINATIONS

Preceding the first semester of study, entering students must take a diagnostic examination in music theory, aural musicianship, and literature. This test covers knowledge equivalent to the expectations of graduates of the University of Redlands bachelor of music program. Areas of weakness identified through this examination may be strengthened through enrollment in appropriate graduate or

undergraduate courses, or students may choose to study on their own. Diagnostic examinations are given immediately preceding each semester.

GRADUATE ASSISTANTSHIPS

The application for a graduate assistantship is part of the Application for Admission to Graduate Study. Assistantships are awarded in a wide variety of areas including, but not limited to, teaching, accompanying, ensemble assistance, concert management, and recording.

SPECIAL REGULATIONS MASTER OF MUSIC PERFORMANCE

Students in performance must register for a minimum of 3 credits of private instruction on the major instrument/voice during the semester in which a required graduate recital is presented. All majors (except keyboard and voice—see the following) are expected to earn 4 credits in an appropriate School of Music major conducted ensemble unless the normal assignment is waived or reassigned by petition to the music faculty. The normal appropriate major conducted ensembles are: MUSI 611 University Choir (vocal majors), MUSI 638 Wind Ensemble (wind and percussion majors), MUSI 631 University of Redlands Symphony Orchestra (string majors), and MUSI 640 Symphonic Band. Guitarists will be assigned according to their secondary interests. Keyboard majors are required to enroll in MUS 611 Accompanying for up to 4 credits as required by the degree instead of a major conducted ensemble. In addition, vocal majors may elect to take 4 credits in MUSI 610 Opera Workshop in lieu of a major conducted ensemble.

At least four weeks prior to each required performance recital, the complete proposed repertoire must be performed for the candidate's committee at a pre-recital evaluation jury. In the case of composition recitals, all scores and parts must be available for examination and at least half of the works must be performed for the committee. At the completion of the evaluation, the committee will notify the candidate whether the recital may be given as scheduled. Completed, typed, and edited program notes must be presented to the committee for approval at the time of the pre-recital evaluation. All printed recital programs must contain approved program notes. Verbal commentary at recitals is not permitted.

THE MAJOR IN VOCAL CHAMBER MUSIC

ADMISSION

Students will be required to have completed a Bachelor's degree in music, preferably with a choral performance focus, and must have experience of ensemble singing at a collegiate level. It is essential that they have excellent sight-reading ability, a firm grounding in music theory, and a proven ability to hold their own musical line within an ensemble. Students should also have knowledge of an interest in choral music throughout the ages. All students must pass an entrance audition, which will encompass both solo and ensemble singing and must be taken in person. Solo material should be taken from at least two historical periods and should demonstrate technical ability as well as general musicianship and interpretation skills.

AUDITION

This two year master's program will enroll 8 singers per cohort, 2 sopranos, 2 altos, 2 tenors and 2 basses. Pre-screening material is due December 1st of the year before beginning the program, and can be uploaded on SlideRoom. The required repertoire for pre-screening is four contrasting pieces, in four different languages, representing both operatic and song repertoire. Successful pre-screened candidates will be invited to an audition day during the spring semester of the year in which they plan to begin studies. Candidates invited for a live audition will prepare the following:

1. 30 minutes of memorized material from which the audition panel will select specific repertoire. It is encouraged that candidates prepare an aria with significant recitative. Pieces should include works in English, French, German and Italian. It is suggested that candidates prepare the following: 1 opera aria, 1 oratorio aria, 1 aria of choice, 2 mélodies, 2 lied, 1 song post-1960 and 1 song of choice. Solo pieces must be performed from memory. An accompanist will be provided for solo repertoire.
2. Three assigned choral works to be chosen by the faculty panel. During the audition, candidates will be assigned to quartets and octets where they will rehearse with other candidates in preparation for a chamber component of the audition. Ensemble pieces should NOT be memorized as this will inhibit the rehearsal aspect of the audition. Please bring score and pencils for this part of the audition.
3. An unseen sight-singing piece will be provided 10 minutes prior to the audition.

- MUS 616 Body Mapping Seminar
- MUS 618 Commercial Music-Making and Succeeding in the Music Industry (4)
- MUS 619 Choral Repertoire Seminar (4)
- MUS 620 Western Polyphonic Music through the ages: 500 years of song (4)
- MUS 621 Choral Conducting and Rehearsal Techniques (4)
- Chamber Ensemble Lessons (4)
- MUSI 642 Large Choral Ensemble Intensive (2)
- MUS 622 Diction for Choral Singers (4)
- MUSI 642 Large Choral Lessons (2)

ARTIST DIPLOMA IN MUSIC PERFORMANCE

The Artist Diploma is an intensive, post-graduate performance program intended for students to focus on their individual performance.

ADMISSION

Prospective students must have a bachelor's degree or equivalent in music. There will be an in-person audition specific to each instrument or voice. Once admitted, students must pass an Artist Diploma Entrance Jury (scheduled within the normal year-end jury examinations) by the end of the first year before being allowed to continue in the program.

Those students whose primary language is not English must report a score of at least 450 on the TOEFL examination by the end of the first year of study.

Required Courses

- Applied Music—24 credits, 6 per semester
- Graduate-level music courses—4 credits
- Directed study in the literature of the major—4 credits
- Participation in a major conducted ensemble (or accompanying for organ and piano majors)—4 credits, 1 per semester
- Three formal recitals

COURSE DESCRIPTIONS (MUS)

X06 Graduate Tutorial in Music Theory.

Fall (1), Spring (1).

Review of tonal theory, including advanced chromatic harmony and formal analysis. Includes preparation for graduate-level work in music theory. Note: This course does not count towards degree completion.

600 Graduate Studies in Musicology.

Fall (3).

Exploration of varied methodologies in musicology, ethnomusicology, and related fields. Selected area(s) of topical emphasis to be determined by instructor.

Numeric grade only.

601 Graduate Studies in Music Theory.

Spring (3).

Exploration of varied analytical techniques useful in interpretation, performance, and composition of tonal and post-tonal music. Includes in-depth study of selected scores.

Numeric grade only.

Prerequisite: Successful completion of music theory placement exam or MUS X06.

602 Graduate Seminar in Literature and Analysis.

Spring (3).

Intensive study of a selected repertoire, historical topic, or analytical mode as determined by the instructor, culminating in an independent research or creative project.

Prerequisite: MUS 600 and MUS 601.

606 Twentieth-Century Music Literature.

Spring (2).

Detailed study of music examples from the twentieth century, with the goal of examining the basic directions of contemporary music. Included are neoclassicism, nationalism, classical and post-Webern serialism, eclecticism, indeterminacy, electronics, and jazz.

Offered in alternate years.

608 Computer Music.

Fall (2), Spring (2).

Provides an introduction to electro-acoustic music through the study of electro-acoustic compositions, synthesis techniques, and current computer applications. On completion, students should have a strong sense of the development of electro-acoustic music, a working knowledge of the supporting details (terminology, techniques, genres, composers, etc.), and an aural sense of different styles.

610 Jazz Improvisation I.

Fall (1).

Study of jazz melody, harmony, rhythm, improvisational resources and strategies used in jazz improvisation. Focus is on development of advanced aural musicianship skills through performance on the student's instrument and transcription/analysis of outstanding improvisations in various jazz styles.

Prerequisite: by permission.

611 Accompanying.

Fall (1), Spring (1).

Study of vocal coaching (opera and art song) and instrumental accompanying techniques. Practicing, rehearsing together, literature, transposition, and sight reading. Supervised practice sessions. May be repeated for up to 4 degree credits.

614 Jazz Improvisation II.

Spring (2).

Study of advanced jazz improvisation with the goal of enabling students to develop styles of their own.

Prerequisite: by permission.

615 Graduate Seminar in Literature and Analysis.

Spring (3).

Intensive study of a selected repertoire, historical topic, or analytical mode as determined by the instructor, culminating in an independent research or creative process.

Numeric grade only.

Prerequisite: MUS 600 and MUS 601.

616 Body Mapping Seminar.

Fall (4).

This seminar will present the course “What Every Musician Needs to Know About the Body” through the detailed study of the six places of balance. The course is divided into hours: Hour One is the introduction and history of body mapping, Hour Two is the study of balance, Hour Three is the study of the arms, Hour Four is the study of breathing, Hour Five is the study of legs, and Hour Six is a dialogue on the material presented over the semester, inclusive awareness, and application of the course material.

Numeric grade only.

618 Commercial Music-making and Succeeding in the Music Industry.

Spring (4).

In order for music graduates to stand the greatest chance of success within the music industry (and the world at large) it is imperative that they are aware of the challenges they will face, and are given the best tools with which to face those challenges. This course highlights the commercial realities and common pitfalls faced by musicians setting up their own entity and aims to build a broad-based skillset, allowing graduates to be best prepared for the world beyond university. This commercial ground will also be of use within a broad spectrum of commercial and professional workplaces outside the music industry.

Numeri grade only.

619 Choral Repertoire Seminar.

Spring (4).

An ensemble is only as good as the repertoire choices it makes, and learning how to choose music that suits your singers and is a good “fit” is a key skill. In this course of study, students will learn how to approach various styles of music and develop a sustainable approach to programming. Playing to the strengths of available forces, taking into account the views and opinions of ensemble members, and working within the rhythm of the seasons and holidays will all be approached. This course is designed as a practical accompaniment to Western Polyphonic music through the ages: 500 years of song and should be viewed in the context of that course.

Numeric grade only.

620 Western Polyphonic Music through the ages: 500 years of song.

Spring (4).

Choral Music, or song, has existed as entertainment and as an aid to religious worship since the beginning of time, but its structure and usage changed with the “invention” of the 5-line musical stave as we know it today. This course explores the variety and development of core classical repertoire from 1500 to the present day, both sacred and secular, and introduces students to basic concert programming concepts. Students will learn how to take audiences on a journey using thematic concepts, and discover how to complement and balance various genres and styles. Performance techniques will be studied and given context through comparative listening and practical exercises.

Numeric grade only.

621 Choral Conducting and Rehearsal Techniques.

Summer (4).

This course will introduce students to a variety of rehearsal techniques through conductor observation/discussion, readings and podium time. Each student will be required to observe conductors on a weekly basis and discuss their findings to the class.

Numeric grade only.

622 Diction for Choral Singers.

Spring (4).

This course focuses on an immersion into the International Phonetic Alphabet, focusing on the Ecclesiastical and Berman Latin pronunciation, German, French, Spanish, and Russian.

Numeric grade only.

624 German and Italian Vocal Literature and Diction.

Fall (2).

Exploration of literature for the voice in the German and Italian languages, and correct diction for each language. Includes learning and working with the International Phonetic Alphabet.

625 English and French Vocal Literature and Diction.

Spring (2).

Exploration of literature for the voice in the English and French languages, and correct diction for each language. Includes learning and working with the International Phonetic Alphabet.

Numeric grade only.

628 Pedagogy.

Fall (2).

Principles and theories of pedagogy applied to the teaching of music.

Offered in alternate years.

629A Voice Pedagogy Practicum. Spring (2).

629B Strings and Guitar Pedagogy Practicum. Spring (2).

629C Keyboard Pedagogy Practicum. Spring (2).

629D Wind, Bass, and Percussion Pedagogy. Spring (2).

Supervised and observed studio teaching. University students teach two or more private students for an entire semester. One segment explores methods and materials appropriate for teaching one's own instrument or voice.

Prerequisite: MUS 628.

636 Advanced Choral Conducting.

Spring (4).

This course will enable students to improve basic conducting skills; understand the relationship between text and music and how one's gesture will be affected; communicate expression and assist an ensemble to overcome vocal and/or musical problems through gesture; discover techniques to encourage proper tone production; analyze scores; recognize and improve problem areas in conducting; and learn to conduct the music, not the notes.

Offered in alternate years.

637 Advanced Instrumental Conducting.

Spring (4).

Students develop analytical skills, knowledge of appropriate wind literature, effective nonverbal communication skills, and effective rehearsal techniques.

Numeric grade only.

Offered in alternate years.

638 Composition.

Fall (3–4), Spring (3–4).

The exploration and development of individual compositional styles through private lessons and class meetings. Projects and assignments are geared to each student's background and experience. May be repeated for degree credit for a maximum of 16 credits.

Numeric grade only.

Prerequisite: ability to read and notate music, basic keyboard skills.

640 Orchestra Performance Practicum.

Fall (0–1), Spring (0–1).

Practicum in orchestral performance from audition to performance. Students develop performance resumes, research excerpts lists, perform mock auditions, study collective bargaining agreements and rehearsal protocol, and complete field experiences in a professional orchestral setting.

Prerequisite: permission of Instructor and a confirmed field experience such as having qualified for the RSO student musician list.

645 Score Study and Analysis.

Spring (2).

This seminar is the study of musical coherence and formal structure as seen in orchestral and choral works written from the mid-eighteenth century to the late twentieth century. The structural investigation of each work will be based on harmonic and thematic design, motive elaboration, text selection and orchestration.

Numeric grade only.

Prerequisite: by permission.

Offered as needed.

646 Conducting Rehearsal Techniques.

Fall (2).

This course will introduce students to a variety of rehearsal techniques through conductor observation/discussion, weekly readings and podium time. Each student will be required to observe conductors on a weekly basis and report their findings to the class.

Numeric grade only.

Prerequisite: by permission.

Offered as needed.

648 Jazz-Commercial Arranging.

Spring (2).

Prerequisite: by permission, enrollment in MUSI 636.

Offered as needed.

654 Counterpoint.

Fall (2), Spring (2).

Principles of melodic writing: two-, three-, and four-part counterpoint involving the use of imitation, augmentation, mirroring, and diminution.

Offered as needed.

656 Orchestration.

Spring (2–4).

Nature and potential of musical instruments; arrangement and scoring for conventional groups (symphony orchestra, symphony band, marching band, principal chamber combinations) and for immediate practical instrumentation.

658 Psychology of Music.

Spring (4).

Examination of contemporary music learning theories with an emphasis on current research-based teaching methods.

Offered in alternate years.

659 Introduction to Methods.

Fall (4).

A survey course of the major pedagogical approaches and methods for teaching applied music including Orff, Suzuki, Kodaly, Dalcroze, and Body-Mapping. Students will also attend workshops in Suzuki and Orff methods offered through the University of Redlands Community School of Music and Art and observe lessons and studio classes.

Offered as needed.

697 Special Studies.

Fall (4), Spring (4).

698 Graduate Recital.

Fall (0), Spring (0).

Once each year, composition majors may present well-rehearsed public presentations of three to four works (or equivalent) in lieu of a single recital.

699 Final Examination.

Fall (0), Spring (0), Summer (0).

MUAP: APPLIED INSTRUCTION COURSES

Private Instruction for Graduate Students.

Fall (1–6), Spring (1–6).

Private instruction is divided into the following classifications:

- MUAP 602 Classical Piano
- MUAP 604 Jazz Piano
- MUAP 605 Organ
- MUAP 606 Harpsichord
- MUAP 608 Classical Voice
- MUAP 609 Violin
- MUAP 610 Viola
- MUAP 611 Cello
- MUAP 612 String Bass
- MUAP 613 Flute
- MUAP 614 Oboe
- MUAP 615 Clarinet
- MUAP 616 Bassoon
- MUAP 617 Saxophone
- MUAP 618 Horn
- MUAP 619 Trumpet
- MUAP 620 Trombone
- MUAP 621 Tuba
- MUAP 622 Classical Percussion
- MUAP 624 Jazz Percussion
- MUAP 626 Harp
- MUAP 628 Classical Guitar
- MUAP 630 Jazz Guitar
- MUAP 632 Popular Guitar

- MUAP 634 Electric Bass
- MUAP 635 Classical Other
- MUAP 636 Jazz Other
- MUAP 637 Other
- MUAP 638 Conducting

MUSI: ENSEMBLES

Graduate Ensemble.

Fall (0–1), Spring (0–1).

Participation in, and assistance with, a specific School of Music ensemble.

Numeric grade only.

The following ensembles are available:

- MUSI 611 University Choir
- MUSI 612 Chapel Singers
- MUSI 614 Bel Canto Singers
- MUSI 631 Symphony Orchestra
- MUSI 632 Chamber Orchestra
- MUSI 633 Chamber Ensemble: Strings
- MUSI 635 Jazz Improv Ensemble
- MUSI 636 Studio Jazz Band
- MUSI 637 Chamber Ensemble: Winds and Percussion
- MUSI 638 Wind Ensemble
- MUSI 639 Percussion Ensemble/Guitar Ensembles
- MUSI 640 Symphonic Band

610 Opera Workshop.

Fall (0–3), Spring (0–3).

Preparation and performance of scenes or a full production of opera or musical theatre.

Numeric grade only.

631 University of Redlands Symphony Orchestra.

Fall (0–1), Spring (0–1).

Prerequisite: audition required.

Numeric grade only.

641 Small Choral Ensemble Intensive.

Summer (2).

An intensive study, preparation, rehearsal and performance of substantial choral works for small ensemble.

Numeric grade only.

642 Large Choral Ensemble Intensive

Summer (2).

An intensive study, preparation, rehearsal and performance of substantial choral works for large ensemble.

Numeric grade only.