

COURSE	TITLE	PROFESSOR	Course Description	OUTCOMES
MUSC 1103	Theory of Music I	Emerson	MUSC 103 is the first in a series of courses designed to inform and expand students' comprehension of the theoretical basics present in a significant amount of Western music. Topics will cover a wide variety of rhythmic, melodic, and harmonic concepts. This course lays the groundwork towards understanding the intricate relationships within music that will allow students to become more effective performers, teachers, conductors, composers, and music appreciators. The information presented in both the lecture and text is sequenced so that each concept builds upon understanding the previous one. It is important that students enrolled in this course keep up with the coursework and attend all lectures to understand future material.	Students will be able to demonstrate 1)a thorough understanding of both pitch and rhythmic aspects of music and its notation; 2)an understanding of basic melodic form and composition; 3)a sure and quick grasp of major and minor scales and key signatures; 4)the ability to identify, write, and determine the quality of intervals, triads, and their inversions; 5)an understanding of traditional Western chord progressions; 6)a familiarity with the figured bass system of notation; 7)an understanding of non-chord tones and cadential treatment
MUSC 1104	Theory of Music II	Emerson	MUSC 1104 is the second in a series of courses designed to inform and expand students' comprehension of the theoretical basics present in a significant amount of Western music. Topics will cover a wide variety of rhythmic, melodic, and harmonic concepts. This course lays the groundwork towards understanding the intricate relationships within music that will allow students to become more effective performers, teachers, conductors, composers, and music appreciators. The information presented in both the lecture and text is sequenced so that each concept builds upon understanding the previous one. It is important that students enrolled in this course keep up with the coursework and attend all lectures to understand future material.	Students will be able to demonstrate 1)a thorough understanding of both pitch and rhythmic aspects of music and its notation; 2)an understanding of basic melodic form and composition; 3)a sure and quick grasp of major and minor scales and key signatures; 4)the ability to identify, write, and determine the quality of intervals, triads, and their inversions; 5)an understanding of traditional Western chord progressions; 6)a familiarity with the figured bass system of notation; 7)an understanding of non-chord tones and cadential treatment;
MUSC 1108	World of Music	Friedley	This is a musical survey course designed to give the student a solid foundation in music understanding and appreciation. The goals of this course are to develop the musical knowledge of the student in both technical and aesthetic senses - as well as historical perspective - and to further the student's enjoyment of musical experiences through his/her studies. This course begins with a 7-week overview of the Western musical perspective and concludes with an 8-week world music component.	As a result of this course, all students will: 1. Learn the techniques and elements indigenous to Western and world musical cultures and discuss this music using appropriate vocabulary and terms. 2. Develop their abilities to listen to all forms of music with sensitivity and understanding. 3. Become acquainted with representative examples of Western composers and their works, and be able to recognize significant such examples. 4. Become acquainted with and recognize various Western musical styles, characteristics and periods. 5. Become acquainted with representative examples, styles, and characteristics of musical cultures beyond Western traditions.
MUSC 1113	Aural Skills I	Cox	The purpose of the course is to develop a "seeing ear" and a "hearing eye." Over the course of the semester, you will develop the ability to translate sound into notation and vice versa. Sight-singing and dictation skills are of paramount importance to the aspiring professional musician. Sight-singing improves your ability to sight-read on your instrument; dictation facilitates error-checking, transcription, and a host of other activities	Upon completion students will be able to: -Perform a variety of rhythmic patterns at sight while conducting -Know and be able to demonstrate basic conducting patterns -Sing major and minor scales, intervals, and triads using solfege. -Identify types of intervals, triads and seventh chords by ear -Notate short melodic and harmonic dictation exercises -Sing short tonal melodies -Improvise in a variety of tonal and rhythmic contexts

COURSE	TITLE	PROFESSOR	Course Description	OUTCOMES
MUSC 1114	Aural Skills II	Cox	The purpose of the course is to develop a “seeing ear” and a “hearing eye.” Over the course of the semester, you will develop the ability to translate sound into notation and vice versa. Sight-singing and dictation skills are of paramount importance to the aspiring professional musician. Sight-singing improves your ability to sight-read on your instrument; dictation facilitates error-checking, transcription, and a host of other activities	Upon completion students will be able to: -Perform a variety of rhythmic patterns at sight while conducting -Know and be able to demonstrate basic conducting patterns -Sing major and minor scales, intervals, and triads using solfege. -Identify types of intervals, triads and seventh chords by ear -Notate short melodic and harmonic dictation exercises -Sing short tonal melodies -Improvise in a variety of tonal and rhythmic contexts
MUSC 1118	Class Piano I	Adams	The purpose of this course is to develop keyboard musicianship by obtaining a proficient understanding of keyboarding techniques and basic music theory. Objectives of this course include developing hand coordination and good playing technique, acquiring a basic knowledge of the keyboard including the pedal, and gaining an understanding of basic theory elements including music notation, scales and primary chords. The foundations of various keyboarding skills including accompanying, harmonizing and transposing are also introduced.	At the conclusion of this course students will be able to: •play elementary level keyboard pieces •sight read beginning level pieces •harmonize major and minor melodies with tonic and dominant chords •transpose simple melodies •play major and minor pentachords •play select major scales one octave hands together •play beginning duets and accompaniments
MUSC 1119	Class Piano II	Adams	The purpose of this course is to develop keyboard musicianship by obtaining a proficient understanding of keyboarding techniques and basic music theory. Objectives of this course include developing hand coordination and enhancing playing technique, demonstrating proficient knowledge of the keyboard, and gaining an understanding of beginning music theory elements including diatonic chords, seventh chords and secondary dominants. Keyboarding skills including accompanying, harmonizing and transposing are developed.	At the conclusion of this course students will be able to: •play advanced elementary level keyboard pieces •sight read elementary level pieces •harmonize major and minor melodies with primary, secondary and seventh chords •transpose beginning level pieces •play all major scales two octave hands together and all major chord progressions •play elementary level duets, ensemble works and accompaniments
MUSC 2203	Theory of Music III	Ludema	Knowing the guidelines of harmony will give you an understanding of the nuts and bolts of the music you perform, teach and compose. With that understanding, your music-making will be more convincing. The theory skills you learn and practice will not only give you a musical vocabulary and tool-kit to help you compose, but will allow you to have conversations with your colleagues concerning meaningful musical interpretations and how to better share a composer’s (or your own) musical story with your captivated audience! Of course, there are countless methods of organizing music from around the world, but for the sake of building a solid foundation for the majority of music you will be studying and performing, we will be covering chromatic harmonies from the so-called “Common Practice Era.” This will lead us to next semester’s study of post-tonal music. Remember, learning one approach of musical analysis will empower you to effectively learn other systems as needed.	1. To be able to analyze chromatic pieces with respect to tonality and harmony. 2. To compose phrases & a song using a tonal chromatic harmonic vocabulary. 3. To be able to analyze inventions and fugues with respect to adherence to or deviation from norms of thematic and tonal succession. By the end of this course you will be able to analyze and compose music using tonal chromatic harmonic vocabulary.

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MUSC 2204	Theory of Music IV	Ludema	In this course, you will continue to strengthen your musicianship chops by exploring “new” (for the 20 th century) musical territory. As we learned in Theory III, chromatic harmony pushed the meaning of tonal functional harmony to an extreme. The natural evolution that followed in the 20 th century was a series of revolutionary explorations into the use of pitch, harmony, texture and time which presented a new way of thinking about, feeling and hearing music. The innovations introduced by the avant-garde composers of the late 19 th and early 20 th centuries are still with us today and are vital for our development as complete musicians.	<ol style="list-style-type: none"> 1. To understand basic formal principles. 2. To be able to analyze chromatic pieces with respect to tonality and harmony. 3. To gain an understanding of modern compositional devices (including jazz and popular music) through analysis and composition. By the end of this course you will be able to: <ul style="list-style-type: none"> •Analyze major branches of 20th century genres using non-functional collections and set and serial processes. •Write a brief analytical paper (3-5 pages) exploring a serial piece by Italian composer Luigi Dallapiccola. You will also provide a brief (10 minute max) presentation of your findings and interpretation of the piece to the class. •Compose a short set-class or 12-tone serial piece for an instrumentation and style of your choice.
MUSC 2213	Aural Skills III	Adams	The purpose of the course is to develop a “seeing ear” and a “hearing eye.” Over the course of the semester, you will develop the ability to translate sound into notation and vice versa. Sight-singing and dictation skills are of paramount importance to the aspiring professional musician. Sight-singing improves your ability to sight-read on your instrument; dictation facilitates error-checking, transcription, and a host of other activities	<p>Upon completion students will be able to:</p> <ul style="list-style-type: none"> -Perform a variety of rhythmic patterns at sight while conducting -Know and be able to demonstrate basic conducting patterns -Sing major and minor scales, intervals, and triads using solfege. -Identify types of intervals, triads and seventh chords by ear -Notate more complex melodic and harmonic dictation exercises -Sing longer tonal melodies -Improvise in a variety of tonal and rhythmic contexts
MUSC 2214	Aural Skills IV	Adams	The purpose of the course is to develop a “seeing ear” and a “hearing eye.” Over the course of the semester, you will develop the ability to translate sound into notation and vice versa. Sight-singing and dictation skills are of paramount importance to the aspiring professional musician. Sight-singing improves your ability to sight-read on your instrument; dictation facilitates error-checking, transcription, and a host of other activities	<p>Upon completion students will be able to:</p> <ul style="list-style-type: none"> -Perform a variety of rhythmic patterns at sight while conducting -Know and be able to demonstrate basic conducting patterns -Sing major and minor scales, intervals, and triads using solfege. -Identify types of intervals, triads and seventh chords by ear -Notate more complex melodic and harmonic dictation exercises -Sing longer tonal melodies -Improvise in a variety of tonal and rhythmic contexts
MUSC 2218	Class Piano III	Adams	The purpose of this course is to develop keyboard musicianship by obtaining a proficient understanding of keyboarding techniques and basic music theory. Objectives of this course include developing good facility and fluency in hand coordination, fingering choices and overall playing technique, demonstrating proficient knowledge of the keyboard including pedaling proficiency, introducing open score reading and conducting, and gaining an understanding of basic music theory elements including seventh chords and secondary dominants. Keyboarding skills including accompanying, harmonizing, improvising and transposing are refined.	<p>At the conclusion of this course, students will be able to:</p> <ul style="list-style-type: none"> •play intermediate level keyboard pieces •sight read advanced elementary level pieces •harmonize major and minor melodies with seventh chords, secondary dominants and inverted chords •transpose elementary level pieces •play all major and harmonic minor scales two octave hands together •play arpeggios and chord progressions •conduct while playing instrumental and choral parts •play easy intermediate level duets and accompaniments

COURSE	TITLE	PROFESSOR	Course Description	OUTCOMES
MUSC 2219	Class Piano IV	Adams	The purpose of this course is to refine the necessary keyboarding skills and techniques to successfully demonstrate piano proficiency as per the Department of Music's Functional Piano Proficiency requirements. Objectives of this course include demonstrating sufficient knowledge of the keyboard and good facility and fluency in technique, demonstrating musical usage of the pedal, gaining understanding of music theory elements including 9th, 11th, 13th and suspended chords, and introducing keyboard instruments, techniques and select literature from the Baroque, Classical, Romantic and Modern musical eras.	At the conclusion of this course, students will be able to: <ul style="list-style-type: none"> •demonstrate functional piano proficiency •play intermediate level keyboard pieces •sight read easy intermediate level pieces •play all major and harmonic minor scales, arpeggios and chord progressions •demonstrate open score reading and conducting skills •improvise accompaniments to folk, national or community songs •harmonize simple melodies and quickly read and correctly interpret lead sheet symbols •transpose arrangements of folk, national or community songs •play intermediate level accompaniments
MUSC 2252	Intro to Music Education	Kloss	Students will be introduced to music education philosophy, history, psychology, as well as a survey of music education approaches.	At the conclusion of this unit, the student will be able to: <ol style="list-style-type: none"> 1. Demonstrate a basic knowledge of the history of music education. 2. Demonstrate a basic knowledge of the philosophical bases in music education. 3. Demonstrate knowledge of some of the psychological ramifications of music education. 4. Demonstrate a basic understanding of current approaches and issues in Music Education. 5. Begin to comprehend music education issues through their observations of music classrooms in the public schools. 6. Begin to formulate their own philosophy, curriculum, and style of music education advocacy.
MUSC 2255	Woodwind Methods	Helman	Intended primarily for music education majors, this course focuses on the performance and pedagogy of each woodwind instrument within one semester.	Each student will: <ol style="list-style-type: none"> 1. Demonstrate modest proficiency on each woodwind instrument 2. Acquire knowledge of available teaching methods and fingering charts 3. Become comfortable with troubleshooting basic elements of woodwind technique and tone production. 4. Become comfortable introducing each woodwind instrument to beginning band students 5. Improve spoken and written communication skills throughout the course.
MUSC 2256	Brass Methods	Ludema	This course will use an educational approach to introduce the playing of brass instruments for music education majors in preparation for teaching elementary instrumental music. Students will study basic playing techniques for brass instruments, and gain a minimum personal proficiency on these instruments. Emphasis is placed on understanding the problems and techniques of teaching brass instruments to the beginning student. The importance of tone production, intonation, and articulation will be part of every class. Basic care and maintenance will also be emphasized.	By the conclusion of the course, each student will be able to: <ol style="list-style-type: none"> 1. Demonstrate the correct playing position and tone production for each brass instrument. 2. Play each instrument with acceptable technique, articulation, and tone quality. 3. Demonstrate the correct fingerings for each instrument 4. Demonstrate the ability to tune each instrument 5. Select proper mouthpieces, instruments, and accessories to individual students' needs. 6. Visually and aurally diagnose brass performance errors and prescribe effective strategies for improvement 7. Provide basic maintenance and repair techniques 8. Select appropriate method books and solo and ensemble material suitable for high brass students, grades 5-12.

COURSE	TITLE	PROFESSOR	Course Description	OUTCOMES
MUSC 2258	Percussion Methods	Hasenpflug	This is a methods course primarily for preparing music educators in all facets of percussion, especially as it pertains to teaching and directing percussion sections in the public school ensembles.	As a result of this course, students will 1.Learn the basic grips, posturing, tunings, and set-up of percussion instruments 2.Learn the fundamentals of stick control and time as it applies to the percussionist 3.Demonstrate snare drum performance ability, and also consider performance technique on keyboard percussion and timpani 4.Become familiar with and demonstrate the performance of orchestral accessories 5.Understand the concepts behind marching percussion 6.Understand the concepts and basic styles of the drumset 7.Learn about the care of percussion instruments 8.Learn about the various manufacturers of percussion instruments, and the publication of percussion music and method books 9.Learn about the percussion ensemble in an orchestral, band, and chamber setting
MUSC 2259	String Methods	Cha	This is a methods course primarily for preparing music educators in all facets of string instruments, especially as it pertains to teaching and directing string sections in the public school ensembles.	I.As a result of this course students will: a.To demonstrate fundamental technical skills on two stringed instrument and introductory knowledge of two others. b.To develop accurate diagnostic and correctional skills for teaching basic posture, position and performance techniques in string playing. c.To develop effective strategies for group teaching at the beginning level as would normally be encountered in school settings. d.To acquire non-verbal teaching skills applicable to any string teaching situation. e.To acquire background knowledge in recommended instructional scope and sequence for teaching a balanced string program consistent with the National Standards. f.To start a professional library and resources list in the content area. g.To develop confidence in the ability to play and teach stringed instruments in group settings at the beginning level.
MUSC 3304	Music History I	Friedley	MUSC 3304 is the study of Western art music during the Ancient, Medieval, Renaissance and Baroque periods. Students in this class have already had general exposure to these periods; therefore, we will examine major trends, composers and philosophies in greater detail, with emphasis on aural analysis of musical form and style. Topics to be covered include (but are not limited to): Roman liturgy and chant, polyphony, Franco-Flemish Composers, sacred music within the Reformation, 16th century madrigals, the rise of instrumental music, and the invention of opera. Readings, lectures and discussions will focus on theoretical, formal, historical and social aspects, with an emphasis on listening. As a final project, all students will submit a formal research paper on one work not explicitly discussed in class.	The sheer number of works written within the Ancient and Baroque periods make a fully comprehensive survey impossible. However, through discussion and study of a representative sampling of works – including selections not included in the text – and analysis of social, political and cultural currents, all students should end the semester with a strong working knowledge of the many facets of the instrumental and vocal traditions within this period.

COURSE	TITLE	PROFESSOR	Course Description	OUTCOMES
MUSC 3305	Music History II	Helman	MUSC 3305 is the study of Western art music during the Pre-classic, Classic and early-to-middle Romantic periods. Students in this class have already had general exposure to these periods; therefore, we will examine major trends, composers and philosophies in greater detail, with emphasis on aural analysis of musical form and style. Topics to be covered include (but are not limited to): the Enlightenment; early Classic opera and vocal works; mid-to-late 18th century instrumental music; the influence of the French Revolution; Romantic song and piano works; Romantic classic instrumental forms, opera and musical theater; and late-19th century opera. Readings, lectures and discussions will focus on theoretical, formal, historical and social aspects, with an emphasis on listening. As a final project, all students will submit a formal research paper on one work not explicitly discussed in class.	The sheer number of great works written between the Pre-classic and middle Romantic periods make a fully comprehensive survey impossible. However, through discussion and study of a representative sampling of works - including selections not a part of the text - and analysis of social, political, and cultural currents, all students should end the semester with a strong working knowledge of the many facets of the instrumental and vocal traditions within this period.
MUSC 3306	Music History III	Bond	<ol style="list-style-type: none"> 1. Study, listen to, and discuss music from the Late Romantic period to the present 2. Study the historical context of the music written during this period and learn about important movements in philosophy, literature, and art, and how they relate to movements in music 3. Study and discuss the lives and personalities of composers 4. Guided writing of a major research/analysis paper about a specific composition 5. Study and discuss the artistic purpose of compositions 6. View opera, musical theater, and film musical productions 	<ol style="list-style-type: none"> 1. A solid understanding about musical style as relates to time periods 2. Ability to relate musical style to composer personalities and historical, political, and social context 3. Relate musical styles to equivalent styles in literature, the visual arts, and philosophy 4. Ability to distinguish one style from another when listening to known or unknown pieces 5. Ability to distinguish music of one composer from another from known or unknown pieces 6. Ability to write with purpose, clarity, logical order, and using modern musical research standards 7. Ability to form a critical opinion of writings about music 8. Ability to draw conclusions about the style from the score, without assistance from others 9. Ability to form an opinion supported by the score about the artistic purpose(s) of compositions 10. Mastery of describing elements of style in any composition 11. Ability to speak articulately about music and discuss opinions diplomatically with others
MUSC 3311	Form and Analysis	Bond	This course represents the final installment of the theory core. The focus is on formal relationships in ophrasig and large-scale composition. Different styles and periods will be discussed in relationship to the forms of the genre.	<ol style="list-style-type: none"> 1.To understand structural principles and how they are applied in Classical compositions. 2.To be able to identify and describe the names of structures in compositions. 3.To be able to describe how particular pieces exhibit diversions from expected forms. 4.To be able to map out the structure of compositions on a small scale (phrases and periods) and the large, architectural scale. 5.To be able to describe the effects of the structure on the artistic statement(s) of pieces.

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MUSC 3312	Music Technology	Ludema	This course is designed to give you an overview of notation and recording software and an introduction to basic audio equipment. This will provide you with a strong foundation that allows you to complete further music courses and tackle your own creative projects. This course is a work at your own pace lab. The instructor will serve as a coach and guide in your process of self-learning. Before the end of this course, in addition to successfully notating, recording and editing music, you will be introduced to various music technologies that you can choose to try according to your interest. You'll be busy and engaged in a lab environment with the resources and support you need to experiment and gain experience with new music tech!	<p>Upon successful completion of this course, you will be able to:</p> <ul style="list-style-type: none"> • Describe the many ways in which people use technology in music applications. • Demonstrate a knowledge of computer operating systems and internet software. • Demonstrate a knowledge of computer hardware and software. • Demonstrate a knowledge of what MIDI is and how it works. • Demonstrate a thorough understanding of music notation concepts and applications • Discuss the importance of CAI software; discuss and demonstrate the basic approaches to music teaching software and examples of each approach. • Know where to look for technology support.
MUSC 3319	Choral Conducting	Anderson	MUSC 319 will cover basic conducting techniques, score study, and philosophies relevant to choral music. Discussion will focus upon movement theories of Dalcroze and Laban as they relate to choral conducting.	<p>Students will demonstrate conducting skills in the classroom, and will evaluate the conducting effectiveness of themselves and their peers. The instructor will assess each student's skills and will offer written and verbal comments.</p> <ol style="list-style-type: none"> 1. Develop the specific techniques directly related to choral conducting and choral music education 2. Develop an awareness of the importance of "gesture" to the conductor as a means of expression and communication 3. Develop a basic understanding and awareness of the movement theories of Dalcroze and Laban 4. Develop music skills and aural acuity
MUSC 3320	Instrumental Conducting		This course is designed to prepare the music student with the necessary skills, knowledge, and experiences to be successful conductors. Specifically, this course will focus on the art of conducting instrumental ensembles. Three main areas of concentration will be conducting technique, score preparation, and rehearsal procedures. (2005)	<ul style="list-style-type: none"> • The student will learn how to analyze and interpret written music into a well-informed and coherent musical image. ○ The student will become familiar with the skills required to read a full score. ○ The student will be able to analyze full score to determine how the various instrumental parts function within the total composition (melody, counter melody, choral accompaniment, bass line, etc.). • The student will gain the ability to translate musical gesture into physical gesture. • The student will acquire the technique required to lead a large ensemble. This technique will include: preparation beats and releases for all beat patterns; conducting a wide range of musical styles; conducting divided, asymmetrical and changing meters; conducting fermatas; cueing; the use of the left hand; and tempo changes and accompanying.
MUSC 3325	Advanced Voice Diction	Livingston-Friedley	<ol style="list-style-type: none"> 1. Reacquaint students with the International Phonetic Alphabet (IPA) as it applies to classical singing 2. Introduce techniques using IPA to achieve accurate pronunciation for singing in German and French 3. Introduce techniques to correct common physiological problems singers may experience as a result of poor diction 4. Introduce techniques for singing a more legato line in both languages 5. Apply all of the above to standard art song, opera, oratorio, and choral repertory. 	<p>At the end of the semester, students should be able to do the following:</p> <ol style="list-style-type: none"> 1. Accurately read aloud texts in German and French 2. Accurately write an IPA transcription of texts studied in class 3. Demonstrate his/her ability to sing correctly and expressively in both languages 4. Apply the information and rules studied in this class to all assignments.

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MUSC 3333	Elementary Music Methods	Kloss	<p>This course is designed to help you develop ways of thinking about music teaching and learning that will serve you throughout your career as a music educator. Specifically, you will develop knowledge, skills and techniques for planning, delivering, and evaluating music instruction for children. Although the specific focus of this course is children ages 5-12, many of the principles of teaching and learning apply to younger and older learners.</p> <p>During this course, we will develop habits of thinking and practice that are expected of professionals in music education.</p>	<p>At the conclusion of this course, the student will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate basic knowledge of current approaches and issues in elementary music education. 2. Demonstrate basic knowledge of the history of elementary music education and the importance teaching music at this level. 3. Sing a sampling of simple songs at each elementary grade level. 4. Play a sampling of basic tunes for the recorder. 5. Demonstrate an ability to sing and accompany simple songs on the Orff Instruments. 6. Develop lesson plans for musical experiences in singing, movement, listening, and instruments at each elementary level. 7. Demonstrate acceptable sequencing and pacing. 8. Demonstrate a knowledge of various assessment tools. 9. Compare and evaluate the merits of the different teachers they observe. 10. Begin to identify their own teaching style along with their own strengths and weaknesses
MUSC 3334	Choral Music Methods	Anderson	<ol style="list-style-type: none"> 1. Develop the specific techniques and knowledge of source materials directly related to choral music education. 2. To assist the student in meeting competencies necessary to teach coral music 9-12 including curriculum planning, rehearsal techniques, evaluation, score preparation, error detection, and program administration. 3. Develop music skills and aural acuity 	<p>Students will demonstrate conducting skills in the classroom, and will evaluate the conducting effectiveness of themselves and their peers. The instructor will assess each student's skills and will offer written and verbal comments.</p>
MUSC 3335	Instrumental Methods	Kloss	<p>As a result of this course, the student will have a greater understanding of the fundamental aspects of secondary instrumental instruction including, but not limited to: administrative skills, organizational skills, student discipline, music literature, recruiting, and rehearsal techniques. He/she will also have a greater knowledge of where to find appropriate resource materials to further guide him/her in future classroom settings.</p>	<p>At the conclusion of this course, the student will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate a basic knowledge of current pedagogical approaches and issues in instrumental music education, including the National Standards. 2. Develop skills that will lead to an effective and efficient classroom. 3. Have a broader understanding of the processes of learning, sequencing, and assessment in the instrumental music rehearsal setting. 4. Have more self-confidence in his/her ability to make the day-to-day decisions needed in an instrumental rehearsal. 5. Have knowledge of the best resources for help and guidance in teaching secondary instrumental music. 6. Practice the technique of teaching in front of peers.
MUSC 3338	Field Experience	Kloss	<p>During this course, the pre-student-teaching student will observe professional music education in the public schools and begin to develop an ability to analyze and evaluate what they observe. Through the experience of preparing and teaching micro-lessons and as serving as an aide to the classroom teacher, the student will begin to gain knowledge and insight about the teaching experience. A Teacher Work Sample (TWS) will be created using guidelines prepared by the College of Education.</p>	<p>At the conclusion of this course, the student will:</p> <ol style="list-style-type: none"> 1. Develop an identification of techniques when observing a music classroom being taught by a professional music teacher. 2. Begin to acquire the vocabulary used in a music classroom setting. 3. Experience micro-teaching, complete with lesson plans. 4. Assist in the music classroom. 5. Identify a teacher's philosophy, while developing your own. 6. Create a successful Teacher Work Sample (TWS) in accordance with College of Education guidelines.

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MUSC 4401	Orchestration	Hasenpflug	This course is intended to provide the student with a working knowledge of standard western instrumentations as they relate to composition, arrangement, and other forms of musical scoring, with the purpose of applying this knowledge for maximizing aesthetic musical effect. We will consider multiple styles, combinations, and periods, and examine scores, recordings, and incorporate live demonstration as classroom demographics allow.	As a result of this course, students will learn 1.To write idiomatically for instruments of the orchestra, concert band, and chamber groups. 2.To orchestrate music effectively through understanding combinations and optimal usage of instruments. 3.To create accurate and appropriate scores & parts. 4.To become familiar with the nomenclature of musical scoring. 5.To consider stylistic criteria as it relates to appropriate scoring / arranging.
MUSC 4411	Instrumental Literature - all applied profs		The objective of this course is to become familiar with important literature, methods, and instructional materials of their instrument	Each student will become familiar with important literature, methods, and instructional materials of their instrument
MUSC 4412	Instrumental Pedagogy	Helman	This course is intended as a study of pedagogical techniques related to teacher each student's major instrument.	As a result of this course, each student will: 1.Be knowledgeable about the pedagogical techniques required for teaching within a private studio and group setting 2.Be able to comment and adjudicate within instrumental areas other than their own 3.Be able to communicate their own pedagogical ideas and methods clearly and effectively 4.Develop written and oral skills as an instrumental pedagogue
MUSC 4413	Piano Literature	Bond	1. Study a cross section of the standard repertoire of piano music that is commonly studied at the undergraduate level. 2. Discuss the relative level of difficulty of compositions and specific difficulties in each piece 3. Study and discuss performance practice relating to composers and style periods 4. Study and discuss the artistic purpose of compositions 5. Study and discuss style elements of pieces 6. Guided preparation of class presentation	1. Exhibit advanced listening skills and the ability to distinguish the style of different composers from unknown listening examples. 2. Ability to determine the level of difficulty of any advanced piano composition 3. Ability to discuss compositions and performances, including style and artistic purpose. 4. Gain experience giving oral presentations on piano literature.
MUSC 4414	Piano Pedagogy	Bond	The purpose of this class is to improve piano teaching skills and experience. This is a 400-level class and therefore requires a superior level of participation and contribution from the students. Objectives include: 1. Learning about and discussing teaching piano technique 2. Learning about and discussing various method books and approaches to teaching 3. Learning about and discussing the beginning and intermediate piano repertoire 4. Learning about and discussing non-classical repertoire 5. Learning about and discussing electronic and other resources 6. Learning how to manage a studio of piano students 7. Learning about and discussing how to be a professional, contributing member of the musical community 8. Learning how to be a professional, contributing member of the musical community 9. Learning about and discussing lesson management 10. Practice teaching and responding to observations 11. Observe and evaluate other teachers	1. Ability to choose method books and other resources for various types of students 2. Capitalize on your strengths as a teacher and improving your weaknesses 3. Ability to teach note-reading and sight-reading 4. Ability to motivate students to play expressively 5. Ability to teaching students to practice and memorize effectively 6. Ability to teach students how to be creative through improvisation and composition 7. Ability to help students develop an effective, healthy, and comfortable technique 8. Ability to incorporate theory, listening skills, and other keyboard skills into the lesson 9. Ability to prepare the music that you are teaching 10. Ability to start a studio from scratch and manage it

COURSE	TITLE	PROFESSOR	Course Description	OUTCOMES
MUSC 4419	Voice Literature	Livingston-Friedley	A survey of literature for the voice and instructional mater	<p>Upon successful completion of this course, each student will:</p> <ol style="list-style-type: none"> 1. Understand the history of art song and have a broad view of repertoire available to the singer. 2. Understand the structure of art song and it's development to the present day with respect to both musical and poetical components. 3. Understand performance problems peculiar to each style and period 4. Develop knowledge of reference materials on performance practice and performing editions 5. Develop one's ability to research and program literature for recitals and other types of programs.
MUSC 4420	Voice Pedagogy	Livingston-Friedley	Students will study the anatomy and physiology of the vocal mechanism. Students will cultivate pedagogical techniques while working with a private vocal student.	<p>Upon successful completion of this course, each student will:</p> <ol style="list-style-type: none"> 1. Become acquainted with the general anatomy and physiology of the upper body, of the human respiratory system, and of the larynx, its constituent parts, and associated resonators 2. Learn fundamental concepts of acoustics, breathing, resonance, registration, and coordination, as those terms relate to singing. 3. Review seminal works for the vocal pedagogy literature 4. Learn strategies for choosing appropriate repertory for a student 5. Consider the subtle uses of language, imagery, and metaphor that teachers practice and develop 6. Develop a series of warm-up exercises and vocalizes for use in their own teaching 7. Learn a methodology for setting up a first lesson with a student and for executing and assessing the first and subsequent lessons. 8. Teach a living, breathing student for part of the semester and experience firsthand the complexities, mysteries, trials and rewards that are part of teaching voice and singing.
MUSC 4433	Composition	Hsenpflug	This course deals with the process of musical creation, generally through traditionally written media. The writing of print music via hand- or computer-based manuscript is the primary focus. Additional methods of setting music may include the setting of electronic or recorded music.	<p>Student outcomes:</p> <ul style="list-style-type: none"> To learn to set music using a professional approach to melodic and harmonic treatment, using various tonal schemes To learn to use rhythm as an effective compositional tool To consider motive and thematic usage for musical unity To incorporate an appreciation for the diversity of Western musical traditions encompassed by varied writing styles To improve writing perspectives on various instrumental / vocal groups and instrumentations To become more familiar with the work of those we attempt to emulate To improve in the areas of computer-assisted notation for those whom this process would benefit