

University of Prince Edward Island

UPEI Music Course Elective Information

Handbook

2017-2019



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Confirmed Electives for 2017-2018

FALL 2017

245/246	Percussion Techniques I/II
315/415	Composition
335/435	Chamber Music (full year, depending on budget/faculty availability)
338/438	Directed Studies (depending on budget/faculty availability)
345	Woodwind Techniques I
353	Elementary Music Education
412	Music Cognition (cross-listed with Psychology)
428	Inquiry Methods (full year)
455	Conducting I

WINTER 2018

321	Business of Music
335/435	Chamber Music (continuation)
336/436	Recitals performance I/II (depending on successful student applications)
339/439	Directed Studies (depending on budget/faculty availability)
346	Woodwind Techniques II (continuation from 345)
337/437	Sp Topics Vocal Ensemble (1 semester only)
354	Elementary Music Education II (continuation from 353)
428	Inquiry Methods (continuation)
447	Jazz Techniques
456	Conducting (continuation from 455)
462	Teaching Internship I
464	Teaching Internship II

Un-Confirmed Electives for 2018-2019

FALL 2018

245/246	Percussion Techniques I/II
326	Musical Theatre
335/435	Chamber Music (full year, depending on budget/faculty availability)
338/438	Directed Studies (depending on budget/faculty availability)
343	Choral Techniques I
412	Music Cognition (cross-listed with Psychology)
422	Global Musics
445	Brass Techniques I
453	Secondary Music Education I

WINTER 2019

311/411	Post Tonal Theory
421	Music Production
335/435	Chamber Music (continuation)
336/436	Recitals performance I/II (depending on successful student applications)
339/439	Directed Studies (depending on budget/faculty availability)
344	Choral Techniques II (continuation from 343)
347/348	String Techniques
446	Brass Techniques II (continuation from 445)
454	Secondary Music Education II (continuation from 453)
462	Teaching Internship I
464	Teaching Internship II

Music Education Course Offerings

Music 245/246 Percussion Techniques Fall 2017 & Fall 2018

PURPOSE OF THE COURSE:

The purpose of the Percussion Methods class is to prepare the student for situations which may be encountered in the public school music program in which percussion instruments are used. The student will gain knowledge of instruments, repertoire, instructional and resource materials for various levels of percussion development.

OBJECTIVES:

Beginning with the snare drum we shall cover the following points. (The same will hold true of all instruments we will encounter.)

- A. Set up of the instrument
- B. Identify parts of the instrument.
- C. Choice of sticks, mallets or beaters.
- D. Proper beating areas.
- E. Maintenance
- F. Special effects.

Following the snare drum we shall have an in depth look at other instruments using the same criteria. This course will cover the following instruments:

- Snare drum
- Bass Drum (Concert)
- Cymbals (Hand and Suspended plus Tam Tam)
- Triangle/Tambourine. And other effects percussion.

Please purchase a copy of *The Complete Percussionist* by Robert Breithaupt. This is available in the Bookstore. Also there will be a number of handouts so a ring binder should be bought.

You will be supplied with a Practice Pad and a suitable set of Drumsticks.

The first month will concentrate on the snare drum and the basic skills of stick and stroke work which will be the basics for all the percussion instruments shall be looking at for the semester. When sufficient skill is produced by the class I hope we can move on to the other instruments and deal with them to enable us to get into some PERCUSSION ENSEMBLE repertoire late into the term.

EXAMINATIONS:

I have found that teaching a specific instrument and then Quizzing an efficient way of seeing how you understand the specific instrument and their function.

There will be quizzes following sessions on different instruments. (You will be given adequate notice of these.)

Music 343-344 Choral Techniques 2018-2019

CHORAL TECHNIQUES I (Not offered every year)

Instruction is given in the principles of vocal production, basic functional choral techniques, and choral conducting. Repertoire from the sixteen century to the present will be selected in order to facilitate development in both singing and conducting techniques. Three main activities of this course include: sight singing at an advanced level, group and solo singing, and choral conducting. Students will choose various repertoire to teach and direct the vocal ensemble made up of class mates and guests.

PREREQUISITE: Music 115 and at least one year of UPEI Concert Choir.
Non-music majors must have some choral/singing background, or pass a vocal and aural skills audition.
2 hours credit

CHORAL TECHNIQUES II (Not offered every year)

This course provides a continuation of Music 343, with more demanding repertoire. It concentrates on changing tempo, changing meter, and cueing problems.

PREREQUISITE: Music 343. 2 hours credit

Music 345-356 Woodwind Techniques 2017-2018

345 WOODWIND TECHNIQUES (Offered in alternating years)

This course provides group instruction in clarinet, saxophone, flute, oboe, and bassoon. Students familiarize themselves with materials used in teaching these instruments.

2 hours credit

346 WOODWIND TECHNIQUES (Offered in alternating years)

This course is a continuation of Music 345.

PREREQUISITE: Music 345 2 hours credit

Music 347 String Techniques Winter 2019

347/348 STRING TECHNIQUES

This course provides group instruction in violin, cello, viola, and bass. Students familiarize themselves with materials used in teaching these instruments.

PREREQUISITES: restricted to 3rd, 4th and 5th year music majors.

2 hours credit

Music 353-354 Elementary Music Education 2017-2018

Elementary Music Education, M353 (Fall, **2 credit hours**) and M354 (Winter, **2 credit hours**) develops the skills, knowledge and understanding required to teach music in elementary schools. Many of these skills and understandings are applicable to music therapy work, studio teaching and junior/senior high school teaching as well.

Skill development components	Knowledge development components
<p>Leading music-making with children:</p> <ul style="list-style-type: none"> ▪ acquiring a memorized repertoire of teaching songs & games ▪ establishing starting pitches & count-ins ▪ leading rhythm chants, rote songs & singing games ▪ teaching notational reading ▪ proficiently using solfa, hand signs & rhythm names with selected songs ▪ developing musical concepts ▪ encouraging children’s musical creativity ▪ teaching directed listening ▪ using classroom instruments ▪ crafting lesson plans & lesson sequences 	<ul style="list-style-type: none"> ▪ musical characteristics & development in children ▪ models of learning ▪ program components for Kindergarten – Grade 3; M354 focuses on Grades 4-6 ▪ pedagogical fundamentals of various approaches to music teaching, including Dalcroze, Kodaly, Orff, CMP, & critical pedagogy ▪ personal teaching philosophy development

Music 445-446 Brass Techniques 2018-2019

445 BRASS TECHNIQUES (Offered in alternating years)

This course provides group instruction in trumpet, trombone, French horn, euphonium, and tuba. It focuses on materials and procedures used in teaching these instruments.

2 hours credit.

446 BRASS TECHNIQUES (Offered in alternating years)

This course is a continuation of Music 445.

PREREQUISITE: Music 445 2 hours credit.

Music 447 Jazz Techniques 2017-2018 (Winter)

Jazz Techniques is offered to all students in the upper years of all the music programs (BA, BMus and BMusEd). It is especially relevant to those wishing to learn how to set up jazz ensembles (vocal and/or band). Typically, school teachers, apart from their classroom teaching duties, are expected to direct the school musicals, jazz ensemble(s) and/or vocal jazz choir(s).

ABOUT THE COURSE

Members of the class form the band. All class members participate; non-instrumentalists will be assigned instruments.

“TEXTBOOKS”

The “textbooks” used for this course are: 1) Standard of Excellence Jazz Method (similar to the Standard of Excellence Band Method) and 2) Discovery Jazz, which is a collection of jazz charts.

THE CLASS

The class will begin with a look at the rhythm section, which is made up of the piano, guitar, bass, drums and percussion. This section demonstrates how these instruments work within the Ensemble. For example, the piano part may be fully written out; part written out and part chord symbols; or the chart could be all chord symbols. The bass, guitar, drums and percussion have their own peculiarities, which will need to be addressed before beginning the practical (playing) aspect of the class. By using both “textbooks” students will learn all aspects of working with an ensemble. The “Discovery” book provides charts so the student becomes the teacher. Each student will be assigned a lesson and a chart from the two “textbooks”. Using the new information, students will be expected to teach the class their assigned “tune”. The student’s responsibility will be to ensure full participation of the class. For example, this could involve transposing a part for an instrument without a chart, such as a flute, horn or added percussion. Voice majors will be assigned a chart with a known vocal line, and will be expected to find the lyrics and write a vocal lead sheet to match the original chart.

As in the past, it is anticipated that each student will be assigned to play the drum set in the band, however, this is dependent on class size.

“Developing a Jazz Ensemble”, is another resource tool available to the band. It deals with the various advanced “effects” in the wind player’s arsenal, effects like bends, shake and doits.

Music 453-454 SECONDARY MUSIC EDUCATION

2018-2019

Instructor Position and Goals

The enrolment of this course permits the instructor to foster an environment that generates interaction and discussion, thereby complementing your learning experience and your introduction to Secondary Music Education. *Active* student involvement with the material and student feedback to the professor are important. Your comments and suggestions about the course, the material, and/or the professor are important, indeed vital, at all times. Please feel comfortable approaching me about any issues relating to this course - I welcome criticism and compliment equally! If you wish to consult me outside of class about the course material or about Music Education in general, or if you would just like to chat informally, please make an appointment to do so.

The main goals for this course involve learning how to think critically about music education, and, more importantly, it is hoped that you will learn to think as a Music Educator. You will be required to understand the material covered in class as well as assigned readings; however, the fundamental goal is being able to create in you the interest and ability to think critically about the issues and processes discussed in this course. Written and oral presentation skills are expected to improve as a result of this class; while not every student in this class will necessarily pursue a career in music education, everyone will undoubtedly pursue careers that will demand a significant command of writing, research, and presentation skills. It is also hoped that you will be able to connect the basic and applied concepts we examine in this course to your personal growth, experience, and musicianship.

Text [on reserve]

Hoffer, Charles R. Introduction to Music Education. Prospect Heights: Waveland, 2002.

Or

Hoffer, Charles R. Teaching Music in the Secondary Schools. Belmont: Wadsworth, 1991.

Aims Of The Course [from MENC's *Syllabi*]

To develop philosophical and practical short and long range objectives for a variety of teaching situations at the secondary level.

To develop organizational and administrative skills necessary to lead and direct any secondary choral or instrumental program.

To develop teaching strategies for, and gain classroom experiences in, rehearsal techniques, improving and developing basic musicianship, nurturing basic vocal and instrumental techniques, developing skills for expressive interpretation of repertoire, and exposing young musicians to a wide variety of repertoire.

To develop skills in creating a curriculum, lesson planning, teaching methods and styles, and long term goals in music education.

To become familiar with resource materials in music education.

To acquire experience in written and oral communication.

To locate and utilize instructional, community, and professional resources in music education for classroom use.

To develop a sound discipline to be used in the selection of repertoire and subsequent score study.

To develop a sound method of evaluation for meeting daily, weekly and yearly objectives.

To encourage and foster the growth of critical, analytical and imaginative thinking towards effective and productive teaching.

Methods of Instruction

This course is primarily lecture-based, providing opportunities for student involvement through discussion, class participation, and in-class activities. Class participation is expected of everyone. Group discussions and interaction provide an extremely important foundation for learning required in advanced UPEI courses and in the "real-world" experiences you will face when you graduate. The nature of the music educator in secondary schools requires that he/she be able to articulate his/her ideas and philosophy to the administration, students, colleagues, and the community both verbally and in written form. In addition, sharing ideas with the class will enable everyone to achieve the maximum benefits from this course [from MENC's *Syllabi*].

Contributions should be thoughtful and relevant. Thus, discussion, participation, and activities are designed to complement material and to help reduce your reliance on learning from lectures *only* - research has shown that passively listening to lectures alone is not the most effective strategy for learning; that is, actively working and generating discussion about the material is necessary to complete the learning process.

While some lecture material for this class will come from the textbooks, the instructor does not lecture from the books; they are resources that you should use to guide and promote your understanding of the key concepts covered in our class session. Students should be prepared to discuss assigned readings. Students are strongly encouraged to ask appropriate questions and make comments that will stimulate discussion concerning the material being covered. The format of activities selected for this course is designed to encourage students to take responsibility for their own learning and ultimately reduce their reliance on the professor.

Music 455-456 Conducting 2017-2018

455 CONDUCTING (Offered in alternating years)

This course involves the study of instrumental conducting with an emphasis on techniques and repertoire for the modern wind band. It focuses on basic conducting techniques through more advanced technical problems, as well as rehearsal techniques and score study.

PREREQUISITE: Restricted to 3rd, 4th, and 5th year music majors.
2 hours credit.

456 CONDUCTING (Offered in alternating years)

This course is a continuation of Music 455.

PREREQUISITE: Music 455 2 hours credit

Music History Course Offerings

Music 321: Special Topics: The Business of Music 2017-2018 (Winter)

This course will introduce students to the various dimensions of the commercial domain of music with the aim of helping them to prepare appropriately for a professional music career in the twenty-first century. Along with an historical overview of the music industry in North America, students will explore such areas as recording and music production; artist representation/management; contracts; performance rights; project planning and fundraising strategies; and the effective use of promotional tools, including new media/social media.

In addition to providing insights into important aspects of the musical profession, the Business of Music will also help students to develop valuable practical skills that will complement their musical competencies, plus a deeper awareness of the challenges involved when negotiating the dynamic relationship between art and commerce. The course offers a unique opportunity to explore the nexus of the academic and business realms of music.

Prerequisite: Music 223

Music 326: Studies in Musical Theatre 2018-2019 (Fall)

Music 326 explores selected issues related to the composition, production, and reception of Musical Theatre in Canada, the United States, and the United Kingdom. A series of selected readings and case studies (using scores, audio recordings, and film versions of the shows) will provide the basic framework for

the course. These will cover a variety of traditions and will give you opportunities to apply analytical tools and methodologies appropriate to this material. A significant portion of your final grade will be determined through an independent research project.

MUSIC 421 – Special Topics Music Production 2018-2019 (Winter)

MUSIC 321: Special Topics in Music History—Foundations of Music Production

This course introduces students to the theory and practice of audio recording and sound reinforcement. Topics include acoustics and digital audio theory, microphone use, studio and live sound recording techniques, audio signal processing, editing, and media production.

Three semester hours of credit.

Prerequisite: Music 214 and 223

MUSIC 422 - Global Musics 2018-2019 (Fall)

This course explores traditional and contemporary musics from various world cultures - both the actual sounds of diverse musical traditions and the uses of and beliefs about music within those traditions. Listening to and performing music from various cultures will be a part of each class. Students will have the opportunity to investigate a specific musical culture in some depth. **Prerequisite:** Music 223

Music 412 – Music Cognition (A. Cohen) 2016-2017 & 2017-2018

This course introduces the psychology of music perception and cognition, a growing field that focuses on the mental processes underlying music perception, performance, and composition. Following a discussion of sound and basic hearing mechanisms, students examine research on perception of musical elements (e.g., tone, interval, triad, harmony, and rhythm), and then proceed to broader issues (e.g., memory, meaning, beauty, and intelligence). Music cognition is compared to other kinds of cognition. Students conduct experimental research.

Prerequisites: Permission of the instructor (for music students)

Music 428: Inquiry Methods 2017-2018

Inquiry Methods provides an opportunity for you to explore deeply a music-related issue that *you* yourself have chosen (in music history, music theory, or music education) as an inquiry project. The end result of your work will be a scholarly essay that explains your findings and attempts to answer a central research question that you have posed. The entire course is set up to assist your efforts in conducting your inquiry and sharing your research findings.

Although you will be selecting your own area of study, you will benefit greatly from the experiences of your classmates over the semester as they teach you about their areas of study. Moreover, as each of you tackles research problems specific to your own project, you will find a great deal of common ground with your peers in terms of research strategies that can be shared and resources that might prove to be

valuable. The class will serve as a team of researchers that will ask as sounding boards, problem solvers, advisors, and motivators when you find yourself facing difficult obstacles.

Inquiry Methods is a three-hour credit ***delivered over two semesters*** in order to give you sufficient time to research, think, and write. It allows you time to find resources, refine your research focus, and revise the prose that you eventually produce. By the end of the first semester, you will be required to complete a detailed progress report. As you conduct your research, you will be expected to maintain a research journal in which you reflect deeply on the process and the research experience. The final essay will be due at the end of the second semester.

Music 428 requires an exceptional level of maturity from you as a learner. The course does not include any tests, homework, assignments, or an exam; the focus is entirely on your personal research (both the product and the process). You will need to set—and meet—weekly goals, budget your time effectively, and be diligent about documenting all data collected and maintaining your journal. Because of this, the course offers a highly rewarding, personalized learning experience.

Prerequisite: Music 214 and Music 223, plus permission of the instructor.

Music Performance Course Offerings

Music 335/435 Chamber Music I and II 2017-2018 & 2018-2019

This course develops chamber music performance skills and competencies through the study of music for the genre selected. Ensembles are formed before the academic year. Each ensemble meets for two hours each week, one of which is with instruction. Public performances are encouraged and at least two must be presented in order to complete the course satisfactorily.

[For pianists, this may take the form of studying piano duo repertoire (either as the study of piano four-hands at one piano, music for two pianos, or a combination of the two) or possibly music for eight hands /two pianos.) Also possible would be the creation of small ensembles to study chamber music with other non-keyboard instruments or with voice. Interested students should meet early in April with the applied instructor of their instrument in order to determine the repertoire to be studied and the details of fulfilling the course requirements.]

Music 336/436 Recital Performance I and II 2018 & 2019 (Winter)

336 Recital Performance I This course is open to students who wish to pursue a concentration in performance. Students are required to present a public recital consisting of a minimum of 30 minutes of music. **PREREQUISITE:** 80% average in Music 231-232 and 70% average in Music courses in the previous academic year. 1 hour credit.

436 RECITAL PERFORMANCE II This is a continuation of Music 336. Students are required to present a public recital consisting of a minimum of 50 minutes of music.

PREREQUISITE: Music 336, 80% average in Music 331-332 and 70% average in Music courses in the previous academic year. 2 hours credit

MUSIC 337/437 Special Topics – Vocal Performance Ensemble 2017-2018 (Winter only)

This is a practical course for both voice majors, studio minors, and non-voice majors (by audition) and will involve group vocal workshops, as well as vocal coaching.

Objective: The students will study, rehearse, and perform various repertoire as assigned by the Professor. Repertoire will vary greatly. It could be scene studies from an opera or musical, or even a complete short opera. It may also include solo singing, as well as ensemble singing in the following combinations: duets (SA, ST, SB, TB), trios (SAB, SAT, SSA), quartets (SSAA, TTBB, SATB), and other bigger combinations (SATB, SSATB, SATBB, SSSTBB, SSAATTBB) etc. Students will be required to perform twice each term.

The “Vocal Ensemble Performance” course is a three credit course. This course will be spread over two semesters, and will include a one-hour weekly rehearsal with the professor, and a half-hour weekly rehearsal without the instructor.

Prerequisite: Restricted to 3rd, 4th and 5th year music majors, or permission of the instructor

Music Theory Course Offerings

Music 311/411: Post Tonal Theory 2018-2019 (Winter)

Abstract

Upon completion of the core theory curriculum at UPEI, students are prepared to encounter more elaborate, chromatic music found in the romantic era and beyond through listening, harmonic analysis, structural analysis, pitch analysis, part-writing and group discussion.

Course Description

Post-Tonal Theory provides the opportunity for students to expand upon the basic skills and concepts encountered in Music 213/214. The first half of the course will examine the breakdown of tonality, from the late works of Beethoven to the advanced chromaticism employed at the close of the 19th century (Chopin, Liszt, Brahms, Strauss, etc...). The second half will explore analytical techniques that are necessary to understand many diverse styles of music composed after the abandonment of the tonal-functional system. Students will develop important skills such as reductive analysis, the creation of bass diagrams and structural diagrams, and advanced harmonic analysis, while gaining an understanding of the relationship between musical structure and various pitch systems.

Course Materials

All required materials will be provided by the instructor.

Purpose

1. To gain a theoretical understanding of, and appreciation for music written after the classical era, while tracing the gradual breakdown and abandonment of the tonal-functional system.

2. To encounter a wide range of styles and pitch systems employed by composers and developing the many skills necessary to analyze their structural and pitch components.
3. To develop skills in reductive analysis which are applicable to all music, regardless of style.

Music 315/ 415 Composition 2017-2018 (Fall)

The goal of Composition 315/316 is to broaden the student's understanding and knowledge of music through the experience of listening, analysis, discussion, and composition. More specifically, students will study topics such as the different aspects of music, contemporary styles and trends, compositional techniques, methods of notation, and orchestration during the weekly lectures. Through weekly lessons, students will apply these skills and develop their own compositional technique by composing several short works for various instruments. Each semester of the course concludes with a public performance of student works at a Student Composer's Concert.