

## Department of Music

**Professors:** S. Bryant, D. Demsey, D. Falk-Romaine (chair), N. Guptill-Crain, G. Kirkpatrick, J. Kresky, J. Link, S. Marcone

**Associate Professors:** K. Demsey, R. DeRosa, C. Frierson-Campbell, E. M. Harrington, D. Kerzner, M. Miller, L. Rogers

**Assistant Professors:** J. C. Davis, P. MacDonald, T. Newman, D. Weisberg

**Half-time faculty:** P. Jarvis

The Department of Music offers programs leading to a bachelor of music (B.M.) in music with options in classical performance, jazz studies and performance, music education, music management, and sound engineering arts, and a bachelor of arts (B.A.) degree in music with an option in musical studies. These programs are structured to reflect the multifaceted demands on today's and tomorrow's musicians. The department offers minors in music and music management for the non-music major.

All degree programs contain the best of both musical worlds: the flexible, innovative ideas in contemporary music combined with the finest in the traditional. As a result, students pursue a program of study eminently suited to preparing them for a professional life in music.

### Auditions

Applicants must be accepted both academically by the University and musically by the Department of Music. An in-person performance audition is required of all applicants to the bachelor of music classical performance track. An audio cassette tape or CD is required for the bachelor of arts in musical studies and for all applicants in the bachelor of music jazz performance track.

All applicants for classical track programs and the bachelor of arts in musical studies must complete placement tests in theory, keyboard skills, and pitch discrimination on scheduled audition dates. The complete evaluation of your audition—in-person and recording—by the music faculty is the most important factor in granting admission to the department. Jazz track programs do not require placement tests in the areas listed above.

The deadline for submission of all music department applications for fall matriculation is April 1, with the exception of all undergraduate degrees offered by the Jazz Studies program, Music Management/Jazz Performance track, and Sound Engineering Arts/Jazz Performance track, which is February 1. There are no jazz auditions in the fall for spring matriculation. The deadline for submission of all music department applications for spring matriculation is November 15 for classical programs only. All questions regarding admission procedures to the music department should be addressed to the following:

Cameron MacManus, Director of Music Admissions and Recruitment  
William Paterson University  
Shea Center for Performing Arts  
300 Pompton Road  
Wayne, New Jersey 07470-2103  
973.720.3466  
musicadmissions@wpunj.edu

### Audition Requirements

#### BACHELOR OF ARTS: MUSICAL STUDIES

Auditions for all B.A. programs are by *audio cassette tape or CD only*.

- A. Requirements for all instruments including electric guitar and electric bass (except voice and percussion):
  - Perform the following major scales: C major, G major, D major, F major, B-flat major (keyboard players must perform with two hands simultaneously.)
  - Perform a prepared piece in any style.
- B. Requirements for voice
  - Sing a one-octave scale
  - Perform a prepared piece in any style
- C. Requirements for percussion
  - Demonstrate single, double, and closed rolls on snare drum
  - Perform a prepared piece in any style.

Although all performance auditions for the B.A. music degree are by tape or CD only, on-campus placement tests in music theory, auditory skills, and piano proficiency are required. Please select a test date from the application.

#### BACHELOR OF MUSIC: CLASSICAL PERFORMANCE TRACK PROGRAMS

##### (Classical Performance, Music Education, Music Management, and Sound Engineering Arts)

The pieces suggested in this section illustrate the type of music appropriate for an undergraduate audition. Applicants are free to choose a program that best shows their ability, using music from this list or music of comparable quality.

Whenever possible, music from a variety of stylistic periods should be selected. The audition program should consist of four different compositions or, in some cases, three compositions and orchestral excerpts. Instrumentalists should be prepared to play scales in all keys.

**Voice** The program should be performed from memory with accompaniment and consist of two art songs or arias, if possible, with at least one selection in Italian, French, or German (for example, arias by Handel or Mozart and art songs by European composers such as Schubert, Schumann, Faure, Debussy, etc., or American composers Barber and Copland).

**Strings** A sonata or concerto of moderate difficulty; scales and arpeggios; orchestral excerpts.

**Guitar** Segovia scales, major and minor, one etude by Sor (Segovia Ed.), Carcassi or Aguado. Two concert pieces of the student's own choice from pre-baroque (De Visee, Sanz, Milan, etc.) and baroque periods (Bach, Weiss, etc.), or romantic Spanish (Tarrega, Llobet).

**Piano** An invention by Bach; a first movement of a sonata by Haydn, Mozart, or Beethoven (except op.27, No.2 in c# minor); a work by a romantic or contemporary composer. At least one selection must be played from memory. Major and minor scales and arpeggios.

**Organ** Background in piano at level of Bach two-part inventions and earlier Mozart or Beethoven sonatas. Performance of a composition by Bach, a romantic work, and a modern work on the organ is desirable.

**Flute** Two contrasting movements from sonatas by J. S. Bach, Poulenc, Hindemith, Prokofiev, or the Mozart concertos, or comparable repertoire; orchestral excerpts.

**Oboe** Concertos by Cimarosa, Marcello, Handel, Mozart; sonatas by Telemann, Handel, Hindemith; orchestral excerpts.

**Clarinet** Concertos by K. Stamitz, Mozart, Weber; sonatas by Brahms, Hindemith, Martinu, Poulenc; orchestral excerpts.

**Saxophone** Sonatas by Creston, Heiden; concerto by Glazunov; concertino by Ibert or comparable repertoire.

**Bassoon** Sonatas by Telemann, Etlar, Hindemith; concertos by Vivaldi, Mozart, Weber; orchestral excerpts.

**Trumpet** Concertos by Haydn, Hummel, Arutunian; sonatas by Hindemith, Kennan, Stevens; etudes by Arban, Brandt, Charlier, etc.; orchestral excerpts.

**Horn** One or two movements from a Mozart concerto; concertos by Richard Strauss or Franz Strauss; sonatas by Beethoven; one etude each from Kopprasch and Maxime-Alphonse, book two; orchestral excerpts.

**Euphonium** Fantasia by Gordon Jacob, Introduction and Dance by Barat; choice of numbers 1 through 14 of the Characteristic Etudes in the Arban Complete Conservatory Method for Trumpet or Trombone.

**Trombone** Sonatas by Marcello, Hindemith; Morceau Symphonique by Guilmant, Andante et Allegro by Barat; etudes by Kopprasch, Rochut; orchestral excerpts.

**Tuba** Solo literature and etudes demonstrating tone, intonation, range, technical ability: concerto by Vaughan Williams, sonatas by Marcello, Hindemith; orchestral excerpts.

**Percussion** Demonstration of snare drum rudiments; an ability to read; basic to advanced technical knowledge of mallet instruments and elementary to advanced exercises for timpani; orchestral excerpts.

## BACHELOR OF MUSIC: JAZZ STUDIES PERFORMANCE TRACK PROGRAMS

### (Jazz Studies Performance, Music Management, and Sound Engineering Arts)

Auditions for all Jazz Studies Track programs are by audio cassette tape or CD only. A recording should follow these requirements:

- The taped performance should demonstrate ability to play within a group as well as demonstrate strengths of the soloist.
- Perform a minimum of three tunes:
  1. One up-tempo tune such as "Cherokee," "Ornithology," "It Could Happen to You," "Just Friends," or a similar selection;
  2. One ballad such as "Body and Soul," "In a Sentimental Mood," "I Can't Get Started," or a similar selection;
  3. One medium tempo such as "All the Things You Are," "Out of Nowhere," "Have You Met Miss Jones?" or a similar selection.

### SPECIAL AUDITION NOTES

**Piano, Guitar and Mallet Instruments** Performance should demonstrate ability to comp as well as to solo. One of the required selections must be performed entirely unaccompanied.

**Drum Set** Performance should demonstrate ability to use brushes as well as sticks. Play through the head of the up-tempo tune unaccompanied, outlining the rhythmic structure of the melody.

**Bass** Performance should demonstrate ability to construct a walking bass line and should showcase strengths as an improviser. Acoustic bassists should demonstrate the use of the bow.

**Vocalists** If currently studying voice, include a vocalise at the beginning of tape. Performance should demonstrate ability to scat as well as understanding of the lyric.

## Major Programs

The B.A. degree is designed for students who desire a liberal education with emphasis on music while obtaining a diversified education in the liberal arts. The completion of an academic minor is required, culminating in the capstone experience.

The B.M. in music options are classical performance, jazz studies and performance, music management, music education, and sound engineering arts. The B.M. in music options in music education offers two concentrations: vocal and instrumental.

## Honors Track Programs

The Music Honors Track is intended primarily for highly motivated music majors. For further information on this track, consult the coordinator, Dr. J. Kresky, 973.720.3470, or see page 64 or 107 of this catalog. The Performing and Literary Arts Honors Track is intended primarily for motivated English, art, and music majors, though interested students from other majors can apply. For further information on this track, consult the coordinator, Dr. P. Cioffari, 973.720.3053, or see page 64 or 107 of this catalog.

## Curriculum

### B.A. MUSIC (MUSICAL STUDIES) ..... 42 CREDITS

<b>Required Courses</b> .....	<b>30 Credits</b>
MUS 000 Recital Hour (eight semesters) .....	0
MUS 144 Music Fundamentals* .....	3
MUS 160 Theory I.....	3
MUS 161 Theory II .....	3
MUS 164 Functional Class Piano I.....	1
MUS 165 Functional Class Piano II .....	1
MUS 180 Ear Training I .....	1
MUS 181 Ear Training II.....	1
MUS 207 Music History and Literature I.....	3
MUS 208 Music History and Literature II .....	3
MUS 260 Theory III.....	3
MUS 261 Theory IV.....	3
MUS 280 Ear Training III.....	1
MUS 281 Ear Training IV .....	1
Performing Groups .....	3
MUS 492 Musical Studies Capstone Experience .....	3

\*Students who are qualified to enter MUS 160 upon entrance do not take MUS 144 and enroll for an additional elective offering of 3 credits.

### Music Department Elective Courses .....9 Credits

Choose from any 200 level or above 3-credit course (or by advisement)

### B.M. MUSIC: CLASSICAL PERFORMANCE OPTION REQUIREMENTS ..... 82-91 CREDITS

MUS 000 Recital Hour (eight semesters) .....	0
MUS 158 Music Technology .....	3
MUS 160 Theory I.....	3
MUS 161 Theory II .....	3
MUS 180 Ear Training I .....	1
MUS 181 Ear Training II.....	1
MUS 207 Music History and Literature I.....	3
MUS 208 Music History and Literature II .....	3
MUS 234 Sophomore Recital Performance.....	0
MUS 260 Theory III.....	3
MUS 261 Theory IV.....	3
MUS 280 Ear Training III.....	1
MUS 281 Ear Training IV .....	1
MUS 292 Performance Proficiency Exam .....	0
MUS 307 Basic Conducting .....	3
Applied Music Major (eight semesters)	
MUS 190, 191, 290, 291, 390, 391, 490, 491,	
(3 credits each) .....	24

MUS 300 Junior Recital (evening).....	0
MUS 310 Junior Recital Performance I (midday) .....	0
MUS 380 Ear Training V.....	1
MUS 381 Ear Training VI .....	1
MUS 400 Senior Recital (evening) .....	0
MUS 464 Senior Recital Performance (midday) .....	0
Performance Seminar (six-eight semesters) .....	6-8
Functional Class Piano (four semesters of 1 credit each) (only two semesters for keyboard majors) .....	2-4
Performing Groups, including chamber ensembles.....	14-15
Other music courses .....	6-10

### B.M. MUSIC: JAZZ STUDIES AND PERFORMANCE OPTION REQUIREMENTS ..... 105 CREDITS\*

MUS 000 Recital Hour (eight semesters) .....	0
MUS 137 Jazz Improvisation I.....	3
MUS 138 Jazz Improvisation II .....	3
MUS 156 Applied Music Major.....	3
MUS 157 Applied Music Major.....	3
MUS 158 Music Technology .....	3
MUS 160 Theory I.....	3
MUS 161 Theory II .....	3
MUS 164 Functional Class Piano I.....	1
MUS 165 Functional Class Piano II .....	1
MUS 180 Ear Training I .....	1
MUS 181 Ear Training II.....	1
MUS 236 Western Art Music .....	3
Jazz Performance Groups (two each semester) .....	16
MUS 241 Jazz Ear Training I.....	2
MUS 242 Jazz Ear Training II.....	2
MUS 253 Jazz History & Analysis I.....	3
MUS 254 Jazz History & Analysis II.....	3
MUS 255 Jazz Harmony .....	3
MUS 256 Applied Music Major.....	3
MUS 257 Applied Music Major.....	3
MUS 260 Theory II.....	3
MUS 261 Theory IV.....	3
MUS 268 Functional Class Jazz Piano I.....	1
MUS 269 Functional Class Jazz Piano II .....	1
MUS 292 Performance Proficiency Exam .....	0
MUS 322 Jazz Improvisation III .....	2
MUS 323 Jazz Seminar.....	3
MUS 343 Jazz Ear Training III .....	2
MUS 344 Jazz Ear Training IV .....	2
MUS 356 Applied Music Major.....	3
MUS 357 Applied Music Major.....	3
MUS 368 Functional Class Jazz Piano III.....	1
MUS 369 Functional Class Jazz Piano IV.....	1
MUS 400 Senior Recital Performance.....	0
MUS 456 Applied Music Major.....	3
MUS 457 Applied Music Major.....	3
MUS 470 Jazz Arranging I .....	3
MUS 471 Jazz Arranging II .....	3

\*Number of credits varies according to major instrument selected. Voice, piano, and percussion differ from other instrumentalists as indicated below.

Vocalists: Two years Jazz Piano minor required (4 credits); two years classical voice required; not required to take Improvisation III (4 credits).  
 Percussionists: Two years Jazz Piano minor required (4 credits); not required to take Improvisation III.  
 Pianists: Two years Classical Piano minor required (4 credits).  
 Note: Jazz students must pass second-semester-sophomore juries in order to go on to junior year in applied major.

**B.M. MUSIC — MUSIC MANAGEMENT/CLASSICAL PERFORMANCE OPTION REQUIREMENT AND COREQUISITES..... 97-99 CREDITS**

Students should earn a 3.0 grade point average in MUS 125 Survey of the Music and Entertainment Industry, and one additional 3-credit music management course in order to be fully admitted to the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

**Core Courses ..... 80-81 Credits**

MUS 000	Recital Hour (eight semesters).....	0
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 234	Sophomore Recital Performance.....	0
MUS 236	Western Art Music.....	3
MUS 260	Theory III.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 280	Ear Training III.....	1
MUS 281	Ear Training IV.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 310	Junior Recital Performance I.....	0
MUS 311	Junior Recital Performance II.....	0
MUS 317	History of American Popular Music.....	3
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 462	Applied Music Major.....	2
MUS 464	Senior Recital Performance.....	0
	Performing Groups including chamber ensembles.....	9
	Functional Class Piano (four semesters of 1 credit each) (only 2 semesters for keyboard majors).....	2-4
	Advanced music courses*.....	6

\*200 level or higher

**Music Management Courses..... 19-20 Credits**

MUS 125	Survey of the Music and Entertainment Industry*.....	3
MUS 270	Structure and Content of the Music Industry*.....	3
MUS 303	Music Management Internship.....	1
MUS 316	Media Use in the Music and Entertainment Industry.....	3
MUS 403	Music Management Seminar.....	1

MUS 452	Law and Ethics in the Music and Entertainment Industry.....	3
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\*B average should be attained to continue in program.

**At least 5 credits from:**

MUS 303	Music Management Internship.....	1
MUS 403	Music Management Seminar.....	1
MUS 404	Music Management Honors Internship.....	6
MUS 450	Personal Management in Music.....	3

**Cotsakos College of Business Co-requisites .....18 Credits**

ACCT 211	Financial Accounting.....	3
LAW 251	Business Law I.....	3
MGT 200	Principles of Management.....	3
MKT 210	Marketing.....	3
	200 level or higher business course.....	3

**At least 3 credits from:**

MKT 316	Multinational Marketing.....	3
MKT 342	Retail Marketing.....	3
MKT 351	Sales Management.....	3

**B.M. MUSIC — MUSIC MANAGEMENT/JAZZ PERFORMANCE OPTIONAL REQUIREMENTS AND COREQUISITES:..... 99-100 CREDITS**

Students should earn a 3.0 grade point average in MUS 125 Survey of the Music and Entertainment Industry, and one additional 3-credit music management course in order to be fully admitted to the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

**Core Courses ..... 82-83 Credits**

MUS 000	Recital Hour (eight semesters).....	0
MUS 137	Jazz Improvisation I.....	2
MUS 138	Jazz Improvisation II.....	2
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 234	Sophomore Recital Performance.....	0
MUS 236	Western Art Music.....	3
MUS 241	Jazz Ear Training I.....	2
MUS 242	Jazz Ear Training II.....	2
MUS 260	Theory III.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 280	Ear Training III.....	1
MUS 281	Ear Training IV.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 307	Basic Conducting.....	3
MUS 317	History of American Popular Music or music history period course.....	3
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 462	Applied Music Major.....	2
MUS 400	Senior Recital Performance.....	0
MUS	Performing Groups.....	7

**Functional Class Piano**

MUS 164 Class Piano I..... 1  
 MUS 165 Class Piano II ..... 1  
 MUS 268 Jazz Piano I..... 1  
 MUS 269 Jazz Piano II ..... 1

**Music Management Courses..... 19-20 Credits**

MUS 125 Survey of the Music and Entertainment Industry\* ..... 3  
 MUS 270 Structure and Content of the Music Industry\* ..... 3  
 MUS 303 Music Management Internship ..... 1  
 MUS 316 Media Use in the Music and Entertainment Industry ..... 3  
 MUS 403 Music Management Seminar ..... 1  
 MUS 452 Law and Ethics in the Music and Entertainment Industry ..... 3

\*B average should be attained to continue in program.

**At least 5 credits from:**

MUS 303 Music Management Internship ..... 1  
 MUS 403 Music Management Seminar ..... 1  
 MUS 404 Music Management Honors Internship ..... 6  
 MUS 450 Personal Management in Music ..... 3

**Cotsakos College of Business Co-requisites .....18 Credits**

ACCT 211 Financial Accounting ..... 3  
 LAW 251 Business Law I ..... 3  
 MGT 200 Principles of Management ..... 3  
 MKT 210 Marketing ..... 3  
 200 level or higher business course ..... 3

**At least 3 credits from:**

MKT 316 Multinational Marketing ..... 3  
 MKT 342 Retail Marketing ..... 3  
 MKT 351 Sales Management ..... 3

**B.M. MUSIC—MUSIC EDUCATION/CLASSICAL PERFORMANCE**

Two concentrations are offered in this program. Students admitted as performance majors in keyboard, guitar, or voice ordinarily are placed in the concentration in preparation for teaching vocal/general music in grades K-12. Students whose performance is on a standard band or orchestral instrument are placed in the instrumental concentration. Students are admitted to this program on a probationary status for the freshman and sophomore years. Full status in the program is determined prior to the beginning of the junior year.

**Note:** Performance majors in keyboard or guitar who desire an instrumental concentration must also meet the entrance audition requirements on a band or orchestral instrument outlined previously. Performance majors in keyboard or guitar must meet the entrance requirements for a voice minor, i.e., demonstrate voice potential as a prospective teacher of choral/vocal music in the public schools.

**Vocal Concentration..... 77-81 Credits**

MUS 000 Recital Hour (seven semesters) ..... 0  
 MUS 101 Woodwinds I ..... 1  
 MUS 103 Brass I ..... 1  
 MUS 105 Strings ..... 1

MUS 108 Percussion ..... 1  
 MUS 135 Introduction to Music Education ..... 1  
 MUS 158 Music Technology ..... 3  
 MUS 160 Theory I ..... 3  
 MUS 161 Theory II ..... 3  
 MUS 162 Applied Music Major ..... 2  
 MUS 163 Applied Music Major ..... 2  
 MUS 164 Functional Class Piano I (not required of piano majors) ..... 1  
 MUS 165 Functional Class Piano II (not required of piano majors) ..... 1  
 MUS 166 Voice Class I (not required of voice majors) ..... 1  
 MUS 167 Voice Class II (not required of voice majors) ..... 1  
 MUS 180 Ear Training I ..... 1  
 MUS 181 Ear Training II ..... 1  
 MUS 186, 187 Diction for Singers (four semesters—for voice 286, 287 applied majors only) ..... 0-4  
 MUS 205 Applied Music Minor ..... 1  
 MUS 206 Applied Music Minor ..... 1  
 MUS 207 Music History and Literature I ..... 3  
 MUS 208 Music History and Literature II ..... 3  
 MUS 234 Sophomore Recital Performance ..... 0  
 MUS 260 Theory III ..... 3  
 MUS 261 Theory IV ..... 3  
 MUS 262 Applied Music Major ..... 2  
 MUS 263 Applied Music Major ..... 2  
 MUS 264 Functional Class Piano III [or] (for piano majors) ..... 1  
 MUS 266 Functional Class Piano IV [or] (for piano majors) ..... 1  
 MUS 267 Ear Training III ..... 1  
 MUS 280 Ear Training IV ..... 1  
 MUS 281 Performance Proficiency Exam ..... 0  
 MUS 292 Music Analysis [or] Arranging ..... 3  
 MUS 301 Applied Music Minor ..... 1  
 MUS 302 Applied Music Minor ..... 1  
 MUS 306 Basic Conducting ..... 3  
 MUS 307 Choral Conducting ..... 3  
 MUS 308 Junior Recital Performance I ..... 0  
 MUS 310 Junior Recital Performance II ..... 0  
 MUS 311 Teaching Strategies: General Music ..... 2  
 MUS 325 Teaching Strategies: Choral Music ..... 2  
 MUS 326 Applied Music Major ..... 2  
 MUS 362 Applied Music Major ..... 2  
 MUS 363 Senior Recital: Evening ..... 0  
 MUS 400 Teaching Strategies: Instrumental Music ..... 2  
 MUS 425 Applied Music Major ..... 2  
 MUS 462 Senior Recital Performance ..... 0  
 MUS 464 Performing Groups including chamber ensembles ..... 9

**Additional Certification Requirements (K-12).....29 Credits**

Please see director of Music Education or the chairperson of the Department of Secondary and Middle School Education (Subject Field Specialization [N-12]) for the appropriate certification sequence.

**Instrumental Concentration.....79 Credits**

MUS 000	Recital Hour (seven semesters).....	0
MUS 101	Woodwinds I.....	1
MUS 102	Woodwinds II.....	1
MUS 103	Brass I.....	1
MUS 104	Brass II.....	1
MUS 105	Strings.....	1
MUS 108	Percussion.....	1
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 164	Functional Class Piano I.....	1
MUS 165	Functional Class Piano II.....	1
MUS 166	Voice Class I.....	1
MUS 167	Voice Class II.....	1
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 207	Music History and Literature I.....	3
MUS 208	Music History and Literature II.....	3
MUS 234	Sophomore Recital Performance.....	0
MUS 260	Theory III.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 264	Functional Class Piano III.....	1
MUS 265	Functional Class Piano IV.....	1
MUS 280	Ear Training III.....	1
MUS 281	Ear Training IV.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 301	Form and Analysis [or]	
MUS 302	Arranging.....	3
MUS 307	Basic Conducting.....	3
MUS 309	Instrumental Conducting.....	3
MUS 310	Junior Recital Performance I.....	0
MUS 311	Junior Recital Performance II.....	0
MUS 325	Teaching Strategies: General Music.....	2
MUS 326	Teaching Strategies: Choral Music.....	2
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 400	Senior Recital: Evening.....	0
MUS 425	Teaching Strategies: Instrumental Music.....	2
MUS 462	Applied Music Major.....	2
MUS 464	Senior Recital Performance.....	0
MUS	Performing Groups including chamber ensembles.....	13

**Additional Certification Requirements (K-12).....29 Credits**

Please see the director of Music Education or the chairperson of the Department of Secondary and Middle School Education (Subject Field Specialization [N-12]) for the appropriate certification sequence.

**B.M. MUSIC: MUSIC EDUCATION/  
JAZZ PERFORMANCE****OPTION REQUIREMENTS .....87 CREDITS\***

MUS 000	Recital Hour (seven semesters).....	0
MUS 137	Jazz Improvisation I.....	3
MUS 138	Jazz Improvisation II.....	3
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 164	Functional Class Piano I.....	1
MUS 165	Functional Class Piano II.....	1
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 234	Sophomore Recital Performance.....	0
MUS 236	Western Art Music.....	3
	Jazz Performance Groups (one each semester).....	7
	Band or choir (two semesters).....	2
MUS 241	Jazz Ear Training I.....	2
MUS 242	Jazz Ear Training II.....	2
MUS 253	Jazz History and Analysis I.....	3
MUS 254	Jazz History and Analysis II.....	3
MUS 260	Theory II.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 268	Functional Class Jazz Piano I.....	1
MUS 269	Functional Class Jazz Piano II.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 307	Basic Conducting.....	3
MUS 310, 311	Junior Recital Performances.....	0
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 400, 464	Senior Recital Performances.....	0
MUS 462	Applied Music Major.....	2
MUS 470	Jazz Arranging I.....	3
MUS 471	Jazz Arranging II.....	3
<b>Music Education Classes:</b>		
MUS 101	Woodwinds I.....	1
MUS 102	Woodwinds II (instrumental concentration only).....	1
MUS 103	Brass I.....	1
MUS 104	Brass II (instrumental concentration only).....	1
MUS 105	Strings.....	1
MUS 108	Percussion.....	1
MUS 135	Introduction to Music Education.....	1
MUS 325	Teaching Strategies: General Music.....	2
MUS 326	Teaching Strategies: Choral Music.....	2
MUS 425	Teaching Strategies: Instrumental Music.....	2
MUS 288	Field Experience I.....	1
MUS 388	Field Experience II.....	1

**Additional Certification Requirements (K-12).....21 Credits**

Please see the director of Music Education or the chairperson of the Department of Secondary and Middle School Education (Subject Field Specialization [N-12]) for the appropriate certification sequence.

\*Number of credits varies according to major instrument selected. Voice, piano and percussion differ from other instrumentalists as indicated below.

Vocalists: Two years jazz piano minor required (4 credits); two years classical voice required; not required to take Improvisation III (4 credits).

Percussionists: Two years jazz piano minor required (4 credits); not required to take Improvisation III.

Pianists: Two years classical piano minor required (4 credits).

Note: Jazz students must pass second-semester sophomore juries in order to go on to junior year in applied major.

**B.M. MUSIC — SOUND ENGINEERING ARTS/  
CLASSICAL TRACK OPTION REQUIREMENT  
AND COREQUISITES ..... 100 CREDITS**

Students should earn a 3.0 grade point average in MUS 251 Sound Engineering Arts I and MUS 284 Sound Engineering Arts 1 Lab in order to continue in the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

**Core Courses .....49 Credits**

MUS 000	Recital Hour (eight semesters) .....	0
MUS 125	Survey of Music and Entertainment Industry .....	3
MUS 160/1	Theory I, II.....	6
MUS 162/3	Applied Lessons .....	4
MUS 164/5	Functional Class Piano I, II.....	2
MUS 180/1	Ear Training I, II.....	2
MUS 207/8	Music History and Literature I, II.....	6
MUS 258	Electronic Music I.....	3
MUS 259	Electronic Music II .....	3
MUS 260/1	Theory III, IV.....	6
MUS 262/3	Applied Lessons .....	4
MUS 280/1	Ear Training III, IV .....	2
MUS 292	Performance Proficiency Exam .....	0
MUS	Performing Groups (one in each semester in residence) .....	8

**Additional Music Courses for the**

**Classical Track .....(choose 6 Credits)**

MUS 270	Structure and Content of Music Industry.....	3
MUS 316	Media Use in Music and Entertainment Industry .....	3
MUS 358	Electronic Music III .....	3

**Sound Engineering Arts Courses .....26 Credits**

MUS 126	Survey of Audio Recording .....	3
MUS 251	SEA I.....	3
MUS 252	SEA II .....	3
MUS 284	SEA I Lab .....	2
MUS 285	SEA II Lab.....	2
MUS 351	SEA III.....	3
MUS 352	SEA III Lab .....	2
MUS 353	SEA IV.....	3
MUS 354	SEA IV Lab .....	2

MUS 480	Seminar in SEA.....	2
MUS 496	Internship in SEA.....	1

**College of Science and Health, Mathematics and**

**Science Co-requisites .....19 Credits**

MATH 145	Quantitative Math II.....	3
PHYS 190	Acoustics and Sound .....	4
PHYS 250	Basic Electronics I.....	4
PHYS 255	College Physics I .....	4
PHYS 256	College Physics II.....	4

**B.M. MUSIC — SOUND ENGINEERING ARTS/  
JAZZ TRACK OPTION REQUIREMENT AND  
CO-REQUISITES ..... 100 CREDITS**

Students should earn a 3.0 grade point average in MUS 251 Sound Engineering Arts I and MUS 284 Sound Engineering Arts 1 Lab in order to continue in the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

**Core Courses .....52 Credits**

MUS 000	Recital Hour (eight semesters) .....	0
MUS 125	Survey of Music and Entertainment Industry .....	3
MUS 137	Jazz Improvisation I.....	3
MUS 156/7	Applied Lessons .....	6
MUS 160/1	Theory I, II.....	6
MUS 164/5	Functional Class Piano I, II.....	2
MUS 180/1	Ear Training I, II.....	2
MUS 236	Western Art Music .....	3
MUS 241/2	Jazz Ear Training I, II .....	4
MUS 256/7	Applied Lessons .....	6
MUS 258	Electronic Music I.....	3
MUS 260/1	Theory III, IV.....	6
MUS 292	Performance Proficiency Exam .....	0
MUS	Performing Groups (one in each semester in residence) .....	8

**Additional Music Courses for the**

**Jazz Track.....(choose 6 Credits)**

MUS 259	Electronic Music II .....	3
MUS 270	Structure and Content of Music Industry.....	3
MUS 316	Media Use in Music and Entertainment Industry.....	3
MUS 358	Electronic Music III.....	3

**Sound Engineering Arts Courses .....26 Credits**

MUS 126	Survey of Audio Recording .....	3
MUS 251	SEA I.....	3
MUS 252	SEA II .....	3
MUS 284	SEA I Lab .....	2
MUS 285	SEA II Lab.....	2
MUS 351	SEA III.....	3
MUS 352	SEA III Lab .....	2
MUS 353	SEA IV.....	3
MUS 354	SEA IV Lab .....	2
MUS 480	Seminar in SEA.....	2
MUS 496	Internship .....	1

**College of Science and Health, Mathematics and****Science Co-requisites .....19 Credits**

MATH 145	Quantitative Math II .....	3
PHYS 190	Acoustics and Sound .....	4
PHYS 250	Basic Electronics I .....	4
PHYS 255	College Physics I .....	4
PHYS 256	College Physics II .....	4

**MUSIC DEPARTMENT MINOR****(FOR NON-MUSIC MAJORS) .....18 CREDITS**

MUS 160-161	Theory I and II .....	6
MUS 164-165	Functional Class Piano I and II .....	2
MUS 180-181	Ear Training I and II .....	2
MUS 207-208	Music History and Literature I and II .....	6
MUS	Performance Ensembles .....	2

**MUSIC MANAGEMENT MINOR****(FOR NON-MUSIC MAJOR OR B.A. MUSIC MAJOR) .....24 CREDITS**

Students wishing to minor in music management are admitted to music management courses depending on availability of space. Students must earn a 3.0 GPA in MUS 125 Survey of the Music and Entertainment Industry, and one additional 3-credit music management course in order to be admitted to the program. A 2.5 GPA must be maintained in these courses to continue through the sequence.

MUS 120	Music Appreciation.....	3
MUS 125	Survey of the Music and Entertainment Industry.3	
MUS 270	Structure and Content of the Music and Entertainment Industry.....	3
MUS 303	Music Management Internship .....	1
MUS 316	Media Use in the Music and Entertainment Industry.....	3
MUS 403	Music Management Seminar (two semesters) .....	2
MUS 450	Personal Management in Music.....	3
MUS 452	Law and Ethics in the Music and Entertainment Industry.....	3
MUS	Music Elective* .....	3

\*200 level or higher, excluding music management courses

**Courses**

Unless otherwise noted, all courses are for 3 credits.

**Performing Groups (one credit each)**

A placement audition and the permission of the conductor required. General education credit may be given to non-majors for participation in these groups.

MUS 172,3,4,5	Freshman Chamber Jazz I, II, III, IV
MUS 200	Concert Choir
MUS 201	Women's Choral Ensemble
MUS 202	University Chorus
MUS 203	Chamber Singers
MUS 204	Men's Glee Club
MUS 211	Concert Band
MUS 212	Preparatory Band
MUS 213	University Symphony
MUS 214	Brass Ensemble

MUS 215	Brass Quintet
MUS 216	Woodwind Ensemble: Clarinet
MUS 217	Saxophone Quartet
MUS 218	Woodwind Quintet
MUS 219	Percussion Ensemble
MUS 221	William Paterson University-NJ Percussion Ensemble
MUS 222	Jazz Orchestra
MUS 227	Collegium Musicum
MUS 228	Tuba Ensemble
MUS 229	Trombone Ensemble
MUS 230	Classical Guitar Ensemble
MUS 231	New Music Ensemble
MUS 232	Lab Jazz Ensemble
MUS 233	Jazz Vocal Lab
MUS 235	Latin Jazz Ensemble
MUS 239	Jazz Vocal Workshop
MUS 240	New Jazz Ensemble
MUS 247	Jazz Repertory Ensemble
MUS 272,3,4,5	Sophomore Chamber Jazz I, II, III, IV
MUS 282	Opera Workshop
MUS 283	Flute Ensemble
MUS 289	French Horn Ensemble
MUS 294	Chamber Music
MUS 296	Saxophone Ensemble
MUS 372,3,4,5	Junior Chamber Jazz I, II, III, IV
MUS 472,3,4,5	Senior Chamber Jazz I, II, III, IV

**Instrumental Classes (one credit each)**

Instruction is in basic performance skills on standard instruments. Students proven proficient on an instrument upon examination are excused from that class. Classes meet two hours weekly for one semester and are open to music education students only.

MUS 101	Woodwinds I
MUS 102	Woodwinds II
MUS 103	Brass I
MUS 104	Brass II
MUS 105	Strings
MUS 108	Percussion

**MUS 000 Recital Hour**

0 credits

**MUS 120 Music Appreciation**

Development of perceptive listening, concentrating on music from the baroque, classical, and romantic periods.

**MUS 125 Survey of the Music and Entertainment Industry**

Creative and business aspects of the industry. Publishing, copyright, performing rights, mechanical rights, artist's rights, recording companies, production, marketing, merchandising, mass media, and sociological implications.

**MUS 126 Survey of Audio Recording**

This Internet course is designed to provide an overview of the concepts, practices, history, and equipment used by both home and professional recording studios and audio engineers. Topics include: acoustics fundamentals, microphones, tape recorders, loudspeakers, computers in audio, control room and studio acoustics, amplifiers, MIDI, and audio over the internet.

**MUS 130 Symphonic Music**

A survey of representative European and American symphonies, tone poems, and concertos from the eighteenth century to the present.

**MUS 135 Introduction to Music Education**

An overview of the music education profession, including history, philosophy, professional organizations and obligations. Students participate in visits to exemplary public school music programs to assess the components of successful music teaching and learning.

1 credit

**MUS 137 Jazz Improvisation I**

A workshop course aimed at helping the student evolve an individual style of improvisation. Emphasis on chord scales, interpretation of chord symbols, notation, harmonic and melodic analysis techniques, transposition, and common jazz figures and patterns. Ear training and analysis of improvised solos. One weekly class meeting in lecture format, one in performance groups.

**MUS 138 Jazz Improvisation II**

Expansion of concepts and principles introduced in MUS 137. Emphasis on chord substitution, extended and altered harmonics, melodic development, memorization, student jazz compositions, and ear training and analysis. Prerequisite: MUS 137

**MUS 144 Music Fundamentals**

Designed for the beginning student with little or no previous musical training. Through involvement with various tasks and activities, along with guidance from the instructor, students master the basic skills of music reading, sight-singing, and keyboard facility and gain a knowledge of related theoretical concepts. For students who are not going on with formal music training, this course provides a valuable background for the amateur musician and/or theatre, communication, and education major.

**MUS 156, 157, Applied Music Major: Jazz  
256, 257, 356,  
357, 456, 457**

Individual instruction in piano, voice, percussion, band, and orchestral instruments.

**MUS 158 Music Technology**

A study of the most important technologies used for musical applications. Students gain experience working with state-of-the-art equipment, exploring topics such as analog and digital representations of sound as well as internet applications.

Prerequisite: MUS144 or the ability to read music

**MUS 160, 161 Music Theory I and II**

The student is prepared to function artistically and intelligently in a variety of musical situations. Focuses on musical literature of all cultures, styles, and historical periods; develops a conceptual understanding of rhythm, melody, harmony, texture, timbre, and form, and their interrelationships as they form the basis for listening, performing, and creating. Includes contrapuntal textures in two and three parts, compositional devices, diatonic harmony in three and four parts, secondary dominants and diminished seventh chords, modulation, and analysis and composition of music in the smaller contrapuntal and homophonic forms for various vocal and instrumental combinations.

Prerequisite: MUS 160 for MUS 161

**MUS 162, 163, Applied Music Major  
262, 263, 362,  
363, 462, 463**

Individual instruction in piano, organ, voice, guitar, percussion, band, and orchestral instruments for B.M. majors. 2 credits each

**MUS 164, 165 Functional Class Piano I and II**

A beginning course for music majors who do not have keyboard facility. Basic technique is emphasized along with a knowledge of chords. Skills of transposition, improvisation, score reading, and accompanying are begun at a simple level.

1 credit each

**MUS 166-167 Voice Class I and II**

Local fundamentals and practical application in developing and preserving the singing voice. Breath control, resonance, range, diction, vowel formation as related to correct tone production. Method and materials for teaching. Not open to voice majors.

Prerequisite: For MUS 167, MUS 166

1 credit each

**MUS 180, 181 Ear Training I and II**

An integrated course that includes the development of sight-singing, dictation, and rhythmic skills. Alto and tenor clefs are introduced during the freshman year.

1 credit each

**MUS 186 English Diction for Singers**

A course for voice majors designed to provide students a working knowledge of English diction for singing and an acquaintance with standard vocal literature.

1 credit

**MUS 187 Italian Diction for Singers**

A course for voice majors designed to provide students a working knowledge of Italian diction for singing and an acquaintance with standard vocal literature.

1 credit

**MUS 190, 191, Applied Music Major Performance (B.M.)  
290, 291, 390,  
391, 490, 491**

Individual instruction in piano, organ, voice, guitar, percussion, band, and orchestral instruments.

3 credits each

**MUS 205, 206, Applied Music Minor**

305, 306

Individual instruction in piano, voice, band, and orchestral instruments.

1 credit each

**MUS 207, 208 Music History and Literature I and II**

The growth of Western music from its beginnings through the first half of the twentieth century.

Prerequisite: MUS 161

**MUS 234 Sophomore Recital Performance**

Taken with MUS 263, MUS 291, or MUS 257

0 credits

**MUS 236 Western Art Music**

Analysis and discussion of Western art music from its origins in ancient Greece up to and including contemporary styles. Emphasis on baroque through twentieth-century music. Serves the needs of jazz majors and liberal studies students with some prior background, offering both an educational experience beyond what can be taught in MUS 120.

Prerequisite: MUS 161

**MUS 241 Jazz Ear Training I**

An integrated course in ear training that includes the development of sight-singing, diction, improvisation, and rhythmic skills as they especially apply to the jazz style.

Prerequisite: MUS 181

2 credits

**MUS 242 Jazz Ear Training II**

An integrated course in ear training that includes the development of sight-singing, diction, improvisation, and rhythmic skills as they especially apply to the jazz style, and continuation of Ear Training I.

Prerequisite: MUS 241

2 credits

**MUS 243 World Music**

This course surveys the music traditions from Africa, Asia, North and South America, and other parts of the world, examining cultural and historical contexts. Students are expected to attend several live concerts.

**MUS 249 Guitar Literature**

Students survey the history and literature of plucked instruments through transcription, analysis, and performance. Students gain a deeper awareness of the repertory of plucked instruments.

2 credits

**MUS 251 Sound Engineering Arts 1:  
Fundamentals and Transducers**

The primary goal of this course is to provide an in-depth discussion of transducers and transducer theory as it relates to audio engineering including: microphone theory and types, magnetic recording principles and applications, mixing console signal flow and design, and loudspeaker theory and design. Primary auditory physiology and theory are presented and principles of wave motion, electricity, and acoustics are introduced.

Prerequisites: MUS 126 and acceptance to the sound engineering arts program

Co-requisite: MUS 284

**MUS 252 Sound Engineering Arts 2:  
Signal Processing**

A continuation of MUS 251. Topics include: the theory of equalization, equalization use and misuse, types of equalization, dynamic range, voltage controlled amplifiers, compressor and expander theory and practice, introduction to room acoustics, reverberation theory, the theory and use of analog and digital reverb and delay, modulation effects, and analog noise reduction.

Prerequisites: MUS 251 and MUS 284

Co-requisite: MUS 285

**MUS 253 Jazz History and Analysis I**

A study of the evolution of jazz from its African and European origins to the early bebop period. The course emphasizes how each period developed both musically and historically, and includes an in-depth analysis of its major performers, arrangers, and composers.

Prerequisite: MUS 161

**MUS 254 Jazz History and Analysis II**

A study of the evolution of jazz from bebop to the present. The course emphasizes how each period developed both musically and historically, and includes an in-depth analysis of its major performers, arrangers, and composers.

Prerequisite: MUS 161

**MUS 255 Jazz Harmony**

Provides an intensive study of chords, voicings, and harmonic progressions as they occur in the jazz style.

Prerequisite: MUS 161

**MUS 258 Electronic Music I**

An introduction to electronic music with hands-on experience in the basics of subtractive, FM, and digital synthesis. Emphasis placed on MIDI and computer applications. No prior experience on synthesizer necessary. Most assignments and projects are to be completed during required lab time. Ability to read music required. Placement test is given at first class meeting.  
Prerequisite: MUS 158

**MUS 259 Electronic Music II**

A continuation of Electronic Music I with hands-on lab experience using subtractive synthesis, frequency modulation synthesis, sampling, digital synthesis, and linear arithmetic synthesis. Emphasis placed on musical applications of MIDI and computers and their place in the music profession. Most assignments and projects are to be completed during the required lab time.  
Prerequisite: Music 258 or permission of instructor.

**MUS 260, 261 Theory III and IV**

The work of the sophomore year continues with the comprehensive development of musicianship by the study of literature in the larger contrapuntal and homophonic forms. Specific areas include chromatic harmony and contemporary harmonic and compositional techniques. Considerable analysis of romantic and twentieth-century literature, as well as correlated written projects, forms the nucleus of this course.

Prerequisite: MUS 260 for 261

**MUS 264, 265 Functional Class Piano III and IV**

This is the second year of the beginning piano course for music majors who do not have keyboard facility and should not be chosen by keyboard majors. The work of this course continues the development of the skills begun in MUS 164-165 with more advanced work in technique, transposition, improvisation, score reading, and accompanying and harmonization styles. Music education students must pass a proficiency test upon completion of MUS 265.

Prerequisite: Music Majors only

1 credit each

**MUS 266, 267 Functional Class Piano: Advanced I, II**

This special section is for keyboard majors and qualified vocal and instrumental majors. The course assumes that the student already possesses considerable keyboard facility. The course is designed to develop the skills needed to utilize the piano in school positions, sacred music posts, and situations other than the solo recital. The skills to be developed include transposition, improvisation, score reading, a thorough working knowledge of chords and their application to creating accompaniments and arrangements from lead sheets.

Prerequisite: Music Majors only

1 credit each

**MUS 268, 269, Functional Class Jazz Piano I, II, III, IV 368, 369**

Students in the jazz studies program who are not jazz piano majors choose these sections for their second year of Functional Class Piano. These courses continue to develop the skills begun in MUS 164-165, with special emphasis on jazz improvisation, accompanying, and harmonization styles.

1 credit each

**MUS 270 Structure and Content of the Music Industry**

Historical aspects of recording and publishing industries and their impact on society. Current trends in publishing and recording, including business structure and role in the industry.

**MUS 276 Composition I**

A workshop course that develops compositional skills in the homophonic forms. Two-, three- and five-part song forms, minuet and trio and rondo forms are explored by way of musical analysis. Specific projects of composition are assigned for each of the above-named forms. Student works are performed.

Prerequisite: MUS 261 or permission of instructor

**MUS 277 Composition II**

In this second semester of Composition Workshop, the development of basic compositional skills is continued with their application to the traditional forms of rondo, theme and variations, ostinato, and sonatina.

Prerequisite: MUS 276 or permission of instructor

**MUS 280, 281 Ear Training III, IV**

More advanced work in sight-singing, dictation, and rhythmic skills with special emphasis on the techniques required to perform twentieth-century music.

Prerequisite: MUS 181

1 credit each

**MUS 284 Sound Engineering Arts 1 Lab**

This course is designed to familiarize the student with basic audio studio recording practices. Topics mainly parallel the material in SEA 1. This is a course which requires time in the recording studio. Topics include: introduction to policies and procedures of the Sound Engineering Arts program, introduction to microphone technique, monophonic recording, stereo recording, analog tape editing, tape recording maintenance, the use of DAT recorders, and introduction to multitrack recording.

Prerequisites: MUS 126 and acceptance to the sound engineering arts program

Corequisite: MUS 251

**MUS 285 Sound Engineering Arts 2 Lab**

Topics mainly parallel the material in MUS 252. Multi-track theory and practice, popular music recording and mixing, and deconstruction of popular selections for the purpose of illustration and critique. Assignments gradually lead the student to feel confident to effectively administer an 8-track recording session, overdub sessions, and mix sessions. Use of signal processing is introduced. Emphasis placed on process and not the product. Students are required to record a number of student recitals. Prerequisites: MUS 251 and MUS 284  
Corequisite: MUS 252

**MUS 286 German Diction for Singers**

A course for voice majors designed to provide students a working knowledge of German diction for singing and an acquaintance with standard vocal literature.  
1 credit

**MUS 287 French Diction for Singers**

A course for voice majors designed to provide students a working knowledge of French diction for singing and an acquaintance with standard vocal literature.  
1 credit

**MUS 288 Field Experience I: Music Education**

A field experience at the elementary school level in which students observe and assist a practicing music educator one day per week.  
1 credit

**MUS 293 Understanding Jazz: History and Appreciation**

A study of jazz history and the development of jazz styles including examining the ties of jazz to economic, political, and social dimensions of American society and history. Significant jazz recordings and musicians are surveyed including a study of how improvisation, instrumentation, repertoire, and style function in jazz performance.

**MUS 297 Percussion Literature**

A study of standard and contemporary Western music for percussion ensemble, solo performance, and mixed chamber ensemble, as well as orchestral repertoire.  
2 credits

**MUS 298 Tabla Drumming/North Indian Classical Music**

A study of the history, development, and theory of Northern Indian classical music, including group lessons on tabla resulting in the ability to perform basic compositions.

**MUS 299 Sacred Music Seminar**

A series of seminars dealing with all aspects of work within a sacred music field that cannot be covered within the applied lesson.  
1 credit

**MUS 300 Junior Recital B.M. Performance (evening)**

B.M. performance majors take this concurrently with MUS 391.  
0 credits

**MUS 301 Music Analysis**

Intensive formal, harmonic, rhythmic, melodic, and textural analysis of compositions from the Renaissance to the present. Traditional terminology is covered, but the emphasis is on empirical analysis.  
Prerequisite: MUS 261

**MUS 302 Arranging**

A practical approach to arranging for choral and instrumental groups. Deals with the problems teachers encounter as directors of musical organizations. Voice leading, part distribution, range, transpositions, and musical styles are studied.  
Prerequisite: MUS 261

**MUS 303 Music Management Internship**

Designed to provide practical experience for students in that program. Interns experience actual industry functioning. For music management majors only.  
1 credit

**MUS 304 Studies in Music**

An introduction to musicology in a very broad sense of the term. Readings, library projects, and research papers are assigned on the history and sociology of music, music theory, ethnomusicology, musical acoustics, and the aesthetics of music. Basically interdisciplinary, the course deals with the relationships among these areas and their connections with composition, performance, criticism, and pedagogy. Extensive training in the techniques of scholarship, preparation of papers and dissertations, and the use of the library.  
Prerequisite: Music majors only

**MUS 307 Basic Conducting**

Presents the basic techniques of conducting, both with and without a baton. These techniques include basic beat patterns, preparation, cut-offs, fermatas, tempos, moods, use of the left hand, etc. Each student conducts, using the class as the performing medium.  
Prerequisite: MUS 261

**MUS 308 Choral Conducting**

Develops and refines the basic techniques of conducting acquired in Basic Conducting. Actual conducting experience applies these techniques to the specific demands of vocal music. Other areas of study include organization and administration of secondary school choral groups, tone and diction, and rehearsal techniques.  
Prerequisite: MUS 307

**MUS 309 Instrumental Conducting**

Basic conducting techniques applied to the media of orchestra and band. Score reading, rehearsal techniques, and interpretation are included in addition to further development of physical skill.

Prerequisite: MUS 307

**MUS 310 Junior Recital Performance I (midday)**

Taken with MUS 356, 362, 390

Prerequisite: MUS 234

0 credits

**MUS 311 Junior Recital Performance II (midday)**

Taken with MUS 357, 363

Prerequisite: MUS 234, MUS 310

0 credits

**MUS 312 Studio Supervision**

The purpose of this course is to familiarize the sound engineering arts student with the basics of recording studio management. To this end each student enrolled in this course – a maximum of four – form a team which manages and supervises the SEA program's recording facilities as outlined in the SEA Survival Guide.

Prerequisite: Permission of the instructor.

**MUS 313 Piano Literature I**

A review of piano literature from the Baroque and Classical periods for beginning through advanced students. Required for Classical Performance piano majors.

2 credits

**MUS 314 Piano Literature II**

A review of piano literature from the Romantic and Contemporary periods for beginning through advanced students. Required for Classical Performance piano majors.

2 credits

**MUS 316 Media Use in the Music and Entertainment Industry**

Articles, press kits, promotional materials, advertising, and the media in industry relations. Roles of artist, public relations representative, advertising company, and recording company. Application of communication skills to professional tasks.

Prerequisite: MUS 125

**MUS 317 History of American Popular Music Since 1950**

Chronological survey including sociological implications, current trends, and new directions.

**MUS 318 Forms of Art**

Study of the principles and practices of critiquing plays, concerts, paintings, and film. The student can expect to analyze selected works of art, to study the historical and cultural background of a work of art, and to read critical theories of art. Special emphasis is placed on the discovery of the commonalities that link forms of art. Attendance at concerts, plays, exhibits, and media viewings is required.

**MUS 319 Vocal Literature I**

An introduction to the song repertoires of German Lieder and French Melodie through performance, listening, analysis, and attending concerts. Required of Classical Performance voice majors.

2 credits

**MUS 320 Vocal Literature II**

An introduction to the opera and oratorio arias and nationalistic songs through performance, listening, analysis, and attending concerts. Required of Classical Performance voice majors.

2 credits

**MUS 322 Jazz Improvisation III**

Continuation of Improvisation II. One- or two-week units featuring guest lectures on a variety of advanced topics.

Prerequisites: MUS 161, 137, and 138 or permission of the instructor

2 credits

**MUS 323 Jazz Seminar**

Weekly seminars with subjects ranging from the practical to the philosophical, including medical concerns of musicians, jazz criticism, the aesthetics of jazz, life inside the recording studio, advanced improvisational concepts, professional goals and objectives, and the business of music (publishing, management, contracts and booking). Each seminar is conducted by a specialist in the field.

**MUS 325 Teaching Strategies: General Music**

This course is designed to provide a basic understanding of the methods and materials necessary for teaching general music to students in grades K-12. Traditional techniques of presenting a variety of musical activities are examined as well as the more contemporary systems of Orff, Kodaly, Gordon, and Dalcroze.

2 credits

**MUS 326 Teaching Strategies: Choral Music**

This course is designed to provide a basic understanding of the methods and materials necessary for teaching choral music to students in grades three-twelve.

2 credits

**MUS 328 Brass Literature**

A study of solo, chamber, and orchestral music for brass ensembles and performers.

2 credits

**MUS 329 Jazz for Music Educators**

Study of the core elements of jazz, repertoire, and the teaching of jazz history, improvisation, and jazz ensembles in the public schools.

1 credits

**MUS 331 Western Music Through Josquin**

A detailed study of Western music and its place in society through the death of Josquin des Prez.

Prerequisite: MUS 120 or music major

**MUS 332 Music in the Late Renaissance and Baroque Periods**

Western music from the sixteenth, seventeenth, and early eighteenth centuries is listened to, analyzed, and discussed.

Prerequisite: MUS 120 or music major

**MUS 333 Music in the Rococo and Classical Periods**

A study of the music from the sons of Bach through Beethoven.

Prerequisite: MUS 120 or music major

**MUS 334 Music in the Romantic Period**

An in-depth study of European music and its place in society during the nineteenth century.

Prerequisite: MUS 120 or music major

**MUS 335 Choral Literature**

A chronological survey and examination of representative choral compositions from each period of Western music, with emphasis on style and its relation to performance. Music is studied in relation to the cultural environment of its time.

Prerequisite: Permission of the instructor

**MUS 336 Accompanying**

Provides opportunities for upper-class students and advanced piano majors to study the art of accompanying and to develop potential in this area of piano performance.

Prerequisite: Permission of the instructor

1 credit

**MUS 340 Masterworks of Opera**

A study of selected masterpieces of opera in their entirety, with emphasis on the cultural, literary, historic, and artistic foundations of each work.

**MUS 341 Composition Class I**

A workshop course in musical composition. The instructor assigns specific technical and/or expressive problems. All music is written for instruments or ensembles available in the department, and all works are performed in class or in concert. No stylistic limitations.

Prerequisites: MUS 161 and permission of the instructor

**MUS 342 Composition Class II**

A continuation of Composition Class I with emphasis on contemporary styles and techniques, strict and free serial techniques, proportional and other approximate notations, aleatory procedures, polytonality, etc.

Prerequisites: MUS 341 and permission of the instructor

**MUS 343 Jazz Ear Training III**

Continuation of MUS 242 with emphasis on extension harmonies, altered scales, alternate and advanced jazz forms, phrase structure. Sight singing activities include prepared and unprepared vocalization exercises, single line, polyphonic jazz and classical progressions, and rhythmic duplication of jazz percussion materials.

2 credits

**MUS 344 Jazz Ear Training IV**

An integrated course in the development of skills that pertain specifically to hearing and executing, (playing, singing, writing) the melodic, rhythmic, and harmonic materials of the jazz style. It is a continuation of Jazz Ear Training III.

2 credits

**MUS 351 Sound Engineering Arts 3: Current Practices and Techniques of the Audio Industry**

A continuation of MUS 252. Topics include: advanced microphone techniques, in-line audio console signal flow, surround sound theory and practice, audio post-production, AC wiring, interconnection principles, synchronization in the studio, audio amplifier design, and album mastering.

Prerequisites: MUS 252 and MUS 285

Co-requisite: MUS 352

**MUS 352 Sound Engineering Arts 3 Lab**

Topics mainly parallel the material in SEA 3. Students are introduced to the 24-track studio. Topics include tape recorder alignment, in-line console signal flow, patch-bay operations, recording session protocol, microphone techniques, and mixing principles. Assignments gradually lead the student to feel confident to effectively administer an 24-track recording session, overdub sessions, and mix sessions. The creative use of signal processing is expanded. Introduction to digital editing and CD recording. Emphasis placed on process and not the product. Students are required to record a number of student recitals.

Prerequisites: MUS 252 and MUS 285

Co-requisite: MUS 351

**MUS 353 Sound Engineering Arts 4: Digital Audio Principles and Techniques**

An in depth exploration of digital audio as it relates to the audio professional. Topics include: the Nyquist theorem, analog to digital conversion, digital to analog conversion, oversampling, noise shaping, digital recording media, digital recording devices, digital editing systems, error correction/detection, simple digital signal processing, digital delivery systems, the Internet, fiber optics, the compact disc, DVD, film sound formats, high bit and sample rates, and data compression.

Prerequisites: MUS 351 and MUS 352

Co-requisite: MUS 354

**MUS 354 Sound Engineering Arts 4 Lab**

Topics include: a comparison of sample rates/word lengths, digital editing assignments, introduction to the digital console, multi-track recording and editing projects, and integration of the analog and digital control rooms. Students are required to record a number of ensemble performances. Students are required to successfully complete a junior practical exam in order to advance to the Sound Engineering Arts Seminar.

Prerequisites: MUS 351 and MUS 352

Co-requisite: MUS 353

**MUS 358 Electronic Music III**

A continuation of Electronic Music I and II with hands-on experience using subtractive synthesis, frequency modulation synthesis, linear arithmetic synthesis, and sampling. Emphasis is placed on creativity, practical music applications, and regularly assigned projects producing music for various types of media including dance, film, video, and radio.

Prerequisites: MUS 258 and/or MUS 259 or permission of instructor

**MUS 376 Composition III**

Individual student composition projects in a succession of predominant twentieth-century styles and techniques: serialism-free atonality, pandiatonicism, quartal harmony, etc.

Prerequisite: MUS 277 or permission of instructor

**MUS 377 Composition IV**

A continuation of composition Workshop III.

Prerequisite: MUS 376 or permission of instructor

**MUS 380, 381 Ear Training V and VI**

Advanced third-year ear training work, including sight-singing, dictation, and rhythmic skills, with special emphasis on the techniques required to perform twentieth-century music.

1 credit each

**MUS 382 Piano Pedagogy I**

An overview of teaching methods and materials for private and group piano instruction. Appropriate literature and techniques for music reading and skill development are included. Required for Classical Performance piano majors.

2 credits

**MUS 383 Piano Pedagogy II**

A continuation of MUS 382 consisting of more advanced concepts for private and group piano instruction.

Required for Classical Performance piano majors.

2 credits

**MUS 384 Vocal Pedagogy**

An overview of teaching methods and material for private and group voice instruction. Appropriate literature and physiology are included. Required for Classical Performance voice majors.

2 credits

**MUS 388 Field Experience II: Music Education**

A field experience at the middle school or secondary level in which students will observe and assist a practicing music educator one day per week.

1 credit

**MUS 389 Masterpieces of Western Concert Music for the Jazz Musician**

A detailed study of major compositions from the standard repertory of Western concert music from the Medieval Period through the Contemporary Period. Each work is examined utilizing its score and representative recording to gain understanding of its expressive content, historical importance, and technical language.

**MUS 399 Selected Topics**

A topic not covered by an existing course is offered as recommended by the department and approved by the dean.

Prerequisite: Permission of the department chairperson

1-6 credits

**MUS 400 Senior Recital B.M. (evening)**

B.M. Performance majors take this with MUS 491. Other B.M. majors take this with MUS 456, MUS 457, MUS 462, or MUS 463.

**MUS 401 Twentieth-Century Music**

A survey of contemporary music as exemplified by representative works of the leading composers of the century. Detailed analysis of a limited number of works which represent significant stylistic and expressive trends.

Prerequisite: MUS 160

**MUS 403 Music Management Seminar**

Lectures by industry experts. Attendance is mandatory.

1 credit

**MUS 404 Music Management Honors Internship**

Culmination of music management education for students with 3.2 GPA or higher. Assigned to an area in the music industry as an intern, the student gains experience in the business role in the music and entertainment industry. Students put to practical use the skills learned in music management courses.

6 credits

**MUS 407 Sacred Music Internship**

Through practical work situations, the student experiences firsthand many of the varied and specialized musical and administrative duties performed by musicians in the field of sacred music.

1 credit

**MUS 408 Advanced Choral Conducting**

Provides continued study and practice of choral conducting techniques. Emphasis on developing good vocal tone production in choral groups, style and interpretation in choral literature, and program building. Some of the standard larger choral works are studied.

2 credits

**MUS 409 Counterpoint**

Technique of contrapuntal writing and analysis. Study includes writing two- and three-part textures, as well as parallel analysis of musical literature drawn from several periods and styles.

Prerequisite: MUS 261

**MUS 410 Maintenance and Repair of Music Instruments**

Problems of repair with respect to brass, woodwind, string, and percussion instruments. Laboratory sessions.

**MUS 411 Piano Tuning**

Complete explanation and application of tuning acoustic and electric pianos by the equal temperament system. Problems, procedures, and exploration of standard techniques.

**MUS 412 Music Graphics**

The history, theory, and practice of preparing graphic music copy.

**MUS 425 Teaching Strategies: Instrumental Music**

This course is designed to provide a basic understanding of the methods and materials necessary for teaching instrumental music to students in grades 3-12.

2 credits

**MUS 450 Personal Management in Music**

Contemporary performers, changing trends in consumer practices, and evaluation criteria for musical performances. Field experiences followed by critiques. Systems approach to personal management. For music management majors and minors only.

Prerequisite: MUS 125

**MUS 452 Law and Ethics in the Music and Entertainment Industry**

Legal aspects of the industry. Ethical considerations for management and artists, domestic and international copyrights, contracts, labor agreements, trade practice regulations, piracy, and payola. For music management majors and minors only.

Prerequisite: MUS 125

**MUS 464 Senior Recital Performance (midday)**

B.M. majors take this with MUS 462; B.M. in classical performance majors take this with MUS 490; B.M. jazz majors take this with MUS 456 and 457.

0 credits

**MUS 470 Jazz Arranging I**

Introduction to basic concepts and techniques of contemporary arranging. Study of instrumental ranges and transpositions, chord symbolization, rhythm section, notation, etc. Four-part sectional writing with attention to voice leading, blend and textural effects.

Prerequisites: MUS 261 and/or permission of the instructor

**MUS 471 Jazz Arranging II**

Expansion of the principles introduced in MUS 470. Instructor assigns specific technical and expressive problems aimed at helping the student develop the writing skill and concepts necessary to realize complete arrangements for a large jazz ensemble.

Prerequisites: MUS 470 or permission of the instructor

**MUS 476 Composition V**

Individual student composition projects in a succession of predominant twentieth-century styles and techniques.

Prerequisite: MUS 377 or permission of instructor

**MUS 477 Composition VI**

A continuation of Composition V.

Prerequisite: MUS 476 or permission of instructor

**MUS 480 Senior Seminar in Sound Engineering Arts**

A capstone course for Sound Engineering Arts majors. This course is designed to give Sound Engineering Arts majors the chance to pursue advanced levels of research and to complete a large-scale recording project that is submitted as part of a complete portfolio. Each student presents one audio related research paper to the class and additionally submits the work in formal document form. The instructor, to insure adequate progress on the part of the student, monitors the recording project. A document detailing the recording and mixing process is submitted. This document includes a self-critique of the project.

Prerequisites: MUS 353 and 354

**MUS 496 Internship in Sound Engineering Arts**

Provides the student with the opportunity to gain experience in the professional audio field, and typically takes place in the following facilities: music production studios, new media production studios, audio post-production studios, film post-production studios, live sound concerns, television production studios, radio stations, and equipment manufacturers. Open to Sound Engineering Arts majors only.

Prerequisite: Permission of the department

**MUS 497 Music Honors Seminar**

This is the forum for basic contact and orientation for students in the Music Honors track of the University Honors Program. Students are assigned a faculty mentor who meets periodically with the student to plan his/her course of study in honors, including choices of courses in and out of the Music Department, and to formulate and pursue the student's honors project.

1 credit

**MUS 498 Music Honors Project**

This is the culminating experience in the Music Honors track of the University Honors Program. It consists of a recital, lecture, paper, report of research, or a combination of these to be determined in consultation with the music honors track coordinator.

2 credits

**MUS 499 Independent Study**

As approved and to be arranged.

1-6 credits

## University Honors College

### Music Track

This Music Honors track has been developed and designed to enhance the existing degree programs in music. Students selected for admission must have demonstrated exceptional musical or academic promise. As with other tracks in the University Honors Program, the music track is a distinctive set of courses that reinforces a student's chosen major.

The track is open to qualified music majors of all levels, although transfer and upper level students may need extra semesters beyond the usual eight to complete the track. Students meet with the track coordinator to map out their curriculum, which consists of three components. The first component is a series of four one-credit music honors seminars. The second component is a set of music courses the student would normally take, which have been enhanced in content. The final component is a special music honors project completed in the senior year. This project is a significant piece of work that may take the form of a lecture, an enhanced recital, or the performance of an original composition in culmination of the student's honors training.

For further information, consult Dr. Jeffrey Kresky, music track coordinator, Department of Music.

### Performing and Literary Arts

Sponsored jointly by the College of Humanities and Social Sciences and the College of the Arts and Communication, the Performing and Literary Arts Honors track is a cross-disciplinary program for students interested in one or more aspects of public performance. Such performance might be acting, writing, directing, theatrical production, music composition, or music arrangement. In consultation with the track coordinator, the student selects five courses that assist in the preparation of a public performance. The outcome of the program is the public performance itself — a play or solo performance — held on campus and open to the University community and the community-at-large. As is true for the other tracks in the University Honors programs, the Performing Arts Honors track is not a major, but a distinctive set of courses that adds breadth to and reinforces a student's chosen major.

The track is open to students of all levels. Students with majors in art, English, and music may proceed directly to individual advisement, the selection of a set of five courses, and a performance. Students of other majors need to complete a 21-credit concentration in theatre prior to completing the honors track.

For further information, consult Dr. Phillip Cioffari, performing arts track coordinator, Department of English.