

## Music

PROFESSOR **Preston** (on leave, Spring 2009). ASSOCIATE PROFESSORS **Armstrong** (on leave, 2008-2009), **Bartlett** (on leave 2008-2009), **Murchison** (on leave 2008-2009), **Payne** (Chair), **Rasmussen**, **Serghi** (on leave, Fall 2008). ASSISTANT PROFESSORS, **Bowers**, **Hulse**. VISITING SCHOLAR **Stevens**. VISITING ASSISTANT PROFESSORS **Bailey**, **Neilson**. VISITING LECTURER **Pennington**. VISITING INSTRUCTOR **Holt**. ACTING DIRECTOR OF BANDS **Holt**. ACTING DIRECTOR OF CHOIRS **Bailey**. DIRECTOR OF ORCHESTRAS **Fujimoto**. DIRECTOR OF APPLIED MUSIC **Zwelling**. MUSIC LIBRARIAN **Deffenbaugh**. ADJUNCT ASSOCIATE PROFESSOR **Griffioen**. LECTURERS **Aguirre**, **Beckner**, **Benton-Groner** (on leave Fall 2008), **Bland**, **Carlson**, **Cary**, **Connolly**, **Dole**, **DuBeau**, **Eason Fletcher**, **Edwards**, **Fletcher**, **Frostic**, **Glosson**, **High**, **Jellison**, **Jones**, **Kester**, **Kijanowska**, **Lawson**, **Lindberg**, **Lytte**, **Marshall**, **Martell**, **McGraw**, **Mott**, **Nakasian**, **Nesbit**, **Niehaus**, **Olbrych**, **Ransom**, **Simon**, **Via**, **Vonderheide**, **Wick** (on leave 2008-2009), **Zwelling**.

The Department of Music is committed to teaching the discipline of music through its interrelated subdisciplines (music theory, musicology, ethnomusicology, performance, and composition) in the context of a liberal arts curriculum. The Department of Music strives to create a learning environment that encourages the intellectual and personal development of student and teacher alike; we do so by integrating the transmission of knowledge with original research, composition, and performance. The department's course offerings represent a standing commitment to the study of diverse musical styles and the musics of many cultures. At the same time, we also recognize the vital importance of teaching the traditions that have historically informed the practice of music in the United States and Europe.

### Requirements for Major

**Required Credit Hours:** 41

**Major Computing Requirement:** The Major Writing Requirement and the Computing Proficiency Requirement are fulfilled by earning a C- or better in MUSC 345.

**Major Writing Requirements:** The Major Writing Requirement and the Computing Proficiency Requirement are fulfilled by earning a C- or better in MUSC 345.

**Core Requirements:** 24 credits in core requirements, 8 credits of performance, 8 credits of elective academic courses, and one credit as the senior project. The core requirements consist of MUSC 201, 202, and 301; MUSC 345, and both MUSC 213 and MUSC 241. The 8 music performance credits will consist of 6 credits in a single performance area (that is, lessons in voice or in one particular instrument, and also in one vocal or instrumental style if the department offers more than one category) and 2 credits in a single departmental ensemble. For the single performance area, at least two semesters must be taken at the 30-level, or at the 40-level if a student is doing a recital for MUSC 491. Music 101 may not be used towards the major. No more than 18 credits toward the major may be transferred from elsewhere. Potential music majors are strongly encouraged to take MUSC 201, 213, and 241 as early as possible.

**Majors in Music will also complete MUSC 491 (Senior Project)**, which is designed in conjunction with a project advisor. The project advisor need not be the same as the major advisor. The senior project consists of a supervised independent study, which usually culminates in either a recital or a lecture-recital of approximately an hour in length or a substantive research paper exhibiting scholarly engagement with an original topic. A composer's senior project usually results in an original composition or significant arrangement, either of which may be premiered. During the semester in which a major undertakes the Senior Project, she or he is required to enroll in MUSC 491 for one credit. Students

satisfying the Senior Project requirement with a recital must have attained 40-level in a single performance area (that is, lessons in voice or in one particular instrument, and also in one vocal or instrumental style if the department offers more than one category) at least one full semester prior to the semester of the recital; during the semester of the recital, they must register both for MUSC 491 and performance instruction. Students completing Honors in Music will satisfy the Senior Project requirement with MUSC 495-496. All music majors must complete and submit a Senior Project Form that is signed by the project advisor/s. For seniors graduating in December, the form must be filed by one week after the fall semester drop/add deadline; for May graduates, the form must be submitted by the Friday after fall break. These forms are available in the Department of Music office and on the Department of Music webpage (<http://www.wm.edu/music>)

### Requirements for Minor

**Required Credit Hours:** 20

**Core Requirements:** 12 of these credits are earned through MUSC 201, either MUSC 213 or MUSC 241, and one 4-credit course in musicology, theory, or composition at the 300- or 400-level. The remaining 8 credits are electives. MUSC 101 may not be used towards the minor. If more than 4 elective credits are in music performance (including ensembles), at least two semesters must be at the 30- or 40-level.

### Description of Courses

#### 101. Introduction to Tonal Theory.

*Fall and Spring (2,2) Griffioen, Hulse, Serghi, Staff.*

The staff, clef, key signatures, scales, intervals, triads, meter signatures, rhythm, and the notational conventions of Western music. May not be included in the music major or minor. Students who have earned 4 or 5 on the AP Music Theory exam are exempt from this course; students may also attempt exemption by taking a placement test.

#### 150W. Freshman Seminar in Music.

*Fall and Spring (4,4) Staff.*

An exploration of a specific topic in music. Writing is emphasized. This course satisfies the lower-division writing requirement. Normally only available to first-year students. Sample topics from prior years: The Music of Gershwin; Music and Mysticism; Rave Music; American Musical Multiculturalism; The Music of Bach; American Musical Comedy; The Piano in the 19th Century; Ellington; Early 20th Century American Modernism; The Music of the Beatles. (May fulfill GER 4 or 5 requirements, depending on the topic. Contact the professor for information.)

#### 201. Tonal Theory I.

*Fall and Spring (4,4) Bowers, Hulse, Serghi. Prerequisite: MUSC 101, successful completion of the 201 placement exam, a score of 4 or 5 on the AP Theory test, or instructor permission. Students with AP scores of 4 or 5 are encouraged to attempt placing into MUSC 202.*

This course introduces basic concepts and techniques of 17th- and 18th-century European compositional practice. By mastering the traditional chorale-style method, the student gains a working knowledge of tonal function and voice-leading. Aural skills such as sight singing and melodic dictation are emphasized.

#### 202. Tonal Theory II.

*Spring (4,4) Bowers, Hulse, Serghi. Prerequisite: MUSC 201, successful completion of the 202 placement exam, or instructor permission*

This course expands upon the topics covered in MUSC 201 to include chromatic techniques such as tonicization and modulation, modal mixture, Neapolitan and augmented sixth chords, and enharmonic reinterpretation. A more intensive aural skills program supplements course material.

**207. Independent Composition I.**

(GER 6) Fall and Spring (4,4) Serghi. Prerequisite: MUSC 201.

The student will pursue original work and engage selected analytical issues raised by this work.

**213. History of Western Music.**

(GER 4A, 5) Fall and Spring (4,4) Armstrong, Griffioen, Murchison, Payne, Preston.

A survey of the music of Western culture from its origins in plainchant through the Medieval, Renaissance, Baroque, Classic, Romantic and Modern periods; including important composers, compositions and the ideas that influenced them. No previous musical training required.

**\*221. Conducting I.**

(GER 6) Fall (3) Armstrong, Bartlett, Staff. Prerequisite: MUSC 201. Students are strongly encouraged to have ensemble experience.

Students will learn the basic skills associated with conducting, including the study of beat patterns, cueing techniques, and the use of facial expressions or body movements. First-semester conducting will stress musicianship, score reading, ear training, and keyboard skills as essential to the mastery of conducting techniques. Students should have experience performing in an ensemble and will conduct a major ensemble as the final examination.

**\*223. Topics in Musical Performance.**

Fall and Spring (4,4) Staff. (Offered Occasionally)

A performance-oriented course. Different course sections cover different topics, for example: 223-01 Big Band Jazz, 223-02 The Early Guitar, 223-03 Accompanying. This course may be repeated for credit.

**241. Worlds of Music.**

(GER 4B) Spring (4) Rasmussen, Staff.

This course introduces students to musical cultures of the non-Western world. Topics include: native concepts about music, instruments, aesthetics, genres, relationship to community life, religion, music institutions, and patronage. Course goals will be to develop skills useful for a cross-cultural appreciation and analysis of music, and to bring questions about music into the domain of the humanities and social sciences. (Cross listed with ANTH 241)

**271. American Popular Music.**

(GER 4A and 5) Spring (4) Murchison, Preston, Rasmussen, Staff.

This course is a historical survey of American popular music from the Colonial period to the present. It covers many different forms of popular musical expression, including traditional and folk music, dance styles, popular and tin pan alley song, sacred music, ragtime, blues, jazz, rock, country, and musical styles associated with immigrant groups. The course examines music within a cultural context; it does not require musical literacy. (Cross listed with AMST 271)

**273. Jazz.**

(GER 4A and 5) Fall (4) Murchison, Staff.

A survey of jazz from its origins to the present, focusing on influential improvisers and composers, development of listening skills, and issues of race, gender, commerce, and criticism. (Cross listed with AMST 273)

**275W. University Seminar.**

Fall and Spring (4) Staff.

A reading-, writing-, and discussion-intensive seminar. Topics vary by semester and by instructor. Restricted to transfer students and co-enrolled students. Students receiving a grade of "C-" or better in the seminar will have satisfied the lower-division writing requirement. This course does not fulfill the Freshman Seminar requirement.

**281. Introduction to Computer Music and Electroacoustics.**

(GER 6) Fall (4) Bowers, Staff.

This course presents an introductory survey of digital technology in today's musical world. Students will gain exposure to key facets of the varied history, thoughts, and techniques at work in the creation of contemporary electronic art music. The class will explore basic concepts of digital sound synthesis, recording, editing, processing, interactivity, multimedia and introductory programming through class demonstrations, hands-on lab time, and assigned creative projects. Students will learn to use various software in the Swem MediaCenter, including ProTools, Digital Performer, Hyperprism and Max/MSP/Jitter, among others. This course also provides an introduction to the aesthetics of computer music in the Western art music tradition. Students will critically listen to, write about and discuss major historical works and composers in both analog and digital electronic media. Finally, students will gain familiarity with current issues and theories in digital art through reading and discussion of recent publications.

**301. Tonal Forms and Post-Tonal Techniques.**

Fall (4) Bowers, Hulse, Serghi. Prerequisite: MUSC 202 or instructor permission.

The material covered in 201-202 is applied on a larger scale, dealing with the articulation of form. Assignments may include composition and/or analysis of minuets and trios, rondos, and sonata forms. The second part of the course transitions to the study of late 19th and early 20th century compositional practices which developed in Europe and the United States.

**302 Contemporary Music Theories, Styles, and Techniques.**

Spring (4) Bowers, Hulse, Serghi. Prerequisite: MUSC 301 (Offered alternate years).

This course concerns the study of modern music theories and compositional styles and techniques. Examples include early 20th century tonality, serialism, pointillism, chance music, computer-assisted and algorithmic composition, electroacoustic music, modernism, post-modernism and 21st-century trends.

**\*307. Independent Composition II.**

Fall and Spring (4,4) Serghi, Staff. Prerequisite: MUSC 207.

The student will pursue original work and engage selected analytical issues raised by this work.

**\*309. Instrumentation and Orchestration.**

Spring (4) Serghi, Staff. Prerequisite: MUSC 201.

This class focuses on the rudiments of instrumental usage: their written application to pure and mixed ensembles in general and the modern orchestra in particular.

**\*321. Conducting II.**

Spring (3) Armstrong, Bartlett, Staff. Prerequisite: MUSC 221. Students are strongly encouraged to have ensemble experience.

This course builds on and adds to techniques introduced in Conducting I. There will be more emphasis on score study and analysis, and on rehearsal techniques. Students will continue to hone transposition and clef-reading skills and will be expected to know the ranges and technical capabilities of instruments. There will be extensive in-class conducting throughout the term. Students should have experience performing in an ensemble and will conduct a major ensemble as the final examination.

**325. Jazz Arranging and Composing.**

Offered occasionally (4) Staff. Prerequisite: MUSC 201 or consent of instructor.

An introduction to basic techniques of arranging and composing for small or large jazz ensembles. Students will be given the opportunity to write for the William & Mary Jazz Ensemble as well as for combos formed by class members.

**345. Seminar in Music Research.**

*Fall, Spring (4) Armstrong, Murchison, Payne, Preston, Rasmussen, Staff. Prerequisite: MUSC 201 and 213; MUSC 241 strongly recommended.*

This course offers instruction in identifying research problems and the methods to solve them. Important aspects dealt with are building bibliographies, evaluating primary and secondary sources, developing critical thinking skills, gaining command of electronic research techniques and musical applications, and sharpening writing skills. Each class will focus on an area of specialized research. This course fulfills the music major writing and computer proficiency requirements and may be repeated for credit. Majors are strongly encouraged to take this class no later than their junior year.

**350. Special Topics in Music Performance.**

*Spring (1-4) Staff.*

This course is an in-depth exploration of one particular element of music performance. This is a variable credit course, taught by faculty in the Music Department or faculty in other departments (as a course cross-listed with Music). Example topics: Vocal Jazz Improvisation; Theatre Performance Seminar; Techniques of Accompanying. This course may be repeated for credit. (May fulfill GER 6 requirements, depending on the topic. Contact the professor for information.) (Cross listed as THEA 479)

**363. Interdisciplinary Topics in Music.**

*Fall, Spring (as available) (3-4) Staff. Prerequisites: varies by course.*

This is an upper-level music course, usually without music prerequisites and frequently cross-listed with other departments. The expectations in the course will be of upper-level work in the humanities, but without the expectation of advanced musical literacy or theoretical knowledge. Topics might include Music in the Harlem Renaissance, Music in Colonial and Federal Period Virginia, Muscial Theatre, etc. This course may be repeated if the topic varies

**365. Topics in Music.**

*Fall, Spring (as available) (4, 4) Staff. Prerequisites: varies by course*

This course is an upper-level music course with prerequisites set by the instructor; it is an in-depth exploration of a limited historical or theoretical topic in music. Recent topics have included: the Symphony, Chamber Music, Beethoven, American Modernist Music, Musical Culture of Medieval Paris, Music of the South, Keyboard Music, Opera, and The Music of J. S. Bach. This course may be repeated for credit if the topic varies. (May fulfill GER 4 or 5 requirements, depending on the topic. Contact the professor for information.)

**367. Topics in Ethnomusicology.**

*Fall, Spring (as available) (4, 4) Rasmussen, Staff. Prerequisites: MUSC 241 or consent of instructor.*

This course is designed as an upper-level exploration of the music culture of a geographical/cultural area (e.g., the Middle East, Asia, Latin America) or of a particular topic (e.g., Music and Gender, Post-Colonial Perspectives in World Music, Music and Religion in Cross-Cultural Perspective). This course may be repeated for credit. (May fulfill GER 4 or 5 requirements, depending on the topic. Contact the professor for information.)

**372. Music Cultures of the Middle East.**

*(GER 4B) (4) Rasmussen. (Offered occasionally)*

This interdisciplinary course explores Arab, Turkish, Persian, North African, Central Asian, and diasporic traditional and popular music in terms of social history, cultural policy, musical styles, repertoires, and techniques. Students of Music/Ethnomusicology, International Studies, & Arabic are welcome.

**373. Music in the United States.**

*(GER 5) Spring (4) Murchison, Preston, Staff. Prerequisites: MUSC 213 or consent of instructor. (Offered alternate years)*

This course is an inclusionary study of the history, culture, and literature of music in the United States. American folk, popular, sacred, and art musics will be studied. A special emphasis will

be on the "American experience" and its cultural relationship to musical expression.

**375. Music and Film.**

*(GER 5) Fall (4) Preston. (Offered alternate years)*

An introduction to the world of sound and music as utilized in film. Materials introduced chronologically, with units on late 19th-century musical theatre, music of "silent" films, early sound films (1930s), the studio system, compilation scores, electronic techniques, reintroduction of orchestral scores (1970s), and developments since the 1980s. Course content is primarily non-technical, but students should be familiar with film-studies and music-studies terms and concepts. (Cross-listed with AMST 350 and FILM 401)

**381. Medieval and Renaissance Music.**

*(GER 5) Spring (4) Payne. Prerequisites: Two 4-credit music courses or consent of the instructor. MUSC 213 strongly recommended. (Offered alternate years)*

This course covers the development of Western music from chant through the beginnings of sacred polyphony and the corresponding growth of secular vocal and instrumental music up to the end of the 16th century. Forms, styles, composers, modes of performance, and the place of music within the cultural context will be studied.

**383. The Baroque and Classic Period.**

*(GER 5) Fall (4) Armstrong, Payne, Preston. Prerequisites: MUSC 213 or consent of instructor. (Offered alternate years)*

This course covers the development of Western European music within the social and cultural context of the 17th and 18th centuries. Major composers include Monteverdi, Lully, Purcell, Handel, Bach, Haydn, and Mozart.

**385. The Romantic Period.**

*(GER 5) Spring (4) Armstrong, Murchison, Preston. Prerequisites: MUSC 213 or consent of the instructor. (Offered alternate years)*

This course is a survey of classical music of the 19th century in Western Europe and the United States. Major composers studied include Beethoven, Schubert, Schumann, Gottschalk, Liszt, Wagner, Verdi, Brahms, and Mahler.

**387. Music of the Twentieth Century.**

*(GER 5) Fall (4) Murchison. Prerequisites: MUSC 213 or consent of the instructor. (Offered alternate years)*

This course focuses on the development of European and American art-music from Debussy, Stravinsky, Schoenberg and their contemporaries, through the post-World War II avant-garde to the present.

**\*391. Projects in Music.**

*Fall and Spring (1-4,1-4) Staff. Prerequisites: Two 4-credit music courses.*

Directed independent study resulting in a research paper in music history, theory, conducting, or a composition.

**\*407. Independent Composition III.**

*Fall and Spring (4,4) Sergi. Prerequisite: MUSC 307.*

The student will pursue original work and engage selected analytical issues raised by this work.

**465. Seminar in Music.**

*Spring (as available) (4) Staff. Prerequisites: Consent of instructor.*

Intensive exploration (intended for upper division students) of a limited historical or theoretical topic. Topics to be offered will be announced the semester prior to its being taught. Recent topics have included: The Political Economy of Modernism; 19th-Century American Musical Theatre; Alan Lomax and the Music of Williamsburg. This course may be repeated for credit. (May be cross listed with AMST 470 and 570.)

**467. Seminar in Ethnomusicology.**

*Spring (as available) (4) Rasmussen, Staff. Prerequisites: MUSC 241 and MUSC 367 or consent of the instructor.*

This course explores ethnomusicology through contemporary literature and the formative works in the field including material from anthropology, performance studies, ethnographic film, and folklore. Participants will conduct fieldtrips and fieldwork, including interviewing, participant observation, multi-media documentation, and ethnographic writing. This course may be repeated for credit. (May fulfill GER 4 requirements, depending on the topic. Contact the professor for information.)

**†491. Senior Project.**

*Fall and Spring (1,1) Staff. For senior music majors only.*

Directed independent study resulting in a full-length recital or substantive research paper exhibiting scholarly engagement with an original topic. In the case of a composer, the senior project usually results in an original composition or significant arrangement, either of which may be premiered

**†495-496. Senior Honors in Music.**

*Fall, Spring (3,3) Staff.*

Students admitted to Honors study in Music are expected to complete supervised work in an area of special interest. This may be in performance, theory, music history, composition or a combination of these. The student will be examined orally on the study and closely related materials. Applications should be submitted by April of the junior year. For College provisions governing the Admission to Honors, see catalog section titled Honors and Special Programs; for Department of Music deadlines, see the Honors Policy form on the Department webpage.

**498. Internship.**

*Fall and Spring (1-3,1-3) Staff.*

**Applied Music Courses**

**Ensembles**

All music ensembles may be repeated for credit. Although students may take as many credits as they wish of ensemble courses, a maximum of 14 credits may be applied toward the 120 credits required for a degree by those not majoring in Music.

**\*E03. Wind Symphony.**

*(GER 6) Fall and Spring (1,1) Staff.*

**\*E04. Concert Choir.**

*(GER 6) Fall and Spring (1,1) Armstrong, Staff.*

**\*E05. Women's Chorus.**

*(GER 6) Fall and Spring (1,1) Bartlett, Staff.*

**\*E06. Symphony Orchestra.**

*(GER 6) Fall and Spring (1,1) Fujimoto.*

**\*E07. Botetourt Chamber Singers.**

*(GER 6) Fall and Spring (1,1) Bartlett, Staff.*

**\*E08. Jazz Ensemble.**

*(GER 6) Fall and Spring (1,1) Staff.*

**\*E09. Jazz Improvisation Lab.**

*(GER 6) Fall and Spring (1,1) Simon.*

**\*E10. Brass Ensemble.**

*(GER 6) Fall and Spring (1,1) DuBeau.*

**\*E11. Woodwind Ensemble.**

*(GER 6) Fall and Spring (1,1) Carlson.*

**\*E12. String Ensemble.**

*(GER 6) Fall and Spring (1,1) Cary.*

**\*E13. Mixed Ensemble: Gallery Players.**

*(GER 6) Fall and Spring (1,1) Kester.*

**\*E14. Percussion Ensemble.**

*(GER 6) Fall and Spring (1,1) Lindberg.*

**\*E15. Classical Guitar Ensemble.**

*(GER 6) Fall and Spring (1,1) Olbrych.*

**\*E17. Early Music Ensemble.**

*(GER 6) Fall and Spring (1, 1) Griffioen.*

**\*E18. Middle Eastern Music Ensemble.**

*(GER 6) Fall and Spring (1,1) Rasmussen*

**\*E19. Opera Workshop.**

*(GER 6) Fall and Spring (1,1) Fletcher.*

**\*E20. Saxophone Ensemble.**

*(GER 6) Fall and Spring (1,1) Nesbit.*

**\*E21. Indonesian Gamelan.**

*(GER 6) Fall and Spring (1,1) Benton-Groner, Staff.*

**\*E22. Performance Art Ensemble.**

*(GER 6) Fall and Spring (1, 1) Serghi, Staff.*

**\*E24. Southern Appalachian Music Ensemble.**

*(GER 6) Fall and Spring (1, 1) Frostic.*

**\*E99. Special Guest Ensemble.**

*(GER 6) Fall and Spring (1, 1) Staff.*

**Music Lessons**

Students may register for 1 or 2 credits of individual instruction in music. Credits for lessons may be earned at any of four levels (10-, 20-, 30-, or 40-). Students at the beginning level may not sign up for more than one credit per semester. There is a fee for applied music lessons, including group lessons. For the 2008-2009 academic year, the fee is \$365 per credit hour. All music lessons except musicianship (M10-40) satisfy the GER 6 requirement, so long as at least 2 credits of instruction are in a single performance area (that is, lessons in voice or in one particular instrument, and also in one vocal or instrumental style if the department offers more than one category). Students cannot satisfy the GER 6 requirement, for example, by taking one credit each of beginning oboe and beginning guitar, or one credit each of jazz piano and classical piano. Although students may take as many credits of applied music lessons as they wish, a maximum of 14 credits may be applied toward the 120 credits required for a degree by those not majoring in Music.

**Group Lessons**

**G01-02. Group Instruction in Guitar.**

*(GER 6) Fall and Spring (1,1) Olbrych.*

**K01-K02. Group Instruction in Piano.**

*(GER 6) Fall and Spring (1,1) Kijanowska, Lyttle, Marshall, Niehaus, Zwelling.*

**V01-02: Group Instruction in Voice.**

*(GER 6) Fall and Spring (1, 1) Connolly.*

**Private Lessons**

**B10-B40. Individual Instruction in Trumpet.**

*(GER 6) Fall and Spring (v,v) Vonderheide.*

**B11-B41. Individual Instruction in Horn.**

*(GER 6) Fall and Spring (v,v) Wick, High.*

**B12-B42. Individual Instruction in Trombone.**

*(GER 6) Fall and Spring (v,v) Martell.*

**B13-B43. Individual Instruction in Tuba/Euphonium.**

*(GER 6) Fall and Spring (v,v) DuBeau.*

**G10-G40. Individual Instruction in Guitar.**

*(GER 6) Fall and Spring (v,v) Olbrych.*

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**G11-G41. Individual Instruction in Lute/Baroque Guitar.**

(GER 6) *Fall and Spring (v, v) Olbrych.*

**H10-H40. Individual Instruction in Harp.**

(GER 6) *Fall and Spring (v,v) Jellison*

**J10-J40. Individual Instruction in Jazz: Brass.**

(GER 6) *Fall and Spring (v,v) Martell, Ransom*

**J12-J42. Individual Instruction in Jazz: Woodwind.**

(GER 6) *Fall and Spring (v,v) Nesbit.*

**J14-J44. Individual Instruction in Jazz: Keyboard.**

(GER 6) *Fall and Spring (v,v) Lyttle, Simon.*

**J15-J45. Individual Instruction in Jazz: Voice.**

(GER 6) *Fall and Spring (v,v) Nakasian.*

**J16-J46. Individual Instruction in Jazz: Guitar.**

(GER 6) *Fall and Spring (v,v) Beckner.*

**J17-J47. Individual Instruction in Jazz: Harmonica.**

(GER 6) *Fall and Spring (v,v) Simon.*

**J18-J48. Individual Instruction in Jazz: Bass.**

(GER 6) *Fall and Spring (v,v) Edwards.*

**J19-J49. Individual Instruction in Jazz: Percussion.**

(GER 6) *Fall and Spring (v,v) Jones*

**K10-K40. Individual Instruction in Piano.**

(GER 6) *Fall and Spring (v,v) Bland, Lyttle, Kijanowska, Marshall, Niehaus, Zwelling.*

**K11-K41. Individual Instruction in Organ.**

(GER 6) *Fall and Spring (v,v) Marshall.*

**K12-K42. Individual Instruction in Harpsichord.**

(GER 6) *Fall and Spring (v,v) Marshall.*

**M10-M40. Individual Instruction in Musicianship.**

*Fall and Spring (v,v) Lyttle.*

**N10-N40. Individual Instruction in Mandolin.**

(GER 6) *Fall and Spring (v,v) Frostic.*

**P10-P40. Individual Instruction in Percussion.**

(GER 6) *Fall and Spring (v,v) Lindberg.*

**S10-S40. Individual Instruction in Violin.**

(GER 6) *Fall and Spring (v,v) Mott, Via.*

**S11-S41. Individual Instruction in Viola.**

(GER 6) *Fall and Spring (v,v) Mott.*

**S12-S42. Individual Instruction in Cello.**

(GER 6) *Fall and Spring (v,v) Cary*

**S13-S43. Individual Instruction in Bass.**

(GER 6) *Fall and Spring (v,v) Dole.*

**S15-S45. Individual Instruction in Viola da Gamba.**

(GER 6) *Fall and Spring (v,v) Glosson.*

**V10-V40. Individual Instruction in Voice.**

(GER 6) *Fall and Spring (v,v) Connolly, Eason Fletcher, Fletcher.*

**W10-W40. Individual Instruction in Flute.**

(GER 6) *Fall and Spring (v,v) Lawson, Kester.*

**W11-W41. Individual Instruction in Oboe.**

(GER 6) *Fall and Spring (v,v) Aguirre.*

**W12-W42. Individual Instruction in Bassoon.**

(GER 6) *Fall and Spring (v,v) Kester.*

**W13-W43. Individual Instruction in Clarinet.**

(GER 6) *Fall and Spring (v,v) Carlson, Kester.*

**W14-W44. \*Individual Instruction in Saxophone.**

(GER 6) *Fall and Spring (v,v) Nesbit.*

**W15-W45. Individual Instruction in Recorder.**

(GER 6) *Fall and Spring (v,v) Griffioen.*