

School of Music Courses

MUS 1010: Non-Required Secondary Instrument (1 credit)

Study of an instrument other than a student's concentration instrument. **Prerequisites:** permission of the instructor, the student's studio teacher, and the Dean of the School of Music.

MUS 1070: Non-Required Secondary Composition (1 credit)

Private composition lessons for non-composition majors. Limited enrollment. **Prerequisites:** permission of the instructor and the Dean of the School of Music.

MUS 1090: Performance Hour (0 credit)

A weekly forum for students to perform in public before their peers and the faculty. Graded pass/fail.

MUS 1301: Introduction to Recording & Music Technology (2 credits)

One of the most significant challenges facing musicians today is mastering the skills required to continually adapt to a changing technology base. This course introduces the fundamentals of music technology geared to the needs of today's professional musician. Presenting an overview of many aspects of current music technology, the primary goal of the course is to enable students to leverage the use of these types of tools in support of their undergraduate education. Included are such topics as computer music notation, MIDI, properties of sound, digital audio and video file types, and using a digital audio workstation to record, mix, edit, and master audio. A central focus of the course is on student development of the basic skills needed to record, edit, and distribute their own work. Through hands-on assignments culminating in a final project, students learn about and develop skills including audio and video recording, mixing, signal processing, and editing.

MUS 1333: 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 1381: Guitar Foundations (1 credit)

Guitar Foundations is intended for first-year students and features basic material on a number of topics considered a necessary foundation for study in an advanced-level conservatory program. Students bring different levels of accomplishment to their undergraduate work, and successful completion of Guitar Foundations ensures all guitarists in the program have a common baseline understanding and ability in these critical areas. The course is delivered in a hybrid format. Content, consisting of information and assignments, is provided online through our Learning Management System. Pedagogical support and assignments/skills assessment are both offered through in-person meetings. This course is graded P/F.

MUS 1461: Introduction to Vocal Diction (2 credits)

Introduction to International Phonetic Alphabet (IPA) symbols and sounds; sounds presented in correlation to English.

MUS 1463: Dance/Movement for Singers I (1 credit)

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms.

MUS 1464: Dance/Movement for Singers II (1 credit)

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms. **Prerequisite(s):** MUS 1463 or permission of instructor.

MUS 1600: Foundations of Music Classes (1 to 12 credits)**MUS 1613: Foundations of Music: Theory I (2 credits)**

Theory I introduces the student to essential materials common to musical experience in the 21st century. Instructional techniques emphasize the development of the student's ability to hear, write, and analyze musical ideas. Course content includes elements of pitch and rhythmic notation, major and minor scales, key signatures, intervals, and triads. These concepts are studied in relation to musical examples drawn from a wide diversity of musical styles. Students create improvised and composed melodies based on the models studied in class.

MUS 1614: Foundations of Music: Theory II (2 credits)

Theory II builds upon the study of triads by relating them to seventh chords. The study of triad and seventh chord construction is explored in various four-part textures including keyboard and vocal styles. Melodic analysis and composition now include the study of two-part counterpoint. Students learn how to support a melody with well-chosen harmonies. The student is introduced to common elaboration of the I-V-I phrase model and learns fundamental strategies for organizing 4-, 8-, 12-, and 16-measure phrase groups. Music chosen for the analysis of common theme types is drawn from diverse musical styles and are used as models for improvisation and composition. **Prerequisite:** MUS 1613.

MUS 1623: Foundations of Music: Aural Skills I (2 credits)

Through the aural skills curriculum, students develop a strong set of musicianship skills. Applicable to a diversity of musical styles and genres, these skills include recognition of elements of musical notation, transformation of written notation into musical sound, and identification and transcription of heard musical sounds. Aural Skills I begins the organized study of these musicianship skills. Pitch work focuses on singing and identifying scales, simple intervals, and triads; sight singing diatonic melodies; beginning development of strategies and tools to listen to and notate simple melodic phrases. Rhythm work emphasizes beat and pulse within simple and compound meters up through 4 beats; subdivision of the beat into 2, 3, and 4 parts. Clef work supports growing fluency in reading treble, bass, and grand staff. Projects in composition of short melodic phrases support overarching synthesis of concepts and skills. In addition, students begin to consider how aural skills intersect with and support their daily experiences as musicians.

MUS 1624: Foundations of Music: Aural Skills II (2 credits)

Aural Skills II continues the work of the previous semester on a more advanced level. Pitch work continues to involve simple intervals and triads, and expands to include the most common seventh chords; sight singing diatonic melodies of a more involved scope; continued development of melody dictation strategies and tools. Rhythm work continues to emphasize beat and pulse within simple and compound meters up through 4 beats; more complicated subdivisions of the beat and pulse into 2, 3, 4, and 6 parts. Clef work continues to support growing fluency in reading treble, bass, and grand staff; introduction of alto clef. Projects in composition of short melodic phrases support overarching synthesis of concepts and skills. Students continue to consider how aural skills support their overall development as musicians. **Prerequisite:** MUS 1623.

MUS 1631: Foundations of Music: Keyboard Skills I (2 credits)

Develops fundamental musicianship skills including reading fluency, harmonization, keyboard technique, and ensemble work. Coordinates with Theory I and Aural Skills I.

MUS 1632: Foundations of Music: Keyboard Skills II (2 credits)

Develops fundamental musicianship skills including reading fluency, harmonization, keyboard technique, and ensemble work. Coordinates with Theory II and Aural Skills II. **Prerequisite(s):** MUS 1631.

MUS 1641: Foundations of Music: Keyboard Skills I for Pianists and Organists (1 credit)

Develops skills including reading fluency, transposition, harmonization, improvisation, figured bass realization, and score reading.

MUS 1642: Foundations of Music: Keyboard Skills II for Pianists and Organists (1 credit)

Develops skills including reading fluency, transposition, harmonization, improvisation, figured bass realization, and score reading. **Prerequisite(s):** MUS 1641.

MUS 2010: Required Secondary Instrument (1 credit)

Students concentrating in certain instruments are required to study a second instrument as an indispensable part of the learning process. Consult the requirements for each concentration.

MUS 2022: Minor Applied Study: Flute (1 to 2 credits)

Lessons in flute as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

MUS 2023: Minor Applied Study: Oboe (1 to 2 credits)

Lessons in oboe as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

MUS 2024: Minor Applied Study: Clarinet (1 to 2 credits)

Lessons in clarinet as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

MUS 2025: Minor Applied Study: Bassoon (1 to 2 credits)

Lessons in bassoon as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

MUS 2026: Minor Applied Study: Saxophone (1 to 2 credits)

Lessons in saxophone as part of a minor applied course of study. 2-credit lessons provide one hour per week (60 minutes) of individual performance instruction. 1-credit lessons provide either one-half hour per week (30 minutes) or one hour every two weeks (60 minutes total) of individual performance instruction. **Prerequisite:** Acceptance into a minor applied course of study in the School of Music.

MUS 2076: Applied Lessons: Improvisation (1 credit)

The Applied Lessons: Improvisation provides a student in the Minor in Improvised Music and Jazz individualized private lessons focused on the preparation of music for the student's Recital: Improvised Music and Jazz. Students and instructor discuss song selection, explore advanced improvisation techniques that are applicable to the individual songs, and work on concepts applicable to the arrangement/composition's rhythmic feel and genre. **Prerequisite(s):** MUS 3837.

MUS 2077: Applied Lessons: Jazz Arranging and Composition (1 credit)

Applied Lessons: Jazz Arranging and Composition provides individualized private study in the techniques and approaches to arranging and composing music within jazz and other modern musical genres. Students learn how to compose within the rhythmic, harmonic, and melodic motion frameworks, and how to apply harmonization techniques to melodies and chord progressions that have already been created. For a student who is in the Minor in Improvised Music and Jazz, this class also serves as the workshop to create the arrangements and compositions that will be presented by the student during their Recital: Improvised Music and Jazz. **Prerequisite(s):** Successful completion of MUS 3833: Music Improvisation Theory and Practice I. This course is available to all appropriately qualified students.

MUS 2301: Professional Pathways for Musicians (1 credit)

This course introduces students to the wide range of professional opportunity available in today's music industry while also helping them to prepare for certain aspects of the business of music. Through a combination of instructor lectures, experiential learning activities, and guest presentations, students investigate a variety of professional paths within today's music world. Challenged to explore not only traditional Western classical paths, students also consider rich professional opportunities arising from the intersection of culturally diverse musical styles and genres with the more traditional paths. Combined, these experiences ready students for the varied professional landscape today and cultivate a broad set of skills that augment and complement the more traditional paths. In addition, students create a variety of professional documents, including items such as a resumé and a curriculum vitae, and they also gain experience in writing compelling and engaging cover letters.

MUS 2311: Introduction to Music Pedagogy (1 credit)

Through the content and experiences provided in this introductory course, students begin to consider the organized teaching of either an instrument or voice. The course presents baseline information regarding culturally responsive pedagogy, and different learning theories, models, and methods to help educators understand and be responsive to unique needs of a diverse student population. It also introduces consideration of issues related to developmental and cognitive psychology. Further, it addresses how educators' own sociocultural backgrounds and positions may influence how they deliver content and evaluate students. From a practical perspective, students reflect on the nature of teaching and learning a skill-based pursuit, including how they themselves have been taught and are continuing to learn. Arising from these considerations, students are prompted to begin the process of formulating their own responsive teaching philosophies that include and transcend their own lived experiences. At this introductory level the intent is not for a student to develop a full and refined pedagogy specific to a particular instrument or voice. Nonetheless, each student considers and applies concepts, skills, and tools in a fashion relevant to their own area of music experience.

MUS 2461: Acting for Singers I (2 credits)

Basic acting technique to familiarize the student with stage movement and character development. **Prerequisite(s):** MUS 1463.

MUS 2462: Acting for Singers II (1 credit)

Basic acting technique to familiarize the student with stage movement and character development. **Prerequisite(s):** MUS 2461.

MUS 2613: Foundations of Music: Theory III (2 credits)

Theory III completes the study of counterpoint and four-part diatonic writing. The focus then shifts to the topics of tonicization and modulation. Music for analysis emphasizes the modulation to closely related key areas and how these concepts apply to binary and ternary forms. Students demonstrate their understanding through improvisation and composition assignments based on the diverse models studied in class. **Prerequisite:** MUS 1614.

MUS 2614: Foundations of Music: Theory IV (2 credits)

Theory IV builds on previous work with increasing focus on melodic and rhythmic dissonance. The study of chromatic harmony includes leading-tone 7th chords, mode mixture, and applied dominant chord function. Students explore elements of melodic and rhythmic figuration in instrumental textures drawn from diverse musical styles. Analytic work addresses issues of large-scale modulation and form. **Prerequisite:** MUS 2613.

MUS 2615: Foundations of Music: Theory V (2 credits)

Theory V studies chromaticism associated with intermediate chord function and chromatic voice leading. These topics include 7th chords with added dissonance ("extensions"), Neapolitan, and Augmented 6th chords. Topics also include advanced uses of mode mixture and non-functional chromaticism. Formal analysis of large forms including fugue, rondo, sonata, and sonata-rondo. Students study these concepts through the analysis of large chamber and ensemble music drawn from diverse musical styles. **Prerequisite:** MUS 2614.

MUS 2623: Foundations of Music: Aural Skills III (1 credit)

Through the aural skills curriculum, students develop a strong set of musicianship skills. Applicable to a diversity of musical styles and genres, these skills include recognition of elements of musical notation, transformation of written notation into musical sound, and identification and transcription of heard musical sounds. Aural Skills III builds upon the development of the previous courses. Pitch work consolidates development of intervals and triads from previous semesters, and expands to include all seventh chords; sight singing adds decorative chromaticism to continued work with diatonic melodies; harmonic (chord progression) dictation focusing on standard tonal gestures. Rhythm work explores asymmetric meters and asymmetric division of the beat (quintuplets and septuplets). Clef work continues to support further development of alto clef; introduction of tenor clef. Projects in score reading (sing and play), combined melody and chord progression dictation, and composition of short melodic phrases support overarching synthesis of concepts and skills. Students continue to explore appropriate ways to apply aural skills to their daily musical experiences. **Prerequisite:** MUS 1624.

MUS 2624: Foundations of Music: Aural Skills IV (1 credit)

Aural Skills IV continues to build upon the development of the previous courses. Pitch work continues final consolidation of intervals, triads, and all seventh chords; sight singing adds structural chromaticism (modulation and applied function) to continued work with decorative chromaticism and diatonic melodies; harmonic (chord progression) dictation expands to encompass longer musical examples. Rhythm work explores changing meters with a consistent beat and changing meters with a changing beat. Clef work continues to support growing fluency of both alto and tenor clefs. Projects in score reading (sing and play), combined melody and chord progression dictation, and composition of short melodic phrases support overarching synthesis of concepts and skills. Students continue to explore ways to apply aural skills to their personal development as musicians. **Prerequisite:** MUS 2623.

MUS 2625: Foundations of Music: Aural Skills V (1 credit)

Aural Skills V provides additional strengthening and refinement of the skills developed throughout the aural skills curriculum. Through a combination of exercises and projects involving activities such as sight singing, sing and play score reading, melody and harmonic (chord progression) dictation, rhythm performance, and short composition, students continue to consolidate and synthesize their aural skills development and to seek opportunities to apply the skills to a diversity of musical styles and genres in their daily experiences as musicians. **Prerequisite:** MUS 2624.

MUS 2641: Foundations of Music: Keyboard Skills III for Pianists and Organists (1 credit)

Continued development on more advanced level of skills from Keyboard Skills II for Pianists and Organists.

Prerequisite(s): MUS 1642.

MUS 2642: Foundations of Music: Keyboard Skills IV for Pianists and Organists (1 credit)

Continued development on more advanced level of skills from Keyboard Skills II for Pianists and Organists.

Prerequisite(s): MUS 2641.

MUS 2711: History of Musical Styles I (3 credits)

The History of Musical Styles course sequence helps students gain knowledge and understanding of the styles, genres, and cultural contexts of Western art music; develop skills in musical and cultural analysis; and acquire aesthetic and historical appreciation for the music studied. **Prerequisite(s):** MUS 1614.

MUS 2712: History of Musical Styles II (3 credits)

The History of Musical Styles course sequence helps students gain knowledge and understanding of the styles, genres, and cultural contexts of Western art music; develop skills in musical and cultural analysis; and acquire aesthetic and historical appreciation for the music studied. **Prerequisite(s):** MUS 1614.

MUS 2861: Percussion Internship-Composition and Coaching in the Marching Arts (1 credit)

In this internship, the student will learn to write and arrange percussion scores for use with the indoor and outdoor drum lines in varying styles at both the university and high school levels. Through direct contact with area groups, the student will also gain experience working with and coaching drum lines. Activities will be coordinated by UNCSCA Percussion Faculty with band directors at appropriate area universities and high schools and will involve a minimum of 45 hours of off-campus work. Evaluation of student progress will be through regular observation of student work and a final music arranging project to be performed and recorded by a drum line. **Prerequisite(s):** Permission of the Percussion Faculty.

MUS 2862: Percussion Internship-Fundamentals of Music Education and Outreach in Public Schools (1 credit)

In this internship, the student will learn to work with public school music teachers at the elementary, middle, and high school levels, providing instrument demonstration, interactive class activities, individual and group instruction, percussion ensemble coaching, instrument repair and maintenance, and rehearsal assistance. Placement of the student with appropriate public school music teachers will be coordinated by UNCSCA Percussion Faculty with local public school officials and will involve a minimum of 45 hours of off-campus work. Evaluation of student progress will be made through regular observation of student work and the development of two business plans, one for a private teaching studio and the other for community percussion instruction. **Prerequisite(s):** Permission of the Percussion Faculty.

MUS 2863: Percussion Internship-Fundamentals of Dance Accompanying (1 credit)

In this internship, the student will learn to work with dance instructors and staff accompanists to provide appropriate percussion music with which to accompany dance classes. Activities will be coordinated by UNCSCA Percussion Faculty with the Music Director of the UNCSCA School of Dance and will involve a minimum of 45 hours of work in appropriate UNCSCA dance classes. Evaluation of student progress will be made through regular observation of student performance as a dance accompanist. Initially, this performance will be in collaboration with UNCSCA Dance Staff, while the final project will pair the student with a UNCSCA Dance Faculty to perform for a class as an unassisted accompanist. **Prerequisite(s):** Permission of the Percussion Faculty.

MUS 2864: Percussion Internship - Fundamentals of Interactive Community Drumming (1 credit)

In this internship, the student will learn to facilitate drumming activities with community members and institutions, using such activities as hand drumming and drum circles. Partnerships with local organizations such as hospitals, retirement facilities, boys and girls clubs, YMCA/YWCA, and local charities will introduce the student to the possibilities of building a business that integrates interactive and recreational drumming with other professional musical activities. Partnerships and other activities will be coordinated by UNCSCA Percussion Faculty and will involve a minimum of 45 hours of work in appropriate community organizations. Evaluation of student progress will be made through regular observation of the student's activities and the development of a video portfolio of drumming activities that highlights work with different demographic groups. In addition, partnerships with area medical professionals will result in a written report on drumming as an aspect of health care, as well as the preparation of a mock grant application that would seek funding for further investigation of the connections between drumming activities and healthcare. **Prerequisite(s):** Permission of the Percussion Faculty.

MUS 3010: Lessons (2 to 3 credits)

One hour per week of individual performance instruction. Number of credits earned determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

MUS 3011: 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 3020: Major Applied Study: Lessons & Studio Classes (3 to 4 credits)

The central component of music performance study, this course focuses on the development of artistic and technical skills progressing toward professional employability. The training for this development 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 studio classes attended by all students in the studio. The studio class encompasses a wide range of supportive activities, including an opportunity to refine performance skills, to practice appropriate verbal critique, and to explore and develop specialized skills, topics, and content pertinent to the specific concentration of study. At times, multiple studios, especially from within the same department, might meet together, thereby fostering cross-learning opportunities. 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. Each section of this course is specific to an area of concentration as identified through the complete course title.

MUS 3070: Composition Lessons (2 to 3 credits)

One hour per week of individual composition lessons. Number of credits earned determined by the concentration teacher with approval of the Dean of the School of Music (or designee).

MUS 3071: Composition Seminar (1 credit)

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

MUS 3072: Major Applied Study: Composition Lessons & Seminars (3 to 4 credits)

The central component of music composition study, this course focuses on the development of artistic and technical skills progressing toward professional engagement. The training for this development 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 composition seminars attended by all students in the department. The seminar encompasses a wide range of supportive activities, including an opportunity to work with professional ensembles through readings and recording sessions and to attend talks by a range of leading composers, conductors and performers in the field. 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 3088: Independent Study (1 to 3 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 3089: Pre-Professional Internship (1 to 3 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 3098: 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 credits will vary according to the nature and the scope of the topic. **Prerequisite(s):** permission of the instructor.

MUS 3121: Seminar in Multiple Woodwinds (1 credit)

The seminar in multiple woodwinds addresses the needs, complications, and techniques required to become a viable performer on multiple woodwind instruments. The weekly meetings survey the performance strategies of a multiple woodwind artist and the practice and performance logistics needed to successfully navigate a multiple woodwind career. They engage the student in developing the ability to understand and interpret the range of styles encountered through the repertoire, as well as prompting the student to consider and reflect upon not only the various national schools of playing but also pertinent social and cultural styles. In addition, the seminar provides both a history of the instruments and information about current manufacturers. Finally, drawing upon the repertoire of the instruments chosen by the student as part of the minor, the student prepares and performs standard excerpts. **Prerequisite(s):** At least 3 credits of MUS 202X: Minor Applied Study in the first of the chosen minor instruments; at least 2 credits of MUS 202X: Minor Applied Study in the second chosen minor instrument; at least 1 completed credit of ensemble in the first chosen minor instrument; at least 1 completed or in-process credit of ensemble in the second chosen minor instrument.

MUS 3310: Woodwind Repertoire & Pedagogy: Orchestral Winds (1 credit)

Study of the major symphonic repertoire, including development of skills and techniques needed in successful orchestral playing. Teaching tools and techniques are discussed and practiced. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3320: Woodwind Repertoire & Pedagogy (1 credit)

A survey of important solo and chamber works for saxophone, as well as literature about and resources for the saxophone. Teaching tools and techniques are discussed and practiced. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3330: Brass Symphonic Repertoire (1 credit)

Study of major symphonic repertoire, including the development of skills and techniques needed for successful orchestral playing. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3340: Symphonic Repertoire: Violin (1 credit)

Applied study of orchestral works, both excerpted and entire, which commonly appear as required symphony audition repertoire. Weekly in-class performances are critiqued on style, tempi and technical problems. The final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3350: Symphonic Repertoire: Viola (1 credit)

Applied study of orchestral works, both excerpted and entire, which commonly appear as required symphony audition repertoire. Weekly in-class performances are critiqued on style, tempi and technical problems. The final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3360: Symphonic Repertoire: Violoncello (1 credit)

Applied study of orchestral works, both excerpted and entire, which commonly appear as required symphony audition repertoire. Weekly in-class performances are critiqued on style, tempi and technical problems. The final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3370: Symphonic Repertoire: Double Bass (1 credit)

Applied study of orchestral works, both excerpted and entire, which commonly appear as required symphony audition repertoire. Weekly in-class performances are critiqued on style, tempi and technical problems. The final exam is a mock audition behind a screen as in the professional world. (May be repeated for elective credit up to two times beyond the minimum curriculum requirement.) **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3381: Harp Literature (2 credits)

Surveys the literature for the harp (solo and with other instruments, including orchestra) from Renaissance through Contemporary periods.

MUS 3382: Harp Pedagogy (2 credits)

Study of effective teaching techniques for teaching basic harp studies to students. **Prerequisite(s):** MUS 3381.

MUS 3441: Organ History and Literature I (2 credits)

Principles of organ design and construction and the history of the development of the organ. A survey of organ literature from the Robertsbridge Codex (1325) to present compositions will be covered in two semesters. Each semester will include research and performance projects focusing on the performance practices of each period.

MUS 3442: Organ History and Literature II (2 credits)

Principles of organ design and construction and the history of the development of the organ. A survey of organ literature from the Robertsbridge Codex (1325) to present compositions will be covered in two semesters. Each semester will include research and performance projects focusing on the performance practices of each period.

MUS 3443: Sacred Music Skills I (2 credits)

Emphasis on skills necessary to become a successful church musician. Improvisation will be an integral part of the course each semester. Units in hymnology, liturgy and worship styles, creative hymn-playing, accompanying, sight-reading, transposition, conducting from the console, rehearsal techniques and church music administration. **Prerequisite(s):** MUS 1641, MUS 2614, and MUS 2624, or permission of instructor.

MUS 3444: Sacred Music Skills II (2 credits)

Emphasis on skills necessary to become a successful church musician. Improvisation will be an integral part of the course each semester. Units in hymnology, liturgy and worship styles, creative hymn-playing, accompanying, sight-reading, transposition, conducting from the console, rehearsal techniques and church music administration. **Prerequisite(s):** MUS 3443.

MUS 3445: Organ Pedagogy (1 credit)

Students will review, examine, and evaluate pedagogical materials and methods sources, and explore teaching techniques to develop a working knowledge of the instructional literature. Supervised applied teaching will be a significant part of the course. **Prerequisite(s):** MUS 2612, MUS 2622, and MUS 2642, or permission of instructor.

MUS 3460: Opera Workshop (1 credit)

Preparation and public performance of fully staged opera productions in cooperation with the School of Design and Production. Workshop productions of opera scenes from several operas, with students learning a variety of roles. **Prerequisite(s):** Permission of instructor and studio teacher.

MUS 3462: Vocal Diction (2 credits)

Using the International Phonetic Alphabet (IPA), study of the rules of "lyric diction" for singing in Italian, rules of diction for singing in German, and rules of Classical "style soutenu" diction for singing in French; for all three languages, application of rules and sound production through singing of repertoire. **Prerequisite(s):** MUS 1461.

MUS 3463: Vocal Literature I (2 credits)

Surveys the vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

MUS 3464: Vocal Literature II (2 credits)

Surveys the vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

MUS 3471: Music Technology: Synthesis and Multimedia (2 credits)

An introduction to the techniques, equipment and software used in creating music for the concert stage and multimedia. Topics include acoustics, MIDI sequencing, synthesis techniques, sound design and working with multimedia. **Prerequisite(s):** Permission of instructor.

MUS 3472: Music Technology: Digital Audio and Recording (2 credits)

An introduction to the techniques, equipment and software used in recording and creating music with digital audio. Topics include acoustics, recording with digital audio, microphones, editing, multi-track mixing, signal processing and mastering. **Prerequisite(s):** Permission of instructor.

MUS 3473: Film Composition (2 credits)

Students are introduced to the creative and technical aspects of composing music for film. Topics include sequencing, synchronization, recording, sound design and sound editing. **Prerequisite(s):** Permission of instructor.

MUS 3481: Guitar History and Literature I (1 credit)

MUS 3481 is the first half of a year-long sequence that surveys the important solo and ensemble literature for the guitar from the Renaissance through Contemporary periods. Includes consideration of the social history and physical development of the guitar, as well as attention to transcription of early tablatures.

MUS 3482: Guitar History and Literature II (1 credit)

MUS 3482 is the second half of a year-long sequence that surveys the important solo and ensemble literature for the guitar from the Renaissance through Contemporary periods. Includes consideration of the social history and physical development of the guitar, as well as attention to transcription of early tablatures.

MUS 3483: Guitar Pedagogy I (2 credits)

Study of the psychological and physical aspects of teaching the guitar. Survey of important guitar methods and materials. Application to classroom and studio teaching.

MUS 3484: Guitar Pedagogy II (2 credits)

Study of the psychological and physical aspects of teaching the guitar. Survey of important guitar methods and materials. Application to classroom and studio teaching.

MUS 3541: Piano Literature I (2 credits)

Surveys the literature for the piano from the Baroque (keyboard works suitable for performance on the modern piano) through Contemporary periods.

MUS 3542: Piano Literature II (2 credits)

Surveys the literature for the piano from the Baroque (keyboard works suitable for performance on the modern piano) through Contemporary periods.

MUS 3543: Piano Literature III (2 credits)

Survey of major works involving piano either in collaboration with voice or in diverse instrumental ensembles.

MUS 3544: Piano Pedagogy (2 credits)

This course is a seminar style exploration of methods of teaching early piano studies and the available music and exercise books and methods for the student to use.

MUS 3611: Symphonies of Johannes Brahms (2 credits)

The four symphonies of Johannes Brahms form an essential component of late 19th century orchestral repertory. As symphonic masterpieces, they stand in fundamental opposition to Richard Wagner's and Franz Liszt's "Music of the Future." Although considered by many as a reactionary, Brahms was as aware of contemporary musical innovations as he was of earlier music. The symphonies represent the composer's mature work that blends elements from the musical past with contemporary innovation. Our study of this music focuses on Brahms's reinvigoration of classical theme types and formal architectonics. We will also explore Brahms's progressive use of motive and rhythm, as well as his subtle use of musical reference. In addition to gaining factual knowledge about Brahms and his music, the student will learn to identify music from each of the symphonies, recognize abstract phrase categories and important formal structures, engage in discussion about these concepts and learn to express their ideas in written work. In addition, this course will deepen the student's curiosity about Brahms's relation to several of his musical contemporaries.

Prerequisite(s): MUS 2615 or permission of instructor.

MUS 3612: The Etude as Genre (2 credits)

An etude is generally considered to be a musical composition that develops a specific point of technique. This course explores the historical origins of this genre, its creative maturity during the mid-19th century, and subsequent treatments by late 19th and 20th century composers. Our study will focus on the caprices of Niccolò Paganini and the etudes of Frederic Chopin. Both composers surmount the compositional and aesthetic challenges posed by a genre that served initially a pedagogic function only. Students work individually with the instructor in formulating a paper topic, constructing an outline, writing a draft, and editing a research paper. **Prerequisite(s):** MUS 2615 or permission of instructor.

MUS 3613: The Lied Tradition (2 credits)

The Lied Tradition explores the song settings of Schubert, Schumann, Brahms, Wolf, Mahler and Strauss. Representative works by each composer are analyzed in great detail, illuminating the varied approach to setting a poetic text in the 19th century. In this course, students will sharpen their analytic skills and study major figures in German literature beginning with Goethe and progressing through Romantic poetry and its aftermath. Students will have the opportunity to sing and accompany in class, criticize and learn from recorded performances, and apply their understanding by providing online written assignments that test reading comprehension and completing detailed analyses of four works discussed in class. A take home final exam will consist of two short essays and a score analysis. **Prerequisite(s):** MUS 2615 or permission of instructor.

MUS 3614: Survey and Analysis of Twentieth-Century Music (2 credits)

Survey and Analysis of Twentieth-Century Music introduces students to a varied selection of influential composers whose major works were composed in the twentieth century. The repertory studied in this class range from 1886 to 1980. In addition to learning basic biographical information about each composer, students will encounter differing approaches to musical composition characteristic of the modern era. Some of the musical approaches explored in this class include transitional, free atonal, serial, poly- or neo-tonal and post-structural techniques. Students learn to identify each of these approaches in specific compositions and recognize them in other twentieth-century works. Students will also acquire a theoretic terminology to speak and write intelligently about twentieth-century music. Most importantly, students will listen actively to a rich and varied musical repertoire. **Prerequisite(s):** MUS 2615 or permission of instructor.

MUS 3615: Music Since 1945: Challenges to Serialism (2 credits)

With the publication of the article "Schoenberg is Dead," Pierre Boulez articulates both a critique of Arnold Schoenberg's 12-tone serialism and offers a new vision for the future. Music Since 1945: Challenges to Serialism explores several post-war musical trends that either extend or reject aesthetic principles posited by the Second Viennese School. Students in the class study works by major composers from the second half of the 20th century, learn to identify stylistic features, and practice writing critically about modern music from 1945 to the present.

Prerequisite(s): MUS 2615 or permission of instructor.

MUS 3616: Fugues of J.S. Bach's Well-Tempered Clavier (2 credits)

Fugues of the Well-Tempered Clavier offers performers and composers an opportunity to study one of Bach's monumental achievements. Analysis of Bach's fugal writing reveals his contrapuntal, motivic, and formal ingenuity that served as a model for subsequent composers. By the end of the course, students will have the ability to identify the exterior features of Bach's fugues, recognize instances of invertible counterpoint, and execute a harmonic analysis in a densely contrapuntal texture. **Prerequisite(s):** MUS 2615 and permission of instructor.

MUS 3617: Introduction to Schenkerian Analysis (2 credits)

The analytic method of Heinrich Schenker holds special relevance for performers. More than just a cognitive way of understanding music, Schenkerian analysis offers a hierarchical approach to musical listening and performance. Experiencing music as a synthesis of foreground, middleground, and background structures, performers experience a deeper level of musical expression not readily apparent even after many hearings. These insights can shape musical performance in original and compelling ways. By the end of the course, students will be able to relate complex musical surfaces to a simpler harmonic and contrapuntal framework. In addition to completing exercises in rhythmic and voice leading reductions of short musical passages, the student will learn how both small and large musical forms may be conceived as a single linear impulse. **Prerequisite(s):** MUS 2615 or permission of instructor.

MUS 3619: Debussy, Stravinsky, and the Rise of Musical Modernism (2 credits)

The lives of Claude Debussy (1868 - 1918) and Igor Stravinsky (1882 - 1971) overlap at a significant point in the early compositional development of the younger composer. In the ten-year period between 1908 and 1918, Stravinsky formulated a visceral harmonic and rhythmic language characteristic of his music. This course explores several works by Debussy that Stravinsky used as compositional models in his early music and the pre-war ballets of the Russian Period (Firebird, Petrushka, and The Rite of Spring). Working with basic scalar constructs, each composer found his own solution to the aesthetic issues posed by late romantic music. Moreover, certain compositional features of Stravinsky's youth persist in his neoclassic and atonal music, thereby unifying this composer's distinct compositional voice. By the end of the course, the student will be able to articulate key historical and stylistic differences between late romanticism and early modernism, gain experience analyzing music in a post-tonal idiom, identify and recognize important musical works by Debussy and Stravinsky, and achieve greater fluency in reading orchestral scores.

Prerequisite(s): MUS 2615 or permission of instructor.

MUS 3698: Special Topics in Music: Theory Analysis (2 credits)

Focused topics involving various aspects of theoretical analysis. Complements and extends theory work accomplished through the Foundations of Music sequence. **Prerequisite(s):** MUS 2615 or permission of instructor.

MUS 3711: Performance Practices in Early Music (2 credits)

This course introduces students to technical and aesthetic issues involved in the performance of early music. Although the course primarily focuses on music before c. 1750, performance practices up through the early 19th century will also be explored. Students will develop an intellectual and experiential framework for making historically informed decisions in musical performance. Through reading, class discussion and listening, hands-on music making, and a term-end performance project, students will gain knowledge of such topics as expression, gesture, and phrasing; articulation, bowings, tonguings, and fingerings; melodic ornamentation and embellishment; vocal production; developments in instrument making; tuning and temperament; notational formats; continuo practices; and improvisation. Assessment will be based on class participation, a bibliography project, and a term-end lecture-performance. **Prerequisite(s):** MUS 2711 or permission of instructor

MUS 3712: Beethoven's Symphonies (2 credits)

This course will focus on the symphonies of Ludwig van Beethoven, addressing primarily questions of musical style and structure but also including biographical and cultural contexts and reception history. Students will develop analytical skill and gain understanding of the development of Beethoven's compositional style through listening, score study, and analysis. Assessment will be based on class participation, including small presentations on biographical topics, as well as listening and written tests. **Prerequisite(s):** MUS 2711 and MUS 2712 or permission of instructor.

MUS 3713: Chamber Music of the Classical and Romantic Eras (2 credits)

This course addresses the development of instrumental chamber music between 1750 and 1900, with a primary emphasis on string chamber music in the Austro-German tradition (including music with piano, clarinet, or other instruments). Enrollment permitting, the primary mode of instruction will be live performance and group analysis. Students will develop the ability to explicate orally the style and structure of chamber music and will gain understanding of individual composers' styles and the historical development of chamber genres. In addition to the primary emphasis on style analysis, we will also address the social contexts of chamber music. Assessment is based on class participation as well as listening and written examinations. **Prerequisite(s):** MUS 2711 and MUS 2712 or permission of instructor.

MUS 3714: Mozart's Operas (2 credits)

This course surveys Mozart's operas, focusing especially on his three collaborations with librettist Lorenzo da Ponte: *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. Of particular interest is the composer's use of musical style to effect characterization. Through viewing, listening, score study, reading, and class discussion, students will gain familiarity with conventions of 18th-century opera as well as with the particular works studied in the course. Assessment will be based on class participation, tests, and a term paper/presentation. **Prerequisite(s):** MUS 2711 or permission of instructor.

MUS 3715: Twentieth-Century Opera (2 credits)

This course explores selected masterpieces of opera from multiple perspectives, including cultural background, libretto, compositional process, analysis of style, tonal language, and structure, staging history, and critical reception. Diverse modern critical perspectives will be incorporated, including feminist readings. Assessment will be based on class participation, tests, and a term paper/presentation. **Prerequisites:** MUS 2711 and MUS 2712 or permission of the instructor.

MUS 3716: Minimalism & Post-Minimalism (2 credits)

This course explores the origins, development and the aesthetic philosophy of musical minimalism, focusing on the contribution of the four main minimalists of the late 20th century, LaMonte Young, Terry Riley, Steve Reich, and Philip Glass, as well as on the assimilation of minimalist techniques by younger composers including John Adams and Arvo Part. Students will deepen their understanding of minimalist music through readings, class discussion, immersion in minimalist experiences, and through collaboratively presenting a minimalist performance event or experience for the broader campus community. Assessment based on class participation, individual presentations, tests, and a term project. **Prerequisite(s):** MUS 2711 and MUS 2712 or permission of instructor.

MUS 3717: Music in the Visual Arts (2 credits)

This course examines the cultural meaning of music as reflected in the visual arts and especially painting of selected periods in Western European art history, including the Italian Renaissance, Dutch Baroque, and English Pre-Raphaelite movements. Students will view paintings involving musical subjects from a variety of different perspectives, as social documents, as record of musical performance practices and instrument construction, as aesthetic objects, including as corollaries to music and literature, whose themes they often share. Through readings and class discussion, students will develop a conceptual framework for approaching works of visual art as well as gain familiarity with the methods and research resources of musical iconography. Assessment based on class participation, tests, and a term paper/presentation. This course is open to non-Music UNCSA students. **Prerequisite(s):** HUM 2101 and HUM 21XX (Paths to the Present course) or permission of instructor.

MUS 3718: World Music (2 credits)

This course introduces students to the music of selected world cultures from a variety of geographical regions as well as to the methodologies involved in the study of music of other cultures. Students will gain familiarity with the musical practices of selected cultures through in-class video, guest artists, listening, and reading. Students will develop skills in ethnomusicological analysis by attending and reviewing world music events and by critiquing their own musical culture through an ethno-musicological lens. Assessment based on class participation, tests, and a term paper/presentation. **Prerequisite(s):** MUS 2711 and MUS 2712 or permission of instructor.

MUS 3719: Music in the United States of America (2 credits)

This survey traces the development of music in the United States from colonial days to the present. Students will develop familiarity with the works and styles of important American composers and gain understanding of the cultural forces that shaped and continue to shape music in this country. Assessment will be based on tests and a term paper/presentation. **Prerequisite(s):** MUS 2711 and MUS 2712 or permission of instructor.

MUS 3798: Special Topics in Music History/Literature (2 credits)

Focused topics involving various aspects of music history and/or literature. Complements and extends work accomplished through the History of Musical Styles sequence. **Prerequisite(s):** MUS 2711 and MUS 2712 or permission of instructor.

MUS 3813: Instrumentation (2 credits)

A detailed study of writing for standard orchestral instruments based on their technical capabilities, acoustics and usage within an ensemble context.

MUS 3814: Orchestration (2 credits)

A detailed study of how to write for a variety of large ensembles, including orchestra and wind ensemble, centered in the technical capabilities and acoustics of an ensemble based on its size and instrumental composition.

Prerequisite(s): MUS 3813 or permission of instructor.

MUS 3823: Counterpoint: Modal (2 credits)

Students develop skills in modal counterpoint, working from species studies through canon to the composition of brief motets.

MUS 3824: Counterpoint: Diatonic & Beyond (2 credits)

Students develop skills in diatonic counterpoint, working up to the writing of 3-voice fugues, with additional work with more recent innovations. **Prerequisite(s):** MUS 3823 or permission of instructor.

MUS 3835: IMJ Multilateral Listening Perspective Workshop (1 credit)

The IMJ Multilateral Listening Perspective Workshop promotes active understanding of the rhythmic motion, bass-line counterpoint, and harmonic motion necessary to unlock real-time improvisation of music. The Listening Perspectives Workshop utilizes an immersion-style system where students study and perform on all standard jazz rhythm section instruments: piano, bass, and drum set. This quickly elevates the student's ability to hear the component parts of an interactive ensemble, including the underlying rhythmic and harmonic framework of basic chord progressions, and lays the groundwork for advanced improvisation study. Students are instructed in basic introductory techniques on each instrument. Each student is then assigned particular tasks that concurrently combine elements of each instrument, all while the student overlays vocals to create real-time active counterpoint. By the end of the semester, students will be able to control the rhythmic and harmonic motion of both 12 bar blues and 32 bar song forms, and will understand how to serve on each of the rhythm instruments in beginning level small group/combo applications.

Prerequisite(s): Completion of, or current enrollment in, MUS 3843, or permission of instructor.

MUS 3836: Improvisation Forum (2 credits)

The companion class to MUS 3844: Music Improvisation Theory and Practice II, the Improvisation Forum is offered only to students who are in the Minor in Improvised Music and Jazz program. For these students, the course teaches intermediate techniques that build upon those taught in the Music Theory and Practice sequence. The Improvisation Forum also provides additional assignments of analyses and transcription unique to each student, with material drawn from the repertoire of the student's Ensemble for Minors in IMJ. Students meet for one hour per week in a forum to discuss improvisations strategies and advanced theory techniques tied to their Music Improvisation Theory and Practice II material. In addition, they receive unique project assignments specific to their individual needs, based on their ensemble repertoire. Students must concurrently take both MUS 3844 and MUS 5197.

MUS 3837: Advanced Improvisation Forum (2 credits)

The Advanced Improvisation Forum serves as the upper-level analysis and practicum for students in the Minor in Improvised Music and Jazz program. Students learn to navigate advanced jazz standards and are tasked with analyses and transcriptions relevant to both these new standards as well as to their current repertoire for their Ensemble for Minor in Improvised Music and Jazz. The class exposes students to a variety of listening examples across today's active artists in multiple genres, and also provides further advanced techniques for musical improvisation. Students must concurrently take MUS 5197. **Prerequisite(s):** MUS 3844 and MUS 3836.

MUS 3839: Jazz Historical Listening Survey (1 credit)

The Jazz Historical Listening Survey class provides a brief overview of the evolution of jazz music from its early influences from the late 1800s up to today's diverse styles. Students receive weekly listening assignments and create and develop a listening journal. Weekly, during seminar-format class time, students compare and contrast stylistic developments in the music by looking both to examples from the same time period as well as comparisons of works from separate eras of jazz history. Included in the discussions are component aspects of the socio-cultural climate that fueled the creation and development of the music. **Prerequisite(s):** None.

MUS 3841: 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 UNCSA 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 3843: Music Improvisation Theory and Practice I (2 credits)

While the techniques and theory of modern improvisation have been developed most fully within the Jazz artform, these skillsets are now applicable in all subsets and genres of a modern performer's repertoire. Consequently, Music Improvisation Theory and Practice I introduces to any instrumentalist or vocalist the techniques used to develop melodic solos and improvisations across standard chord changes, creations that can appear in any style of music. Students learn modern jazz chord notation and construction, a new approach to the creation and utilization of scales for improvisation, and "chord to scale to chord transmutation." Additionally, students are taught to generate linear, single-note melody and bass lines that outline and control the harmony over standard chord progressions. The class also introduces music composition techniques that mirror the rhythmic and harmonic control techniques used in improvisation, which can then be utilized to construct two- and three-part harmonies for composed melodies. Finally, the student will be exposed to simple jazz and popular music song forms, including 12 bar blues and a variety of 32 bar forms, with the semester culminating in a juried performance of solos across the studied progressions.

Prerequisite(s): MUS1613 or permission of instructor.

MUS 3844: Music Improvisation Theory and Practice II (2 credits)

Applicable to all modern performance majors, the melody building skills of improvisation provide students techniques that are now increasingly necessary to navigate all genres of modern music. Music Improvisation Theory and Practice II picks up where Music Improvisation Theory and Practice I leaves off, as students begin to apply melody-building techniques across more advanced song forms and begin to learn assigned songs at a faster pace. Students learn to analyze standard chord progressions, navigate common turnarounds, and apply basic alterations to V7 chords. Included in the class material is an introduction to the concept of transcription, as well as to melodic devices such as enclosures, harmonic motion insertion, and anticipated/delayed resolutions. Students are introduced to a variety of intermediate jazz standards and contemporary chord progressions. Using basic analytical concepts that pinpoint primary loci of key tension/release points within these chord progressions, students will prepare solo ideas to present to the class during weekly performance seminars. The class provides the necessary concepts for students to achieve an entry-level professional understanding of how to build improvisations in projects they might encounter during the beginnings of a performance career. Students who are pursuing the Minor in Improvised Music and Jazz must concurrently register for and take MUS 3836: Improvisation Forum. **Prerequisite(s):** MUS 3843.

MUS 3880: Introduction to Conducting (2 credits)

This introductory course provides students with a set of basic conducting skills applicable to both instrumental and choral conducting. Emphasis is placed on developing clear aural expectations, followed by training the body in principled movement to convey those expectations to other performers. Concepts are explored and exercises are provided that lead to intentional and efficient movement, clear and complete gestures, and a growing ability to utilize both verbal and non-verbal communication skills. **Prerequisites:** MUS 2614 and MUS 2624, or permission of the instructor.

MUS 3882: Instrumental Conducting II (2 credits)

Study of the basic conducting techniques pertinent to instrumental performance, with emphasis upon instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles. **Prerequisite(s):** MUS 3880 or permission of instructor.

MUS 3884: Choral Conducting II (2 credits)

Study of basic conducting techniques, with emphasis on those needed for choral singing. The course begins with basic conducting gestures, continues with an exploration of choral singing and choral sound, and concludes with considerations involving orchestral techniques and choral/orchestral works. Includes laboratory conducting session with School of Music vocal/choral ensembles. **Prerequisite(s):** MUS 3880 or permission of instructor.

MUS 4080: Graduation Recital (0 credit)

Performance project by the student with permission from the area of concentration. It may include specific requirements as dictated by the concentration teacher. Graded Pass/Fail

MUS 4082: Composition Recital & Thesis Presentation (1 credit)

Produce a public performance of original music reflecting undergraduate compositional accomplishments. Present a lecture to the Composition Department about music composed during the student's undergraduate years. Graded Pass/Fail.

MUS 4121: Performance Project in Multiple Woodwinds (1 credit)

The student cultivates a performance project that focuses on the use of the multiple woodwind instruments chosen to be studied through this minor. Performance projects can include, but are not limited to: • a performance in a musical that utilizes the instruments studied during the minor (on campus or in the surrounding musical theatre community); • a solo recital comprised of music that uses the instruments studied during the minor; or • a chamber performance that involves the instruments studied within the minor. This performance project includes a significant presence of the minor instruments, but it can also include the major instrument, depending upon the repertoire of the project. As a facet of the project, the repertoire selected should demonstrate the student's ability to quickly switch between the necessary instruments for the performance. **Prerequisite(s):** At least 3 credits of MUS 202X: Minor Applied Study in each of the chosen minor instruments; at least 1 credit of ensemble in each of the chosen minor instruments; MUS 3121: Seminar in Multiple Woodwinds.

MUS 4131: Recital: Improvised Music and Jazz (0 credit)

The capstone project for the Minor in Improvised Music and Jazz, this recital features the student as ensemble leader of a combo(s) of their choosing. All song material presented is arranged or composed by the student and the music, ensemble, and improvisations are a reflection of the breadth of the student's knowledge of improvised music. Graded Pass/Fail. **Prerequisite(s):** Completion of, or current enrollment in, MUS 2076 and MUS 2077.

MUS 5010: Private Lessons for Non-Matriculated Students (Special Students) (4 credits)

Private instruction in an instrument, voice or composition for special (non-matriculating) students. This includes a one-hour weekly lesson and participation in the instructor's weekly studio class. This class includes in-class performance and critique in addition to specialized studies related to the particular concentration area, such as reed-making for oboists.

MUS 5100: Ensemble Placeholder (1 credit)

Course is used as a registration placeholder only.

MUS 5110: Orchestra (1 credit)

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

MUS 5111: 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 5110: 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 5120: Wind Ensemble (1 credit)

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

MUS 5121: 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 5120: 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 5130: 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 the studio teacher.

MUS 5131: 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 5130: 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 ensemble director in consultation with the studio teacher.

MUS 5140: 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 5141: 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 5140: 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 5150: Large Ensemble 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 5151: Large Ensembles for Winds (Supplemental Registration) (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble and Contemporary Music Ensemble. This course corresponds to MUS 5150: Large Ensembles for Winds. 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 5152: Large Ensembles for Applied Minor: Flute (1 credit)

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied flute teacher.

MUS 5153: Large Ensembles for Applied Minor: Oboe (1 credit)

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied oboe teacher.

MUS 5154: Large Ensembles for Applied Minor: Clarinet (1 credit)

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied clarinet teacher.

MUS 5155: Large Ensembles for Applied Minor: Bassoon (1 credit)

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied bassoon teacher.

MUS 5156: Large Ensembles for Applied Minor: Saxophone (1 credit)

Preparation and public performance, as part of a minor applied course of study, of representative works by any of the School of Music large ensembles. **Prerequisite(s):** Audition/assignment by ensemble director in consultation with the minor applied saxophone teacher.

MUS 5160: 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 5161: Large Ensembles for Brass (Supplemental Registration) (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble and Contemporary Music Ensemble. This course corresponds to MUS 5160: Large Ensembles for Brass. 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 5170: Large Ensembles for Percussion (1 credit)

Preparation and public performance of representative works for Orchestra, Wind Ensemble, and Contemporary Music Ensemble. **Prerequisite(s):** Audition/assignment by the percussion teacher.

MUS 5180: 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 5181: Chamber Ensemble (Supplemental Registration) (1 credit)

Duets, Trios, Quintets and small mixed ensembles as assigned by the studio teacher. This course corresponds to MUS 5180: 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 5182: Chamber Ensemble for Applied Minor: Flute (1 credit)

Preparation and public performance, as part of a minor applied course of study, of an unconduted small ensemble, as assigned by the minor applied flute teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied flute teacher.

MUS 5183: Chamber Ensemble for Applied Minor: Oboe (1 credit)

Preparation and public performance, as part of a minor applied course of study, of an unconduted small ensemble, as assigned by the minor applied oboe teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied oboe teacher.

MUS 5184: Chamber Ensemble for Applied Minor: Clarinet (1 credit)

Preparation and public performance, as part of a minor applied course of study, of an unconduted small ensemble, as assigned by the minor applied clarinet teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied clarinet teacher.

MUS 5185: Chamber Ensemble for Applied Minor: Bassoon (1 credit)

Preparation and public performance, as part of a minor applied course of study, of an unconduted small ensemble, as assigned by the minor applied bassoon teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied bassoon teacher.

MUS 5186: Chamber Ensemble for Applied Minor: Saxophone (1 credit)

Preparation and public performance, as part of a minor applied course of study, of an unconduted small ensemble, as assigned by the minor applied saxophone teacher. **Prerequisite(s):** Audition/assignment with approval of the minor applied saxophone teacher.

MUS 5197: Ensemble for Minor in Improvised Music and Jazz (1 credit)

The Ensemble for Minor in Improvised Music and Jazz provides the laboratory setting for student implementation and exploration of the techniques taught in the Music Improvisation Theory and Practice classes, as well as the higher-level techniques taught in the Improvisation Forums. An ensemble consists of a small number of musicians, and the focus is on improvisation involving active interaction and collaboration between the participants. A variety of styles and genres of music can be explored by these combo settings, and the flexibility of music and instrumentation allows for participation by any instrument of vocal student who is enrolled in the Minor for IMJ. The ensembles will also serve as the source material for individualized assignments for the students who are concurrently enrolled in either MUS 3836: Improvisation Forum or MUS 3837: Advanced Improvisation Forum. **Prerequisite(s):** Enrollment in the Minor for Improvised Music and Jazz.

MUS 5230: 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 5240: Collaborative Piano Class (1 credit)

Introduction to collaborative skills, through work with both instrumental and vocal partners, in a class setting with individual coaching. Topics to include sound and ensemble issues, quick study, stylistic versatility, repertoire, and professional behavior. **Prerequisite for those for whom the course is not required:** permission of the instructor and studio teacher.

MUS 5260: Cantata Singers (1 credit)

Preparation and performance of choral works from the Renaissance through the Modern Period for unaccompanied chorus and chorus with instruments. Singers for the opera chorus of the A.J. Fletcher Opera Institute are drawn from Cantata Singers. Performances on- and off-campus. This ensemble is also open to members of the community by audition. **Prerequisite(s):** Audition/assignment.

MUS 5371: Electronic and Computer Music (2 credits)

Topics covered in this course will include: advanced recording, digital sound editing, MIDI sequencing, sound design, and computer music programming environments. The course will also include compositional strategies and analysis of recognized classic works in the genre. **Prerequisite:** Permission of instructor.

MUS 5372: Electronic and Computer Music II (2 credits)

Topics covered in this course will include: advanced recording, digital sound editing, MIDI sequencing, sound design, and computer music programming environments. The course will also include compositional strategies and analysis of recognized classic works in the genre. **Prerequisite(s):** Permission of instructor.