



DEPARTMENT OF MUSIC

MUSIC STUDENT HANDBOOK

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Dr. Gloria J. Knight, Chair

Department of Music

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MISSION STATEMENT

The Department of Music supports the University's liberal arts program and provides baccalaureate level sequences of study that lead to the Bachelor of Arts in Music with either a concentration in Composition or Performance, the Bachelor of Arts in Music with Music Education Licensure, and the Bachelor of Science in Music Industry Studies with either a concentration in Music Business or Sound Recording Technology. In the Music Education licensure program, students may select an emphasis in voice, piano, or instrument.

The goals of the Department of Music are to provide students with the knowledge and skills necessary to pursue career opportunities or graduate study in music, to provide diverse enriching musical experiences for students and faculty at Elizabeth City State University, and to enrich the cultural opportunities for the Elizabeth City community and surrounding regions.

The Department of Music serves as a cultural center to the Elizabeth City Community and to the greater Albemarle region; the department supports the University's community outreach mission by providing large ensemble concerts, student and faculty recitals, and large ensemble performance opportunities for ECSU students and area musicians. Music faculty and students are frequently called upon to provide professional musician services, perform in professional ensembles, visit public schools, and serve as directors for community based musical events.

GENERAL INFORMATION

1. Accreditation Elizabeth City State University is accredited by the National Association Schools of Music, Southern Association of Colleges and Schools, the North Carolina State Department of Public Instruction, and is in the process of completing an application to the National Association of Schools of Music.

2. Degrees Offered

- Bachelor of Arts in Music
- Bachelor of Science in Music Industry Studies
- Majors Available
 - B. A. in Music with a Concentration in Composition
 - B. A. in Music with a Concentration in Performance
 - B. A. in Music (Music Education Licensure)
 - B. S. in Music Industry Studies with a Concentration in Music Business
 - B. S. in Music Industry Studies with a Concentration in Sound Recording Technology

These degrees offer the students an opportunity to pursue an area of personal interest. Students will find the academic program challenging and fulfilling, whether they plan to pursue the performing, teaching, or music industry field, or plan to continue their studies at the graduate level.

3. Department Objectives The objectives of the music program are based on the standards and guidelines set forth by the State Department of Public Instruction:

1. To provide music degree programs that:
 - a. prepare students to become professional music educators
 - b. prepare students for graduate study
 - c. prepare students to pursue employment in music-related endeavors
 - d. serve students who seek a broad coverage of music and a broad program of general education rather than intense undergraduate specialization.
2. To provide music students a core of courses based on accreditation guidelines that form the foundation for professional musicianship, music theory, music history, applied studies, music technology, diverse cultures, and performance opportunities in large and small ensembles.
3. To support the University's liberal arts program by providing engaging courses in music for students majoring in other fields of study.
4. To support the University's community outreach initiatives by providing faculty and students for programs in the community and by including community musicians as soloists with or as participants in University ensembles.
5. To provide students with an atmosphere conducive to making progress as a musician by providing the students adequate facilities and equipment for individual practice, practical and technical study, performance, individualized instruction and through advisement.

OBJECTIVES FOR STUDENTS

Music Majors should:

- Recognize the functions and influences of music in contemporary culture and past societies as well as music's interdisciplinary roles and psychological aspects
- Develop their talents and abilities in the performance of music to the highest degree possible.
- Recognize the role of music for cultural and aesthetic enrichment and communication; understand its history, its relation to other fields, and its place in contemporary culture.
- Learn to make judgments and form educated opinions about music based on knowledge gained through musical study

COPYRIGHT LAW

Duplicating copyrighted music is illegal. Exceptions to this rule are articulated in the copyright law approved by Congress in 1978. The Music Department strictly follows the

copyright law and requires all students and the faculty to comply while operating within the jurisdiction of the Department. The copyright law is found at <http://www.copyright.gov>

Following the guidelines set forth by Congress one may photocopy only 10% of any piece for study purposes. Photocopies of solo music for accompanists are not to be used for study or recital, unless the student has the original in his or her possession. A recent clarification from an attorney adds: “If they have purchased an original copy of a musical work, and it is in the student’s possession, accompanists may make a photocopy for convenience of page turning (i.e., a loose leaf notebook).”

Archive recordings and videotapes of concerts or recitals are legal. Duplicate copies beyond a single copy for the performer may not be made for any reason unless the owner has cleared every work under copyright. Usually this is written as a “mechanical license agreement.” Photocopied music must have the proper clearance and words such as “reprinted by permission” should appear on the copy. Those who violate the copyright law are subject to prosecution. If convicted, they may impose jail sentences and fines of up to \$50,000 for each violation.

By mandate of the Dean of the School of Arts and Humanities, the photocopiers in the Music Department Office and the Dean’s office are not for personal student use. The students should use the printers in the Information Technology Center.

RECORDINGS

Recordings of all musical events sponsored by the Music Department are kept in an archive in the Recording Studio. Students need to make arrangements with recording services to insure that their performance is recorded. Following each recital a recording of the performance is available for the student to review. Students may check out these recordings for their personal use. Juniors and seniors can request to have one copy of their solo recital performance. The Music Department does not offer video taping services.

PERFORMANCE LICENSES

BMI (Broadcast Music Incorporated), SESAC (previously known as Society of European Stage Authors & Composers) and ASCAP (American Society of Composers, Authors, and Publishers) license the University to perform all music assigned to these organizations, if admission is charged.

THE FACULTY

The music faculty includes ten full-time faculty members. Adjunct faculties are employed for specific courses such as applied instrumental lessons. Most faculty members have completed graduate degrees in music.

Full Time Faculty		
Name	Area	Degree
Gloria J. Knight Professor	Department Chair, Education, Voice	Ed.D. Music Education (The Pennsylvania State University) gjknight@mail.ecsu.edu Teaches Class Piano, Fundamentals of Music, and Art and Music for the Elementary Classroom Teacher. Also supervises Senior Recital and Recital Attendance. Research includes Identification of Musical Concepts, Middle School Music, and Music Students at the Collegiate Level. Published music articles. Performances include serving as Soprano Soloist for University and Community Functions, and soloist for the Evelyn A. Johnson Community singers in performing Handel's Messiah.
Douglas Jackson, Assistant Professor	Music Industry Studies and Trumpet	
Ellard Forrester Artist-in-Residence	Director of Bands	M.M. Percussion (Eastern Illinois University) elforrester@mail.ecsu.edu Teaches courses in Applied Percussion, Theory I & II, University Marching Band, Symphonic Wind Ensemble, Percussion Ensemble, and Conducting. Research interests include the study and improvement of music and percussion in the schools of northeastern North Carolina. Performances include serving as conductor and percussionist for University and Community performances. Serves as Band and Percussion adjudicator.
Walter Swan, Assistant Professor	Voice	
Billy C. Hines Associate Professor, Artist-in-Residence	University Choir, Voice	Ed. M. in Music and Music Education (Teachers College, Columbia University) bchines@mail.ecsu.edu Director of Choral Studies, Directs the University Choir, Teaches courses in Applied Voice, Voice Diction, Voice Class, Choral Ensemble, and Choral Techniques and Conducting. Research interests include choral conducting,

		music education and vocal/choral master classes. Performances medium(s): Choral Conductor- Bass- Baritone Soloist.
Mary Hellmann Assistant Professor	Applied Piano, Music History	D.M.A. in Piano Performance (The University of Alabama, Tuscaloosa) mehellmann@mail.ecsu.edu Teaches Applied Piano, Music History, Music Literature, Accompanying, Piano Pedagogy, Piano Literature, Class Piano and coaches Chamber Music. Research interests include contemporary literature for the piano, she performs frequently as soloist and chamber musician. Performances in university and festival settings include: the Rutgers' International Piano Festival, the International Computer Music Conference, the Midwest Composers Forum, the Festivale Internationale de Todi, and the Society of Electro-Acoustic Music in the United States Conference.
Maurice LeFlore Artist-in- Residence	Assistant Director of Bands, Applied Saxophone	M.M. Florida State University meleflore@mail.ecsu.edu Teaches Rudiments of Music Theory, Instrumental Techniques and Conducting, Music Appreciation, Woodwind Techniques, and Orchestration. Research interests include Instrumental Jazz Studies (1920's-1940's) and the Historical Foundations of American University Wind Ensembles.
Dave Booker Visiting Lecturer	Audio Engineering Music Technology	
Christopher Palestrant Assistant Professor	Theory, Composition	D.M.A. in Music Composition (Peabody Conservatory of the Johns Hopkins University) cpalestrant@mail.ecsu.edu Teaches courses in Theory, Composition, and Aural Skills. Nationally recognized prizewinning composer. Major teachers include Nicholas Maw, Morris Cotel, Jack Gallagher, and Adolphus Hailstork. Research interests include music for contemporary and classic film.
James Herbison Visiting Assistant Professor	Strings, Education, Orchestra	
ADJUNCT FACULTY		
Mrs Vendetta Sutton		M.S. in Music Education (Hampton University) Teaches Art and Music for the Elementary Classroom Teacher, Music Fundamentals, and Introduction to Music

		Literature. Also serves as the University Choir Accompanist.
Mr. Peter Dubeau		M.M. in Tuba (University of Michigan) Teaches Applied Low Brass
Ms. Lynette Smith		M.M. in Clarinet (Pacific Lutheran University) Teaches Applied Woodwinds
Mr. Wayne James		B.M. in Music Education (East Carolina University) Teaches Introduction to Music Literature

ADVISING AND REGISTRATION

Music majors are assigned an official faculty advisor. The department chairperson and/or one designated faculty member will advise all incoming freshmen and transfer students. The primary purpose of the advisor is to help the student in planning a four-year schedule of courses. It is the student, not the advisor, who is ultimately responsible for meeting graduation requirements. Keeping an accurate and up-to-date record of his or her academic progress is necessary for each student. The student is responsible for meeting registration and graduation requirements including the Application for Degree process. Please consult the University Catalog for details.

STUDENT SCHEDULES

Students need to schedule appointments with advisors at the beginning of each semester's advising period. The advisor and student must sign the registration conference form indicating that they agree to the course schedule. A prompt meeting between advisor and student assures that the registration process can be completed on time.

FACILITIES AND EQUIPMENT

The Department of Music is located in the *Mickey L. Burnim, Fine Arts Center*. It houses the following: offices, teaching studios, practice rooms, music classrooms, band and choir rehearsal rooms, a theory lab, electronic MIDI labs, music resource center, piano lab, and a professional 48-track recording studio. The music department office is on the second floor in FAC. 220. The Floyd L. Robinson Hall Auditorium serves as the concert hall for major ensembles.

The Fine Arts Center has grand pianos and various upright pianos located in the recording studio, band room, choir room, piano studio, and practice rooms.

Faculty Studios serve as teaching rooms for applied music and as offices for the faculty. Faculty members post new schedules and new office hours each semester on their studio doors. When a faculty member is teaching a private lesson, he/she is "in class" with another student and should not be interrupted.

The Recording Studio and MIDI Electronic Music Labs house the professional recording equipment. Use of these rooms is restricted to the music faculty and qualified students. The Recording Studio and MIDI Electronic Music Lab are under the direct supervision of appropriate faculty. Students do not have access to these labs except when enrolled in specified courses that utilize these studios. Only music students trained in the use of studio equipment are allowed to operate the Recording Studio and use the computers.

The Music Theory Lab, FAC 204, contains 16 electronic keyboards and Macintosh computer programs to help students in the learning of music theory. This room may be used with permission of a faculty member.

The Piano Lab, FAC 232 contains electronic keyboards for the teaching of group lessons of Class Piano

The Media Resource Center, FAC 210, is used with permission of a faculty member.

All students registered for applied lessons may schedule their practice times in the practice rooms each semester. Practice room schedules are posted on each available practice room. Students taking applied lessons need to reserve the times that they need these rooms at the beginning of the semester, and these schedules will remain in effect throughout the duration of the term.

Practice required for 1 credit hour of applied music, according to the Elizabeth City State University Handbook is a minimum of 4 hours per week, and for 2 credit hours, a minimum of 8 hours per week is required. Individual applied instructors may be more specific about practice requirements for their course than the general guidelines available in the university handbook.

The practice rooms are located on the second floor of the FAC. Rooms are available daily from 7:00 A.M. until 10:30 P.M. These facilities are for music majors taking applied lessons. When a computer/piano/practice room is not occupied another student may claim the room, but must yield if the assigned student arrives within ten minutes of his or her reserved time.

Procedures for all practice, work and study facilities include maintaining a clean and orderly environment. Upon leaving the room the user is required to remove all personal belongings, turn off electrical equipment and lights, and store equipment. Students will receive specific instructions on the care and use of these facilities in applicable courses. Students are not permitted to have food or drinks in any of the practice rooms or work facilities.

The department of music regularly tunes and services all pianos belonging to the department. Because piano maintenance is expensive, the faculty insists upon responsible use of the instruments. No food or drink should ever be placed on a piano and the internal mechanisms should not be touched.

The grand piano in Robinson Auditorium is a 9-foot Steinway Model D concert grand, one of the finest pianos available. Consequently, its use is limited to final recital preparation and performance.

The electronic pianos in the Piano Lab are available only with the permission of the instructor of Group Piano.

DEPARTMENTAL LOAN POLICIES

Students are responsible for the safe keeping, proper care and return of all loan materials from the Department and/or faculty. This includes music, instruments, equipment, uniforms and robes. All materials on loan are due before the end of the semester unless the faculty grants an extension. Students must replace materials they fail to return or if returned in an unsatisfactory condition.

Members of University instrumental ensembles or those taking methods class may borrow a University-owned instrument. Instruments are expected to be returned in satisfactory condition. Expendable accessories such as mouthpieces, strings, reeds, oil and so on, are furnished by the student at his or her expense. Students will be held responsible for any repairs needed which result from abuse, damage or neglect of the instrument.

Instruments and/or equipment are allowed off-campus unless the musical group performs off-campus, and/or the student is under the supervision of a music faculty member.

MUSIC DEGREE PROGRAMS

Bachelor of Arts Degree Programs

Musicians work in many contexts. Music influences and is influenced by ideas, events, and trends. Musicians influence culture both through the practice of music and through interactions with musicians, other professionals, and the public. All undergraduate curricula should provide the basic foundation for addressing these conditions and responsibilities.

Standards for the Liberal Arts Degree with a Major In Music

The Bachelor of Arts with a concentration in Composition or Performance indicates the study of music in a liberal arts degree framework. Within this framework, emphases in various areas of music are dependent on the needs of students and the objectives and resources of specific educational institutions. However, in all Bachelor of Arts programs there should be broad coverage of music rather than heavy concentration on any single segment. Studies develop musicianship, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform. This program is appropriate for undergraduates who wish to major in music as a part of a liberal arts program irrespective of specific career aspirations. It serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years.

Bachelor of Arts. in Music (Education Licensure) - This degree offers licensure preparation in music for grades K-12. It provides a foundation for students, enabling them to become effective music teachers capable of making competent decisions regarding education. The degree can also prepare music education students for graduate work. Students must acquire the common body of knowledge and skills that constitutes a basic foundation for work and continuing growth as a music professional.

Bachelor of Science Degree Programs

B.S. in Music Industry Studies with a concentration in Music Business or Sound Recording Technology - This degree is uniquely designed to provide a broad liberal arts education for students who are interested in many different fields within the music industry. Students in this major may select a concentration in Music Business or Sound Engineering Technology, with hands-on usage of the Department's 24-track Recording Studio.

The Music Business Administration concentration focuses on music business, management, marketing, sales, publishing, retailing, and promotion.

General Standards that address the following:

1. General Education
2. Musicianship
3. Performance and Music Electives

The Sound Recording and Technology concentration is based on recording acoustic and electronic mediums. The state-of-the-art 24-track analog and the new 24-track modular digital multi-track system that allows for a total of forty-eight tracks, along with MIDI/Electronic music studios. The curriculum incorporates studies in audio recording, production, digital audio, MIDI, and computer applications.

The Bachelor of Science in Music Industry Studies gives students the opportunity to record, produce, and market actual products through a student-operated record label, music publishing, and music production companies. Intensive study in the University's real-world music industry environment is designed to produce "pre-seasoned" professionals.

An Internship program is being developed that will enable students to obtain summer internships with major music corporations throughout the United States. Students should regularly check the Music Industry Studies Career Board for an updated listing of job opportunities, internships and opportunities with music publishers and producers.

SECOND MAJOR

A second major in music is available for education majors. See the curriculum in the University Catalog.

CURRICULUM GUIDE FOR EACH DEGREE

Bachelor of Arts in Music (Music Education Licensure)

FRESHMAN YEAR

FIRST SEMESTER			HRS	SECOND SEMESTER			HRS.
COURSE AND NUMBER				COURSE NUMBER			
GE	102	Comp. and Literature I.....	3	GE	103	Comp. and Literature II.....	3
GE	115	College Algebra.....	3	CSC	111	Intro to Compt or Compt Literacy....	P/F
GE	122	Freshman Seminar.....	1	GE	140	World Civilization I.....	3
GE	155	Princ. Of Bio Sci.....	3	GE	130	Art Appreciation.....	2
MUSA		Applied Instrument.....	2	MUSA		Applied Instrument.....	2
¹ MUS	110	Piano Class I.....	1	¹ MUS	111	Piano Class II.....	1
MUS		Large Ensemble.....	1	MUS		Large Ensemble.....	1
MUS	103	Aural Skills I.....	1	MUS	104	Aural Skills II.....	1
MUS	108	Music Theory I.....	<u>2</u>	MUS	109	Music Theory II.....	2
		17		GE		Physical Ed. Activity.....	1
							16

SOPHOMORE YEAR

GE	141	World Civilization II.....	3	PSY	212	General Psychology.....	3
GE	201	World Literature I.....	3	GE	202	World Literature II.....	3
EDUC	220	Sophomore Seminar.....	1	EDUC	201	Foundation of Ed.....	3
MUSA		Applied Instrument.....	2	MUSA		Applied Instrument.....	2
¹ MUS	112	Piano Class III.....	1	¹ MUS	113	Piano Class IV.....	1
MUS		Large Ensemble.....	1	MUS		Large Ensemble.....	1
MUS	203	Aural Skills III.....	1	MUS	204	Aural Skills IV.....	1
MUS	208	Music Theory III.....	2	MUS	209	Music Theory IV.....	2
MUS	231	String Class.....	1	MUS	345	Brasswind Class.....	1
² MUS	126	Voice Diction.....	<u>1</u>	GE		Physical Ed. Activity.....	1
		16					18

JUNIOR YEAR

GE	152	Prin of Phy Sci/Lab.....	4	MUS	407	The African-American in Music.....	3
MUS	305	Music History I.....	3	MUS	306	Music History II.....	3
MUS	307	A Survey Nonwestern Music.....	1	MUS	308	Form and Analysis.....	3
MUSA		Applied Instrument.....	2	MUSA		Applied Instrument.....	2
MUS		Large Ensemble.....	1	MUS	428	Music Methods (Elem).....	3
GE	185	Health Concepts.....	2	MUS	338	Conducting.....	1
GE	142	Intro to Geography.....	3	MUS	312	Orchestration.....	2
MUS	347	Percussion Class.....	<u>1</u>	MUS	346	Woodwind Class.....	<u>1</u>
		17					18

SENIOR

MUSA		Applied Instrument.....	2	MUS	400	Senior Recital.....	1
³ MUS	446/447	Choral or Instru. Techn.....	1	EDUC	478	Seminar in Cont. Ed. Issues.....	P/F
EDUC	429	Music Methods (Sec).....	3	EDUC	443	Obs. & Supervised Tch. Mus.....	9
PSY	302	Human Development.....	3	EDUC	400	Senior Seminar.....	P/F
PSY	309	Educational Psychology.....	3			Optional Electives if Needed.....	<u>2</u>
MUS		Large Ensemble.....	1				10-12
SPED	346	Intro to Special Education.....	<u>3</u>				
		16					

A grade of "C" is required in all required music courses.

All music students must register for MUS 101: Recital Attendance

¹Piano majors must select applied voice.

²Instrumental majors must take Voice Class. Piano majors must take Piano Techniques.

³Instrumental majors must take MUS 446.

Bachelor of Arts in Music Concentration in Performance**FRESHMAN YEAR**

FIRST SEMESTER		HRS	SECOND SEMESTER		HRS.		
COURSE AND NUMBER			COURSE NUMBER				
GE	102	Comp. and Literature I.....	3	GE	103	Comp. and Literature II.....	3
GE	115	College Algebra.....	3	CSC	111	Intro to Compt or Compt.Literacy....	P/F
GE	122	Freshman Seminar.....	1	GE		Social Science	3
MUSA		Applied Instrument.....	2	MUSA		Applied Instrument.....	2
¹ MUS	110	Piano Class I.....	1	¹ MUS	111	Piano Class II.....	1
MUS		Large Ensemble.....	1	MUS		Large Ensemble.....	1
MUS	103	Aural Skills I.....	1	MUS	104	Aural Skills II.....	1
MUS	108	Music Theory I.....	2	MUS	109	Music Theory II.....	2
MUS		Small Ensemble.....	1	MUS		Small Ensemble.....	1
			15	MUS		Music Elective.....	1
							15

SOPHOMORE YEAR

GE	140	World Civilization I.....	3	GE	141	World Civilization II.....	3
GE	201	World Literature I.....	3	GE	202	World Literature II.....	3
GE	130	Art Appreciation.....	2	GE		Math or Science	3
MUSA		Applied Instrument.....	2	MUSA		Applied Instrument.....	2
¹ MUS		Music Elective.....	1	¹ MUS		Mus Elective.....	1
MUS		Large Ensemble.....	1	MUS		Large Ensemble.....	1
MUS	203	Aural Skills III.....	1	MUS	204	Aural Skills IV.....	1
MUS	208	Music Theory III.....	2	MUS	209	Music Theory IV.....	2
			15	MUS		Small Ensemble.....	1
							17

JUNIOR YEAR

GE	130	Nat. Sci/Lab.....	4	GE		Social Science.....	3
MUS	305	Music History I.....	3	MUS	306	Music History II.....	3
MUS	307	A Study of Nonwestern Music...	1	MUS		Non Music Elective.....	4
MUSA		Applied Instrument.....	2	MUSA		Applied Instrument.....	2
MUS		Large Ensemble.....	1	MUS		Large Ensemble.....	1
GE		Health Concepts.....	2	MUS	407	The African-American in Music....	3
GE		Physical Ed. Activity.....	1	GE		Physical Ed. Activity.....	1
MUS		Small Ensemble.....	1	MUS		Small Ensemble.....	1
			15				18

SENIOR

MUSA		Applied Instrument.....	1	MUSA		Applied Instrument	1
MUS		Music Elective.....	1	MUS	400	Senior Recital.....	1
		Non Music Elective.....	13	MUS		Music Elective.....	1
			15	MUS		Non Music Electives.....	11
							14

A grade of "C" is required in all required music courses.

All music students must register for MUS 101: Recital Attendance

¹Piano majors must select applied voice.

124 Credits

Bachelor of Arts In Music Concentration in Composition**FRESHMAN YEAR**

FIRST SEMESTER		HRS	SECOND SEMESTER		HRS.
COURSE AND NUMBER			COURSE NUMBER		
GE	102	Comp. and Literature I.....3	GE	103	Comp. and Literature II.....3
GE	115	College Algebra.....3	CSC	111	Intro to Compt or Compt.Literacy...P/F
GE	122	Freshman Seminar.....1	GE		Social Science3
GE		Physical Ed. Activity.....1	GE		Physical Ed. Activity.....1
MUSA		Applied Instrument.....1	MUSA		Applied Instrument.....1
¹ MUS	110	Piano Class I.....1	¹ MUS	111	Piano Class II.....1
MUS		Large Ensemble.....1	MUS		Large Ensemble.....1
MUS	103	Aural Skills I.....1	MUS	104	Aural Skills II.....1
MUS	108	Music Theory I.....2	MUS	109	Music Theory II.....2
MUS		Music Elective.....1			Non- Music Elective.....1
15			16		

SOPHOMORE YEAR

GE	140	World Civilization I.....3	GE	141	World Civilization II.....3
GE	201	World Literature I.....3	GE	202	World Literature II.....3
GE	130	Art Appreciation.....2	GE		Math or Science3
MUSA		Applied Instrument.....1	MUSA		Applied Instrument.....1
¹ MUS		Music Elective.....1	¹ MUS		Mus Elective.....1
MUS		Large Ensemble.....1	MUS		Large Ensemble.....1
MUS	203	Aural Skills III.....1	MUS	204	Aural Skills IV.....1
MUS	208	Music Theory III.....2	MUS	209	Music Theory IV.....2
14			15		

JUNIOR YEAR

GE	130	Nat. Sci/Lab.....4	GE		Social Science.....3
MUS	305	Music History I.....3	MUS	306	Music History II.....3
MUS	307	A Study of Nonwestern Music...1	MUS		Non Music Elective.....1
MUSA		Applied Instrument.....1	MUS	312	Orchestration.....2
MUS		Large Ensemble.....1	MUS		Large Ensemble.....1
GE		Health Concepts.....2	MUS	407	The African-American in Music...3
MUS	308	Tonal Counterpoint.....3	MUS	309	Form and Analysis.....3
		Non Music Elective.....3	MUS	410	Music Composition I.....2
18			18		

SENIOR

MUS	411	Music Composition II.....2	MUS	412	Music Composition III.....2
MUS		Music Elective.....1	MUS		Senior Project.....1
		Non Music Elective.....12	MUS		Music Elective.....1
15			9		
			13		

A grade of "C" is required in all required music courses.

All music students must register for MUS 101: Recital Attendance

¹Piano majors must select applied voice.

Bachelor of Science in Music Industry Studies with Concentration in Music Business**FRESHMAN YEAR**

FIRST SEMESTER		HRS	SECOND SEMESTER		HRS.
COURSE NUMBER			COURSE NUMBER		
GE	102	Comp. and Literature I.....3	GE	103	Comp. and Literature II.....3
GE	115	College Algebra.....3	GE		Social Science.....3
GE	122	Freshman Seminar.....1	CSC	111	Intro to Compt or Compt Lit..... P/F
GE		Physical Ed. Activity.....1	GE		Physical Ed. Activity.....1
MUSA		Applied Instrument.....1	MUSA		Applied Instrument.....1
¹ MUS	110	Piano Class I.....1	¹ MUS	111	Piano Class II.....1
MUS		Large Ensemble.....1	MUS		Large Ensemble.....1
MUS	103	Aural Skills I.....1	MUS	104	Aural Skills II.....1
MUS	108	Music Theory I.....2	MUS	109	Music Theory II.....2
MUS		Music Elective.....1			Non Music Elective.....3
		15			16

SOPHOMORE YEAR

GE	140	World Civilization I.....3	GE	141	World Civilization II.....3
GE	201	World Literature I.....3	GE	202	World Literature II.....3
GE	130	Art Appreciation.....2	GE		Math or Science3
MUSA		Applied Instrument.....1	MUSA		Applied Instrument.....1
MUS		Large Ensemble.....1	MUS		Large Ensemble.....1
MUS		Elective.....1	MUS		Elective.....1
MUS	203	Aural Skills III.....1	MUS	204	Aural Skills IV.....1
MUS	208	Music Theory III.....2	MUS	209	Music Theory IV.....2
MUS	116	Intro to Mus Industry..... <u>3</u>	MUS	202	Mus Bus Media Communications..... <u>3</u>
		17			18

JUNIOR YEAR

GE	130	Nat. Sci/Lab.....4			Music Elective.....1
MUS	305	Music History I.....3	MUS	306	Music History II.....3
MUS	307	A Study of Nonwestern Music.....1	MUS		Non Music Elective.....2
MUSA		Applied Instrument.....1	MUS	321	Music Multi-Media Appl.....2
MUS		Large Ensemble.....1	MUS		Large Ensemble.....1
GE		Social Science.....3	MUS	407	The African-American in Music.....3
GE	185	Health Concepts.....2			Business Course..... <u>3</u>
MUS	319	Mus. Merchand. & Marketing... <u>3</u>			15
		18			

SENIOR

MUS		Music Elective.....1	MUS	457	Senior Project.....1
MUS	431	Music Industry Seminar.....3	² MUS	417	Music Industry Internship.....3
		Business Course.....3	MUS		Music Elective.....1
		Non Music Elective..... <u>6</u>			Non Music Electives..... <u>7</u>
		13			12

A grade of "C" is required in all required music courses.

All music students must register for MUS 101: Recital Attendance

¹Piano majors may select applied voice.

²Students who do not complete an internship will take three additional hours of music electives.

124 Credits

Bachelor of Science in Music Industry Studies with Concentration in Sound Recording Technology

FRESHMAN YEAR

FIRST SEMESTER		HRS	SECOND SEMESTER		HRS.
COURSE	NUMBER		COURSE	NUMBER	
GE	102	Comp. and Literature I.....	GE	103	Comp. and Literature II.....
GE	115	College Algebra.....	GE	185	Health Concepts.....
GE	122	Freshman Seminar.....	GE		Social Science
GE		Physical Ed. Activity.....	GE		Physical Ed. Activity.....
MUSA		Applied Instrument.....	MUSA		Applied Instrument.....
¹ MUS	110	Piano Class I.....	¹ MUS	111	Piano Class II.....
MUS		Large Ensemble.....	MUS		Large Ensemble.....
MUS	103	Aural Skills I.....	MUS	104	Aural Skills II.....
MUS	108	Music Theory I.....	MUS	109	Music Theory II.....
MUS		Elective.....	CSC	111	Intro to Compt or Compt. Lit.....
		<u>15</u>			<u>15</u>

SOPHOMORE YEAR

GE	140	World Civilization I.....	GE	141	World Civilization II.....
GE	201	World Literature I.....	GE	202	World Literature II.....
GE	130	Art Appreciation.....	GE		Science/Lab.....
MUSA		Applied Instrument.....	MUSA		Applied Instrument.....
MUS		Large Ensemble.....	MUS		Large Ensemble.....
MUS	203	Aural Skills III.....	MUS	204	Aural Skills IV.....
MUS	208	Music Theory III.....	MUS	209	Music Theory IV.....
MUS	116	Intro to Mus Industry.....	MUS	215	Intro to Recording Studio w/Live Sound.....
		<u>16</u>			<u>17</u>

JUNIOR YEAR

GE	118	Pre-Calculus.....			Non Music Elective.....
MUS	305	Music History I.....	MUS	306	Music History II.....
MUS	307	A Study of Nonwestern Music.....	MUS	321	Music Multi-Media Appl.....
MUSA		Applied Instrument.....	MUS	354	Audio Engineering and Music Lab.....
MUS		Large Ensemble.....	MUS		Large Ensemble.....
GE		Social Science.....	MUS	407	The African-American in Music.....
MUS	225	Music Technology.....			<u>17</u>
		Non Music Elective.....			<u>2</u>
		<u>16</u>			

SENIOR

MUS		Music Elective.....	² MUS	417	Music Industry Internship.....
MUS	460	Digital Audio Technology.....	MUS	454	Studio Production Seminar I.....
		Non Music Electives.....			Non Music Elective.....
		<u>16</u>			<u>12</u>

A grade of "C" is required in all required music courses.
All music students must register for MUS 101: Recital Attendance

¹Piano majors may select applied voice.

²Students who do not complete an internship will take three additional hours of music electives.

124 Credits

DESCRIPTION OF COURSES

General Education

GE 135: Introduction to Music Literature (2) (F;S)

Study of elements of music and brief historical survey of musical style periods with discussion of major composers and types of compositions written in each. No previous musical knowledge assumed. Listening emphasized.

GE 135H: Introduction to Music Literature Honors (2) (S)

A study of music in western and non-western cultures through selected masterpieces of music. Emphasis is placed on perceptive listening by providing an introduction to the elements of music, a brief survey of historical periods in music, major composers, and the major genres from each period. Designed especially for Honors Program students, offering opportunities for enrichment through independent study, research, analytical thinking, oral reporting, and other special activities emphasizing perceptive listening and the purpose and historical roles of music in western and non-western cultures. No previous musical knowledge assumed. Listening emphasized. Prerequisite: Admission to the University Honors Program or by special permission from the Honors Program Director.

MUSIC IN THE TEACHER EDUCATION PROGRAM

EDUC 202: Music and Art in the Classroom (2) F;S)

This course is designed to acquaint the prospective elementary education teacher with techniques and strategies in art and music and how to integrate arts instruction with other areas. This course also emphasizes adaptation of these skills to the individual needs of students.

EDUC 428: Music Methods in the Elementary School (3) (S)

Integrated Music Department methods course designed to meet developmental needs of children at the elementary school level (K-5th). Emphasis on music education theories of learning and development as well as music assessment. Includes methods, materials, philosophy, lesson planning, strategies, and techniques to foster effective decision-making. Introduction of music classroom instruments: piano, recorder, and guitar. Computer Technology competencies will be incorporated. A look at music instruction in relation to teaching in diverse cultural environments. A demonstrated lesson plan presentation is required. Classroom observation is required. An electronic portfolio is compulsory. Prerequisites: Consent of Department Chairperson; Admission to Teacher Education.

EDUC 429: Music Methods in the Secondary School (3) (F)

Integrated Music Department methods course designed to meet developmental needs of children at the secondary level. Emphasis on foundations of music education, contemporary music, curricular planning, education issues, and music assessment. Includes methods, materials, curricula, philosophy, lesson planning, rehearsal strategies and techniques for successful secondary teaching. Teaching reading and writing in the music content area will be explored.

Further knowledge of computer competencies will be demonstrated by the appropriate use of hardware and music software. An electronic portfolio is compulsory. A demonstrated lesson plan presentation is required. Directed laboratory experiences in public schools. Classroom observation required. Prerequisites: Consent of Department Chairperson; Admission to Teacher Education.

MUSIC

MUS 101: Student Recitals (0) (F;S)

Departmental student recitals are designed to give students an opportunity to perform for one another and the faculty. All music majors are required to attend each recital, designated concert and lecture class that includes topics on Performance Health and Recital Etiquette. All students must perform at least once on a recital per semester. Students must successfully complete at least six semesters of Recital Attendance in order to graduate.

MUS 103: Aural Skills I (1) (F)

Designed to develop ability in sight singing and music dictation, including recognition of intervals and triads, and rhythmic, melodic and harmonic dictation. To be taken concurrently with MUS 108: Music Theory I. Prerequisite: Music Theory Placement Exam or Consent of Department Chairperson.

MUS 104: Aural Skills II (1) (S)

Continuation of MUS 103 to develop aural and visual techniques through ear training, dictation, and sight singing. To be taken concurrently with MUS 109. Prerequisite: MUS 103.

MUS 108 – Music Theory I: Introduction To Functional Harmony (2) (F; S)

A brief review of the elements of music (notation, meter and major and minor key signatures) leads to an introduction of the function of primary chords in a tonal context. Analysis and composition of homophonic music using tonic, dominant and subdominant harmony. To be taken concurrently with MUS 103: Aural Skills I. Prerequisite: Music Theory Placement Exam or consent of Department Chairperson.

MUS 109 – Music Theory II: Diatonic Harmony (2) (S)

A study of two-voice counterpoint using a modified species technique develops an understanding of voice leading during the common practice period. The second half of the course completes a survey of diatonic, functional harmony including triads built on all scale degrees and the dominant seventh chord. Analysis and composition of music using all course materials. To be taken concurrently with MUS 104: Aural Skills II. Prerequisite: MUS 108.

MUS 110: Piano Class for Beginners I (1) (F;S)

Group instruction in beginning piano for music majors whose principal performing medium is voice, an orchestral or band instrument. Study of easy piano literature, development of skills in

technique, sight-reading, harmonization, transposition, improvisation, and analysis are developed throughout the semester. This is the first of four courses that addresses the keyboard proficiency for non-piano majors in the music education licensure program. This course is open to all majors.

MUS 111: Piano Class for Beginners II (1) (F;S)

Group instruction in Class Piano II is for music majors whose principal performing medium is voice, an orchestral or band instrument. Continuation of the skills introduced in MUS 110. Sight-reading, harmonization, transposition, improvisation, and easy solo literature from the main historical periods with appropriate technical development; and the introduction to piano ensemble literature are stressed. This is the second of four courses that addresses the keyboard proficiency for non-piano majors in the music education licensure program. Prerequisite: MUS 110.

MUS 112: Piano Class for Beginners III (1) (F)

Group instruction in Piano Class III is for music majors whose principal performing medium is voice, an orchestral or band instrument. Continuation of the skills introduced in MUS 111. Study of intermediate level solos and ensemble compositions, harmonization with chromatic chords, sight-reading, improvisation, and learning of patriotic songs are developed throughout the semester. This is the third of four courses that addresses the keyboard proficiency for non-piano majors in the music education licensure program. Prerequisite: MUS 111 or consent of instructor

MUS 113: Piano Class for Beginners IV (1) (S)

Group instruction in Piano Class III is for music majors whose principal performing medium is voice, an orchestral or band instrument. Continuation of the skills introduced in MUS 112. Emphasis is on solos, ensemble compositions, technical development, and more advanced work in sight-reading, harmonization, and improvisation. The final exam in the course is the keyboard proficiency exam for non-piano majors in the music education licensure program. Prerequisite: MUS 112 or consent of instructor

MUS 116: Introduction to Music Industry Studies (3) (F)

A survey course that examines the overall function and structure of the music industry. Topics discussed include the business of music, creative rights, publishing, music licensing, music law, artist management, concert promotion, arts administration, record companies, and marketing, advertising and jingle production, film scoring, manufacturing, and retailing as it pertains the music industry. Course is open to all majors.

MUS 118: Music Theory Rudiments (1) (F)

An introduction to the fundamental materials of music theory. Includes an introduction to music notation, including pitch identification in various clefs, major and minor key signatures, and meter, as well as melodic intervals, triads and meter.

MUS 123: Voice Class (1) (S)

One-semester course designed to instruct singers of little or no formal training in the development of fundamental principles and techniques of singing. Emphasis placed on correct posture, consistent breath control, a free, yet ringing tone, and diction that are clear and articulate through the performance of selected literature. Attention also given to vocal problems, improvisation, and possible remedies.

MUS 126: Voice Diction (1) (F)

Required of all majors in the music education licensure program and in the performance concentration taking voice as a principal instrument. Discussion and practice in the fundamentals of correct pronunciation and enunciation for singing in English, Italian, German and French, utilizing the International Phonetic Alphabet. In-class performance of selected literature is required.

MUS 202: Music Business Media Communications (3) (S) (Music Majors Only)

An examination of business behaviors. Topics include verbal skills, negotiating techniques, professional development, networking, job-seeking strategies, organizational techniques, sales presentations, and interview techniques. Corresponding activities will include Arts Management, Music Criticisms, and other business related matters. Prerequisites: MUS 116, MUS 208.

MUS 203: Aural Skills III (1) (F)

Continuation of MUS 104, adding chromatic lines, modulation, and more complex rhythms. To be taken concurrently with MUS 208. Prerequisite: MUS 104.

MUS 204: Aural Skills IV (1) (S)

Continuation of MUS 203. More difficult rhythmic and melodic patterns. To be taken concurrently with MUS 209. Prerequisite: MUS 203.

MUS 208– Music Theory III: Chromatic Harmony (2) (F)

Part-writing using chromatically altered chords of the common practice period, including substitutiary harmony, borrowed chords, secondary dominants, and augmented sixth chords and modulation. Analysis and composition of music using the course materials. To be taken concurrently with MUS 203: Aural Skills III. Prerequisite: MUS 109.

MUS 209– Music Theory IV: Chromatic And Post-Tonal Music (2) (S)

Analysis and composition of music using techniques first developed in the twentieth century, including extended and non-functional tertian harmony, exotic scales and modes, polytonality, quartal harmony and serialism. Exploration of alternative systems of analysis. Prerequisite: MUS 208.

MUS 211: Jazz Theory (2) (S) (Offered on Demand)

Exploration of contemporary diatonic and chromatic chord progression and root motion found in current popular music styles. Chord Symbols and Roman Numeral analysis, and principles of

chord progressions and linear harmonic continuity. Substitute dominant chords, modulations, and blues progressions, diminished chord patterns and appropriate substitutions. Minor tonality chord progressions, deceptive resolutions, and melody-harmony relationships. Re-harmonization of standard chord progressions, modal harmony, and use of pedal point and ostinato. Prerequisites: Successful completion of MUS 108, MUS 109, MUS 208.

MUS 215: Introduction to the Recording Studio (2) (S) (Music Majors Only)

An insightful look into modern record production. Discussion and demonstration expose students to the equipment and techniques used in today's music industry. Classes use the on-campus professional 24-track recording and MIDI/electronic music studios. Live Sound Reinforcement will also be discussed. No previous knowledge of audio recording is required. Prerequisites: MUS 208, MUS 111, MUS 116.

MUS 225: Music Technology I (2) (F) (Music Majors Only)

Introduction to music technology and MIDI applications including sequencing and music notation software. Topics discussed include early synthesizers and the fundamentals of sound synthesis, oscillators, envelope generators, digital synthesizers, drum machines, and digital effects modules. Students will be introduced to computer control of MIDI devices. Hands-on experiences will take place in the music technology/MIDI laboratory. Prerequisites: MUS 209, MUS 215.

MUS 227: Fundamentals of Music (1) (F;S)

Designed primarily for Education majors with little experience in music. Study of rudiments of music. Activities approach used to develop skills in singing, reading music, and playing instruments used in elementary grades.

MUS 231: String Class (1) (F)

Techniques of teaching orchestral stringed instruments, including playing and pedagogical techniques appropriate for young players, methods, materials, history, maintenance, and repair. Prerequisite: Consent of the instructor.

**MUS 233: Afro-Latin-American Percussion Techniques and Methods (1) (F;S)
(Offered on Demand)**

A course designed to provide basic technical knowledge and rhythmic understanding of the many authentic, popular, and commercial performing practices through the study of playing and style techniques associated with the major Afro-Latin-American instruments. Prerequisite: MUSA 333, and consent of Department Chair.

MUS 304: History of American Popular Music (2) (F) (Offered on Demand)

The study of commercial music through the sentimental ballad and popular song, as related to music industry development, and to the socio-musical influences of the commercial song from around 1900 to the present. This course will also include a special study of Jazz, Rhythm and Blues, and their beginnings.

MUS 305: Music History – Early through Baroque (3) (F)

Survey of developments in Western Art Music from its early beginning through 1750. Includes study of styles, forms, contributions of major composers, extensive in-class listening and study of scores. Designed primarily for music majors but may be taken by other interested students. Prerequisite: Consent of Department Chairperson or completion of MUS 108.

MUS 306: Music History – Classical to Contemporary (3) (S)

Traces development of the major forms (symphony, opera, concerto, chamber music) from 1750 to present, through study of major European and American composers and representative pieces. Introduction to avant-garde techniques as well a variety of music representing various cultures. Designed primarily for music majors, but may be taken by other interested students. Prerequisite: Consent of Department Chairperson or completion of MUS 108.

MUS 307: A Study of Non-western Music (1) (F) (Open to all Majors)

An introduction to the music and characteristics of non-western music. Music in various cultures will be explored. This course is open to all majors.

MUS 308: Tonal Counterpoint (3) (F)

An analysis of contrapuntal writings of the outstanding composers of the 18th century and distillation of appropriate rules for contrapuntal writing. Writing of counterpoint in two, three, and four voices. Prerequisite: MUS 209.

MUS 309– Form And Analysis (3) (S)

A structural and analytical study of harmonic, contrapuntal, and formal procedures of various forms in music. Music will be written using a predefined structure as the central pre-compositional tool. Prerequisite: MUS 209.

MUS 312: Orchestration (2) (S)

A study of the art of writing for the orchestra and various instrumental ensembles. Focus on the instruments, ranges, transpositions and clef notation, timbre, technical limitations, special effects and the art of combining instrumental colors. Studies will also include vocal arranging, score reading and transcription exercises. Prerequisite: MUS 209.

MUS 315: Popular Songwriting (2) (S) (Offered on Demand)

An evaluation of all aspects of song writing: creating, composing, business aspects, lyric writing, and song styles. Music industry perspectives are explored along with discussions on demo production and instrumentation of various musical styles. Prerequisites: MUS 204, MUS 209 or equivalent.

MUS 319: Music Merchandising & Marketing (3) (F) (Music Majors Only)

Techniques and methods of salesmanship and marketing. An in-depth examination of the principles of successful music manufacturing, marketing, planning, budgeting, retailing, promoting, and inventory selection. Prerequisite: Junior Status, MUS 202, MUS 209.

MUS 321-Music Multimedia Applications (2) (S) (Music Majors Only)

An overview and introduction to the creation of multimedia projects for presentation on the Web and other digital environments. Creation of multimedia content for online delivery. Software tools for the manipulation of various digital media, including video synchronization are utilized in the realization of course projects. Prerequisite: MUS 209 or consent of Department Chairperson.

MUS 322 Chamber Music Literature for Strings (1) (F;S) Open to all Majors (Offered on Demand)

An historical study of chamber music literature for strings alone, strings with keyboard, and strings with other instruments from Baroque through the contemporary. Prerequisite: Consent of the instructor.

MUS 338: Conducting (1) (S) (Music Majors Only)

Basic technical problems involved in conducting and interpreting instrumental and choral music. Practical experiences provided. Prerequisite: MUS 209.

MUS 345: Brasswind Class (1) (S) (Music Majors Only)

Techniques of teaching brass instruments, including playing and pedagogical techniques appropriate for young players, methods, materials, history, maintenance, and repair. Prerequisite: Consent of the instructor.

MUS 346: Woodwind Class (1) (S) (Music Majors Only)

Techniques of teaching woodwind instruments, including playing and pedagogical techniques appropriate for young players, methods, materials, history, maintenance, and repair. Prerequisite: Consent of the instructor.

MUS 347: Percussion Class (1) (F) (Music Majors Only)

Techniques of teaching percussion instruments, including playing and pedagogical techniques appropriate for young players, methods, materials, history, maintenance, and repair.

Prerequisite: Consent of the instructor.

MUS 354: Audio Engineering (4) (F) (Music Majors Only)

A detailed study of recording fundamentals. Topics discussed include DB and signal levels, console signal flow, microphone design and technique, tape recorder operation, signal processors, speaker design and application, remote recording, equipment calibration, wiring and grounding basics. Students use the on-campus professional 24-track recording and MIDI/electronic music studios for individual projects and assignments. Prerequisites: MUS 215, MUS 225.

MUS 357 String Pedagogy (1) (F;S) (Music Majors; Only Offered on Demand)

The study of current and historical pedagogy concepts, materials, and techniques for teaching beginning through advanced string students in a private studio setting. Prerequisite: Consent of instructor.

MUS 400: Senior Recital (1) (F;S)

This course is the final performance requirement for the B.A. in Music. (Concentration in Performance and for Music Education Licensure). Prerequisites: Senior level status; Consent of Department Chairperson and/or Applied Instructor.

MUS 407: The African-American in Music (3) (S) (Open to all Majors)

Some emphasis on U.S. performers and developments in music making of 17th through 19th and early 20th centuries. Also, U.S. composers and musicians, 18th through 21st centuries. Folk music, blues, spirituals, jazz, R&B, and developments in gospel music will also be discussed. Some attention will focus on performers and creators outside of this country, ca. 900–2005. Prerequisite: GE 135.

MUS 410-Composition I (2) (S)

Elements of composition and writing for solo instruments or largely homogeneous chamber groups. Emphasis on melodic forms and organization of musical ideas. Performance of composition projects. Prerequisite: MUS 208.

MUS 411-Composition II (2) (F)

A continuation of MUS 410. Composition for mixed chamber ensembles. Performance of composition projects. Prerequisites: MUS 410: Composition I and MUS 312: Orchestration.

MUS 412-Composition III (2) (S)

A continuation of MUS 411. Composition for larger and/or atypical ensembles. Emphasis on aesthetic choices in regards to orchestration. Prerequisites: MUS 411: Composition II and MUS 312: Orchestration.

MUS 417: Music Industry Internship (3) (F;S;SS) (Music Majors Only)

A 6-week internship in the music industry studies field. Prerequisites: Senior status and/or consent of the Coordinator of Music Industry Studies and the Department Chairperson.

MUS 428: Piano Literature (1) (Offered on Demand)

Composers, forms and styles of literature for piano and its ancestors from 17th century to present. Audiovisual experiences provided. Prerequisite: MUS 306.

MUS 429: Piano Accompanying (1) (Offered on Demand)

Techniques in the art of piano accompanying. Practical experiences in sight-reading and transposition along with accompanying soloists and various combinations of voices and instruments. May be repeated for credit. Prerequisite: Consent of instructor.

MUS 430: Piano Pedagogy (1) (Offered on Demand)

Emphasis on piano teaching problems. Methods and materials used in teaching the instrument. Practical experiences in giving piano instruction to pupils at various levels of advancement. Prerequisite: Consent of instructor.

MUS 431: Music Business Seminar (3) (F) (Music Majors Only)

An advanced practicum that examines in detail principles and practices of the music business. Topics include copyright law, publishing, licensing, artist management and contracts, venue management, concert promotion, and administrative practices associated with the arts, including board development, fund raising, grant writing. Prerequisites: MUS 116, MUS 202, MUS 319, MUS 321.

MUS 435: Special Topics in Music Education (1-2) (F;S;SS) (Music Majors Only)

A study of one or more chosen music topics in Music Education. Prerequisites: At least 36 hours of music courses; junior or senior status; Consent of Department Chairperson.

MUS 436: Special Topics in Music Business (1-2) (F;S;SS) (Music Majors Only)

A study of one or more chosen music topics in Music Business. Prerequisites: At least 36 hours of music courses; junior or senior status; Consent of Department Chairperson.

MUS 437: Special Topics in Sound Recording Technology (1-2) (F;S;SS) (Music Majors Only)

A study of one or more chosen music topics in Sound Recording Technology. Prerequisites: At least 36 hours of music courses; junior or senior status; Consent of Department Chairperson.

MUS 438: Special Topics in Music with emphasis in Performance. (1-2) (F;S;SS) (Music Majors Only)

A study of one or more chosen music topics in either Performance or Composition.

Prerequisites: At least 36 hours of music courses; junior or senior status; Consent of Department Chairperson.

MUS 439: Special Topics in Music with Emphasis in Composition. 1-2) (F;S;SS) (Music Majors Only)

A study of one or more chosen music topics in Composition. Prerequisites: At least 36 hours of music courses; junior or senior status; Consent of Department Chairperson.

MUS 440: Independent Study (1-3) (F;S;SS) (Music Majors Only)

Individual study or research under the guidance of a music faculty member. The Department Chair and Dean must approve the study plan. Prerequisites: Senior Status; Consent of Department Chairperson.

MUS 446: Instrumental Techniques and Conducting (1) (F)

Addresses methods of directing organizations, problems of instrumental ensembles, materials and special techniques. Conducting experiences provided and related problems studied.

Prerequisite: MUS 338 or equivalent.

MUS 447: Choral Techniques and Conducting (1) (F)

A cappella and accompanied literature for youth and adult choirs. Conducting, style and interpretation, development of tone, vocal problems, rehearsal procedures, and program building will be explored. Practical experiences required. Prerequisite: MUS 338 or equivalent.

MUS 454: Studio Production Seminar (3) (F) (Music Majors Only)

An advanced studio practicum integrating student recording projects with discussion on such topics as recording studio management and administration advanced audio production techniques, audio for video production, and studio design and installation. Students will plan, organize, budget, produce, and engineer recording projects. Emphasis is placed on meeting current industry standards in artistic and technical proficiency. A senior project is required.

Prerequisite: MUS 354.

MUS 456: Church Music (2) (Offered on Demand)

Investigates repertoire for groups varying in size and composition. Hymnody, personnel, and facilities. Audiovisual and out-of-class experiences when feasible. Prerequisite: Consent of Department Chair.

MUS 457: Senior Project (1) (F)

A creative project that emphasizes the organization of musical ideas into logical homogeneous forms will be expected. A written presentation based on a research topic or a musical composition is required. This course requires a culminating knowledge of specific competencies related to the respective music discipline. Classes are by private tutorial instruction. Projects will be reviewed by the instructor and designated faculty. Prerequisite: Senior level status.

MUS 460: Digital Audio Technology (2) (F) (Music Majors Only)

A detailed examination of the principles of digital audio and its application in today's recording industry. Topics discussed include digital audio fundamentals, recording and reproduction systems, digital media including compact disc, magnetic tape, and optical disk. Applications for both studio production and consumer use are discussed along with current developments. Introduces students to mastering software and digital interfaces. Prerequisites: MUS 225 and MUS 354.

APPLIED MUSIC**MUSA 311 through MUSA 394: Applied Music for Majors, Minors, and Special Students (1 or 2) (F;S)**

Individual instruction in piano, organ, voice, wind, percussion and selected string instruments with prescribed literature for each level of achievement. Two semester hours credit will be given on basis of one 50-minute lesson and eight hours of practice per week with satisfactory progress on the level in which enrolled. One-hour credit will be given on basis of one 25-minute lesson and four hours practice per week. Examination before a jury of music faculty members is required of all music majors. Each applied teacher will address performance health and improvisational techniques with all students. Pedagogical issues will also be addressed. Further information found in Departmental Handbook. May be repeated for credit. Prerequisite: By audition only and by consent of instructor.

Piano MUSA 311

Organ MUSA 318

Voice MUSA 325

Flute MUSA 339

Recorder MUSA 340

Oboe MUSA 343

Clarinet MUSA 348

Bassoon MUSA 354

Alto Saxophone MUSA 358

Trumpet MUSA 362

French Horn MUSA 390

Trombone MUSA 370

Baritone Horn MUSA 366

Tuba MUSA 394

Percussion MUSA 333

Violin MUSA 374

Viola MUSA 375

Cello MUSA 376
 Double Bass MUSA 377
 Guitar MUSA 388

MUSA 011 through MUSA 094: Applied Music for Non-Music Majors (1) (F;S)

Requires one 25-minute lesson and four hours of practice per week with satisfactory progress on the level enrolled. Each applied teacher will address performance health and improvisational techniques with all students. Pedagogical issues will also be addressed. May be repeated for credit. Prerequisite: By audition only and by consent of instructor.

Piano MUSA 011
 Organ MUSA 018
 Voice MUSA 025
 Flute MUSA 039
 Recorder MUSA 040
 Oboe MUSA 043
 Clarinet MUSA 048
 Bassoon MUSA 054
 Saxophone MUSA 058
 Trumpet MUSA 062
 French Horn MUSA 090
 Trombone MUSA 070
 Baritone Horn MUSA 066
 Tuba MUSA 094
 Percussion MUSA 033
 Violin MUSA 074
 Viola MUSA 075
 Cello MUSA 076
 Double Bass MUSA 077
 Guitar MUSA 088

Admission to all musical groups dependent upon audition. All ensembles may be repeated for credit.

MUS 015: University Basketball Band (0 or 1) (S)

The University Basketball Band serves the university Community in a supportive capacity with responsibilities for fostering school spirit at basketball and other athletic events. The Basketball Band is open to all interested instrumentalists at the university; however, maximum membership is limited to twenty-five.

Admission is by selection of the university Band Staff.

MUS 200: University Marching and Concert Band (0 or 1) (F)

Emphasis placed on development of aesthetic sensitivity and perception through ensemble performance. Appropriate literature for marching and concert bands will be studied and performed. Emphasis is placed on marching band techniques and performances during the fall semester. Students admitted should be able to perform literature at grade level three or above. Admission is achieved by audition.

MUS 201: University Concert Band (0 or 1) (S) (Offered on Demand)

Continuation of MUS 200 during the spring semester with emphasis placed on the study of light concert music, enhancement of students' musicianship and the development of marching band techniques for non-instrumentalists. Admission is achieved through selection by the Band Staff.

MUS 210: Brasswind Ensemble (0 or 1) (F;S)

Study and performance of chamber music for combinations of brass instruments.

MUS 220: Woodwind Ensemble (0 or 1) (F;S)

Study and performance of chamber music for combinations of woodwind instruments.

MUS 221 Strings Chamber Ensemble (1) (F;S) (Offered on Demand)

The study and performance of strings chamber ensemble literature. Prerequisite: Consent of the instructor.

MUS 230: Percussion Ensemble (0 or 1) (F;S)

Study and performance of chamber music for combinations of percussion instruments.

MUS 240: Collegians (Jazz Ensemble) (0 or 1) (F;S)

The Collegians is the university's big band musical ensemble dedicated to performing and experiencing jazz. The repertoire includes standard and contemporary jazz literature and provides opportunities for students to learn to improvise. Guitar music majors must take Collegians Jazz Ensemble as part of the large ensemble requirement. Performances occur on and off campus. Prerequisite: By audition only and by consent of instructor.

MUS 250: Collegium Musicum (1) (F;S) (Offered on Demand)

Study and performance of Medieval, Renaissance, and Baroque choral and instrumental music.

MUS 260: Orchestra (1) (F;S)

The study and performance of works representative of a broad spectrum of string orchestra and symphonic orchestra literature. Participation by string majors required. Prerequisite: Consent of instructor.

MUS 300: University Choir (0 or 1) (F;S)

A select mixed choir whose repertoire includes a wide variety of standard choral literature. All vocal students must register for this ensemble. Piano majors may register for this ensemble or use the accompanying course to play selections for the Choir. Performances occur regularly on- and off-campus.

MUS 310: Choral Ensemble (0 or 1) (F;S)

Participation by advanced students in a regularly scheduled vocal ensemble, performing appropriate works from the literature for small vocal groups. Selected by invitation only.

MUS 401: University Symphonic Wind Ensemble (0 or 1) (F;S)

The University Symphonic Wind Ensemble is the premier instrumental ensemble and touring organization of the university. Emphasis is on the performance of quality wind literature. Students must be capable of playing music at grade five or above. This ensemble is mandatory for instrumental music majors. Non-music majors' participation is encouraged. Members of the faculty and community who are instrumentalists are encouraged to participate in this organization. Admission for non-music majors, community volunteers, and faculty is through selection and invitation by the university band staff.

ADMISSION TO THE MUSIC DEPARTMENT*Auditions*

Students entering the Department of Music must audition before the music faculty. Students are expected to audition before the semester they are entering. Under special circumstances a recorded audition may be arranged by contacting the Music Department Office or Departmental Chairperson.

In the event that a student is granted a one-year provisional acceptance, the faculty will re-evaluate the student at the jury after one semester of study in order to determine whether the student has made sufficient progress to warrant entrance into the music program.

The faculty evaluates the performance of all students at semester juries to determine each student's continuation of the major in music.

In the event that a student accepted into the program must leave the school, the student is not required to re-audition upon their return.

THE MAJOR IN MUSIC

To fulfill requirements for the major in music (Bachelor of Arts Degree) the student must complete:

- the basic curriculum outlined under <http://www.ecsu.edu/academics/music/degreeprograms.cfm> that includes music courses, the Piano Proficiency, the optional Junior Recital, and the Senior Recital, or Senior Project for composition majors
- a sequence of specialized study that includes music courses, applied music and ensemble

- the Recital Attendance requirement

RECITAL REQUIREMENTS AND PROCEDURES

- Before a student may become a candidate for graduation, he or she must give a recital. Please note that all graduation recitals are open to the public. Bachelor of Arts, Applied Music candidates are recommended to present a 30-minute recital in the Junior year and required to give a 60-minute recital in the Senior year.

JUNIOR RECITAL

- While the Junior Recital is not required for graduation, it is strongly recommended as a valuable preparation for the Senior Recital. The Junior Recital requirement is at the discretion of the private instructor. It may be part of a semester's work in applied music which then becomes a requirement, at the discretion of the private instructor. If a Junior/Senior recital is given after midterm, it may replace the student's jury examination for that term. The recital date must be agreed upon by the student and the teacher through the Music Department office and performance schedule coordinator; (i.e., Robinson Auditorium).

A pre-recital hearing is given at least two weeks before any junior or senior recital. All faculty are invited and a core of three must attend to evaluate the hearing. The applied instructor must be present. Thirty-minute Junior recitals may be scheduled jointly with another student. A maximum thirty-minute reception time will be allowed per student following a recital. It is the responsibility of the student to arrange for: recital time, programs, accompanist, ushers, refreshments, setup and cleanup, and any stage crew necessary.

SENIOR RECITAL

- Senior Recital is required for all Bachelor of Arts students, with the exception of composition. It incorporates elements from all areas of the student's musical training. The recital should reflect an advanced level of musicianship; it should display proficiency in technical skills, an awareness of historical styles, and an understanding of musical form and construction.
- Applied music majors present a full-length recital in the senior year. Prerequisites include senior standing and permission of the music faculty through a pre-recital hearing. Appropriate repertoire for the recital is coordinated with the major instructor and the student.

SCHEDULING

- The dates for the senior recital and recital hearing should be scheduled with the major instructor. The pre-recital hearings must occur at least two weeks before the scheduled recital.

HEARING

- Students are expected to have all recital music completely prepared for the hearing. Students should approach the hearing as if it were the recital performance. All persons performing in the recital should be present at the hearing. The music faculty understands that the intervening two weeks will be used to polish the performance, but they will not approve a hearing that is unprepared.
- At the recital hearing, the student must present three typed copies of the Senior Recital program, EXACTLY as it is to be printed. Additional guidelines are given in the section of the handbook entitled *Recital Programs*, and a recital form is available at http://www.ecsu.edu/cs/forms_action.cfm *Forms and Documents* that the student should download and use as a model. An unacceptable program copy will be returned to the student and may result in a rescheduling of the recital.
- The student must submit a Publicity Information Form available on the web at http://www.ecsu.edu/fs/forms_action.cfm. This form is completed and turned in to the Music Department office and is forwarded to the Office of University Public Relations for the preparation of news releases and for inclusion in the Calendar of Events. This information is also sent to the student's hometown newspaper.

RESULTS OF THE HEARING

- Students will be informed of the results of the hearing within a week. Results will be expressed by the applied instructor who will also relate faculty comments and suggestions.
- Students who pass the hearing may go on with the recital as scheduled. They should consult the section of the handbook entitled *Recital Performance*.
- Students who fail the hearing may petition for a re-examination with the permission of the applied instructor. A minimum of four weeks additional preparation is required before a new hearing. The recital must also be rescheduled.

POSTERS

- It is a good idea to place posters around campus advertising the recital. The faculty encourages students to be creative in their advertisement; they insist upon neatness and accuracy because every aspect of the recital reflects the student and the Department. Posters should be in place about a week before the recital and need to be taken down the day after.

STUDENT RESPONSIBILITIES

- Schedule the recital date at the beginning of the school year in the Music Department Office and school calendar office. Make sure that Robinson Auditorium is available for that time.
- Schedule a pre-recital hearing at least two-weeks before the recital (see above).
- Review your program with your applied instructor. Bring to your hearing a minimum of three typed copies of your program, including all vocal texts and translations (if applicable). This material must be proofread and initialed by your instructor.
- At the end of the hearing, all program material must be turned into the Music Department office. The Music Department will take responsibility for final formatting and printing.
- Submit publicity to the Office of University Relations at least three weeks in advance of the recital. Include a brief biography and addresses of your hometown church, high school, and local newspaper.
- If an accompanist is performing in the recital, it will be his or her responsibility to arrange for a page turner.
- Each recitalist should ask a fellow student to serve as a stage manager for his or her recital (see manager' responsibilities below).
- If the recitalist plans a reception, it is expected that the clean up will be arranged by the recitalist.
- The program must conform to the examples shown in the appendix.
- Personal program notes (i.e.) "All that I am today I owe to my Aunt Lydia" are inappropriate, see appendix for appropriate samples of thanks at the end of a program.

STUDENT IS RESPONSIBLE FOR FINDING A STAGE MANAGER WHO WILL HAVE THE FOLLOWING DUTIES:

- Pick up the programs from the Music Department Office and bring them to the recital hall.
- Arrange for (4) ushers, two for the balcony and 2 for the main floor.
- Be sure the recital hall is in presentable condition: the stage cleared of all furniture except what is needed for the performance.
Arrange for the following if needed:
 - a. Music stands
 - b. A chair for the page turner
 - c. Other chairs (if necessary)
 - d. Reception requirements

- e. Arrange for someone to operate the lighting for the stage and hall (the breaker panel is on the stage).
- f. Bring extra programs to the music office the next working day following the recital, and send one to the University Archives.
- g. The stage manager needs to have a cell phone to converse with audio/visual/recording booth to set house and stage lights.

RECITAL DECORUM AND DRESS

Recitals serve to help students in developing a professional approach to public performance. Each student should discuss proper attire and stage behavior with his or her instructor giving attention to entrances, bowing, eye contact, facial expressions, and exits.

Below is a link to some professional concert attire wholesalers:

- <http://www.tuxedowholesaler.com/ConcertAttire.html>
- http://www.band-martaccessories.com/formal_concert_wear.html

Male performers must wear semi-formal attire. Tuxedos or suits are appropriate for junior and senior recitals. Female performers should choose skirts and blouses, dresses, dressy pants, or other appropriate ensembles. If there is a question about dress, discuss it with your applied teacher.

RECITAL PERFORMANCE

Recital preparation is obviously the most important aspect of a successful performance. However, the following guidelines may be helpful for producing a professional appearance and a positive experience.

- Simulate performance conditions as nearly as possible in the final rehearsals. Practice in the recital hall; set the lights at the desired levels; invite friends to be in the audience; do not stop or react to mistakes. Some performers even like to practice in the shoes they will wear.
- Have page turners and possibly stage hands attend at least one rehearsal.
- The dress for recitals should be appropriate for the formality of the event and for the time of day. Dress should always be tasteful, professional, and most of all, comfortable.
- Stage entrances, bows, and exits should be rehearsed, especially if more than one person is involved. The soloist should know how and when to recognize the accompanist: the accompanist should know how to respond.
- When leaving the stage between sections of the program, be aware of the time and avoid excessive delays. What seems like a short time to the performer can be very lengthy to the audience.

- Be sure to inform family and friends of appropriate concert behavior.

RECITAL PROGRAMS

The printed program should be evidence of careful preparation. More people will see the printed program than will hear the performance. Persons without experience in preparing written programs many times underestimate the work it involves. A great deal of time and effort must go into the program, as it must include program notes and/or foreign language translations for vocal programs. Students should allow ample time for writing, editing and proofreading, proper citation of sources must also be given. The Music Department follows an established format for the concert program and samples are available on the music department website, under forms and documents. The applied instructor should be one of the persons to proofread your program. Your instructor will not write the program, but s/he can provide valuable advice for its preparation. Students should present a final draft to the instructor at least two weeks before the pre-recital hearing. A sample recital program is included under forms and documents at http://www.ecsu.edu/cs/forms_action.cfm

- Composer's full names and birth and death dates are required. This information may take some research, but it is usually available.
- Spelling and dates must be accurate, all accents for foreign languages can be found under the format/symbols menu in MS Word.
- Capitalization and punctuation must be accurate and consistent.
- The program notes and/or translations must be easily identified and understood. The reader may become confused if the notes detail the life of the composer for one work, describe the setting for the next work, provide a translation for a third work, and discuss the musical form of the fourth work. Generally, the same type of information should be presented, addressing all works on the program.

PERFORMANCE POINTERS

When presenting a performance try and convey an attitude of sincerity, control, poise, and dignity. If one appears ill at ease or nervous, the audience will feel uncomfortable. Modest assurance is the ideal manner, and nothing will give one that assurance like intelligent and diligent practice and skill. If one has a cold or is not feeling in "mint" condition, do not let the audience know. Never say, "I have had a terrible cold all week but I will try to sing anyway." A professional never apologizes for a performance and does everything possible to "pull it off" or should cancel the performance.

STAGE ETIQUETTE

The soloist always enters first. Allow a woman to exit before a man. When both accompanist and soloist are of the same sex, the soloist enters and leaves first. The soloist's entrance is made with a moderately quick but a graceful walk to a definite spot. (i.e. the "crook" of the piano). When a soloist reaches his or her place on the stage, if greeted by applause, s/he acknowledges

the applause with a graceful bow. Then the soloist positions himself/ herself in the proper stance for performance. The stance should reflect the feeling of the song/or composition. Vocalists need to remember to consciously shift one's weight forward or backward to relieve tension. The positioning of one's hands is also dependent upon the context of the music. Look as if you have purpose and want to be there. When the audience is quiet and ready to listen, a slight nod is given to the accompanist as a signal to begin.

During any introductions or interludes, the soloist maintains an attentive attitude. The mood of the composition is reflected in the general manner of the soloist's performance. The performer should try to "look like the music." When singing, the soloist should try not to stare at any one person or spot as well as not glancing about in a nervous, restless manner. At the end of the selection or performance, the soloist should not bow until the applause begins. Bow with hands relaxed at your side and let head lead as you bow from the waist. Acknowledge the accompanist by extending one hand toward him/her. An encore is not sung or played unless the audience applause calls for one.

*The best way to learn good stage etiquette is to observe the stage presence of seasoned professionals, i.e. attend as many concerts as possible.

OTHER RECITAL REMINDERS

- Decide the number of programs needed for performance, (approximately 100). Allow for the number of copies you want to keep, and add 20 copies to return to the University's permanent files
- Ushers and assistants: 2-4 ushers are generally needed to help in distributing programs and seating guests
- Discuss all details with your stage manager
- Rehearse lighting settings and changes (check with Facilities Management if you have a problem.)
- Boutonnieres and corsages are optional, but acceptable for self, accompanist, teachers, ushers, or parents, and for the stage. Presentation of these is not part of the recital program
- If a reception is planned, make sure there is enough help to set up before and to clean up after the recital program
- Arrangements for the recording of the performance must be made through the Music Department
- All photographs are taken at the end of the program never during a performance
- The Music Department will retain one recording of each Junior and Senior recital for the departmental library archives

- Any video taping is requested through the ECSU Media Center. The student must supply a new audio or videotape, and pay the AV personnel an hourly rate charge

GRADE REQUIREMENTS

University policy states that students must maintain a GPA of 2.0. It is a requirement of the Music Department that all courses in the major must be passed with a grade of 'C' or better.

TRANSFER STUDENTS

All transfer students are required to take placement examinations during the week of registration. The results of these exams are used by the music faculty to determine the courses each transfer student must complete to fulfill the requirements in the desired major.

Students must study class piano in a consecutive semester sequence until the Piano Proficiency is passed.

PIANO PROFICIENCY

All music majors must pass the Piano Proficiency as a graduation requirement and must study piano in a consecutive semester sequence until the examination has been passed.

Students should take the four-semester sequence of Class Piano that serves as preparation for the examination. The Final Examination in the sequence is the Piano Proficiency examination.

AUDITION REQUIREMENTS

Piano

Music majors selecting piano as a principal instrument should prepare two (2) contrasting works that display the tonal and musical aptitude of the applicant. (Memorization of material is not required.) The audition will include scales (parallel motion 2 octaves, major and minor) and a short sight-reading excerpt.

Percussion

Students are expected to have had prior training in at least two of the four percussion categories: snare drum, hand drumming, and multiple percussion, timpani, keyboard percussion, drum set. The audition will include percussion rudiment exercises. Students taking applied percussion to satisfy a requirement of their band scholarship are expected to meet the same level of excellence as all other applied students.

Voice

Music majors selecting voice as a principal instrument should be able to sing two (2) selections appropriate to voice type from memory with accompaniment. A musical piece in a foreign language is recommended but not required. The audition will also consist of a series of vocal exercises and a short sight-reading example.

Woodwind and Brass, Strings and Guitar

Music majors selecting a woodwind, strings or brass as principal instruments need to demonstrate the fundamentals of good tone production and/or breath control, and should prepare the following: Major and minor scales, chromatic (full range of instrument) and arpeggios, MM =120, Etudes (one lyrical and one technical) or exercises showing the applicant's level of technical advancement, a musical selection that displays the tonal and musical aptitude of the applicant (memorization is not necessary), and sight reading.

APPLIED MUSIC LEVELS

Below is a condensed version of applied music levels used by Elizabeth City State University's Department of Music. These are the minimum levels of proficiency in applied music performance for entry into the music program and the minimum levels of proficiency in applied music performance required for graduation with a Bachelor of Arts or Bachelor of Science degree in music, or with a minor in music.

Level I: This level is below college level proficiency for an auditioning student to be accepted as a music major or minor. Students auditioning at this level are provisionally accepted and must reach Level II by the end of their freshman year. The student pursuing a B.S. in Music Industry Studies, and students who minor in music must reach Level III by the end of the sophomore year. The student pursuing the BA (Applied) or the BA (Music Education) must reach Level IV by the end of the sophomore year to be fully accepted.

Level II: Level II is the minimum level for acceptance as a music major or minor. Music Industry Studies majors and music minors accepted at this level must reach Level III proficiency by the end of their sophomore year of study to be fully accepted into the program. BA (Applied) and BA (Music Education) majors accepted at this level must reach Level IV by the end of their sophomore year of study to be admitted to the program.

Level III: Level III is the minimum level of proficiency required of the Music Industry Studies major and the music minor to be admitted to the program.

Level IV: Level IV is the minimum level of proficiency required of the BA (Applied) and BA (Music Education) major for acceptance to the program. The completion of Level IV is the minimum level of proficiency required to graduate with a BS degree in Music Industry Studies or to graduate with a minor in music.

Level V: The completion of Level V is the minimum level of proficiency required for completion of the BA (Applied) or the BA (Music Education) degree. A student who receives satisfactory grades (C or better) for two semesters in a given applied music level is advanced to the beginning of the next level or higher, as determined by the student's applied instructor and the faculty attending the student's end of semester applied jury.

SCHOLARSHIP/GRANT PROGRAM

- University campus scholarships are available for students who live in North Carolina. Scholarships are also available for band and choir students.

- Band Scholarships: This program is for talented instrumentalists and was established to assist the University in the recruitment of high school students who may desire to continue developing their talents through participation in the University Bands Program. This includes: University Marching Band, Concert Band, Jazz/Dance Ensemble, Basketball (Pep) Band, and Small Ensembles.

RECITAL ATTENDANCE

Hearing performances by one's peers and by guest artists is an essential part of a musical education. During the semester music students must attend all of the following types of concerts as part of the course MUS 101.

- Student Departmental Recitals
- Junior and Senior Recitals
- Ensemble Concerts
- Concerts by major performing organizations (band, choir, etc.)
- Faculty Recitals

If illness or extenuating circumstances prevent a student from fulfilling the above requirements; this situation must be discussed with the Chair of the Music Department.

SCHEDULE OF CONCERTS

Recital dates and times are posted on the "Department Website and on Blackboard <http://www.ecsu.edu/academics/music/index.cfm> click on the calendar link in the left column to connect to the Music Department's concert calendar.

Announcements are also placed on department bulletin boards at the beginning of each semester. Revisions in the schedules are sometimes necessary, and changes are posted when they are known. Students need to mark their calendars early in the semester so that they are prepared well in advance to meet Recital Attendance requirements.

DEPARTMENTAL RECITAL/CONCERT ATTENDANCE FORMS

Recital attendance is recorded from the Departmental Recital/Concert Attendance forms which are submitted to the applied instructor immediately after the event. Students who perform in an event must complete a Participation Form. The Recital Attendance form is not accepted from anyone other than the person whose name appears on the form. Substitute forms are unacceptable. If a student forgets to submit his or her form, it may be submitted on the first school day following the event. It will not be accepted later.

GRADES

Recital Attendance carries one credit; a grade of P (pass) for six semesters is required for graduation. Students who fail to attend 70% of the recitals each semester receive a grade of "U" or Unsatisfactory.

CONCERT ETIQUETTE

Music majors must exhibit appropriate behavior at all musical performances as examples to other students and guests. It is the musician's responsibility to display the type of concert manners that he or she expects at their own performances. Special attention should be given to the following:

There is nothing to compare to the live concert experience, both for the performer and for the audience. Ideally, performers present a well prepared, inspired and excellent musical experience for the audience. Part of a musician's performance is their non-musical presentation. If the performer does not understand the proper stage behavior, it can detract from an otherwise good performance. The following are a few suggestions from my experience and observation.

PERFORMERS

Dress

Wear comfortable and flattering outfits that are simple, yet elegant. Avoid outfits that attract more attention than your performance. Make sure your outfit is not restrictive when holding and playing your instrument. Check to see that no undergarments 'peek' out when you play.

Bowing

When an audience acknowledges a performance with applause, the performer should show appreciation with a bow. If a performer does not bow, it is interpreted as rude behavior toward the audience.

Composer Present

When performing a work with the composer present, be gracious and acknowledge the composer before taking your own bow.

Concerto Performance

When performing a concerto with a large ensemble, at the conclusion of the work, turn and shake hands with the conductor, followed by the concert master (principal violinist), acknowledge the composer (if in attendance) and then take a bow.

Pre-recital

Do your practicing and warming up at home. Avoid long practice sessions backstage if you can be heard in the hall. Audience members do not want to hear you practice, they want to hear you perform.

Post-recital

Greet the audience members with warmth and appreciation. These people took the time and effort to attend your concert. Be gracious and speak to those who wish a few words with you. This is not a time to analyze your performance nor dismiss their congratulations for you. Accept their compliments with a simple 'thank-you' or 'I'm glad you enjoyed it'. Thank them for coming.

AUDIENCE MEMBERS

Audience members should recognize that performers are trying their best to present an enjoyable musical experience for everyone. To do this, performers must focus on many details. The performer's intense concentration can be interrupted by little things that may seem trivial to audience members. The following suggestions can help audience members show respect to performers, the other audience members and help performers do their best.

Arrival Time

Leave early and allow enough time for parking and traffic. If you do arrive late, wait by the doors until the first piece (not just a movement) is finished, then discreetly take the nearest seat available.

Talking

Talking should not be tolerated. It is not only distracting to the performer, but to every person in the audience. It is rude to talk (even whispering can be heard) during a musical performance.

Other Noises

Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to everyone.

Coughing

It is hard to avoid a spontaneous cough. Be prepared with some type of cough drops or candies. Avoid cellophane wrappers. Many come with a soft wax-paper wrapping that will be much less noisy.

Taking Pictures

Refrain from taking any photographs during a performance. The click of a camera and especially the flash are very distracting. Pictures should be taken after the performance.

Children

Children need exposure to good music and live performances, but young children may not be able to sit still long enough for a concert. Some children, like pagers, may 'go off' unexpectedly. This is a difficult thing to ignore and is disruptive to performers and the audience. Take advantage of special children's concerts and more casual concert settings (concerts in the park, Young Audience concerts in the schools, etc.) to prepare them for future concert attendance.

When To Applaud

Applause is always appreciated by performers, but there are appropriate moments to applaud. In a multi-movement work, applaud after all movements are completed. This allows the continuity of the piece to flow from one movement to the next.

By following basic edicts of respect and consideration, performers and the audience will have a more pleasurable and meaningful experiences as they perform and attend live concerts. See you at the next concert!

-Laurel Ann Maurer¹

APPLIED MUSIC EXAMINATIONS

At the end of each semester, every Music Major will take an applied music examination or “jury” examination adjudicated by the music faculty. Besides the prepared numbers for performance, the student may also be called upon to display technical and functional skills representative of his or her study during the semester.

The “jury” is a ten-minute performance of portions of the semester’s work before the music faculty. The student selects the first work to perform; the faculty requests additional works which may include scales, technical studies and/or sight-reading. Students may be required to play major and minor scales during the exam. In addition, Sophomores, Juniors, and Seniors are required to play 2-4 octaves of arpeggios in all keys at each jury. Scales and arpeggios should cover the normal range of the instrument. The faculty may possibly question the student concerning functional knowledge and background of the music; these items should be covered in your general applied lessons during the course of the semester. The following will serve as an outline to guide the student in preparing for this part of the jury:

Know the following about the composer of your compositions:

- A. Dates (birth and death, if applicable and date of composition)
- B. Period in which the composer wrote and the style of that period
- C. Nationality and biographical information
- D. Composer’s stylistic strengths

¹ <http://members.aol.com/utaharts/lam/concertetiquette.htm>

- E. Relationship of piece to composer's total output
- F. Significance of the composer or particular piece in music history

The Composition

- A. Form
- B. Harmonic texture
 - 1. Key centers
 - 2. Harmonic organization
- C. Dynamics-edited or original
- D. Tempo
- E. Texture
- F. Rhythm-general effect on the whole piece

DEPARTMENTAL RECITAL PERFORMANCE

Students taking applied music lessons must perform on campus as soloists in a least one Departmental or public recital per semester. Student recitals serve to develop performing skills, and exhibit a student's growth and achievement.

ENSEMBLE PERFORMANCE OPPORTUNITIES

Participation in public performance is extremely important in the development of musical abilities and in the development of professional attitudes concerning the arts. Large and small vocal and instrumental ensembles provide opportunities for the musical, educational, cultural and social growth of students. The organizations appear regularly in campus concerts and functions, on tours and at public events. These ensembles represent the University in and out of state. Enrichment experiences are offered through tours and attending performances by professional musical organizations. Auditions are held each semester for interested students enrolled in any department of the University. A limited number of scholarships are available for especially talented students through the band and choir. The aim of the ensemble program at Elizabeth City State University is to acquaint the student, through actual public performance, with the best literature appropriate to the ensemble medium and to further develop the student's ensemble performing skills.

ENSEMBLE REGISTRATION

All music majors must participate in a major performing ensemble for six semesters, unless student teaching. Instrumental majors will enroll in Band or Orchestra, while voice, piano, and organ majors will enroll in University Choir. Specific requirements regarding the choice of ensembles are given for each of the curriculum sequences in the University catalog.

GRADES

The grade is determined by the quality of the student's participation and work in the following areas:

- attendance and punctuality

- attitude (cooperation, willingness to learn, decorum, etc.)
- musical preparation and technical skills acquisition
- concert performance, and care of music, instruments, uniforms, robes, and equipment as applicable.

Each ensemble has established guidelines in the above areas. These are communicated at the beginning of the semester.

UNIVERSITY BANDS

The Band Program includes the Marching Vikings, the University Concert Band, the Collegians Jazz Ensemble, and the University Basketball Band. These are open to all students, without regard for academic major.

The Elizabeth City State University Marching Viking Band is the pride of Eastern North Carolina. Spirit, practice and precision are all vital aspects of Viking Band life. The Band has gained fame from various television appearances and performances at several NFL games. It performs regularly for many school and community events. Auditions are held each fall semester for the band. Uniforms are loaned to students and limited scholarships are available for students who demonstrate outstanding talent.

The University Concert Band consists of wind and percussion players who perform music from the standard repertoire. The ensemble presents a spring concert, for 'Founder's Day and provides music for commencement. Occasionally the ensemble makes appearances off-campus. Membership is open to all university students with auditions held as necessary. The University has a limited number of instruments available for a loan, but students should provide their own instrument if possible. Members provide their own concert attire.

The Jazz Ensemble uses the standard "big band" instrumentation in its formal organization. Small combos may be formed from within the larger group such as the saxophone ensemble. The ensemble performs works ranging in style from Dixieland to contemporary idioms. Concerts are presented both on-and off-campus in a variety of settings. Membership is open to all university students with auditions held as necessary.

UNIVERSITY CHORAL ENSEMBLES

Choral activities provide a variety of performance opportunities. Ensembles include the University Choir, and Choral Ensemble.

The University Choir tours nationally and internationally. It makes annual tours of the eastern United States performing for churches and civic organizations in the North Carolina area. On-campus performances include Convocation, Commencement, Founder's Day, and numerous other concerts throughout the school year. Membership is open to all students, without regard for academic major, by audition each semester. The maintenance of a 2.00 cumulative GPA is required for membership in the University Choir. Robes are provided for each student by the University. It is the primary ensemble for training in choral music and a major university ambassador. The repertoire of the University Choir encompasses a variety of serious choral literature.

A smaller group, the Choral Ensemble, is selected from the University Choir. The repertoire of this highly skilled group includes the motets and madrigals of the Renaissance, operatic scenes, and other appropriate chamber literature.

OFFICIAL UNIVERSITY ENSEMBLES ORGANIZATION REHEARSAL HOURS CREDIT

University Choir 7 hours 1.0
 Choral Ensemble 3 hours 1.0
 Marching Band 17.5 hours (Aug-Nov) 1.0
 Concert Band 4.5 hours (Jan-May) 1.0
 Chamber Ensemble 3 hours 1.0

CLUBS

Students enrolled in the Music Industry Studies Program are expected to join the Music Industry Studies Club. The purpose of the Music Industry Studies Club is to promote music in all its forms and to increase the awareness of students to the many placement opportunities in Music Entertainment and Industry. Guest speakers from the Music Industry speak with students at club meetings and workshops. Activities include fund-raising, promotion, and marketing.

The student chapter of CMENC/Collegiate Music Educators National Conference is available to all prospective students who are interested in education.

Collegiate Music Educators National Conference

Monthly meetings are held and representatives from the chapter may attend state, divisional, and national meetings. Members receive three publications: *North Carolina Music Educator*, the *Music Educators Journal*, and *MENC Soundpost*. The only requirement for membership in this organization is that the student must be a music major. There is an annual membership fee, which gives all rights and privileges of the state, divisional, and national associates, except the right to vote and hold office. For more information concerning this organization, including how to join, see the faculty Collegiate MENC advisor, the professor of Music Education.