



Music

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FACULTY

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DEPARTMENT DESCRIPTION

The Department of Music offers courses to all students and, to its majors, the B.A. in Music and the B.M. in Music Education. A music minor is also available. Saint Mary's College is an accredited institutional member of the National Association of Schools of Music.

TEACHER PREPARATION

Saint Mary's College educator preparation program leads students to Indiana P–12 licensure in two areas—Music: Instrumental and Music: Vocal. Both licensure programs require two Indiana CORE Assessment exams.

- (026): Fine Arts—General Music
- And one of the following:
 - (027): Fine Arts—Instrumental Music (for Instrumental licensure)
 - (028): Fine Arts—Vocal Music (for Vocal licensure)

The completion of the music education course work, in conjunction with passing CORE scores, will result in Indiana P–12 music licensure in either Instrumental or Vocal Music. Students can pass all three assessments and be certified for both Vocal and Instrumental Music Indiana licensure. See also: *Visual Arts and Music Education*, page 193.

ADVANCED WRITING PROFICIENCY

The Advanced Writing Proficiency in Music will encompass a portfolio of writing samples to include:

1. A research paper written for a Music History class.
2. Another writing assignment of the student's choice from a music class other than Music History, Global Music, Latin American Music, or American Popular Music.*
3. The writing component from the Senior Comprehensive.
4. A composition, arrangement, or transcription in computer notation.

*Selected with the approval of the professor teaching the course. Writing samples must be submitted within 4 weeks of the beginning of the semester following the completion of the course.

SENIOR COMPREHENSIVE

The Music Senior Comprehensive is a capstone project that can take one of several forms:

For Music Education Majors:

- The student teaching portfolio, with the addition of a teaching philosophy statement
- A teaching demonstration

For B.A. Music Majors, some possibilities include:

- A lecture recital
- A composition or arranging project
- An ethnography project
- A research or analysis project

Each Senior Comprehensive will have a writing component and a presentation component based on the individual project. The writing component for Music Education majors will be a sample from the student teaching portfolio. For the B.A. Majors it could be lecture notes, program notes, a musical analysis, or a research paper.

MUSIC DEPARTMENTAL LEARNING OUTCOMES

Knowledge Acquisition and Integration of Learning

The Saint Mary's College Music Major:

- Can explain the characteristics of western classical music over time, including the development of standard repertoire and musical style.
- Correctly utilizes the essential elements of musical structure and notation.
- Develops abilities in both solo and ensemble performance.
- Has a basic knowledge of world music cultures.
- Can apply theoretical analysis to musical compositions.
- Can explain artifacts of music in a wider cultural and historical context.
- Is able to critically evaluate her own music biases and investments.
- The Saint Mary's Music Education Major demonstrates an understanding of music teaching methodologies.

Skills: Musical, Cognitive, and Communicative

The Saint Mary's College Music Major:

- Employs various aspects of critical thinking—interpretation, analysis, evaluation, inference, explanation, and self-regulation—in her intellectual work.
- Communicates effectively about music in both oral and written formats.
- Demonstrates the following basic musicianship skills: conducting, composing, creating manuscripts and computerized scores, and basic keyboard and aural proficiencies.
- Improves her solo and ensemble performance skills throughout her academic career.
- Critically evaluates the musical aspects of a performance.
- Develops the abilities and discipline to learn music independently.
- The Saint Mary's Music Education Major is able to teach music in a classroom setting and lead an ensemble rehearsal effectively.

PROGRAM IN MUSIC

Bachelor of Arts, Major in Music— MUS (39 hours)

The following courses, and the Instrument/Voice and Ensemble applied areas are required.

All of the following B.A. Music core courses:

MUS 100	Recital Forum		0 hour
MUS 181	Fundamentals of Music		3 hours
MUS 182	Diatonic Materials		3 hours
MUS 182L	Diatonic Materials	lab	1 hour
MUS 209	Digital Media in Music		3 hours
MUS 271	Music History I: Antiquity–1750		3 hours
MUS 272	Music History II: 1750–Present		3 hours
MUS 275	Global Music		3 hours
or MUS 243	Latin American and Latino Popular Music		3 hours
MUS 281	Chromatic Materials		3 hours
MUS 281L	Chromatic Materials	lab	1 hour
MUS 282	20th Century Materials: Form Analysis		3 hours
MUS 282L	20th Century Materials: Form Analysis	lab	1 hour
MUS 365	Conducting I		2 hours
MUS 495	Senior Seminar		2 hours

A minimum of 2 hours and 2 semesters on the same instrument from the following:

<i>Instrument/voice applied area</i>			
MUS 111-411	Piano		1–2 hours
MUS 112-412	Organ		1–2 hours
MUS 113-413	Harpichord		1–2 hours
MUS 114-414	Voice		1–2 hours
MUS 115-415	Violin		1–2 hours
MUS 116-416	Viola		1–2 hours
MUS 117-417	Cello		1–2 hours
MUS 118-418	Double Bass		1–2 hours
MUS 119-419	Percussion		1–2 hours
MUS 120-420	Flute		1–2 hours
MUS 121-421	Oboe		1–2 hours
MUS 122-422	Clarinet		1–2 hours
MUS 123-423	Bassoon		1–2 hours
MUS 124-424	Saxophone		1–2 hours
MUS 125-425	Trumpet		1–2 hours
MUS 126-426	French Horn		1–2 hours
MUS 127-427	Trombone		1–2 hours
MUS 128-428	Baritone Horn		1–2 hours
MUS 129-429	Tuba		1–2 hours
MUS 130-430	Harp		1–2 hours
MUS 131-431	Guitar		1–2 hours

A minimum of 2 hours and 2 semesters of class piano:

MUS 102	Class Piano — proficiency		1 hour
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A minimum of 3 hours and 3 semesters of ensemble credit from the following:

<i>Ensemble applied area</i>			
MUS 201	Collegiate Choir		1 hour
MUS 203	Women's Choir		1 hour
MUS 205	Madrigal Singers		1 hour
MUS 207	Concert Band		1 hour

Instrumental ensembles available by audition through the University of Notre Dame.

A minimum of 1 hour and 1 semester of chamber music:

MUS 202	Chamber Music Experience		1 hour
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Bachelor of Music, Major in Music Education—MUSE (65 hours)**All of the following:**

MUS 100	Recital Forum		0 hour
MUS 181	Fundamentals of Music		3 hours
MUS 182	Diatonic Materials		3 hours
MUS 182L	Diatonic Materials	lab	1 hour
MUS 209	Digital Media in Music		3 hours
MUS 250	Vocal Techniques		2 hours
MUS 251	Woodwind Techniques		2 hours
MUS 252	String Techniques		2 hours
MUS 254	Brass Techniques		2 hours
MUS 255	Percussion Techniques		2 hours
MUS 271	Music History I: Antiquity–1750		3 hours
MUS 272	Music History II: 1750–Present		3 hours
MUS 275	Global Music		3 hours
or MUS 243	Latin American and Latino Popular Music		3 hours
MUS 281	Chromatic Materials		3 hours
MUS 281L	Chromatic Materials	lab	1 hour
MUS 282	20th Century Materials: Form Analysis		3 hours
MUS 282L	20th Century Materials: Form Analysis	lab	1 hour
MUS 351	Elementary Music Methods		2 hours
MUS 362	Orchestration/Arranging		2 hours
MUS 365	Conducting I		2 hours
MUS 366	Conducting II		2 hours
MUS 453	Secondary Music Methods		2 hours
MUS 495	Senior Seminar		2 hours

A minimum of 7 hours and 7 semesters on the same instrument from the following:*Instrument/voice applied area*

MUS 111-411	Piano		1–2 hours
MUS 112-412	Organ		1–2 hours
MUS 113-413	Harpsichord		1–2 hours
MUS 114-414	Voice		1–2 hours
MUS 115-415	Violin		1–2 hours
MUS 116-416	Viola		1–2 hours
MUS 117-417	Cello		1–2 hours
MUS 118-418	Double Bass		1–2 hours
MUS 119-419	Percussion		1–2 hours
MUS 120-420	Flute		1–2 hours
MUS 121-421	Oboe		1–2 hours
MUS 122-422	Clarinet		1–2 hours
MUS 123-423	Bassoon		1–2 hours
MUS 124-424	Saxophone		1–2 hours
MUS 125-425	Trumpet		1–2 hours
MUS 126-426	French Horn		1–2 hours
MUS 127-427	Trombone		1–2 hours
MUS 128-428	Baritone Horn		1–2 hours
MUS 129-429	Tuba		1–2 hours
MUS 130-430	Harp		1–2 hours
MUS 131-431	Guitar		1–2 hours

A minimum of 2 hours and 2 semesters of class piano:

MUS 102	Class Piano (Proficiency)		1 hour
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A minimum of 6 hours and 6 semesters of ensemble credit from the following:*Ensemble applied area*

MUS 201	Collegiate Choir		1 hour
MUS 203	Women's Choir		1 hour
MUS 205	Madrigal Singers		1 hour
MUS 207	Concert Band		1 hour

Instrumental ensembles available by audition through the University of Notre Dame.

A minimum of 1 hour and 1 semester of chamber music:

MUS 202	Chamber Music Experience		1 hour
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Minor in Music—MUS (17 hours)**All of the following:**

MUS 181	Fundamentals of Music		3 hours
MUS 182	Diatonic Materials		3 hours
MUS 182L	Diatonic Materials	lab	1 hour
or MUS 101	Class Piano (Beginners)		1 hour
or MUS 102	Class Piano (Proficiency)		1 hour

Six hours of the following (selected in consultation with Music advisor)

MUS 164	Creating Music: Introductory Music Composition		3 hours
MUS 209	Digital Media in Music		3 hours
MUS 241	Music Appreciation		3 hours
MUS 242	American Popular Music		3 hours
MUS 271	Music History I: Antiquity–1750		3 hours
MUS 272	Music History II: 1750–Present		3 hours
MUS 275	Global Music		3 hours
MUS 281	Chromatic Materials		3 hours
MUS 281L	Chromatic Materials	lab	1 hour
MUS 282	20th Century Materials: Form Analysis		3 hours
MUS 282L	20th Century Materials: Form Analysis	lab	1 hour
MUS 341	Latin American Music		3 hours

Four hours from the instrument/voice or ensemble applied areas on page 309.**ENTRANCE AUDITIONS FOR MUSIC MAJORS**

Students wishing to pursue a music degree at Saint Mary's College are encouraged to visit campus to audition for the department and take a lesson from the appropriate applied instrument instructor. An audio or video recording is also acceptable.

RECITALS AND FORUMS

All music majors must attend recitals sponsored by the department, including a weekly forum, which consists of student recitals or presentations by faculty members and guest artists. A list of the specific events for which attendance is required will be distributed at the beginning of each semester.

BASIC PIANO PROFICIENCY

All music majors must pass the components of the Piano Proficiency Examination by the time of graduation. The exam is given each semester at the time of performance juries, and is heard and evaluated by members of the music faculty. To pass the proficiency exam, students must be able to do the following:

Play all major and harmonic minor scales, hands separately, two octaves, with correct fingering; play the progression I-IV-V-I in the left hand in up to three sharps and three flats in major and minor keys; play two prepared piano pieces from the standard pedagogical repertoire; harmonize two given melodies.

Students pursuing the Bachelor of Music degree in Music Education are also required to: Play and sing *Happy Birthday* in F Major; play the progression I-IV-V-I in all major and minor keys; learn the accompaniment to a solo song and perform it with a singer; play a chromatic sequence for warm-ups (arpeggiated tonic chords ascending chromatically).

ACADEMIC MUSIC COURSES (MUS)

100 Recital Forum (0)

A weekly class of student performances and forums presented by faculty and guest lecturers-performers. (Required each semester for Music majors.)

150 Voices in Time (3)

This critical thinking seminar will study the contributions women have made to the field of human knowledge and art by composing and performing music. We will consider the genesis and creation of a work, the historical/political climate in which it was created, the personal story of the composer or performing artist at the center of the work, the reception of the work and its influence on society; all facets of a critical understanding at the center of an informed reading or performance.

164 Creating Music: Introductory Music Composition (3)

This will be a project-based class in which students create five pieces using a different musical basis for each one: motives, structure, chords, process, and gestures. A limited number of very clear musical models will be studied for each project, and appropriate musical skills will be developed as needed in order to imagine, notate, and perform each project. Students will gain basic functionality in traditional, digital, and pictorial notation, a working knowledge of Finale and GarageBand software, skills in music performance, and experience articulating and writing about their musical intentions and results. The class can accommodate students with little or no background in music as well as more experienced students and music majors. The skills learned will be particularly useful to those interested in sound design in theatre, arts collaborators, dancers, teachers, music composers, and those who would like to understand music from the vantage point of the creator. The course counts toward the Music Minor.

181 Theory I: Fundamentals of Music (3)

Theory 1 is for students at the beginning of their theory studies - those with an incomplete grasp of the fundamentals of music. It is a study of the organizational principles inherent in pitch and rhythm, with an emphasis on the notation and analysis of these in written symbols. Both conceptual understanding and facility in use are developed in such areas as clefs, octave designation, intervals, triads, inversion, tonality, transposition, harmonic motion and harmonization, motives, and simple form. Elementary singing, piano, and conducting skills are developed in order to strengthen understanding of the principles of music. Theory 1 is required for the music major and minor and is a designated LO1 course.

182 Theory II: Diatonic Materials (3)

Deals primarily with diatonic materials in the common practice period (1600–1900), emphasizing part writing, analysis, and composition within that framework. Form at the phrase level is studied. Prerequisite: MUS 181 or consent of instructor.

182L Theory II Lab (1)

Aural skills including singing, hearing, and listening analyses. Specific assignments in Practica Musica (software) will be made on a weekly basis. Corequisite: MUS 182.

209 Digital Media in Music (3)

Students will increase their knowledge of how current digital media interacts with the field of music, and in particular will develop their digital skills in music notation, digital audio/sequencing, and video recording/editing, supported by hands-on projects, presentations, and field trips. The course is intended for all music majors, both Music Ed. and BA. Two units will allow individualized focus on topics most relevant to each student's interests and career goals, including specialized software, computer-assisted instruction and online courses, and website design. The Indiana P–12 Developmental Standards and the ISTE.NETS (International Society for Technology in Education National Educational Technology Standards for Students) performance indicators will provide the basis for Music Education majors to evaluate software, online resources, and digital sharing and communication, as well as for the design of all individual projects. Required for all music majors. Fulfills the EDUC 220 requirement for Music Education Majors. Prerequisite MUS 181.

241 Music Appreciation (3)

Survey and study of forms and styles of music literature from early music to the 20th century; listening is emphasized.

242 American Popular Music (3)

A study of popular musics in America from around 1840 to the present day, including popular song, blues, jazz, rock 'n roll, and folk song. Approach is both from a historical viewpoint, placing this music in a broad cultural context, and an exploration of the aesthetic qualities of the various styles. Listening is emphasized.

243 Latin American and Latino Popular Music (3)

The term Popular Music in Latin-America describes several dozen different musical styles originated or related to Latin America, the Caribbean and the Latino Population in the US. This course is an introduction to Latin American popular music through a survey that will provide a broad and comprehensive panorama on these styles. We will talk about the main composers and performers, geographical location, history as well as cultural and sociopolitical backgrounds of each style. In addition to that we will address lyrics and musical characteristics such as instrumentation and rhythmic patterns of selected musical examples to shape our understanding of the music. Students from all disciplines may take the course. No prior knowledge of music, Spanish or Portuguese is required.

250 Vocal Techniques (2)

Studies in vocal physiology, tone production, diction, and related materials designed to develop teaching of singing and performance skills in the classroom. Includes study of teaching techniques for grades 6-8, including the male changing voice. Designed for music education majors, but open to all students; music reading, however, is essential.

251 Woodwind Techniques (2)

Studies in the instruments, fingerings, tone production, materials, and pedagogy for woodwind instruments. Focus on teaching the beginning instrumentalist. Designed for music education majors, but open to all students; music reading, however, is essential.

252 String Techniques (2)

Studies in the instruments, fingerings, tone production, materials, and pedagogy for stringed instruments. Focus on teaching the beginning instrumentalist. Designed for music education majors, but open to all students; music reading, however, is essential.

254 Brass Techniques (2)

Studies in the instruments, fingerings, tone production, materials, and pedagogy for brass instruments. Focus on teaching the beginning instrumentalist. Designed for music education majors but open to all students; music reading, however, is essential.

255 Percussion Techniques (2)

Studies in techniques and pedagogy of concert band percussion instruments: snare drum, keyboard percussion, timpani, and auxiliary percussion. Focus on teaching the beginning instrumentalist. Designed for music education majors but open to all students; music reading, however, is essential.

264 Beginning Composition Class (2)

Introduction to original composition. All work will be completed in class under careful supervision of the instructor and with frequent readings by class members. Each of three to four projects focuses on aspects of music other than pitch organization: speaking piece, unpitched percussion piece, graphic notation/improvisation piece. Finale computer notation is introduced in the first project and used extensively throughout the course. Most compositions will be performed on department recitals. Graded S/U. Prerequisite: MUS 181.

271 Music History I: Antiquity–1750 (3)

A survey of art music in Western civilization from the Greeks through the Medieval, Renaissance, and Baroque periods. Prerequisite: MUS 182 or permission of instructor.

272 Music History II: 1750–Present (3)

A survey of the major developments in the history of Western Classical music from the Enlightenment to the present. The course will consider the cultural and social resonances of the repertoires in question.

Through written assignments and in-class discussions we will explore the intersections of the music and aesthetics, politics, and gender. Prerequisite: MUS 182 or permission of instructor.

275 Global Music (3)

An investigation of the interrelationship between music, culture, and society as represented in musical case studies from across the globe. Case studies will explore how music relates to topics including: religion, social organization, politics, diaspora, transnationalism, globalization, gender, sexuality, race, and ethnicity. An ethnographic field project will be required of each student.

281 Theory III: Chromatic Materials (3)

Deals primarily with chromatic materials in the common practice period (1600-1900), emphasizing part writing, analysis, and composition within that framework. Also included are standard tonal forms and a first experience in presenting an analysis. Prerequisite: MUS 182.

281L Theory III Lab (1)

Aural skills related to issues in Theory III: singing, hearing, listening analyses, chord progressions involving secondary functions and modulation, and score reading. Specific assignments in Practica Musica (software) will be made on a weekly basis. Corequisite: MUS 281.

282 Theory IV: 20th Century Materials; Form Analysis (3)

Theory IV develops analytical and compositional skills appropriate for understanding late 19th century music, in which tonality is stretched and broken down, and subsequent “post-tonal” developments in the 20th and 21st century. Guided practice in analysis applications to music from a variety of musical periods will serve to synthesize and focus skills and concepts learned throughout the theory sequence, and will develop the students’ ability to formulate and solve problems of analysis that arise in music not previously encountered.

282L Theory IV Lab (1)

Aural skills related to issues in Theory IV: performance and hearing exercises that incorporate pitch and rhythmic material from the 20th century, and the consolidation of tonal hearing. Specific assignments in Practica Musica (software) will be made on a weekly basis. Corequisite: MUS 282.

290 Special Topics (2–3)

Subjects not in the regular curriculum will be offered from time to time under this title. May be repeated with different emphasis.

341 Latin American Music (3)

This course is an introduction to modern Latin American music. Four regional styles in a specific social and historical context will be covered. Each case study will begin with an overview of the modern history of the corresponding country or region, and then explore the musical style through readings, sound recordings and film.

351 Elementary Music Methods (2)

Teaching methods and materials for music education in grades P–8 with an emphasis on Orff, Kodaly, and Dalcroze techniques. Focus on approaches for a general music curriculum. Study of teaching techniques for grades 6–8, including the problems of the male changing voice and beginning instrumentalists. Open only to music education majors and elementary education majors with instructor approval.

362 Orchestration/Arranging (2)

Units on instrumentation and choral and instrumental arranging. Extensive use of computer notation and playback and substantial time in the computer lab outside of class. Most projects are read by department ensembles, and attendance at some evening rehearsals is required. Prerequisite: MUS 282.

364 Intermediate Composition Class (2)

A continuation of work begun in the first semester class but with increased emphasis on pitch organization. Three projects deal with limited pitch sets, counterpoint, contrast, and idiomatic writing for selected instruments: the counterpoint/ contrast project, the five-note project, the student generated project. Finale computer notation is used extensively. Much of the work is completed in class, but there will be more independent work than in Beginning Composition. Most compositions will be performed in department recitals. Prerequisite: MUS 264 or permission of instructor.

365 Conducting I (2)

A study of basic conducting gestures, patterns, and concepts. Prerequisite: MUS 282.

366 Conducting II (2)

Conducting techniques as applied to choral and instrumental ensembles. Emphasis on score preparation. Prerequisite: MUS 365.

453 Secondary Music Methods (2)

Methods and materials for performance organizations and for the non-performance curricula in grades 9–12. Open to music education majors only.

464 Composition Lessons (1–3)

Individual study of composition in a private lesson format. Projects are planned in consultation with the instructor, based on the student’s interests, goals, and abilities, as well as the number of credit hours elected. Prerequisite: MUS 364 and permission of instructor. May be repeated for credit.

495 Senior Seminar in Music (2)

This required seminar course for senior music majors prepares students for their comprehensive research project in music. Through class sessions and one-on-one meetings, the course guides students in finding a topic and appropriate sources, pursuing independent research and preparing a capstone presentation. Graded S/U. Prerequisites: MUS 282, and 282L, or permission of instructor.

497 Independent Study (1–3)

Independent study conducted under the supervision of a faculty member with the approval of the department chair. May be repeated.

APPLIED MUSIC COURSES

Each applied course is divided into levels based on technical and musical achievement. (See music student handbook for detailed descriptions of level expectancies.) The assignment of level is based on a jury examination by the music faculty. Jury examinations are given at the end of each semester.

Applied music instruction is open to all students with approval of the department chair. Music majors and students with previous study will be given preference over beginning students, who should enroll in class instruction, if possible. Credit for applied music is variable: 1 hour for 30-minute private lessons; two hours for 50-minute private lessons. All applied music courses may be repeated for credit, however, a jury examination must be presented to attain a new level.

Each semester of study, the music major must satisfactorily pass an evaluation by a faculty jury in the major area in which she is taking private lessons. The jury evaluation by the faculty will consist of a rating, a level assignment, and written comments which will be mailed to the student at the end of the semester. Jury results may be discussed in a private conference with the student and her applied teacher. The final semester grade will be determined by the individual instructor. Jury examinations are optional at the end of a semester in which a student has given a solo recital.

CLASS LESSONS (MUS)

101 Class Piano — Beginners (1)

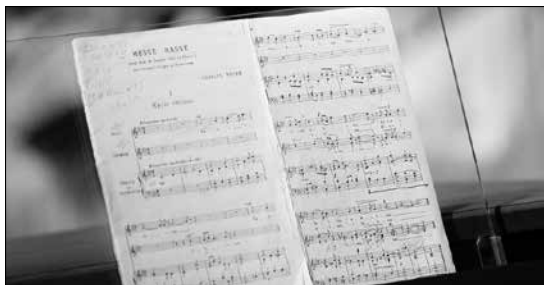
Beginning piano for those with no previous keyboard experience, using the electronic piano lab. Designed to develop music skills through correlation of music fundamentals with beginning piano literature, including folk songs, holiday songs, easy classics, and blues.

102 Class Piano — Proficiency (1)

Designed to improve the keyboard proficiency of the music major, this class emphasizes sight reading and functional skills. The student will learn to harmonize a simple melody, learn accompaniment patterns, read four-part hymns, and play all major and minor scales and arpeggios. Required for Music Majors.

103 Class Voice (1)

Primarily for the beginning student who wishes to pursue singing for personal improvement and/or the teaching of singing in the classroom. Prerequisite: Audition with the instructor.



104 Class Guitar (1)

Group guitar instruction for those beginning the instrument and/or interested in using the guitar as a teaching aid.

PRIVATE LESSONS SPECIAL FEES

- 50-minute private lesson each week: \$500 per semester
- 30-minute private lesson each week: \$300 per semester

PRIVATE LESSONS

NOTE: The following courses are offered for 1 credit (30 minute lesson) or 2 credits (50-minute lesson). Prerequisite for all 2-credit private lessons: Music major or permission of instructor.

Piano 111, 211, 311, 411

Organ 112, 212, 312, 412

Harpsichord 113, 213, 313, 413

Voice 114, 214, 314, 414

Violin 115, 215, 315, 415

Viola 116, 216, 316, 416

Cello 117, 217, 317, 417

Double Bass 118, 218, 318, 418

Percussion 119, 219, 319, 419

Flute 120, 220, 320, 420

Oboe 121, 221, 321, 421

Clarinet 122, 222, 322, 422

Bassoon 123, 223, 323, 423

Saxophone 124, 224, 324, 424

Trumpet 125, 225, 325, 425

French Horn 126, 226, 326, 426

Trombone 127, 227, 327, 427

Baritone Horn 128, 228, 328, 428

Tuba 129, 229, 329, 429

Harp 130, 230, 330, 430

Guitar 131, 231, 331, 431

200 Stagecraft (1)

A performance class which explores a variety of technical and interpretive approaches to solo performance. With recital preparation in mind, historical performance practice, text interpretation, movement characterization, and stage presence will be explored. Attendance at off-campus events may be required. Students must be enrolled in private lessons concurrently. May be repeated for credit.

ENSEMBLE COURSES

Ensembles, including band and orchestra at the University of Notre Dame, are open to all students by audition as electives. Varied credit of 0–1 hour may be elected. May be repeated.

201 Collegiate Choir (1)

A women's choir that performs primarily on campus. Goals include developing excellent individual and group tone quality, working toward clear and proper diction, and strengthening aural and music reading abilities. Performs quality women's repertoire, both sacred and secular, in 2 to 4 parts.

202 Chamber Music Experience (1)

Instrumental/vocal ensemble open by audition to students from Saint Mary's and Notre Dame. Performances may include readings of student compositions. Fulfills the chamber music requirement for music majors. (Offered as needed.)

203 Women's Choir (1)

The College's select women's ensemble. Performs music of all periods with an emphasis on new music. Regularly commissions and records new works. National concert tours every other year. Regular performances with the South Bend Symphony Orchestra. Hosts the annual High School Women's Choir Festival.

204 Opera Workshop (1)

Preparation for operatic scene recitals and full productions. Open by audition to all students of Saint Mary's College and Notre Dame.

205 Madrigal Singers (1)

Small vocal ensemble open by audition to members of the Women's Choir. Presents annual Christmas Madrigal Dinners. Fulfills the chamber music requirement for music majors.

207 Concert Band (1)

Concert band is a nonauditioned instrumental ensemble open to all members of the college community. The course includes the study and performance of significant concert band literature. Concert Band may be repeated for credit more than once.

208 Vocal Coaching (1)

For singers and accompanists preparing degree recital, or major opera/musical theatre role.

