
Department of Visual & Performing Arts

<http://www.ncat.edu/~vpa>

Eleanor W. Gwynn, Chairperson

OVERVIEW

The Department of Visual and Performing Arts comprises the Programs of Music, Theatre, Visual Arts and a Dance concentration. Through an ongoing collaborative process, the Department develops and sustains the artistic and cultural environment of the university and the community. The department prepares students both academically and artistically through the implementation of interdisciplinary studies for leadership roles in a diverse society.

MISSION

The mission of the department of visual and performing arts is to provide students with exceptional professional programs, which combine development in artistic disciplines and career preparation in the arts. These programs are delivered to students through individualized and small group instruction within a broadly based curriculum. The department fosters creativity, exploration and discovery in students through interdisciplinary collaboration and outreach inspiring growth, change and global awareness through the arts. To support this mission, the faculty of the department of visual and performing arts subscribes to the highest academic, artistic and ethical standards for themselves and their students.

VISION

To be the premiere Southeastern Visual and Performing Arts center for the study, research and creation of dance, music, theatre and visual arts from a cross-cultural perspective with an emphasis in the African Diaspora.

OBJECTIVES

1. to prepare students for professional employment and admission to graduate and professional schools.
2. to engage students in dialogue about the aesthetic experience and its role in a global society.
3. to create awareness of the historical development of the arts in western and non-western traditions.
4. to provide opportunities for international studies, travel and documentation of the arts.
5. to provide an environment conducive to creative achievement in the arts.

DANCE PROGRAM

<http://www.ncatdanceprogram.org>

Melanie Dalton, Program Director

For the complete program, see Liberal Studies – Dance

Bachelor of Arts in Liberal Studies (Dance)

All dance concentration majors must audition and be accepted into the program. All majors are required to participate in on-campus and community dance company productions as performers and/or as technical assistants. Students must successfully complete 24 semester hours from the following course options.

DANC 110

DANC 200

DANC 210

DANC 220

DANC 300

DANC 301

DANC 330 or 331

DANC 450

DANC 500

DANC 550

MUSIC PROGRAM
<http://www.ncat.edu/~music>
William C. Smiley, Program Director

OBJECTIVES

The general objectives of the Music Program are as follows:

1. to provide the student with basic skills, techniques, pedagogical concepts, and perspectives for a career as an artist and as a teacher of music on the K-12 levels.
2. to contribute to and present an experiential knowledge base that includes technological advances, instrumentation, and techniques which support the discipline.
3. to interpret, create, and maintain the highest level in individual and group performance in music,
4. to enhance the cultural and aesthetic life of the university student through personal experiences in a focused program of education in music.

DEGREES OFFERED

Music (Performance) – Bachelor of Arts

Music (General) – Bachelor of Arts

Music (Secondary Education) – Bachelor of Science

The Music Program offers the Bachelor of Arts degree with two options. One option is a liberal arts curriculum leading to the Bachelor of Arts in Music degree with concentrations in general music. This degree program is designed to accommodate students who wish to enter some area of music other than teaching. The other option is a professional degree in performance. This degree is designed for students who desire a career as a concert artist. Degree program requirements differ, and are not necessarily interchangeable. Students are advised to check programs carefully.

The Bachelor of Science degree is a teacher education based curriculum with either choral or instrumental concentrations. Students who wish to teach in the public schools must follow this curriculum and the guidelines of the School of Education to meet certification and graduation requirements.

CAREER OPPORTUNITIES

Successful completion of the requirements of the B.A. degree in Music provides the student with opportunities for various careers in the performing arts, and/or related disciplines. Completion of the B.S. degree certifies one to teach in the public schools.

PROGRAM REQUIREMENTS

For certified admission to the study of music as a major, all prospective students must successfully pass auditions set by the Faculty in the principal applied music area.

To continue in the Music Program as a major, students must maintain a 2.8 average in all music courses. Students whose averages fall below 2.8 will be placed on Program probation for the following semester of enrollment. Should the average not meet the minimum requirements at the end of the probationary period, their status will be subject to review by the Program Committee on Curriculum, Standards and Measures. Students who have a semester grade of “D” or below in a major course must repeat the affected course(s) and earn a grade of “C” or better before enrolling into any continuation or the next level of said course(s). Student progress will be evaluated at the end of the fourth semester of residency to determine approval for enrollment into upper level (junior classification, 400-600) music courses.

MUSIC PERFORMANCE DEGREE REQUIREMENTS

The Music Performance degree is a highly selective program that maintains specific entry and retention requirements. These requirements may include additional auditions and academic provisions.

MUSIC DEGREE REQUIREMENTS

Upon entrance into the music program, each student must choose a principal applied concentration area – woodwind, brasswind, percussion, voice or piano.

PERFORMANCE ENSEMBLES

Each student with a major in music is required to have 7 credits in performance ensembles during their enrollment. For instrumentalists, at least 4 of these credits must come from Marching Band or from Symphonic/Concert Bands. The remaining 3 credits may either be additional hours of Marching and Symphonic/Concert Bands, or may come from the other instrumental ensembles within the Program, such as Jazz Ensemble, Brass Ensemble, Woodwind Ensemble, Percussion Ensemble, Piano Chamber Ensemble, etc. For vocalists, 4 credit must come from Concert Choir, and the remaining 3 credits may come from Chamber Choir or Concert Choir. Participation in more than a single ensemble is encouraged so long as there are no schedule conflicts or violation of University policy concerning student course load.

RECITAL SEMINAR

Music 307 is required each semester of enrollment as a major in the Program. As a part of this course, attendance is required for all music majors at student and faculty recitals, band, choir, and chamber ensemble concerts, and lyceum programs. A systematic method of checking and recording attendance will be used.

INSTRUMENTS AND PRACTICE FACILITIES

Several studios are provided as practice facilities for students. Each contains a piano that is tuned regularly and kept in good repair. These areas are reserved for music majors only, and each person using the practice space assumes the responsibility for the maintenance of the instrument provided.

With the exception of piano students, each music major is expected to furnish an instrument for personal use. University-owned instruments are intended for use within ensembles and pedagogy classes only.

REQUIRED MAJOR COURSES FOR MUSIC

(Performance)

MUSI 101	MUSI 300	MUSI 408
MUSI 102	MUSI 301	MUSI 409
MUSI 113	MUSI 309	MUSI 410
MUSI 114	MUSI 302	MUSI 411
MUSI 119	MUSI 303	MUSI 412
MUSI 120	MUSI 304	MUSI 413
MUSI 121	MUSI 305	MUSI 427
MUSI 200	MUSI 306	MUSI 450
MUSI 201	MUSI 308	MUSI 501
MUSI 213	MUSI 307	MUSI 503
MUSI 214	MUSI 402	MUSI 513
MUSI 218	MUSI 403	MUSI 550
MUSI 260	MUSI 404	

(General)

MUSI 101	MUSI 201	MUSI 307
MUSI 102	MUSI 216	MUSI 309
MUSI 113	MUSI 220	MUSI 402
MUSI 114	MUSI 221	MUSI 403
MUSI 120	MUSI 300	MUSI 404
MUSI 213	MUSI 302	MUSI 501
MUSI 214	MUSI 301	MUSI 551
MUSI 200		

(Education)

MUSI 100	MUSI 213	MUSI 404
MUSI 101	MUSI 214	MUSI 413
MUSI 102	MUSI 218	MUSI 415
MUSI 105	MUSI 260	MUSI 424
MUSI 113	MUSI 300	MUSI 428
MUSI 114	MUSI 301	MUSI 429
MUSI 119	MUSI 309	MUSI 501
MUSI 120	MUSI 307	MUSI 503
MUSI 200	MUSI 402	MUSI 593
MUSI 201	MUSI 403	

CURRICULUM GUIDE FOR MUSIC (PERFORMANCE – PIANO)

FRESHMAN YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 307	0	MUSI 119	1
MUSI 120	1	MUSI 121	1
MUSI 101	3	MUSI 102	3
MUSI 163	2	MUSI 163	2
MUSI 154	1	MUSI 154	1
MUSI 301	1	MUSI 301	1
UNST 100	1	MUSI 307	0
UNST 110	3	UNST 130	3
UNST 120	<u>3</u>	UNST 140	3
	15	MUSI 218	<u>2</u>
			17

SOPHOMORE YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 200	3	MUSI 201	3
MUSI 263	2	MUSI 263	2
MUSI 254	1	MUSI 254	1
MUSI 301	1	MUSI 301	1
MUSI 306	1	MUSI 306	1
MUSI 307	0	MUSI 307	0
FOLA I	3	FOLA II	3
UNST Elective	3	UNST Elective	3
UNST Elective	<u>3</u>	UNST Elective	<u>3</u>
	17		17

JUNIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 402	3	MUSI 404	3

MUSI 463	2	MUSI 463	2
MUSI 306	1	MUSI 300,301 or 308	1
MUSI 307	0	MUSI 307	0
MUSI 403	3	MUSI 306	1
MUSI 450	1	BIOL 100	4
MUSI 301	1	MUSI 301	1
MUSI 415	2	PSYC 320	3
MUSI Elective	1	DANC 100 ¹	<u>2</u>
MUSI 260	<u>1</u>		17
	15		

SENIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 306	1	MUSI 553 (Capstone)	2
MUSI 307	0	MUSI 550 (Capstone)	1
MUSI 301	1	MUSI 306	1
MUSI 553	2	MUSI Elective	2
MUSI 409	2	MUSI 301	1
MUSI 501	2	MUSI 307	0
MUSI 503	2	Free Elective	3
MUSI Elective	<u>3</u>	MUSI 551	<u>3</u>
	13		13

Total Credit Hours: 124

¹PHED requirement

CURRICULUM GUIDE FOR MUSIC (PERFORMANCE – VOICE)

FRESHMAN YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 307	0	MUSI 119	1
MUSI 120	1	MUSI 121	1
MUSI 101	3	MUSI 102	3
MUSI 153	2	MUSI 153	2
MUSI 164	1	MUSI 164	1
MUSI 301	1	MUSI 301	1
UNST 100	1	MUSI 307	0
UNST 110	3	UNST 130	3
UNST 120	<u>3</u>	UNST 140	3
	15	MUSI 218	<u>2</u>
			17

SOPHOMORE YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 200	3	MUSI 201	3
MUSI 253	2	MUSI 253	2
MUSI 264	1	MUSI 264	1
MUSI 301	1	MUSI 301	1
MUSI 306	1	MUSI 306	1
MUSI 307	0	MUSI 307	0
FOLA I German	3	FOLA II German	3
UNST Elective	3	UNST Elective	3
UNST Elective	<u>3</u>	UNST Elective	<u>3</u>

17

17

JUNIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 402	3	MUSI 404	3
MUSI 453	2	MUSI 453	2
MUSI 306	1	MUSI 300,301 or 308	1
MUSI 307	0	MUSI 307	0
MUSI 403	3	MUSI 306	1
MUSI 450	1	BIOL 100	<u>4</u>
MUSI 301	1	MUSI 301	1
MUSI 415	2	PSYC 320	3
MUSI 427	<u>3</u>	DANC 100 ¹	<u>2</u>
	16		17

SENIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 306	1	MUSI 553 (Capstone)	2
MUSI 307	0	MUSI 550 (Capstone)	1
MUSI 301	1	MUSI 306	1
MUSI 553	2	MUSI 410	2
MUSI 411	2	MUSI 301	1
MUSI 501	2	MUSI 307	0
MUSI 503	2	FOLA II French	3
FOLA I French	<u>3</u>	MUSI 551	<u>3</u>
	13		13

Total Credit Hours: 124

¹PHED requirement**CURRICULUM GUIDE FOR MUSIC (PERFORMANCE – INSTRUMENTAL)****FRESHMAN YEAR**

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 307	0	MUSI 119	1
DANC 100 ²	2	MUSI 102	3
MUSI 101	3	MUSI 133 ¹	2
MUSI 133 ¹	2	MUSI 164	1
MUSI 164	1	MUSI 300	1
MUSI 300	1	MUSI 307	0
UNST 100	1	UNST 130	3
UNST 110	3	UNST 140	3
UNST 120	<u>3</u>	MUSI 218	<u>2</u>
	16		16

SOPHOMORE YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 200	3	MUSI 201	3
MUSI 233 ¹	2	MUSI 233 ¹	2
MUSI 264	1	MUSI 264	1
MUSI 300 or 308	1	MUSI 300 or 308	1
MUSI 302, 303 or 304	1	MUSI 302, 303 or 304	1
MUSI 307	0	MUSI 307	0
FOLA I	3	FOLA II	3
UNST Elective	3	UNST Elective	3

UNST Elective	<u>3</u>	UNST Elective	<u>3</u>
	17		17

JUNIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 402	3	MUSI 404	3
MUSI 433 ¹	2	MUSI 433 ¹	2
MUSI 302, 303 or 304	1	MUSI 300 or 308	1
MUSI 307	0	MUSI 307	0
MUSI 403	3	MUSI 302, 303 or 304	1
MUSI 300 or 308	1	BIOL 100	4
MUSI 415	2	PSYC 320	3
MUSI 429 or 430	<u>3</u>	MUSI 450	<u>1</u>
	15		15

SENIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 302, 303 or 304	1	MUSI 533 ¹ (Capstone)	2
MUSI 307	0	MUSI 550 (Capstone)	1
MUSI 300 or 308	1	MUSI 302, 303 or 304	1
MUSI 533 ¹	2	MUSI Elective	2
MUSI Elective	2	MUSI 300 or 308	1
MUSI 501	2	MUSI 307	0
MUSI Score Reading & Conduct	2	Elective	4
Elective	<u>4</u>	MUSI 551	<u>3</u>
	14		14

Total Credit Hours: 124

¹MUSI 113 (Upper Brass), MUSI 123 (Lower Brass), MUSI 133 (Woodwinds), MUSI 143 (Percussion), MUSI 153 (Voice), and MUSI 163 (Piano). Courses with multiple numbers are determined on the basis of the principal applied instrument.

²PHED requirement

CURRICULUM GUIDE FOR MUSIC (GENERAL – PRE-MUSIC THERAPY)

FRESHMAN YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
UNST 100	1	UNST 130	3
UNST 110	3	UNST 140	3
UNST 120	3	MUSI 220	3
MUSI 101	3	MUSI 102	3
MUSI 113 ¹	2	MUSI 113 ¹	2
MUSI 164	1	MUSI 164	1
MUSI 300, 301, or 308	1	MUSI 300, 301, or 308	1
MUSI 307	0	MUSI 307	<u>0</u>
MUSI 119	<u>1</u>		16
	15		

SOPHOMORE YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 200	3	MUSI 201	3
MUSI 213 ¹	2	MUSI 213 ¹	2
PSYC 242	3	PSYC 320	3
MUSI 264	1	MUSI 264	1
MUSI 300, 301, or 308	1	MUSI 300, 301, or 308	1
MUSI 307	0	MUSI 307	0

UNST Elective	3	UNST Elective	3
UNST Elective	<u>3</u>	UNST Elective	<u>3</u>
	16		15

JUNIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
FOLA I	3	ART 224	2
PSYC 321	3	MUSI 219	3
MUSI 221	3	SPCH 250	3
MUSI 302 (or other ensemble)	1	FOLA II	3
MUSI 307	0	MUSI 302 (or other ensemble)	1
MUSI 402	3	MUSI 307	0
MUSI 403	<u>3</u>	MUSI 404	3
	16	DANC 100 ²	<u>2</u>
			17

SENIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
BIOL 100	4	BAUD 425	3
MUSI 415	2	MUSI 302 (or other ensemble)	1
MUSI 302 (or other ensemble)	1	MUSI 307	0
MUSI 307	0	MUSI 216	3
MUSI 501	3	MUSI 551 (Capstone)	3
PHIL 260	3	PSYC Elective	3
MUSI 105	<u>1</u>	MUSI Elective	<u>2</u>
	14		15

Total Credit Hours: 124

¹MUSI 113 (Upper Brass), MUSI 123 (Lower Brass), MUSI 133 (Woodwinds), MUSI 143 (Percussion), MUSI 153 (Voice), and MUSI 163 (Piano). Courses with multiple numbers are determined on the basis of the principal applied instrument.

²PHED requirement

CURRICULUM GUIDE FOR MUSIC (GENERAL – ELECTRONIC MUSIC)

FRESHMAN YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
UNST 100	1	UNST 130	3
UNST 110	3	UNST 140	3
UNST 120	3	MUSI 220	3
MUSI 101	3	MUSI 102	3
MUSI 113 ¹	2	MUSI 113 ¹	2
MUSI 164	1	MUSI 164	1
MUSI 300, 301, or 308	1	MUSI 300, 301, or 308	1
MUSI 307	0	MUSI 307	<u>0</u>
MUSI 119	<u>1</u>		16
	15		

SOPHOMORE YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 200	3	MUSI 201	3
MUSI 213 ¹	2	MUSI 213 ¹	2
MUSI 226	3	MUSI 225	2
MUSI 264	1	MUSI 264	1
MUSI 300, 301, or 308	1	MUSI 300, 301, or 308	1
MUSI 307	0	MUSI 307	0

UNST Elective	3	UNST Elective	3
UNST Elective	<u>3</u>	UNST Elective	<u>3</u>
	16		17

JUNIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 415	2	ART 224	2
FOLA I	3	MUSI 219	3
MUSI 221	3	SPCH 250	3
MUSI 302 (or other ensemble)	1	FOLA II	3
MUSI 307	0	MUSI 302 (or other ensemble)	1
MUSI 402	3	MUSI 307	0
MUSI 403	<u>3</u>	MUSI 404	3
	15	MUSI 416	<u>2</u>
			17

SENIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
BIOL 100	4	BAUD 425	3
MUSI 516	2	MUSI 302 (or other ensemble)	1
MUSI 302 (or other ensemble)	1	MUSI 307	0
MUSI 307	0	MUSI 216	3
MUSI 501	3	MUSI 551 (Capstone)	3
PHIL 260	3	THEA 542	<u>3</u>
DANC 100 ²	<u>2</u>	MUSI Elective	<u>2</u>
	15		15

Total Credit Hours: 124

¹MUSI 113 (Upper Brass), MUSI 123 (Lower Brass), MUSI 133 (Woodwinds), MUSI 143 (Percussion), MUSI 153 (Voice), and MUSI 163 (Piano).. Courses with multiple numbers are determined on the basis of the principal applied instrument.

²PHED requirement

CURRICULUM GUIDE FOR MUSIC (GENERAL – MUSIC THEATER)

FRESHMAN YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
UNST 100	1	UNST 130	3
UNST 110	3	UNST 140	3
UNST 120	3	MUSI 220	3
MUSI 101	3	MUSI 102	3
MUSI 113 ¹	2	MUSI 113 ¹	2
MUSI 164	1	MUSI 164	1
MUSI 300, 301, or 308	1	MUSI 300, 301, or 308	1
MUSI 307	0	MUSI 307	<u>0</u>
MUSI 119	<u>1</u>		16
	15		

SOPHOMORE YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 200	3	MUSI 201	3
MUSI 213 ¹	2	MUSI 213 ¹	2
PSYC 242	3	MUSI 264	1
MUSI 264	1	MUSI 300, 301, or 308	1
MUSI 300, 301, or 308	1	MUSI 307	0
MUSI 307	0	MUSI 216	3

UNST Elective	3	UNST Elective	3
UNST Elective	<u>3</u>	UNST Elective	<u>3</u>
	16		16

JUNIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
THEA 210	3	ART 224	2
FOLA I	3	MUSI 219	3
THEA 231	3	SPCH 250	3
MUSI 302 (or other ensemble)	1	FOLA II	3
MUSI 307	0	MUSI 302 (or other ensemble)	1
MUSI 402	3	MUSI 307	0
MUSI 403	<u>3</u>	MUSI 404	3
	16	DANC 100 ²	<u>2</u>
			17

SENIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
BIOL 100	4	THEA 464	3
MUSI 415	2	MUSI 302 (or other ensemble)	1
MUSI 302 (or other ensemble)	1	MUSI 307	0
MUSI 307	0	MUSI 551 (Capstone)	3
MUSI 501	3	THEA	3
PHIL 260	3	MUSI 221	3
MUSI 105	<u>1</u>	MUSI Elective	<u>2</u>
	14		15

Total Credit Hours: 124

¹MUSI 113 (Upper Brass), MUSI 123 (Lower Brass), MUSI 133 (Woodwinds), MUSI 143 (Percussion), MUSI 153 (Voice), and MUSI 163 (Piano). Courses with multiple numbers are determined on the basis of the principal applied instrument.

²PHED requirement

CURRICULUM GUIDE FOR SECONDARY EDUCATION (MUSIC)

FRESHMAN YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
UNST 100	1	UNST 130	3
UNST 110	3	UNST 140	3
UNST 120	3	MUSI 102	3
MUSI 101	3	MUSI 307	0
MUSI 113 ¹ , 123, 133, 143, 153, or 163	2	MUSI 113 ¹ , 123, 133, 143, 153, or 163	2
MUSI 114, 124, 234, 144, 154, or 164	1	MUSI 114, 124, 234, 144, 154, or 164	1
MUSI 300, 301, or 308	1	MUSI 300, 301, or 308	1
MUSI 307	0	MUSI 119	1
MUSI 120 ²	1	CUIN 101	<u>1</u>
CUIN 102	<u>2</u>		15
	17		

SOPHOMORE YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
MUSI 200	3	MUSI 201	3
CUIN 301	2	HPED 200	2
MUSI 213 ¹ , 223, 233, 243, 253,		MUSI 213 ¹ , 223, 233, 243, 253,	

or 263	2	or 263	2
MUSI 214, 224, 234, 244, 254,		MUSI 214, 224, 234, 244, 254,	
or 264	1	or 264	1
MUSI 300, 301, or 308	1	MUSI 307	0
MUSI 307	0	MUSI 300, 301, or 308	1
HPED 101	1	UNST Elective	3
UNST Elective	3	UNST Elective	<u>3</u>
UNST Elective	<u>3</u>		15
	16		

JUNIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
PSYC 320	3	SPCH 250	3
FOLA I	3	CUIN 436	3
MUSI 300, 301, or 308	1	CUIN 530	2
MUSI 307	0	MUSI 430	2
MUSI 413 ¹ , 423, 433, 443, 453,		MUSI 413 ¹ , 423, 433, 443, 453,	
or 463	2	or 463	2
MUSI 402	3	MUSI 307	0
MUSI 403	3	MUSI 404	3
MUSI 427	2	MUSI 300, 301, or 308	<u>1</u>
MUSI 415	<u>2</u>		16
	19		

SENIOR YEAR

<i>First Semester</i>	<i>Credit</i>	<i>Second Semester</i>	<i>Credit</i>
CUIN 400	3	CUIN 500	3
CUIN 531 or 532	3	CUIN 560	6
MUSI 300, 301, or 308	1	CUIN 624	<u>3</u>
MUSI 307	0		12
MUSI 429	2		
MUSI 501	3		
MUSI 503	2		
MUSI 428	2		
MUSI 593 ³	<u>2</u>		
	18		

Total Credit Hours: 128

¹MUSI 113 (Upper Brass), MUSI 123 (Lower Brass), MUSI 133 (Woodwinds), MUSI 143 (Percussion), MUSI 153 (Voice), and MUSI 163 (Piano). Courses with multiple numbers are determined on the basis of the principal applied instrument.

²Music education majors with emphasis in voice will enroll in MUSI 120, Instrumental concentrators will enroll in MUSI 119 and Piano concentrators will enroll in MUSI 260 (based on exhibited skills, the Piano teacher may delay enrollment in this course until later semesters).

³MUSI 593 is a Capstone Experience and may not be taken concurrently with CUIN 560.

COURSE DESCRIPTIONS IN MUSIC THEORY

MUSI 101/102. Theory I and II

Credit 3(2-2)

This course includes a review of the fundamentals of music, including the rudiments of music theory- construction and function of scales; intervals, triads and dominant seventh chords in root position and inversions; use of non-harmonic tones; correlated analysis, rhythmic, melodic, and harmonic dictation. (F;S)

- MUSI 110. Fundamentals of Music** **Credit 3(1-4)**
 This is a comprehensive study of the rudiments of music: notation, intervals, scales, keys, and rhythm. The course is designed for the entering music major and is an elective for non- majors. This course may not be used for credit toward degrees in music. **(F;SS)**
- MUSI 119. Sight Singing and Ear Training** **Credit 1(0-2)**
 This course is the study of the fundamentals of musicianship; correlated rhythmic, melodic, and harmonic drills. **(F;S)**
- MUSI 155. Gospel Improvisation-Vocal** **Credit 2(0-4)**
 This is a survey course designed to teach standard vocal techniques of Gospel music. Areas of instruction will include such topics as proper posture, breathing techniques and concepts, vocal pedagogy, vocal alterations, rearranging, and spontaneous composition of melodic lines. Students enrolling in this course must demonstrate the ability to match pitches, and replicate dictated melodic content. This course may be repeated for two additional credits. Courses MUSI 155 and 165 may be taken simultaneously with the approval of the vocal and keyboard instructors. **(DEMAND)**
- MUSI 165. Gospel Improvisation-Keyboard** **Credit 2(0-4)**
 This is a survey course designed to teach the fundamentals of keyboard improvisation in Gospel music. Emphasis will be placed on the basic elements of music importance of instrumentation, meter and tempo, melody and harmony. Students enrolling in this course must demonstrate basic improvisational keyboard skills. This course may be repeated for two additional credits. Courses MUSI 155 and 165 may be taken simultaneously with the approval of the vocal and keyboard instructors. **(DEMAND)**
- MUSI 200/201. Theory III and IV** **Credit 3(2-2)**
 Modulation, construction and function of seventh, ninth, eleventh, and thirteenth chords in root position and inversions; chromatic harmony; advanced modulation; trends of the twentieth century; corrected analysis, sight singing, ear training, dictation, and keyboard drill will be studied. Prerequisites: Music 101 and 102. **(F;S)**
- MUSI 402. Form and Analysis** **Credit 3(3-0)**
 Harmonic and melodic structure of the phrase- phrases in combination- the analytical methods; theme and variation, ternary, rondo, binary, sonata, concerto and unique forms; the fugue and related genres will be examined. Prerequisites: MUSI 200 and 201. **(S)**
- MUSI 414. Composition** **Credit 3(2-2)**
 This course includes an introduction to the basic elements of creative writing- melodic writing; organization and structure of musical sound; various approaches to the development of thematic and harmonic materials; as well as orchestration as it applies to composition. Prerequisites: MUSI 101, 102, 200, 201, and/or consent of instructor. **(DEMAND)**
- MUSI 415. Music Synthesis** **Credit 2(2-0)**
 This course is an introduction to electronic music, both in its technology and its role in reshaping musical traditions. The course will emphasize waveform analysis with the related mathematical and acoustical concepts. Units will include a history of electronic musical instruments, related acoustics, exploration of various methods of synthesis, and spectra analyses of waveforms using the mathematics developed by Fourier. Students will create original or mutated timbre for use in an original arrangement or composition. The use of the computer as a tool for composition and score production will be explored. **(F)**
- MUSI 416. Electronic Music** **Credit 2(1-0)**
 This course is designed to introduce the student to electronic music and how it is created. Topics to be covered will be the history of electronic music, the use and possible applications of the tape recorders, mixers, amplifiers, speakers, microphones, sound generators, synthesizers, etc., and the proper maintenance of all the equipment utilized. Each student will arrange two or more hours per week to work alone in the Electronic Music Studio with the equipment and materials. The

creation of original compositions will be a project assignment to be premiered at a public concert. (S)

MUSI 501. Arranging **Credit 3(2-2)**

Scoring for chorus, band, orchestra, vocal and instrumental chamber ensembles will be studied.

Prerequisites: MUSI 400 and 401. (F;SS)

MUSI 516. Electronic Music Composition **Credit 2 (1-2)**

This course is a continuation of MUSI 416, and will explore advanced musical composition using electronically generated sounds. The compositions created in this course by students may be prerecorded sequences and/or interactive performances with some acoustic sounds. Project assignments will include the creation of electronic compositions that will be premiered at a public concert and used in the senior project. (DEMAND)

COURSE DESCRIPTIONS IN MUSIC HISTORY AND LITERATURE

MUSI 216. Music Appreciation I **Credit 3(3-0)**

This course is a study of melody, harmony, rhythm, simple forms, vocal music, texture and the orchestra. It is designed for the general student to provide an introductory survey to the art of music. (F;S;SS)

MUSI 217. Music Appreciation II **Credit 3(3-0)**

This course is a survey of the literature and styles of the several periods of music history from antiquity through the present. It is designed for the general student as a continuation of Music Appreciation I. Prerequisite: MUSI 216. (DEMAND)

MUSI 218. Introduction to Music Literature **Credit 2(2-0)**

This course will present a study of western and non-western music, and will include analysis of music literature from western culture and a select group of non-western cultures. The musical styles will be studied chronologically except when no historical data is present. In the case of that exception (ex.: Native American Music or African Music), those styles will be studied in the time period that historical data is present (written accounts or recordings). (F)

MUSI 219. History of Gospel Music **Credit 3(3-0)**

This course will present a survey of the historical development of African-American Gospel Music. Emphasis will be placed on the stylistic and evolutionary development of the music and its significant contributions. This course may be taken as fulfillment of the Black-Global Studies requirement. (F)

MUSI 220. History of Black Music in America **Credit 3(3-0)**

This course is a study of black American music from the 17th century to the present. Emphasis is placed on musical forms and styles within the social, economic, and political areas. Formal musical training desirable but not required. Humanities credit given. (S;SS)

MUSI 221. History of Jazz **Credit 3(3-0)**

This is a general survey course of the history of jazz from its beginnings to the present, with major emphasis placed on the stylistic and evolutionary development of the music and the significant contributors to jazz styles. Lectures will be supplemented by films, slides, demonstrations, live concerts, and phonograph recordings. Course is open to non-music majors as well as music majors. No formal knowledge of music theory and history or previous background in music is necessary for enrollment. (F;S;SS)

MUSI 226. History of Electronic Music **Credit 3 (3-0)**

This course will survey electronic music pioneers from the early twentieth century through the latest twentieth century developments with implications for the twenty-first century. Cahill, Cage, Vare'se, Stockhausen, Babbitt, Moog and Chowing are some of the electronic composers who will be studied. (DEMAND)

- MUSI 403. History and Literature of Music I** **Credit 3(2-2)**
 This course includes analyses of main works of music literature presented in historical order; form, harmonic, and contrapuntal devices, orchestration, and other stylistic features investigated against the background of historic artistic and cultural developments – Ancient, Medieval, Renaissance and Baroque periods. Prerequisites: MUSI 101 and 102. **(F)**
- MUSI 404. History and Literature of Music II** **Credit 3(2-2)**
 This course is an analysis of main works of music literature presented in historical order, form, harmonic and contrapuntal devices, orchestration, and other stylistic features investigated against the background of historic, artistic, and cultural development – Classical, romantic, Postromantic and contemporary periods. Prerequisite: MUSI 403. **(S)**
- MUSI 405. Music of the Baroque Period** **Credit 2(1-2)**
 An analysis of the main works of the principal composers of the early, middle, and late Baroque periods culminating with a more detailed study of the works of Handel and J.S. Bach will be studied; vocal, keyboard and other instrumental forms are included; emphasis is on stylistic characteristics. Prerequisite: MUSI 403. **(DEMAND)**
- MUSI 406. Music of the Romantic Period** **Credit 2(1-2)**
 This course includes intensive study of the works of the principal composers of the Romantic era; emphasis is on general and individual stylistic characteristics. Prerequisite: MUSI 404. **(DEMAND)**
- MUSI 407. Modern Music from 1890 to the Present** **Credit 2(1-2)**
 The music of the so-called Viennese school of the twentieth century against the background of late German romanticism and French impressionism will be studied; the dissolution of the tonal system and the development of the serial principle- the music of Bartok, Stravinsky and others in the light of nineteenth and twentieth century investigations of folk or national materials and their influence upon serious artists; the relationship of Bartok and Stravinsky to traditional harmonic principles and to the formal structures of the past; and other trends in the twentieth century will be studied. Prerequisites: MUSI 201 and 404. **(DEMAND)**
- MUSI 408. The Symphony** **Credit 2(1-2)**
 This course is the study of the formulation of classical principles of construction by Josef Haydn, with reference to the contributions of Gluck C.P.E. Bach and the Mannheim school; the fulfillment of the classical ideal of the works of Mozart and Beethoven; changing concepts of the symphony after Beethoven; the Romanticists' approach to form; and study of the major Romantic symphonies by composers from Schubert to Mahler. Prerequisites: MUSI 201 and 404. **(DEMAND)**
- MUSI 409. Keyboard Music** **Credit 2(1-2)**
 Techniques, musicianship, and stylistic aspects of interpretation from pre-Bach to the present; intellectual, emotional, and imaginative aspects of performance as exemplified by works from leading composers including Bach, Mozart, Haydn, Beethoven, Chopin, Schumann, Debussy, and Moussorgsky will be studied; all lectures illustrated at the piano. Prerequisite: MUSI 404. **(S)**
- MUSI 410. Opera** **Credit 2(1-2)**
 The establishment of the opera as a feasible musico-dramatic genre and the various solutions to problems of the opera as suggested by composers from the seventeenth to the twentieth centuries will be examined; special emphasis will be placed on the works of Monteverdi, Scarlatti, Gluck, Mozart, Wagner, and Verdi. Prerequisites: MUSI 201 and 404. **(F)**
- MUSI 411. The Art Song** **Credit 2(1-2)**
 This course is a survey of the art song from seventeenth century Italy to present, with special emphasis on the song literatures of Germany, France, and contemporary America- practice in interpretation with particular attention to style and diction. Prerequisite: MUSI 404. **(S)**

MUSI 412. Chamber Music**Credit 2(1-2)**

This course provides an analysis of masterworks of chamber literature for instrumental and vocal ensembles by the main composers for each of the several periods in music history and interpretation. Prerequisite: MUSI 404. **(DEMAND)**

COURSE DESCRIPTIONS IN MUSIC PEDAGOGY**MUSI 105. Class Guitar I****Credit 1(0-2)**

This course provides basic instruction in guitar performance. Designed for the general college student; the course requires no previous experience with music. **(S)**

MUSI 106. Class Guitar II**Credit 1(0-2)**

This is a continuation of MUSI 105. Prerequisite: MUSI 105. **(DEMAND)**

MUSI 111. Basic Performance Techniques**Credit 2(0-4)**

This is a study of the basic elements of tone production, reading, techniques and style in the performance of instrumental or vocal music. The course is designed for entering music majors with deficiencies in the primary performance medium and as a music elective for non-majors. This course may not be used for credit toward degrees in music. **(DEMAND)**

MUSI 225. Introduction to MIDI**Credit 2 (2-1)**

This course will introduce the concepts and functions of Musical Instrument Digital Interface (MIDI) devices that are used in the creation of musical compositions, scores, and recordings. **(DEMAND)**

MUSI 427. Voice Pedagogy**Credit 2(1-2)**

This course includes the following: use of the singing voice; basic principles of singing, interpretation and musicianship; physiology, breathing; tone production, resonance and diction. The application of basic principles to the singing voice; pronunciation, articulation, intonation, attack, legato, sostenuto, flexibility and dynamics; ensemble singing; techniques for producing choral tone in accompanied and unaccompanied styles, choral procedure and repertoire. **(F)**

MUSI 428. Music Pedagogy I (Strings & Vocal)**Credit 2(2-0)**

This course is designed for the Music Education major. This course will present basic instructional techniques for playing orchestral stringed instruments. It also will present training in use of the singing voice including basic principles of singing, breathing, tone production, resonance and diction.

MUSI 429. Music Pedagogy II (Brass & Woodwinds)**Credit2(2-0)**

This course is designed for the Music Education major. This course will present basic instructional techniques for playing orchestral brasswind instruments.

MUSI 430. Music Pedagogy III (Percussions)**Credit 2(2-0)**

This course is designed for Music Education majors. This course will present basic instructional techniques for playing percussion instruments inclusive of Snare Drum, Timpani, Xylophone, Bells, Chimes, and other percussion instruments.

COURSE DESCRIPTIONS IN PERFORMANCE ORGANIZATIONS

The total number of semester hours to be earned through performance organization courses is specified in the outlines of major curricula. Each student with a major in music is required to maintain continuous membership in a Division-sanctioned performance ensemble. If the principal applied subject is a wind or percussion instrument, the student must elect band; if the principal applied subject is voice or piano, the student must elect choir. The organization elected must be repeated each semester as specified until the required number of semester hours has been earned. Other performance organization courses are elected as required of the several curricula and similarly repeated for credit until the necessary semester hours have been earned.

- MUSI 300. University Bands** **Credit 2(0-5)**
 The University Marching Band is organized in the fall of the year (first semester) and plays for all football games. It is open to all qualified students, both men and women. The Symphony Band and the Concert Band function during the spring semester performing concerts throughout the southeast. Membership in both the Symphony and Marching Bands is through audition with the Director of Bands. May be repeated for credit each semester. **(F;S)**
- MUSI 301. University Choir** **Credit 2(0-5)**
 This is an organization designed to perform a diversity of choral literature ranging from the classics to gospel. Numerous on and off-campus public appearances, as well as at least one tour are planned each year. Membership is open to all qualified students by audition. May be repeated for credit. **(F;S)**
- MUSI 302. Brass Ensemble** **Credit 1(0-2)**
 The study and performance of literature for brass instrument chamber groups from all periods of music history and in all styles are included as well as frequent public concerts. Membership is open to all qualified students, both men and women through audition with the director. May be repeated for credit each semester. **(F;S)**
- MUSI 303. Woodwind Ensemble** **Credit 1(0-2)**
 This course is the study and performance of literature for woodwind chamber music groups and in all styles. There will be frequent public concerts. Membership is open to all qualified students, both men and women through audition with the director. May be repeated for credit each semester. **(F;S)**
- MUSI 304. Percussion Ensemble** **Credit 1(0-2)**
 This course is a study and performance of literature for percussion chamber groups representing a wide variety of styles. It is designed to develop skill in ensemble performance on all of the instruments of percussion used in this growing modern repertoire. Membership is open to all qualified students, both men and women, through audition with the director. Frequent public concerts. May be repeated for credit each semester. **(F;S)**
- MUSI 305. Opera Workshop** **Credit 1(0-2)**
 Musical and dramatic group study and performance of excerpts from the operatic repertoire will be included. This course includes an annual production of a standard opera and/or contemporary chamber work, with staging, costumes, and scenery. Students must secure the approval of their university voice instructor before enrolling. May be repeated for credit each semester. **(DEMAND)**
- MUSI 306. Chamber Singers** **Credit 1(0-2)**
 This is a choral organization which is designed to perform a wide variety of compositions written for voices representing various musical styles and periods will be included as well as frequent public concerts. Membership is open to qualified students through audition with the director. May be repeated for credit each semester. **(F;S)**
- MUSI 307. Recital Seminar** **Credit 0(0-1)**
 This is a weekly assembly of music students with members of the faculty, providing opportunity for experience in public performance before an audience, lecture and discussion of problems in the general area of performance, including ensemble playing and singing, conducting, accompanying, stage deportment, also performance. (Required of all music majors during each semester of residence; a grade of pass (P) or fail (F) will be assigned on the basis of participation and attendance.) **(F;S)**
- MUSI 308. University Jazz Ensembles** **Credit 1(0-2)**
 This course involves the study and performance of jazz literature in all styles and idioms with special emphasis on contemporary compositions. Membership is open to all qualified students through audition with the director. May be repeated for credit each semester. **(F;S)**

MUSI 309. University Orchestra**Credit 2(0-4)**

This is an organization designed to perform a wide range of orchestral compositions representing various musical styles, and periods. Emphasis is placed on the more important of the standard symphonic works from the eighteenth, nineteenth, and twentieth centuries. Membership is open to all qualified students through audition with the director. May be repeated for credit each semester. **(DEMAND)**

COURSE DESCRIPTIONS IN APPLIED MUSIC

Individual instruction is available in the following branches of applied music as both principal and secondary areas of study:

Piano	Flute	Bassoon	Trombone
Voice	Oboe	French Horn	Euphonium
Percussion	Clarinet	Trumpet	Tuba

In the principal area of performance, each student receives a one hour individual lesson each week and must practice for at least two hours each day to earn two semester hours credit. In the secondary area of performance, each student receives two hours of lab instruction each week and is required to practice a minimum of one hour each day to earn one semester hour credit. **(F;S)**

MUSI 503. Score Reading and Conducting**Credit 2(1-2)**

This course is the study of the fundamental conducting beat patterns, size of beats, and use of each hand; discussion and study of musical terminology; conducting experience with laboratory group. Transposition; characteristics and ranges of instruments-study of tempos and dynamics; and continued conducting experience with both choral and instrumental laboratory groups will be studied. **(F)**

MUSI 450. Junior Recital**Credit 1(0-2)**

This course is designed for the Junior music performance major to demonstrate proficiency on their major instrument in a formal concert setting.

MUSI 550. Senior Recital**Credit 1(0-1)**

This course is designed for the senior music major to demonstrate a high level of proficiency on a chosen instrument or in an applied music field (either brass, woodwinds, percussion, voice, strings or keyboards) in a concert situation. The course will culminate in a formal concert performance of hallmarks of music literature. This course is taken concurrently with MUSI 513. For Bachelor of Arts- Performance majors the recital should be presented during the second semester of MUSI 513. Prerequisites: MUSI 113, 213, and 413. **(DEMAND)**

MUSI 593. Applied Performance Recital**Credit 2(0-2)**

This course is designed for the senior Music Education major to satisfy the final undergraduate semester requirements of applied music study and performance. The student will receive appropriate Senior-level studio instruction, followed by a faculty jury hearing and culminating with a formally evaluated solo concert performance of hallmarks of musical literature. Prerequisites: MUSI 113, 213, and 413. **(DEMAND)**

MUSI 114, 124, 134, 144, 154, 164. Applied Music Secondary I**Credit 1(0-1)**

This course is semi-private or class study on a secondary instrument. Students whose principal performing medium is voice or one of the orchestral instruments are required to study the piano as the secondary instrument. Students whose principal performing medium is the piano may choose either voice or an orchestral instrument as the secondary instrument. Piano students pursuing the music education curriculum with a choral concentration must study voice as the secondary applied area. Emphasis is placed on the development of sound basic performance technique. May be repeated for credit. Two semesters are required. **(F;S)**

MUSI 214, 224, 234, 244, 254 or 264. Applied Music Secondary II **Credit 1(0-1)**
This course includes continued development of basic performance skills that were begun in MUSI 114. Attention will be given to preparation for the comprehensive examination on the secondary instrument required of all students. (F;S)

COURSE DESCRIPTIONS IN PIANO

Requirements for Admission-Applicants must perform representative Classical works from major keyboard periods (Baroque, Classical, Romantic, 20th Century or Contemporary). Technical exercises such as scales and arpeggios may also be requested.

MUSI 163. Principal Applied Piano **Credit 2(0-2)**
This course includes a three-part invention by Bach; a movement of a Sonata by Haydn, Mozart, or Beethoven; a work of moderate difficulty by a Romantic composer; scales and arpeggios in parallel or contrary motion at a moderately rapid tempo; and sight-reading. (F;S)

MUSI 260. Accompanying **Credit 1(0-2)**
This course includes analysis and practice in piano accompaniment of singers and instrumentalists; sight-reading and transposition; discussion of style and performance; experience in public performance. May be repeated for credit each semester. Prerequisite. Consent of instructor. (DEMAND)

MUSI 263. Principal Applied Piano **Credit 2(0-2)**
This course includes a prelude and fugue from the Well Tempered Clavier by Bach; completion of the Sonata started in 163; a work from the Romantic school; a work written since 1900; scales and arpeggios at rapid tempo; and sight reading. (F;S)

MUSI 463. Principal Applied Piano **Credit 2(0-2)**
This course includes dance forms from French suites or parties by Bach; a sonata by Haydn, Mozart or Beethoven one movement memorized; a work from the Romantic school; a contemporary work; and sight reading. (F;S)

MUSI 563. Principal Applied Piano **Credit 2(0-2)**
This course includes a prelude and fugue from the Well-Tempered Clavier by Bach, a sonata by Haydn, Mozart, or Beethoven, one movement memorized; a work from the Romantic school; a contemporary work; and sight reading. (F;S)

COURSE DESCRIPTIONS IN VOICE

Requirements for admission: The voice applicant must demonstrate the ability to read standard Western musical notation, match pitches and replicate dictated patterns. An English Language art song in required, however other language performances will be considered.

MUSI 120. Music Diction I **Credit 1(0-2)**
This course is designed to familiarize the voice student with the pronunciation of the English and Italian languages through the study and use of the International Phonetic Alphabet. (F)

MUSI 121. Music Diction II **Credit 1(0-2)**
This course is designed to familiarize the voice student with the pronunciation of the German and French languages through the study and use of the International Phonetic Alphabet. (S)

MUSI 153. Principal Applied Voice **Credit 2(0-2)**
1. Competencies: Correct posture, breathing habits, phrasing, various five-note scales, diction.
2. Studies: Simple English and Italian art songs, folk songs, spirituals.
3. Solos: Six songs in English and Italian to be memorized each semester. Representative composers: Scarlatti, Handel, Purcell.

MUSI 253. Principal Applied Voice **Credit 2(0-2)**
1. Competencies: Correct posture, breathing habits, phrasing, diction, scales and arpeggios.
2. Studies: English and Italian art songs, German art songs, folk songs, spirituals.

3. Solos: English songs in English, Italian, and German to be memorized each semester.
Representative composers: Durante, Scarlatti, Schumann.

MUSI 259. Singing for Actors

Credit 2(2-0)

This course will present instruction in the development of singing techniques as presented in the "Broadway" theatrical style. The focus is placed upon the relationship between singing and speaking, designed to enhance understanding and performance presentation of both. Emphasis is placed on breath control, resonance (vowels), articulation (consonants); exploration and expansion of individual voice quality; range intonation and vocalization. Literature studies will be selected from that which is characteristic in genre of the Broadway theatrical style. Prerequisites: Permission of the instructor. **(F)**

MUSI 453. Principal Applied Voice

Credit 2(0-2)

1. Competencies: Continuation of 213.
2. Studies: English and Italian art songs, German songs, French art songs, folk songs and spirituals.
3. Solos: Nine songs in English, Italian, German, and French to be memorized each semester.
Representative composers: Schumann, Schubert, Strauss, Faure, Britten, Mozart.

MUSI 553. Principal Applied Voice

Credit 2(0-2)

1. Competencies: Continuation of 413 with emphasis on preparation for senior recital.
2. Studies: Continuation of 413 with more intricate scales and arpeggios.
3. Solos: 10 songs in English, German, Italian, and French to be memorized. Representative composers: Wolf, Schumann, Faure, Verdi, Britten, Handel, Debussy.

COURSE DESCRIPTIONS IN PERCUSSIONS

Requirements for Admission: The candidate shall demonstrate satisfactory performing ability in at least one of the following areas of percussion:

Performance: Snare drum, Xylophone, marimba and timpani. These competencies will include:

1. The ability to perform a solo.
2. The ability to perform an excerpt from a book in which the applicant has studied that will demonstrate musicianship and technical skill.
3. The ability to play at sight representative literature which is characteristic of the instrument.
4. Previous ensemble in band and/or orchestra. Additional competencies for snare drum:
 - a. Basic knowledge of rudiments.
 - b. The performance of a Sousa march or the equivalent.Additional competencies for xylophone marimba: The ability to play major scales through 4 flats and 4 sharps in one octave.
Additional competencies for timpani:
 - a. Basic knowledge of timpani techniques.
 - b. A thorough knowledge of the range of each timpani.

MUSI 143, 243. Principal Applied Percussions

1. Competencies:
 - a. Snare Drum: Fundamentals, military techniques, reading and control.
 - b. Mallets: Fundamentals, reading technique-musical orientation.
2. Studies: Price, Beginning Snare Drum; Goldeberg, Mallet Instruments; Stone, Stack Control; Bower, Drum Method; Gardner, Modern Method, Book 1, Stone, Mallet Control.
3. Solos: Wilcaxon, Rudimental Solos; Price, Exhibition Drum Solo; Colgrass, Advanced Snare Drum Solo; Brever Easy -Medium Mallet Solos; Stone, Military Drum Beats.

MUSI 443, 543. Principal Applied Percussions

1. Competencies:
 - a. Snare Drum: Fine control, orchestra techniques.
 - b. Mallets: Reading, advanced techniques, tambourine, castanets, brass drum, and cymbals.

- c. Timpani: Kettle technique, tuning exercises and control.
 - d. Latin-American Instruments.
 - e. Percussion: “Trap” techniques, tambourine, castanets, brass drum, and cymbals. Basic skills on each.
2. Studies: Price, Techniques and Exercises for Triangle, Tambourine and Castanets; Brewer, Daily Studies; Goldenberg, Mallet Instruments. Goodman, Timpani Method-Fresia, Timpani Method- Tourte, Snare Drum Technique; Gardner, Modern Method, Book II, Mallets, Chopin, Advanced Techniques for the Modern Drummer.
 3. Solos: McKenzie, Graded Timpani Solos; Britton, Timpani Solo-Hart, Timpani Solos; Price, Unaccompanied Timpani Solos; Brewer, 3 and 4 Mallet Solos, Quick 3 and 4 Mallet Solos; Stone Rudimental Drum Solos; Duets and Quintets.

COURSE DESCRIPTIONS IN WIND INSTRUMENTS

Requirements for Admission-The candidate shall show evidence of the following:

1. Basic development in embouchure and articulation.
2. Knowledge of fingering and alternates.
3. Satisfactory tone quality and control.
4. Ability to play major scales through 4 flats and 4 sharps, in eight notes (M.M.=72) and the chromatic scale both slurred and articulated.
5. Minimum-Two octave range.
6. Ability to play a simple song demonstrating musicianship which includes phrasing and expression.
7. Previous study in the equivalent of the Rubank Advanced Method.
8. Previous ensemble experience in band and/or orchestra.
9. Ability to play at sight representative literature which is characteristic of the instrument.

MUSI 113-1, 213-1. Principal Applied Trumpet

1. Competencies: Breathing; elementary embouchure and tone production; tonguing as applied to various articulations; coordination of tone production habits through progressive major and minor scales; practical problems of artistic performance.
2. Studies: “Studies: Arban’s selected studies; selected studies by Getchell, Hovey, Hering and Clarke.”
3. Literature-Selected from NIMAC-Music Educator’s National Conference.

MUSI 413-1, 513-1. Principal Applied Trumpet

1. Competencies: Intonation; embouchure techniques; breath control and tone quality; articulation; reading; style; performance techniques.
2. Studies: Rubank, Advanced Method, Arbam Cumpleti Method for Trumpet, Fischer; Laube - CIB Contest Album; Bantold-Orchestral Excerpts.
3. Literature: Selected from NIMAC-Music Educator’s National Conference.

MUSI 113-2, 213-2. Principal Applied French Horn

1. Competencies: Breathing, embouchure and tone production; tonguing; progressive major and minor scale technique; practical problems of artistic performance.
2. Studies: Rubank, Intermediate Method for French Horn; Modern Pares Foundation.
3. Studies: Whistler, Daily Exercises for French Horn, Pottag.
4. Literature: Selected from NIMAC-Music Educator’s National Conference.

MUSI 413-2, 513-2. Principal Applied French Horn

1. Competencies: Intonation, embouchure techniques, breath control and tone quality; articulations; reading; style; performance techniques.
2. Studies: Rubank, Advanced Method for French Horn.
3. Literature: Selected from NIMAC-Music Educator’s National Conference.

MUSI 123-1, 223-1. Principal Applied Trombone-Euphonium

1. Competencies: Breathing, elementary embouchure and tone production- tonguing as applied to various instruments, coordination of tone production habits through progressive major and minor scales; practical problems of artistic performances.
2. Studies: Trombone and Baritone, Arbans-Prescott Method for Trombone-Baritone-Carl Fisher, Inc., Rubank Intermediate Method for Trombone-Baritone. Skornicka and Boltz Rubank, Rubank, Inc. Modern Pares Foundation. Studies for Trombone and Bariton-Whistler.
3. Literature: Selected from NIMAC-Music Educator's National Conference.

MUSI 423-1, 523-1. Principal Applied Trombone-Euphonium

1. Competencies: Intonation, embouchure techniques; breath control and tone quality; articulations; reading; style; performance techniques.
2. Studies: Rubank, Advanced Method for Trombone and Baritone.
3. Literature: Selected from NIMAC-Music Educator's National Conference.

MUSI 123-2, 223-2. Principal Applied Tuba

1. Competencies: Breathing, elementary embouchure and tone production; tonguing as applied to various instruments coordination of tone production habits through progressive major and minor scales; practical problems of artistic performances.
2. Studies: Tuba, Rubank Intermediate Method for Brass -Skornicka and Bolts, Rubank Inc. First Book of Practical Studies for Tuba-Hovey N. Beiwin, Inc. Vandercook Etudes for Bass-Rubank Inc.
3. Literature: Selected from NIMAC-Music Educator's National Conference.

MUSI 423-2, 513-2. Principal Applied Tuba

1. Competencies: Intonation, embouchure techniques breath control and tone quality; articulation; reading; style, performance techniques.
2. Studies: Rubank, Advanced Method for Tuba.
3. Literature: Selected from NIMAC-Music Educator's National Conference.

MUSI 113-1. Principal Applied Flute

1. Competencies: Major and minor scales through 5 sharps and 5 flats. Emphasis on fingering and tonal development.
2. Studies: Soussmann, Complete Method for Flute; Anderson, 24 Progressive Studies, Op. 33.
3. Literature: Bizet, Minuet; Mozart, Adagio; Handel, Sonatas.

MUSI 233-1. Principal Applied Flute

1. Competencies: All Major and Minor scales throughout the practical performing range. Emphasis on sight-reading.
2. Studies: Cavally, Melodious and Progressive Studies for Flute Soussmann.
3. Literature: Bach, Suite in B. Minor; Mozart, concertos.

MUSI 433-1. Principal Applied Flute

1. Competencies: Continued scale study, emphasis on performing literature.
2. Studies: Soussman-Moyse, Flute Studies.
3. Literature: Bach, Sonatas; Debussy, Syrinx.

MUSI 533-1. Principal Applied Flute

1. Competencies: Recital preparation.
2. Studies: Schmitd, Orchestral Studies.
3. Literature: Chaminade, Concertino, Hindemith, Sonata.

MUSI 133-2. Principal Applied Oboe

1. Competencies: Major and Minor scales through 5 sharps and 5 flats. Emphasis on fingering and tonal development.
2. Studies: Ferling, 144 Preludes and Studies; Barrett, Completed Method for Oboe.
3. Literature: Franck, Piece V, Piece in G. Minor; Handel, Sonatas.

MUSI 233-2. Principal Applied Oboe

1. Competencies: All major and minor scales throughout the practical performing range. Emphasis on sight reading. Reed adjustment.
2. Studies: Barret, Method: Tustin, Technical Studies.
3. Literature: Schumann, Three Romances; Telemann, Concerto in F Minor.

MUSI 433-2. Principal Applied Oboe

1. Competencies: Continued scale study, emphasis on performing literature. Reed- Making.
2. Studies: Tustin, Studies; Prestin.
3. Literature: Handel, Sonata in G. Minor, Goosens, Concerto.

MUSI 533-2. Principal Applied Oboe

1. Competencies: Continued emphasis on performing literature.
2. Studies: Orchestral Literature.

MUSI 133-3. Principal Applied Clarinet

1. Competencies: Major and Minor scales through 5 Sharps and 5 flats. Emphasis on fingerings and tonal development.
2. Studies: Klose Celebrated Method for Clarinet and Rose 32 Etudes.
3. Literature: Stubbins, Recital Literature for the Clarinet, Vol. II.

MUSI 233-3. Principal Applied Clarinet

1. Competencies: All major and minor scales throughout the practical performing range. Emphasis on sight reading. Reed adjustment.
2. Klose, Rose 40 Etudes.
3. Literature: Stubbins, Recital Literature, Vols. I and II.

MUSI 433-3. Principal Applied Clarinet

1. Competencies: Continued scale study, emphasis on performing literature.
2. Studies: Baermann, Method for Clarinet; Jean Jean, 18 Etudes de Perfectionnemen.
3. Literature: Stubbins, Recital Literature, Vol. III (The Concertos).

MUSI 533-3. Principal Applied Clarinet

1. Competencies: Recital preparation.

MUSI 133-4. Principal Applied Saxophone

1. Competencies: Major and minor scales through 5 sharps and 5 flats. Emphasis on fingerings and tonal development.
2. Studies: DeVille, Universal Method; Ebdressen, Endrejen, Supplementary Studies.
3. Literature: Handel, Sonatas.

MUSI 233-4. Principal Applied Saxophone

1. Competencies: All Major and Minor scales through the practical performing range. Emphasis on sight reading. Reed adjustment.
2. Studies: DeVille; Rascher, Top Tones for Saxophone.
3. Literature: Bozza, Aria, Casadesus, Romance.
4. Studies: Baermann- Jean Jean, Orchestral Studies.
5. Literature: Bernstein, Sonata; Debussy, Rapsodie.

MUSI 433-4. Principal Applied Saxophone

1. Competencies: Continued scale study, emphasis on performing literature. Introduction to jazz improvising.
2. Studies: DeVille; Rascher, 158 Saxophone Exercises.
3. Literature: Creston, Sonata, Debussy, Rapsodie-Fasch Sonata; Music Minus one Saxophone.

MUSI 533-4. Principal Applied Saxophone

1. Competencies: Recital preparation.
2. Studies: Traler-Lazarus, Virtuoso Studies.
3. Literature: Bozza, Scaramouche.

MUSI 133-5. Principal Applied Bassoon

1. Competencies: Major and Minor scales through 5 sharps and 5 flats. Emphasis on fingerings and tonal development.
2. Studies: McDowell, Practical Studies, Book I; Kovar, 24 Daily Exercises; Wessen-bom, Practical Method Bassoon.

MUSI 233-5. Principal Applied Bassoon

1. Competencies: All Major and Minor scales throughout the practical playing range. Emphasis on sight reading. Reed adjustment and making.
2. Studies: Wesseborn, Method for Bassoon; Kovar, 24 Daily Exercises; McDowell, Practical Studies, Book II
3. Rep. Literature Telemann, Sonata in F Minor, Weber Concerto in F (Slow Movement)

MUSI 433-5. Principal Applied Bassoon

1. Competencies: Continued scale study, emphasis on performing literature.
2. Studies: Pierne, Concert Piece, Galliard, Sonatas, Mozart Concerto.

MUSI 533-5. Principal Applied Bassoon

1. Competencies: Recital preparation. Orchestral Studies.
2. Studies: Orchestra Passages.
3. Literature: Hindemith, Sonata.

Advanced Undergraduate and Graduate**MUSI 609. Music in Early Childhood****Credit 3(2-2)**

This course is a conceptual approach to the understanding of musical elements, and understanding of the basic activities in music in early childhood; modern trends in music education; and Kodaly and Orff methods. **(DEMAND)**

MUSI 610. Music in Elementary School Today**Credit 3(2-2)**

This course is the study of music in the elementary school curriculum creating a musical environment in the classroom; child voice in singing, selection and presentation of rote songs; development of rhythmic and melodic expressions; directed listening; experimentation with percussion and simple melodic instruments; criteria for utilization of notational elements; and analysis of instrumental materials. **(DEMAND)**

MUSI 611. Music in the Secondary School Today**Credit 3(3-0)**

This includes techniques of vocal and instrumental music instruction in the junior and senior high schools; the general music class; the organization, administration and supervision of music programs, as well as music in the humanities. This course includes the adolescent's voice and its care; the testing and classification of voices; operetta production; the instrumental program; and training glee clubs, choirs, bands, and instrumental ensembles. **(DEMAND)**

MUSI 614. Choral Conducting of School Music Groups**Credit 2(0-4)**

This course includes rehearsal techniques; balance, blend and relationship of parts to the total ensemble; analysis and interpretation of literature appropriate for use in school at all levels of ability; and conducting experience with laboratory group. **(DEMAND)**

MUSI 616. Instrumental Conducting of School Music Groups**Credit 2(0-4)**

This course includes rehearsal techniques; balance blend and relationship of parts to the total ensemble; analysis and interpretation of literature appropriate for use in school groups at all levels of ability; and conducting experience with laboratory group. **(DEMAND)**

MUSI 618. Psychology of Music**Credit 3(2-2)**

This course is the study of physical and psychological properties of musical sounds and the responses of the human organism to musical stimuli. **(S)**

MUSI 620. Advanced Music Appreciation**Credit 3(2-2)**

Analytic studies of larger forms from all branches of music writing will be included. Special emphasis on style and structural procedures by principal composers; works taken from all periods in music history. Designed for students with previous study of music appreciation. **(DEMAND)**

RESEARCH**MUSI 551. Independent Study in Music****Credit 3(0-6)**

This is a mentored independent research project, progressing from the proposal stage through final reporting and jury evaluation, devised by the student in consultation with a music faculty advisor. Prerequisites: Permission of selected faculty advisor and Division Coordinator, and junior or senior academic classification. **(S;SS)**

DIRECTORY OF FACULTY

Travis W. Alexander	Adjunct Instructor
B.M. and M.M., University of North Carolina at Greensboro	
Ann Curtis	Adjunct Instructor
B.M., Baldwin-Wallace College, M.M., University of North Carolina at Greensboro	
Michael D. Day	Associate Professor
B.F.A., and M.M., University of South Dakota; D.M.A., University of Arizona	
Van Anthony Hall	Adjunct Instructor
B.A., North Carolina A&T State University, M.M., Southern Methodist University, Doctoral Study University of Illinois at Urbana	
Andrew Hays	Adjunct Instructor
B.M., M.M., Duquesne University, D.M.A., University of North Carolina at Greensboro	
John Henry, Jr.	Adjunct Instructor
B.M.E., M.M.E., University of Akron; Doctoral Study, University of Houston	
Eve P. Hubbard	Adjunct Instructor
B.M., University of North Carolina at Greensboro, M.M., Northwestern University, M.M., University of North Carolina at Chapel Hill	
Michael Lasley	Adjunct Instructor
B.M.E, M.M., Doctoral Study, University of North Carolina at Greensboro	
Kenneth Ruff	Instructor and Director of Bands
B.S., M.S., North Carolina A&T State University, M.M.E., Ed.D., University of North Carolina at Greensboro	
Brian E. Millsapp	Adjunct Instructor
B.S., North Carolina A&T State University, M.M., Doctoral Study, University of North Carolina at Greensboro	
C. Mondre Moffett	Adjunct Instructor
B.A., New College of California, M.A., New York University, Further study Boston University	
William C. Smiley	Professor and Program Director
B.M.E., Jackson State College; M.S., University of Illinois; Ed.D., University of North Carolina at Greensboro	

THEATRE ARTS PROGRAM

<http://www.ncattheatre.org>

Frankie Day, Program Director

OBJECTIVES

The objectives of the Theatre Arts Program are as follows:

1. to teach students how to use theatre as a means of self-expression, awareness, and discipline,
2. to acquaint students with the great works of the theatre through reading and producing them,
3. to prepare students for professional careers in acting and technology,
4. to prepare students for admission into graduate schools,
5. to convey the skills necessary to promote theatre as a means of enhancing culture in the community, and,
6. to assist students in developing the skills necessary to participate in global Theatre opportunities through studies of the histories and cultures of selected peoples, participate in plays, and meetings with dramatists, actors, artists, and intellectuals from other countries and cultures.

DEGREES OFFERED

Professional Theatre – Bachelor of Fine Arts

(Options: Acting and Theatre Technology)

GENERAL PROGRAM REQUIREMENTS

1. Admission is based upon the general admission requirements of the University. All majors must maintain a minimum grade point average of 2.0. If your GPA drops below 2.0 you will not be cast for any productions or given crew assignments until your GPA is 2.0 or better. Recommendations will be made by your academic advisor to attend tutorial sessions.
2. Students must pass an annual juried evaluation in acting or technology. The evaluation will be based on the improvement in creativity, technique, attitude, and determination.
3. The fulfillment of acting, audition, and crew assignments – except when advance exemptions by faculty have been granted – is expected.
4. Transfer students with previous training will be evaluated by the faculty, who might exempt the student from certain requirements. The exemptions will depend on demonstrated ability and experience.
5. The students must earn at least a “C” in all theatre courses listed on the curriculum guide in his/her concentration.
6. Anyone showing a fundamental weakness in an area of study might be requested by the Theatre Arts Program Director to take additional course work in the area.
7. Active participation is expected in at least two of the following organizations: The Richard B. Harrison Players, Alpha Psi Omega, NCTC, SETC, the Black Theatre Network, or the National Association of Dramatic and Speech Arts.
8. All students under the acting concentration must audition for all main stage productions, faculty directed studio productions and the Richard B. Harrison Players.
9. All students must participate in load-ins and strikes of all main stage productions – unless excused beforehand by the executive director of theatre, theatre arts program director, the director of the play, or the technical director.
10. Only graduating seniors will be allowed to appear in off-campus commercial productions. Exceptions for students other than seniors will be **considered** once the following steps have been completed: (1) The student submits a letter to the theatre program chair stating the producing organization in which he/she is wanting to work, his/her time commitment to the project, the reason he/she wishes to participate in the project and the benefits he/she will