

# 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 1331: Rhythm Section Fundamentals I (1 credit)**

This course is designed for pianists, guitarists, bassists, and drummers who have an interest in performing with the jazz ensemble or in jazz chamber groups, but who need help with chart reading and style differentiation.

## **MUS 1332: Rhythm Section Fundamentals II (1 credit)**

This course is designed for pianist, guitarists, bassists, and drummers who have an interest in performing with the jazz ensemble or in jazz chamber groups, but who need help with chart reading and style differentiation.

**Prerequisite(s):** MUS 1331 or permission of instructor.

## **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 1611: Foundations of Music: Theory I (2 credits)**

Written and aural theory fundamentals (intervals, major and minor scales, triads, seventh chords); two-part species counterpoint; four-part tonal writing and analysis; modulation and phrase structure within binary and ternary form; improvisation and model composition. Coordinates with Aural Skills I and Keyboard Skills I.

### **MUS 1612: Foundations of Music: Theory II (2 credits)**

Written and aural theory fundamentals (intervals, major and minor scales, triads, seventh chords); two-part species counterpoint; four-part tonal writing and analysis; modulation and phrase structure within binary and ternary form; improvisation and model composition. Coordinates with Aural Skills II and Keyboard Skills II. **Prerequisites:** MUS 1611, MUS 1621, and MUS 1631 (if required by curriculum of student's concentration).

### **MUS 1621: Foundations of Music: Aural Skills I (2 credits)**

Aural and written theory fundamentals (scales, intervals, chords); diatonic sight singing and melodic dictation; performance and notation of basic rhythmic patterns; reading fluency in treble, bass, and grand staff; perception of music in melodic, harmonic, and rhythmic gesture. Coordinates with Theory I and Keyboard Skills I.

**MUS 1622: Foundations of Music: Aural Skills II (2 credits)**

Aural and written theory fundamentals (scales, intervals, chords); diatonic sight singing and melodic dictation; performance and notation of basic rhythmic patterns; reading fluency in treble, bass, and grand staff; perception of music in melodic, harmonic, and rhythmic gesture. Coordinates with Theory II and Keyboard Skills II. **Prerequisites:** MUS 1611, MUS 1621, and MUS 1631 (if required by curriculum of student's concentration).

**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 1611, 1621, and 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 2461: Acting for Singers I (1 credit)**

Basic acting technique to familiarize the student with stage movement and character development. **Prerequisite(s):** MUS 1463 and MUS 1464.

**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 2463: Introduction to Stage Makeup for Singers (1 credit)**

An introduction to stage makeup with an emphasis placed on the needs of the operatic singer.

**MUS 2611: Foundations of Music: Theory III (2 credits)**

Continued in depth exploration of concepts from Theory II including: four-part chromatic writing; advanced modulation; formal analysis of fugal, sonata and rondo procedures; orchestral score familiarity and analysis; introduction to 20th century compositional and analytic techniques. **Prerequisite(s):** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2612: Foundations of Music: Theory IV (2 credits)**

Continued in depth exploration of concepts from Theory II including: four-part chromatic writing; advanced modulation; formal analysis of fugal, sonata and rondo procedures; orchestral score familiarity and analysis; introduction to 20th century compositional and analytic techniques. **Prerequisite(s):** MUS 2611.

**MUS 2621: Foundations of Music: Aural Skills III (1 credit)**

Continued development on more advanced level of skills from Aural Skills II, including: sight singing containing chromaticism, secondary function, and modulation; performance and notation of complex rhythmic patterns; reading in alto, tenor, and soprano clefs; increased perception of music in melodic, harmonic, and rhythmic gesture.

**Prerequisites:** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2622: Foundations of Music: Aural Skills IV (1 credit)**

Continued development on more advanced level of skills from Aural Skills II, including: sight singing containing chromaticism, secondary function, and modulation; performance and notation of complex rhythmic patterns; reading in alto, tenor, and soprano clefs; increased perception of music in melodic, harmonic, and rhythmic gesture.

**Prerequisite(s):** MUS 2611 and MUS 2621.

**MUS 2631: Foundations of Music: Keyboard Skills III (2 credits)**

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on instrumental transpositions and scores. **Prerequisite(s):** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2632: Foundations of Music: Keyboard Skills IV (2 credits)**

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on instrumental transpositions and scores. **Prerequisite(s):** MUS 2611 and MUS 2631.

**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 2661: Foundations of Music: Keyboard Skills III for Singers (2 credits)**

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on skills necessary to play simple vocal accompaniments and choral scores. **Prerequisite(s):** MUS 1612, MUS 1622, and MUS 1632 (if required by curriculum of student's concentration).

**MUS 2662: Foundations of Music: Keyboard Skills IV for Singers (2 credits)**

Continued development on more advanced level of skills from Keyboard Skills II, with special focus on skills necessary to play simple vocal accompaniments and choral scores. **Prerequisite(s):** MUS 2611 and MUS 2661.

**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 1612.

**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 1612.

**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 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 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 3301: Career Development Seminar I (1 credit)**

This course introduces the business side of the music profession by providing students with professional skills and resources that will help them excel in the field of music. Through a series of seminars led by the primary instructors and guest lecturers, students will learn how to successfully market themselves in a competitive music environment.

**MUS 3302: Career Development Seminar II (1 credit)**

Building upon Career Development Seminar I, this course continues to explore the business side of the music profession by providing students with professional skills and resources that will help them excel in the field of music. Through a series of seminars led by the primary instructors and guest lecturers, students will learn how to successfully market themselves in a competitive music environment.

**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 2612, MUS 2622, and MUS 2642, 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 2612 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 2612 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 2612 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 2612 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 2612 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 2612 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 2612 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 2612 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 2612 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 3811: Orchestration I (2 credits)**

Detailed study of instrumentation, orchestration, history of orchestration, and survey of acoustics as applied to orchestral instruments.

**MUS 3812: Orchestration II (2 credits)**

Detailed study of instrumentation, orchestration, history of orchestration, and survey of acoustics as applied to orchestral instruments. **Prerequisite(s):** MUS 3811 or permission of instructor.

**MUS 3821: Counterpoint I (2 credits)**

Students investigate Renaissance (species) and Baroque contrapuntal procedures, and compose inventions, canons, and fugues. Polyphonic techniques are observed in Mozart, Brahms, Bartok, and American jazz.

**MUS 3822: Counterpoint II (2 credits)**

Students investigate Renaissance (species) and Baroque contrapuntal procedures, and compose inventions, canons, and fugues. Polyphonic techniques are observed in Mozart, Brahms, Bartok, and American jazz. **Prerequisite(s):** MUS 3821 or permission of instructor.

**MUS 3831: Jazz Improvisation I (2 credits)**

Provides students with the aural, technical, and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire. **Prerequisite(s):** Permission of instructor.

**MUS 3832: Jazz Improvisation II (2 credits)**

Provides students with the aural, technical, and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire. **Prerequisite(s):** Permission of instructor.

**MUS 3833: Jazz Arranging I (2 credits)**

Arranging techniques in the jazz/commercial style from rhythm section to full jazz band. Study includes basic instrumentation and transposition, chord voicing, harmonization of melody, jazz counterpoint, and background writing and scoring techniques for big band. **Prerequisite(s):** MUS 3832 or permission of instructor.

**MUS 3834: Jazz Arranging II (2 credits)**

Arranging techniques in the jazz/commercial style from rhythm section to full jazz band. Study includes basic instrumentation and transposition, chord voicing, harmonization of melody, jazz counterpoint, and background writing and scoring techniques for big band. **Prerequisite(s):** MUS 3832 or permission of instructor.

**MUS 3881: Instrumental Conducting I (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 2711 and MUS 2712 or permission of 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 3881 or permission of instructor.

**MUS 3883: Choral Conducting I (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 2711 and MUS 2712 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 3883 or permission of instructor.

**MUS 4080: Graduation Recital (1 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 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)**

**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 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 5210: Guitar Ensemble (1 credit)**

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

**MUS 5220: 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:** audition/assignment.

**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.