

# School of Music Courses

## **MUS 6010: Lessons (3 credits)**

One hour per week of individual performance instruction at an advanced level.

## **MUS 6011: Master Class (1 credit)**

Weekly performance class for the purpose of refining performance skills. Included are in-class performance and critique, as well as specialized studies related to the particular concentration of study.

## **MUS 6070: Composition Lessons (3 credits)**

One hour per week of composition lessons at an advanced level.

## **MUS 6071: Composition Seminar (1 credit)**

This seminar will include presentations by guests, faculty and student composers on a variety of topics.

## **MUS 6074: Major Applied Study: Lessons & Seminar in Composition for Film and Visual Media (5 credits)**

The central component of film music composition study, this course focuses on the development and refinement of artistic and technical skills qualifying for professional engagement. The training for this development and refinement is a unified whole delivered through multiple types of engaged instruction. A weekly total of one-hour (60-minutes) of individual lesson time provided by the major teacher of the student is supported by weekly seminars attended by all students in the Composition for Film and Visual Media program. The lessons are tailored to the needs of each individual student. Topics of discussion may include, but are not limited to, composition for film and visual media, film scoring technology, orchestration, music theory, analysis, mixing, mastering, filmmaking and relationships with filmmakers. In the fall semester, the seminar focuses on exploring the language of music in film and visual media. Central is consideration of how music is used to enhance the dramatic intentions of the filmmaker and how music impacts story through the selection of such elements as instrumentation, style, motifs, rhythm, and tempo. Each week throughout the fall semester, students are assigned a cue to score which is then presented during the following class. First-year students compose short cues through which they are introduced to the fundamental terminology and techniques of composition for film. In addition, they are introduced to the individual roles of the filmmaking team as well as career path options for a musician in the film and visual media industries. Second-year students compose 90-second main-title cues for various styles and genres, including classical Hollywood drama, romantic drama, comedy, film noir, action/adventure, sci-fi, fantasy, horror, suspense/thriller, war and the western, as well as main-titles influenced by the study of ethnomusicology and sound design. In the spring semester, the content of the seminar shifts toward collaborative endeavors. First-year students submit demos to the third-year undergraduate filmmakers. After pairings are established the graduate composer then meets with the undergraduate filmmaker to spot and compose original music for the undergraduate film. Second-year graduate students focus most of their work on their thesis project completion (MUS 7084). During both fall and spring semesters, each week students present their current work to each other, and the major teacher leads the students in group exploration and critique of what is currently being developed and scored. Because the second-year students have previously worked through first-year concepts, they are in a unique position to share personal reflections with the first-year students regarding the work under discussion. For their part, the first-year students can observe the more advanced scoring of the second-years and begin to anticipate the direction their own development will take. Through both lessons and seminar, the major teacher serves as a mentor and advisor for the individual students in the studio. This ongoing mentoring provides guidance for artistic and professional development, as well as space in which to address issues that arise throughout the growth of each student-artist.

## **MUS 6080: Recital (1 credit)**

Performance project by the student with permission from the area of study and the Associate Dean of the School of Music. It may include specific requirements as dictated by the studio teacher. Graded Pass/Fail.

**MUS 6081: Orchestral Conducting Lessons (3 credits)**

One hour per week lesson of orchestral conducting at an advanced level.

**MUS 6082: Orchestral Conducting Seminar (1 credit)**

Weekly performance class for the purpose of refining performance skills. Course will also engage in issues of instrumental techniques and score reading.

**MUS 6083: Recital Presentation (1 credit)**

Students prepare and perform a recital/lecture program.

**MUS 6084: Major Opera Role (1 credit)**

Students prepare and perform a major opera role.

**MUS 6088: Independent Study (1 to 4 credits)**

Independent study in the form of performance, composition, or research under the supervision of a member of the faculty. The number of credits and grading mode (standard letter grade or pass/fail) will vary according to the nature and scope of the project. **Prerequisite(s):** Permission of instructor and approval of the Associate Dean of the School of Music.

**MUS 6089: Professional Internship (1 to 4 credits)**

A work experience occurring in some aspect or area of the music industry for which a student earns elective credit. The number of credits varies according to the nature and scope of the internship. Graded Pass/Fail. **Prerequisite(s):** Approval of the Associate Dean of the School of Music in consultation with appropriate faculty.

**MUS 6098: Special Topics in Music (1 to 3 credits)**

The School of Music offers a variety of courses on topics of special interest. The school makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of hours and units will vary according to the nature and scope of the project.

**MUS 6100: Ensemble Placeholder (1 to 3 credits)****MUS 6110: Orchestra (1 credit)**

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on- and off-campus. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6111: Orchestra (Supplemental Registration) (1 credit)**

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on- and off-campus. This course corresponds to MUS 6110: Orchestra. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6120: Wind Ensemble (1 credit)**

Preparation and public performance of representative works for wind ensemble, Performances on- and off-campus. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6121: Wind Ensemble (Supplemental Registration) (1 credit)**

Preparation and public performance of representative works for wind ensemble. Performances on- and off-campus. This course corresponds to MUS 6120: Wind Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6130: Jazz Ensemble (1 credit)**

Preparation and public performance of works for jazz ensemble using arrangements and improvisation. Performances on- and off-campus. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with studio teacher.

**MUS 6131: Jazz Ensemble (Supplemental Registration) (1 credit)**

Preparation and public performance of representative works for jazz ensemble using arrangements and improvisation. Performances on- and off- campus. This course corresponds to MUS 6130: Jazz Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s):** Audition/assignment by the ensemble director in consultation with the studio teacher.

**MUS 6140: Contemporary Music Ensemble (1 credit)**

Preparation and public performance of contemporary music. Instrumental and/or vocal combinations vary from piece to piece. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6141: Contemporary Music Ensemble (Supplemental Registration) (1 credit)**

Preparation and public performance of contemporary music. Instrumental and/or vocal combinations vary from piece to piece. This course corresponds to MUS 6140: Contemporary Music Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6150: Guitar Ensemble (1 credit)**

Preparation and public performance of works for more than one guitar or guitar with other instruments. **Prerequisite(s):** Audition/assignment with approval of studio teacher.

**MUS 6160: Large Ensembles for Brass (1 credit)**

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6170: Large Ensembles for Winds (1 credit)**

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the studio teacher.

**MUS 6180: Chamber Ensemble (1 credit)**

Duets, trios, quartets, quintets and small mixed ensembles as assigned by the studio teacher. **Prerequisite(s):** Audition/assignment with approval of studio teacher.

**MUS 6181: Chamber Ensemble (Supplemental Registration) (1 credit)**

Duets, trios, quartets, quintets and small mixed ensembles as assigned by the studio teacher. This course corresponds to MUS 6180: Chamber Ensemble. Its use is appropriate when a student is assigned to more than one ensemble in a given semester. **Prerequisite(s):** Audition/assignment with approval of studio teacher.

**MUS 6220: Trombone Choir (1 credit)**

This course is designed to complement the student's weekly trombone lessons, to strengthen ensemble skills, and to build good teamwork skills within the discipline. Emphasis is placed on sight reading. Performances on- and off-campus. **Prerequisite(s):** Audition/assignment.

**MUS 6230: Percussion Ensemble (1 credit)**

Preparation and public performance of a wide variety of contemporary percussion music. Performances on- and off-campus. **Prerequisite(s):** Audition/assignment.

**MUS 6233: Ensembles for Percussion (1 credit)**

Preparation and public performance of representative works from the symphonic, wind ensemble, and new music repertoire. Performance on- and off-campus with the Orchestra, Wind Ensemble, and the Contemporary Music Ensemble. **Prerequisite(s):** Audition/assignment by the percussion teacher.

**MUS 6235: Percussion Pedagogy I (1 credit)**

In-depth study of the psychological, physical and creative aspects of teaching percussion. Survey of important percussion methods, materials and repertoire.

**MUS 6236: Percussion Pedagogy II (1 credit)**

In-depth study of the psychological, physical and creative aspects of teaching percussion. Survey of important percussion methods, materials and repertoire.

**MUS 6240: Support Skills for Collaborative Pianists (1 credit)**

Practical training in collaborative piano including the following topics: quick study skills, the piano as orchestra, keyboard skills, and professional issues.

**MUS 6280: Chrysalis Chamber Music Institute Ensemble (1 to 2 credits)**

Intensive, regular chamber music rehearsal and weekly, one-hour coaching with Chrysalis Chamber Music Institute faculty and guests. Groups typically range from duos to quintets. Assignments made by the Institute faculty. The number of credits earned determined by the Institute Director (or designee) with approval of the Dean of the School of Music (or designee) and based upon such factors as scope of repertoire, amount to be covered, the number and types of performances to be presented, and whether or not the group will be mentoring a younger chamber ensemble. **Prerequisite(s):** Permission of Institute faculty.

**MUS 6281: Chrysalis Chamber Music Institute Seminar (1 credit)**

A seminar course taught by the Chrysalis Chamber Music Institute faculty and guests on topics such as rehearsal techniques, repertoire, interpersonal relations within a chamber ensemble, professional ethics, and preparing for festivals, competitions, and engagements. **Prerequisite(s):** Permission of Institute faculty; **Corequisite(s):** Enrollment in MUS 6280.

**MUS 6282: Chrysalis Chamber Music Institute Project (1 to 3 credits)**

A significant project of sufficient scope that serves as the capstone for the work accomplished throughout the student's participation in the Chrysalis Chamber Music Institute. Devised by students and approved by Institute faculty, projects are collaborative among Institute students and potentially include such activities as engaging in a recording project, commissioning and premiering a new work, or creating and executing engagement activities with outside organizations. Under the mentorship of Institute faculty and guests, including weekly chamber ensemble coachings, students plan, create, rehearse, and execute the project. The number of credits earned is determined by the Institute Director (or designee) with approval of the Dean of the School of Music (or designee) and based upon the scope of the project. **Prerequisite(s):** MUS 6281.

**MUS 6340: Symphonic Repertoire: Violin (1 credit)**

An advanced study of the orchestral repertoire for violin with emphasis on style and technical problems.

**MUS 6350: Symphonic Repertoire: Viola (1 credit)**

An advanced study of the orchestral repertoire for viola with emphasis on style and technical problems.

**MUS 6360: Symphonic Repertoire: Violoncello (1 credit)**

An advanced study of the orchestral repertoire for violoncello with emphasis on style and technical problems.

**MUS 6370: Symphonic Repertoire: Double Bass (1 credit)**

An advanced study of the orchestral repertoire for double bass with emphasis on style and technical problems.

**MUS 6441: Organ History and Literature I (2 credits)**

This course presents principles of organ design and construction as well as the history of the development of the organ. Through a broad survey of the literature written for the organ and the contexts for which it was written, this course examines compositions from the Robertsbridge Codes (1325) to Bach, placing particular emphasis upon the relationship of the repertoire to the instruments for which it was written. Student-led research and performance projects aim to connect aspects of performance practice with particular instruments tied to specific bodies of repertoire.

**MUS 6442: Organ History and Literature II (2 credits)**

As the second semester of a year-long sequence, this course continues to provide a broad survey of the literature written for the organ, examining compositions from the Classical Era to the present day, and placing particular emphasis upon the relationship of the repertoire to the instruments for which it was written. As in the first semester, student-led research and performance projects aim to connect aspects of performance practice with particular instruments tied to specific bodies of repertoire.

**MUS 6443: Sacred Music Skills I (2 credits)**

The two-course Sacred Music Skills sequence develops skills necessary to become a successful church musician. This first course focuses primarily on hymnody - both the historical context and the performance of various styles - and on liturgy music of various traditions. Improvisation is an integral part of this course.

**MUS 6444: Sacred Music Skills II (2 credits)**

This second semester of the year-long Sacred Music Skills sequence continues the development of playing-related skills by studying choral accompaniments, Psalm accompaniments, and transposition. Additional units survey conducting from the console, rehearsal techniques, the Liturgical Year, and church music administration.

**MUS 6445: Instrumental Literature: Collaborative Pianists I (1 credit)**

A survey for pianist and instrumental partner, including sonatas, short pieces, and concertos. Open to students in partnering areas.

**MUS 6446: Instrumental Literature: Collaborative Pianists II (1 credit)**

A survey for pianist and instrumental partner, including sonatas, short pieces, and concertos. Open to students in partnering areas.

**MUS 6447: Vocal Literature: Collaborative Pianists I (1 credit)**

A survey for pianist and vocal partner, including song, oratorio, and operatic literature. Open to students in voice.

**MUS 6448: Vocal Literature: Collaborative Pianists II (1 credit)**

A survey for pianist and vocal partner, including song, oratorio, and operatic literature. Open to students in voice.

**MUS 6460: Fletcher Institute Workshop (2 credits)**

This course involves preparation and public performance of opera scenes, with emphasis on movement, acting, character development, and exposure to a variety of operatic and musical theatre roles.

**MUS 6461: Diction I (1 credit)**

Introduction to Italian, German, French phonetics, mastery of international phonetic alphabet as it applies to Italian, German and French. The study of principles of diction, phonetics and sound production as applied to singing in Italian, German and French.

**MUS 6462: Diction II (1 credit)**

Introduction to Italian, German, French phonetics, mastery of international phonetic alphabet as it applies to Italian, German and French. The study of principles of diction, phonetics and sound production as applied to singing in Italian, German and French.

**MUS 6473: Film Scoring Technology (2 credits)**

Film Scoring Technology introduces the essential technological tools used for modern film scoring and recording. Students will learn how to build a home studio and create scores using industry-standard music technology hardware and software. Topics covered include workflow within a digital audio workstation (DAW), MIDI editing, audio editing, virtual instruments, synthesizers and samplers, score creation and preparation, effects and plug-ins, mixing, video editing, template creation and custom sample library creation. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6474: Film Score Recording, Mixing and Mastering (2 credits)**

Film Score Recording, Mixing and Mastering provides a comprehensive overview of digital audio production using a digital audio workstation (DAW). Throughout the course, students are introduced to various concepts such as the stereo field, signal flow, microphone types, MIDI, audio editing, acoustics, microphone placement, mixing and mastering in stereo and surround. There are opportunities for hands-on practice and class participation in setting up a DAW, conducting mock recording sessions, editing and mixing multi-track recordings, and mastering two-track recordings. The course also includes a field trip to a local recording studio to apply what has been learned in an unfamiliar environment. **Prerequisite(s):** MUS 6473 or permission of instructor.

**MUS 6475: Scoring for Video Games (2 credits)**

Scoring for Video Games introduces the study of music composition for video games. Topics include video game history, types of game music, interactive music composition, spotting a game, the game development team, an overview of implementation software and delivery expectations, and the business of video games. The course also incorporates interaction with portions of the video game industry, which might include such activities as conference calls with major video game composers, or a visit to a regional game company, including a tour of their facilities and a discussion with a lead audio director. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6481: Guitar History and Literature Projects I (1 credit)**

Survey of literature for guitar and lute from Renaissance through Contemporary periods, social history and physical development of the guitar. Transcriptions of early tablatures. Study of contemporary notation and techniques. Participation in MUS 3481.

**MUS 6482: Guitar History and Literature Projects II (1 credit)**

Survey of literature for guitar and lute from Renaissance through Contemporary periods, social history and physical development of the guitar. Transcriptions of early tablatures. Study of contemporary notation and techniques. Participation in MUS 3482.

**MUS 6483: Guitar Pedagogy Projects I (2 credits)**

This course is an in-depth study of the psychological, physical, and creative aspects of teaching the guitar. Topics include: studying the components of developing skill playing the guitar; ways in which the teacher facilitates this growth; careful sequencing of technical and musical tasks within a method; and designing detailed lesson and course plans.

**MUS 6484: Guitar Pedagogy Projects II (2 credits)**

The second semester of this year-long sequence continues in-depth study of the psychological, physical, and creative aspects of teaching the guitar. Topics include: continued consideration of important teaching strategies; working with younger students and groups; supervised in-class teaching and outside observation; and additional guitar-specific career development and teaching scenario projects.

**MUS 6533: Afro-Cuban Drumming: The Rhythmic Roots of American Popular Music (1 credit)**

This course explores the music and history of West African drumming through hands-on experience. Students learn to play djembe, dunun, shekere, iron bell, and their New World descendants: the conga drum, bongo, claves, maracas, and agogo bells. Class meetings take place in a drum circle ensemble setting. Over the last several decades the hourglass-shaped djembe has become the most popular hand drum in the world and is now used cross-culturally in many styles of popular music. Hand drums are also used in community drum circles and team building programs taught by interactive drumming facilitators. Class instruction involves playing hand percussion instruments in drum circles with the instructor. Analysis of audio and video recordings of African folk music, jazz, blues, rock, and Latin American music tracing roots to African drumming is also included. The traditional method of teaching hand drumming is through oral instruction and group repetition. Because of this pedagogical approach, music reading is not a prerequisite and the class is open to all UNCSA students. Enrollment is limited in part by the number of instruments available.

**MUS 6542: Quick-Study Examination (1 credit)**

A course leading to a juried performance of a previously unstudied work prepared for performance within seven days without coaching. A student will be given two chances to pass this exam before the degree can be granted.

**MUS 6613: Film Music Theory (2 credits)**

Film Music Theory is a study of basic through advanced music theory concepts specifically as they relate to film music. The first half of the course uses examples from film scores to break down traditional concepts of music theory such as melody, harmony, modes and scales, rhythm and meter, countermelody, counterpoint and form. The second half introduces more advanced 20th-century compositional styles and techniques with specific focus on how they can be utilized to drive narrative and support emotion in film. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6614: Advanced Film Score Analysis (2 credits)**

Advanced Film Score Analysis is an in-depth analytical course that builds on the skills, techniques and terminology learned in MUS 6713: Film Music History I, MUS 6714: Film Music History II and MUS 6613: Film Music Theory. Each week, students intensively examine a single film score, with a focus on the impact of each cue in relation to the entire score. Through in-depth discussions, students lead the class in exploring the composer's contribution to the film's narrative, including their unique composing style and tendencies in melody, harmony, rhythm, counterpoint, texture, style, orchestration and use of 20th-century techniques, if applicable. Access to full scores for analysis is available to students at the UNCSA Music Library. The ultimate objective is to impart to students a mastery of the concepts of film score composition, enabling them to advance their skills as composers and to cultivate a distinctive creative compositional voice using advanced craft and technique. **Prerequisites:** MUS 6713, MUS 6714, and MUS 6613, or permission of instructor.

**MUS 6621: Graduate Review: Ear Training (1 credit)**

A review of fundamental aural skills including sight singing, ear training and dictation.

**MUS 6660: Fletcher Institute Language Enrichment (1 credit)**

Enrichment and practical application of Italian, German and French through conversation, literature and poetry with emphasis on the historical, cultural and artistic aspects of each language as it relates to opera. Graded pass/fail.

**MUS 6664: Stage Makeup for Singers (1 credit)**

An introduction to stage makeup with an emphasis placed on the needs of the operatic singer. Graduate students will have a special project assigned by the instructor.

**MUS 6665: Research Topics in Opera Studies I (2 credits)**

A new opera studies research topic is offered each year. The topics offered engage issues of history, analysis, performance practice and interpretation as appropriate.

**MUS 6666: Research Topics in Opera Studies II (2 credits)**

A new opera studies research topic is offered each year. The topics offered engage issues of history, analysis, performance practice and interpretation as appropriate.

**MUS 6670: Music Theory and Composition Pedagogy (1 credit)**

Students attend undergraduate theory and composition classes as assigned by the teacher. Meetings are scheduled to discuss strategies for teaching basic compositional and theoretical concepts. Assignments may include teaching projects in the undergraduate curriculum under the observation of the theory/composition faculty.

**MUS 6691: Research Topics in Musicology I (2 credits)**

A new musicology research topic is offered each year. The topics offered also engage issues of analysis, performance practice and interpretation as appropriate.

**MUS 6692: Research Topics in Musicology II (2 credits)**

A new musicology research topic is offered each year. The topics offered also engage issues of analysis, performance practice and interpretation as appropriate.

**MUS 6693: Graduate Review: Theory (1 credit)**

A review of music theory from the Common Practice to 20th and 21st century theory and analysis.

**MUS 6712: Graduate Review: History (1 credit)**

A review of Western music history from ancient Greece to the 21st century.

**MUS 6713: Film Music History I (2 credits)**

Film Music History I focuses on influential American and international film composers who worked primarily between 1930 and 1970. Each week students present in a forum format, with the aggregate of student sharing creating an overall understanding of each composer's historical contribution to the advancement of the craft of film scoring. A specific focus is placed both on the composer's interaction with the narrative of the film and on his/her unique composing style and tendencies in terms of melody, harmony, rhythm, counterpoint, texture and orchestration. Each week one film is studied thoroughly while also placing it within the context of clips from several other films scored by the same composer. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6714: Film Music History II (2 credits)**

Film Music History II focuses on influential American and international film composers who worked primarily between 1970 and the present day. Each week students present in a forum format, with the aggregate of student sharing creating an overall understanding of each composer's historical contribution to the advancement of the craft of film scoring. A specific focus is placed both on the composer's interaction with the narrative of the film and on his/her unique composing style and tendencies in terms of melody, harmony, rhythm, counterpoint, texture and orchestration. Each week one film is studied thoroughly while also placing it within the context of clips from several other films scored by the same composer. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6791: Research Topics in Analysis I (2 credits)**

A new analysis research topic is offered each year. The topics offered also engage issues of history, performance practice and interpretation as appropriate.

**MUS 6792: Research Topics in Analysis II (2 credits)**

A new analysis research topic is offered each year. The topics offered also engage issues of history, performance practice and interpretation as appropriate.



**MUS 6813: Film Score Orchestration I (2 credits)**

Film Score Orchestration explores modern film music orchestration techniques using three separate approaches. The first is to analyze significant film scores that most effectively utilize the selected instrument and related instruments presented each week. The second is to identify the unique possibilities and challenges related to each instrument's technique and notation. The third is to compare the best sample libraries for that instrument, which can then be added to an orchestral template within a digital audio workstation. Film Score Orchestration I covers strings, brass and percussion. Weekly assignments culminate in a final project that includes a fully orchestrated score and mock-up recording. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6814: Film Score Orchestration II (2 credits)**

Film Score Orchestration explores modern film music orchestration techniques using three separate approaches. The first is to analyze significant film scores that most effectively utilize the selected instrument and related instruments presented each week. The second is to identify the unique possibilities and challenges related to each instrument's technique and notation. The third is to compare the best sample libraries for that instrument, which can then be added to an orchestral template within a digital audio workstation. Film Score Orchestration II covers woodwinds, keyboards, choir, guitars, drum set, world instruments and aleatoric techniques. Weekly assignments culminate in a final project that includes a fully orchestrated score and mock-up recording. The course will also address specific topics related to a career as a professional film orchestrator, including a discussion with a guest artist at the end of the course. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 6841: Free Improvisation (1 credit)**

Free Improvisation is designed for individuals who want to develop their skills in spontaneous creative expression. The course will focus on building competency and confidence in solo and collective improvisation. Students will be led through a sequence specifically created to ease fears about improvisation and increase connectivity, creativity, and individual voice. Classes will be focused on practical experience as well as readings and activities to enhance artistic intuition. The semester will culminate in a performance of improvisation. This course is open to all UNC-SA students who are willing to experiment in the art of free improvisation through the creation of sound, regardless of the art school in which they are enrolled for their major concentration.

**MUS 6883: Composition Thesis Defense (1 credit)**

An oral presentation before a faculty jury on an original composition.

**MUS 6888: Music Technology Research Project (1 credit)**

A supervised research project in the use of new technology in creating music.

**MUS 6891: Career Strategies: Portfolio (2 credits)**

A seminar on career path perspectives and developing materials for a professional portfolio. Topics including resumes, cover letters, printed program writing, royalties, copyrights and intellectual properties.

**MUS 6892: Career Strategies: Auditions (2 credits)**

A seminar/workshop on taking successful professional orchestra auditions. The course includes topics on the application process, preparation, audition and etiquette, contracts and contract negotiations.

**MUS 6893: Career Strategies: Entrepreneurship (2 credits)**

A seminar/workshop on working as a musician in the free enterprise market and creating a promotional website. The course includes topics on agencies, grant writing, networking, financial issues and taxes, contracting other musicians, promotional website design and creation.

**MUS 6894: Career Strategies: Recording (2 credits)**

A seminar/workshop on creating recordings for commercial release. Course topics include acoustics, microphones, digital audio editing and signal processing, mastering a compact disc recording, marketing and distribution.

**MUS 6895: Library and Internet Research (2 credits)**

Introduction to the tools of bibliographic research including new technology, fair use of published material and copyright law, proper form in writing, annotating and presenting information on musical subjects.

**MUS 7083: Thesis Project in Composition for Film and Visual Media: Preparation (1 credit)**

The thesis project in Composition for Film and Visual Media is composition of an original score for one of the fourth-year films or other film production. The focus and resulting product of this course, MUS 7083, constitutes the preparation phase of the student's overall work on their master's thesis. Guided closely by their faculty mentor, students determine the parameters of and begin working on their individualized project. During the following semester, building upon the products of this preparation phase the student brings their thesis project to completion through the work of MUS 7084. Graded Pass/Fail.

**MUS 7084: Thesis Project in Composition for Film and Visual Media: Preparation (2 credits)**

Building upon the products of the previous semester's thesis preparation phase (MUS 7083), under the guidance of their faculty mentor the student brings their thesis project to completion. The thesis project represents the culmination of the Master of Music in Composition for Film and Visual Media, and as such draws upon a wide array of content and skill developed through the other courses of the degree. There is a special connection between this course and the lessons/seminar course, with much of the work in lessons and seminar feeding into this capstone project.

**Prerequisite:** MUS 7083 Graded Pass/Fail.

**MUS 7303: Film Music Business (2 credits)**

Film Music Business focuses on the practical aspects of a career in composition for film and visual media. Students learn the various skills needed to function as a working professional in the entertainment industry. Lectures cover a diverse body of information, including where to find internships, where to live, where to start in several music career paths and what to expect as a composer's assistant. Topics such as contract negotiation and preparation, publishing and copyright, and cue sheet creation are also addressed. In addition, areas involving how to hire musicians, how to book a studio, how to manage a budget, and how to deal with agents, contractors, and unions all receive attention. Finally, guidance related to self-promotion is provided through exploration of website and business card design, as well as the preparation of demo materials. Multiple guest artists, including industry professionals and alumni working in the industry, join either in-person or virtually to offer insights and real-world perspectives. **Prerequisite:** permission of instructor for those students not in the Composition for Film and Visual Media concentration.

**MUS 8010: Lessons (3 credits)**

One hour per week of individual performance instruction at an advanced level.

**MUS 8011: Master Class (1 credit)**

Weekly performance class for the purpose of refining performance skills. Included are in-class performance and critique, as well as specialized studies related to the particular concentration of study.

**MUS 8460: Fletcher Institute Workshop (2 credits)**

This course involves preparation and public performance of opera scenes by Fletcher Opera Institute fellows, including emphasis on movement, acting, character development, and exposure to a variety of operatic and musical theatre roles.

**MUS 8869: Fletcher Opera Institute Project (4 credits)**

An advanced course of study in all aspects of opera performance. The project will include participation in two productions each year, workshops, master classes, coaching sessions, performances and tours.

**MUS 8899: Professional Artist Certificate Project (4 credits)**

A significant project devoted to the performance of a specialized repertoire or area of artistic interest that will bridge the student's entry into his/her professional career.